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NEWSPAPER



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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT • NOVEMBER 25, 2000

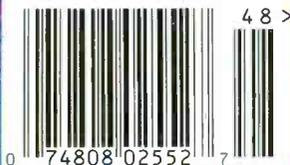
BACKSTREET BOYS



The New Album
BLACK & BLUE

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MEET BOYS

Phenomenon

new album

& BLUE

**Single "Shape Of My Heart,"
"Friend," "The Call" and
"With Everything I Am)"**

DAY, NOVEMBER 21, 2000

The Firm, Los Angeles, CA



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BACKSTREET

A Worldwide

Their new

BLACK

featuring the premier single

"Get Another Boyfriend"

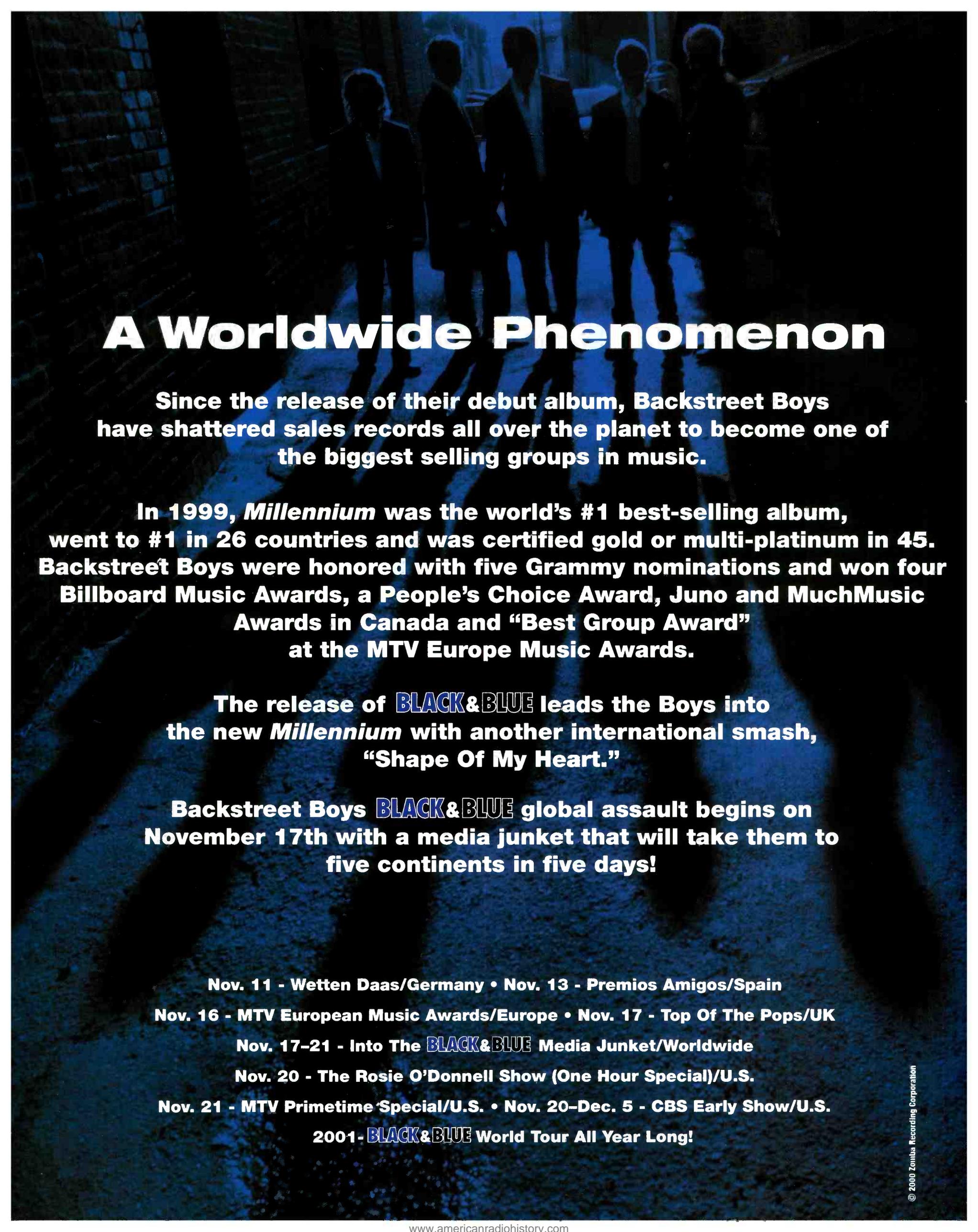
"I Promise You (With a Little Help from My Friends)"

ALBUM IN STORES TUESDAY

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Exclusive Management by



A Worldwide Phenomenon

Since the release of their debut album, Backstreet Boys have shattered sales records all over the planet to become one of the biggest selling groups in music.

In 1999, *Millennium* was the world's #1 best-selling album, went to #1 in 26 countries and was certified gold or multi-platinum in 45. Backstreet Boys were honored with five Grammy nominations and won four Billboard Music Awards, a People's Choice Award, Juno and MuchMusic Awards in Canada and "Best Group Award" at the MTV Europe Music Awards.

The release of **BLACK&BLUE** leads the Boys into the new *Millennium* with another international smash, "Shape Of My Heart."

Backstreet Boys **BLACK&BLUE** global assault begins on November 17th with a media junket that will take them to five continents in five days!

Nov. 11 - Wetten Daas/Germany • Nov. 13 - Premios Amigos/Spain
Nov. 16 - MTV European Music Awards/Europe • Nov. 17 - Top Of The Pops/UK
Nov. 17-21 - Into The **BLACK&BLUE** Media Junket/Worldwide
Nov. 20 - The Rosie O'Donnell Show (One Hour Special)/U.S.
Nov. 21 - MTV Primetime Special/U.S. • Nov. 20-Dec. 5 - CBS Early Show/U.S.

2001-**BLACK&BLUE** World Tour All Year Long!

Billboard

NEWSPAPER

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

NOVEMBER 25, 2000

Bumper Crop Of Pop Compilations Renews Genre

Sets Boost Exposure For Artists Without Hurting Their Album Sales Or Image



SIMPSON



BOTWIN



SCANNELL



MERCER



GILMAN

BY CHUCK TAYLOR

NEW YORK—Pop compilations, once at home alongside the Pocket Fisherman in the post-midnight infomercial realm of the '70s, have crossed into the millennium as primary players in the U.S. music industry, now sharing the platinum spotlight with the likes of the very artists

the high-profile collections showcase—and often helping sell those acts' own sets.

With current-based pop sets gathering as many as 19 top 20 Billboard Hot 100 hits on one disc, youth-oriented brands like "Platinum Hits," "Totally Hits," and, in particular, the "Now" series—all released through

various cooperatives of major labels—have changed the way that the industry markets product. With few exceptions, today's compilations reach the public consciousness through a massive attack of short- and longform television advertising—once considered lowbrow—and can be purchased by both toll-free phone ordering and at retail stores.

In July "Now 4" debuted at No. 1 on The Billboard 200, displacing Eminem and making history as the first non-soundtrack compilation to top the albums chart in America. In

its opening week, the set sold 320,500 copies. Nearly two-thirds of those came from brick-and-mortar retailers, while 38,000 were ordered direct from television marketing (Billboard, Aug. 5).

Anticipation is nearly slap-happy for the fifth in the series, which contains

(Continued on page 98)

Gilman Sweeps BB Music Video Awards



BY CARLA HAY

LOS ANGELES—Billy Gilman's "One Voice" video was the big winner at this year's Billboard Music Video Awards, which were presented Nov. 10 at the Universal Hilton Hotel in Universal

(Continued on page 101)

Peer-To-Peer File Sharing Is Top Topic At Webnoize

BY BRIAN GARRITY and EILEEN FITZPATRICK

LOS ANGELES—The impact of peer-to-peer file-sharing technology in an era of limited funding and increased demand for sound business models dominated the discussion at the Webnoize 2000 conference, held Nov. 13-15 at the Century Plaza Hotel here.

After two years of free-flowing venture capital and what some call "irrational exuberance," Webnoize attendees faced the sobering reality of doing business in a still emerging sector riddled with high losses, scarce capital resources, low content availability, intense competition, and slow growth.

In stark contrast to previous Internet music conferences—fueled by a furious pace of partnership agreements and lofty growth projections for both the sector and its participants—attendance, as well as dealmaking, was down this year.

On the rise at the conference was financial conservatism, which led a number of previous Webnoize attendees, sponsors, and exhibitors, such as MusicMatch, to pull out of the con-fab altogether. Also up was talk of cash-strapped companies exploring the possibility of either merging operations or selling out to strategic buyers with deeper pockets.

"It's more a reflection of the Inter-

(Continued on page 104)



UMG Awarded MP3.com Spoils

BY BILL HOLLAND
WASHINGTON, D.C.—Several important money questions have emerged in the aftermath



of the Nov. 14 court damages-award judgment of \$53.4 million in the Universal Music Group (UMG) copyright infringement

(Continued on page 100)

Industry Debates Breaking British Acts In The U.S.

BY PAUL SEXTON

LONDON—Seeking to turn the tide of stateside commercial indifference, a suite full of prominent U.K. music industry executives met Nov. 9 here as part of Billboard's "Atlantic Crossing" event—and their common goals and passionate concerns in promoting British talent proved as deep as the ocean.

The event, subtitled "A Working Party For Artists & Music," was a follow-up to Billboard's Sept. 9 cover story "The British Invasion: Why Can't U.K. Music Conquer The U.S.?" and aimed to advance the debate opened by its report, which generated widespread coverage and

discussion in the British media. The venue was the capital's Mandarin Oriental Hyde Park Hotel in Knightsbridge.

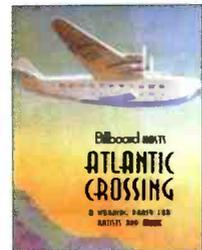
Some of the more contentious observations, aired by a panel of speakers drawn largely from the U.S., were the following:

- "Maybe we're spending a little bit too much time looking for the next [multi-platinum U.K. pop act] Steps."

—Keynote speaker David Massey, executive VP, A&R, Epic Records Group.

- "Why would we sell any records in America? We're not there."

—Doug D'Arey, founder, Songline, (Continued on page 102)



asia pacific
QUARTERLY
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IN TOURING NEWS

SFX Music Group Realigned Under New Management Team
See Page 10

everclear

Songs From An American Movie, Vol. Two: Good Time For A Bad Attitude

★ the new album in stores 11/21 ★

featuring "When It All Goes Wrong Again"

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Everclear on TV: Late Night With David Letterman - 11/17, VH1's Behind The Music - 12/10, MAD TV ★ US Tour starts early 2001

produced by A. P. Alexakis • mixed by Neal Avron • management: Darren Lewis at Revolver • everclearonline.com • hollywoodandvine.com

**“I HOPE YOU DANCE” CMA SINGLE OF THE YEAR • “I HOPE YOU DANCE”
CMA SONG OF THE YEAR • “I HOPE YOU DANCE” PLATINUM**

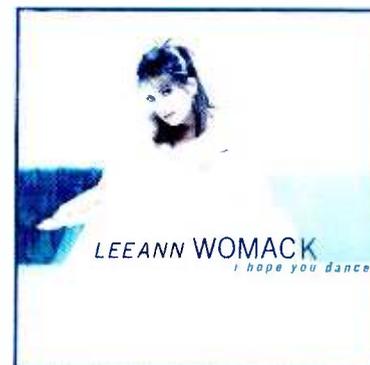
“She can not only sing, but sing
with wildfire intensity”
- **TIME** -

“Beyond the career-defining title track,
this is, without question,
a career defining album.”
- **Billboard** -

“A Triumph of musical integrity
in a mainstream world.” Grade: A
- **Entertainment Weekly** -

“Nobody in Nashville does heartbreak
like Lee Ann Womack...
A perfect balance between
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- **USA Today** -

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BILLBOARD OFFICES:
New York
 770 Broadway
 N.Y., NY 10003
 646-654-4400
 edit fax 646-654-4681
 advertising fax 646-654-4799
Washington, D.C.
 1700 K St., N.W.,
 Suite 306
 Wash., D.C. 20006
 202-833-8692
 fax 202-833-8672
London
 50-51 Bedford Row
 London WC1R 4LR
 44-207-822-8300
 fax: 44-20-7242-9136

Los Angeles
 5055 Wilshire Blvd.
 Los Angeles, CA 90036
 323-525-2300
 fax 323-525-2394/2395
Nashville
 49 Music Square W.
 Nashville, TN 37203
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Public Thanks In The Marketplace

"My needs are small/I buy them all/At the 5- and 10-cent store/I've got plenty to be thankful for." So sings Bing Crosby on a vinyl test pressing of Irving Berlin's "Plenty To Be Thankful For," which the actor/singer places on a phonograph and listens to alone while seated in his snowbound Connecticut lodge, picking forlornly at a turkey dinner, in a scene from the 1942 film "Holiday Inn." Crosby's character, Jim Hardy, is a crooner who let the girl and his self-respect get away—although he retrieves both by the last reel of the movie musical about counting one's annual blessings. In real life, such somber stock-taking often comes too late. Thus, the enduring popularity of the cautionary Hollywood classic and its social subtext: the art of appreciation.

Since ancient times, the bounty of the marketplace and the people who congregate there have been seasonal metaphors for thankful and conciliatory gestures. Surprisingly, there are few songs specific to Thanksgiving, a fact lingering in the back of Don Henley's mind when he wrote "My Thanksgiving" for his latest solo album, "Inside Job."

"Other than the one from 'Holiday Inn,' I can't think of any," says Henley. "There's probably a lot of folk music and Celtic music about the harvest, and my friend Katey Sagal made an album ['Well . . .,' Virgin, 1994] with a wonderful song on it called 'Can't Hurry The Harvest,' but I wrote 'My Thanksgiving' around this time of year. I do my best work in autumn," he notes, adding with a laugh, "I'm a 'fall' guy."

"The song is about appreciation," Henley continues. "It's among my favorite songs on the album, and I still feel the same way as I did when I wrote it." As Henley observes in the chorus: "For every moment of joy/For every hour of fear/For every winding road that brought me here/For every breath, for every day of living/This is my Thanksgiving."

The historical antecedents for these secular and religious occasions are many, with their confusions of virtue and commerce at least medieval in origin—as when pious travelers to shrines were catered to (or connived by) roadside vendors. The harvest marketplace was the symbolic site to express gratitude for civic health and well-being or to show, says Henley, "public forgiveness, as they do in the Jewish tradition," and proclaim the healing of breaches.

Among the harvest festivals of the medieval world that either tolerated or encouraged merchantry were autumn's eight-day Jewish thanksgiving of Sukkot, or the Feast of Tabernacles, to recall the Israelites' 40-year sojourn in the wilderness. And, while not included with the 12 great liturgical feasts of the Middle Ages (500-1500 A.D.) like Easter and Christmas, there was the harvest-time Christian feast of Michaelmas, during which a fatted goose was eaten in homage to St. Michael the Archangel. In all cases the celebrations were designed to relax local canons of order but also reaffirm the merits of self-control and tolerance *between* feast days. And as civilization grew more stressful, the wisdom of such occasions only grew more evident.

English historian E.P. Thompson notes in his book "Customs In Common" (New Press, 1993) that "few folk rituals survived with such vigor to the end of the 18th century as all the paraphernalia of the harvest-home, with its charms and suppers, its fairs and festivals. Even in manufacturing areas, the year still turned to the rhythm

of the seasons."

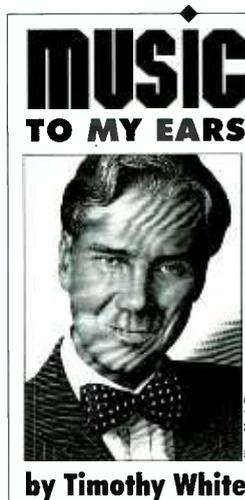
In the U.S., if the Puritans of the 1600s argued for fasting on Thanksgiving, their conservative will was soon eclipsed by hungry pilgrims' harvest banquets in the New World—as well as the business transactions that underlaid them. Centuries later, a Feb. 10, 1900, edition of the Dry Goods Chronicle trade journal cited the "great festivals of the year," even those that mark "an event which is sacred to many," as dates that should "also be made an occasion for legitimate merchandising." The feast of Sukkot had been so potentially transplanted to Manhattan's Lower East Side by 1906 that a reporter for The New York Independent wrote about how "at these holy days the number of carts increases marvelously . . . Every conceivable plan is adopted to display goods."

The intent of these heavily marketed events was not just to satisfy consumer urges, however, but also to meet the perceived need for unifying public rites in a vast new republic with too many provincial instincts. Most U.S. holidays in the 18th and 19th centuries remained regional in their preoccupations—like Evacuation Day in New York on Nov. 25, which was long celebrated to remember the 1783 withdrawal of British troops from its precincts during the Revolutionary War. Such parochial nonreligious feast days would be replaced in the 20th century with national observances in which the entire populace could find common cause.

But the deeper meanings of the original harvest marketplace and its role as a rallying point have suffered as the root themes of our holidays have withered. Back in 1766, the sheriff of Gloucestershire wrote that those thronging to his English town's market square during the festival year were responsible for diverse actions, "some of wantonness and excess—and in other instances some acts of courage, prudence, justice, and a consistency towards that which they profess to obtain." Ideally, such individualism would characterize the holiday marketplace of 2000. Instead, the outlook often proclaimed is less than compassionate: "I feel fine, so what's your problem?" Upholding human dignity is not a quaint, calendar-linked inconvenience but rather an individual public responsibility from which there is no seasonal recess.

"I think that Thanksgiving will become more meaningful as time goes on," says Henley, "because Christmas has become so chaotic and commercialized and stressful that people gravitate to the quieter and more reflective time of Thanksgiving. Cultures that wrap themselves in self-righteousness and think they're the center of the universe tend to topple eventually. The same is true for industries and corporations. Thanksgiving is about family and getting together, and it's part of the aging process to become more grateful for each day. A lot of my friends, people I graduated from high school with, and even people two and three years younger than me, are starting to die—heart attacks at age 50, brain tumors at 53. My mother, who is 84 and battling breast cancer, says that she's just grateful to wake up every morning, that she's still here."

Empathy abhors an emotional vacuum, and true art asks its audience to feel beyond themselves, particularly on feast days. As my 8-year-old son, Alexander, once countered when a friend described food as fuel for people, "Oh, no. Love is fuel for people." I am thankful in November 2000 for my own child's words.



by Timothy White

LETTERS

RAC VIEW ON UMG/MP3.COM CASE

The Recording Artists Coalition (RAC) is very pleased that the Universal Music Group [UMG] vs. MP3.com litigation has been resolved. RAC greatly appreciates Judge Rakoff's decision, at a late stage in the litigation, allowing RAC to file a "friend of the court" brief addressing the issue of sound recordings as "works made for hire."

This case represents a victory for all recording artists and especially the UMG recording artists. By allowing a judgment to be entered without ruling on whether a sound recording is a "work made for hire" under the Copyright Act, the court has preserved for the UMG recording artists, and arguably all recording artists, the right to claim recapture of their copyrights at a later date. It is also quite gratifying that all recording artists will share in future royalties paid by MP3.com and that the

UMG recording artists, pursuant to their contracts with UMG, will receive no less than 50% of the monetary award paid by MP3.com.

Both the record labels and the recording artists benefit from the resolution of this case. U.S. copyright law has been used effectively to stop massive infringement of sound recordings on the Internet now and in the future. The \$53 million judgment against MP3.com will certainly deter even the most potentially brazen infringer. Furthermore, the entire music industry benefits because a former copyright infringer is now a licensee. This judgment provides a road map for solving one of the most vexing problems facing the music industry today—how to turn Internet mavericks and infringers into business partners.

RAC has steadfastly remained neutral on all issues in this litigation, other than the issue of sound recordings as "works made for hire."

The facts and conclusions of law, as set forth in the RAC brief, support this position despite any inference to the contrary made Nov. 7 in *Billboard Bulletin*. There is also no basis for the Recording Industry Assn. of America to suggest, either explicitly or implicitly, that RAC's involvement in this case supports copyright infringers. RAC has always supported strong copyright law enforcement, but only if the recording artists' rights are not harmed in the process. RAC's actions in this case actually strengthen rather than diminish effective copyright enforcement.

Jay Rosenthal, counsel;
 Sheryl Crow, Don Henley, co-founders;
 Jackson Browne, Barry Gibb,
 Billy Joel, Bonnie Raitt,
 Clint Black, Trisha Yearwood, members
 Recording Artists Coalition
 Washington, D.C.

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.

No. 1 IN BILLBOARD

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THIS WEEK THIS WEEK THIS WEEK **Billboard** THIS WEEK THIS WEEK THIS WEEK

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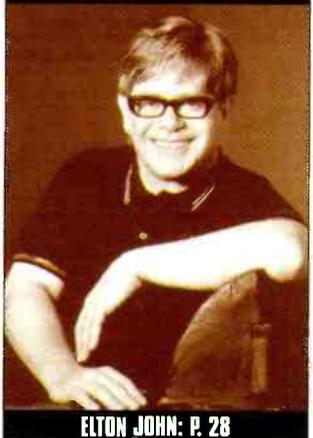
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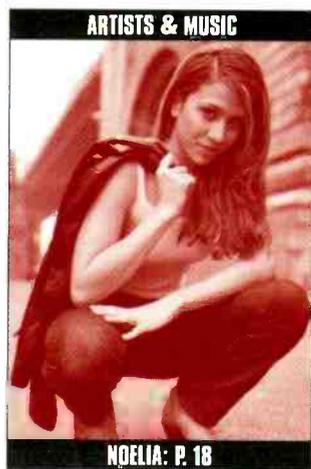
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CenterSpan, Listen.com Make Bids For Scour

BY EILEEN FITZPATRICK

LOS ANGELES—While Listen.com expected to quickly close its acquisition of Scour in bankruptcy court, another suitor has expressed interest in buying the file-sharing company.

In U.S. Bankruptcy Court here Nov. 14, CenterSpan Communications, which plans to launch another peer-to-peer application next year, said it plans to make a competitive bid to purchase Scour's assets.

The battered file-sharing company has been sued by the Motion Picture Assn. of America (MPAA) and the Recording Industry Assn. of America (RIAA) for copyright infringement over its Scour Exchange file-sharing application. But any company buying Scour would be shielded from liabilities resulting from settlements or judgments in the lawsuit, according to bankruptcy papers filed Oct. 12.

At the hearing, Judge Kathleen March granted Scour's request to take the

Exchange software program off its Web site. The software was removed Nov. 16.

RIAA attorney Steve Fabrizio says that the trade organization would only drop the lawsuit if Scour Exchange were permanently removed and past infringements were reconciled.

An MPAA representative did not specifically address the status of the suit but said the organization was "pleased that the ille-



gal activity has been halted."

On Nov. 1, Listen.com petitioned the court to approve the sale of Scour for \$5 million and 520,000 shares of Listen.com. CenterSpan chairman/CEO Frank Hausmann would not disclose his bid but indicated Listen's offer was low.

Based in Hillsboro, Ore., CenterSpan "has solved the Napster problem" by developing a secure and trackable file-swapping technology, Hausmann says. If it acquires Scour, CenterSpan will "marry" Scour Exchange with its own application that wraps a digital rights management (DRM) service around a peer-to-peer service.

CenterSpan does not intend to license content for the service. Instead it will shop it to labels as a solution, with each setting up its own file-sharing operation. Under its plan, content holders can plug into CenterSpan's operation and set up their pricing models and distribution rules.

"With our system there's no anonymous network," says Hausmann. "We're providing a digital rights management system that's trackable." The company is using the Microsoft Windows Media DRM system, but Hausmann says its technology is platform-agnostic. He adds that the company will launch its peer-to-peer technology in the first quarter, whether or not it obtains Scour.

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SFX Music Group Names New Management Team

BY RAY WADDELL

NASHVILLE—The SFX Music Group power structure under SFX CEO Brian Becker's regime has now become clear, as the company realigns into eight North American regions under a national executive management team.

The announcement clarifies regional boundaries for SFX, the dominant concert promotion and venue company. It also gives titles to a bevy of top concert business executives whose responsibilities heretofore have been somewhat vague in the wake of the most aggressive acquisition spree the industry has ever seen and SFX's subsequent acquisition by radio company Clear Channel.

Chairman Jack Boyle, founder of SFX acquisition Cellar Door, will continue overseeing music operations, joined by new co-CEOs Irv Zuckerman, co-founder of SFX acquisition Contemporary Productions in St. Louis, and Rodney Eckerman, formerly with SFX acquisition PACE and most recently COO of the SFX Music Group. Eckerman will be responsible for all venue, finance, and regional operations, and Zuckerman will serve as a West Coast-based representative for SFX Music Group.

The executive management team also includes Arthur Fogel, former president of global tour production and SFX acquisition TNA, based in Toronto. Fogel will oversee national and worldwide tour production. TNA chairman Michael Cohl, known for orchestrating international mega-tours by the Rolling Stones, Pink Floyd, and U2, will continue as a senior consultant to the SFX Music Group.

The move brings clarity as to who does what at SFX Music Group. "All along Rodney and myself wanted to set up a regional system that overlays booking, marketing, operations, and finance, and we've done this," says Zuckerman. "We now have a model in each region for everyone to deal with, both inside and outside the company."

All top executives will report to Becker. "I don't see it as much of a change," says Boyle, who sold Cellar Door to SFX for more than \$100 million in 1999. "I'm working with the same people I've been working with all along; they're just getting the titles they deserve. Irv, Rodney, and Arthur have already been doing this work; it's time people understand what they're doing."

It's been understood by many industry insiders that Boyle, Zuckerman, Eckerman, and Fogel would run the Music Group for some time. What might surprise some, howev-

er, is that Zuckerman will vacate his longtime region of St. Louis and head to Los Angeles, where SFX faces fierce competition from rivals Nederlander and House of Blues. Zuckerman stresses that his concerns aren't within the local market, but he will remain a "big picture guy" on the SFX team and will interface with agents and managers on the West Coast.

"It's important that we increase our presence dramatically in L.A.," says Zuckerman. "I'm not out here representing the local market. L.A. is the capital of the entertainment industry, and as co-CEO my job is to see we're represented out here in a face-to-face way. We want

to be sure we are front and center in all opportunities."

Fogel, currently putting the finishing touches on a U2 arena tour to begin early next year, will run all of SFX's national and international touring production efforts. "Basically I will over-

see worldwide touring activity, including both acquisition and execution of touring deals," says Fogel, adding he's part of an overall SFX touring team that includes Bruce Kapp and Brad Wavra in Fort Lauderdale, Fla., (Backstreet Boys, 'N Sync, and Tina Turner tours in 2000) and Louis Messina in Houston (George Strait Country Music Festival).

"Clearly, there are several people involved in the day-to-day acquisition of tours and the management of these tours. These people will [keep doing] what they've done and done well," says Fogel.

SFX produced 20-25 national tours for 2000; the number for 2001 depends on the opportunities, says Fogel. "[Touring production] is certainly a vital part of the whole plan on a worldwide basis. We don't necessarily have a mandate to acquire the biggest and best [tours], but also to acquire acts that will hopefully build to that level and be around for a long time."

Cohl's input is valuable, Boyle says. "Michael Cohl is one of three or four people, including Bill Graham and [Robert] Sillerman, who have made real big contributions to our business," says Boyle.

Fogel agrees. "I've been a part of [Cohl's] team for 20 years, and he represents a valuable asset to me," he says.

Messina, formerly president of PACE Concerts, is considered another big asset to the touring division. "Louis Messina will continue to play a major role in touring, with the George Strait tour, Ozzfest, and a lot of the country touring," says Boyle. "Louis is a very important part of our operation. He's so darn good we all take

(Continued on page 111)



BOYLE



Speculation Surrounds BMG/EMI Deal

Pact Terms, European Commission's View Seen As Critical

A Billboard staff report.

LONDON—The future of EMI Music and its 10,000 employees worldwide now appears to be keyed to three major issues, following the Nov. 10 admission by parent EMI Group that it has been approached by Bertelsmann about combining the two companies' music operations. These are:

- Whether EMI Group chairman Eric Nicoli and the British firm's shareholders actually want to partner with Bertelsmann—and on what terms—now that they have an alternative to the compromised merger with Warner Music.

- Whether the European Commission (EC) could possibly bless such a partnership, given the "collective dominance" concern its officials expressed when weighing the Warner/EMI Music merger proposals this summer.

- Whether Warner Music can do anything to resuscitate its proposed merger with EMI and avoid relegation to what otherwise could be fourth place in the ranking of global music majors.

There is no shortage of music business speculation beyond these points—for example, EMI's Virgin Records and Clive Calder's Zomba Group are painted into various scenarios—but it should probably be classed as entertainment, distraction, or mischief. Nevertheless, since 2000 is the third consecutive year in which industry professionals must deal with the prospects or consequences of major-label mergers, such speculation has become a fact of life.

Principals at Bertelsmann, EMI, and Warner decline to officially discuss the latest turn of events. Officers of the EC are also saying nothing, since approaches to the agency on Bertelsmann's behalf have to date

been entirely below the radar.

"If there are any contacts between Bertelsmann and the EC concerning a merger with EMI, they are confidential and cannot be confirmed by us," a spokeswoman for the commission in



Brussels told Billboard Nov. 15.

It has been reported that the EC is more favorably inclined toward a union of the two European music companies than it was to the proposal for U.S.-based Warner and EMI Music. But such overt favor—never mind the EC's actual approval of a formalized BMG/EMI combination, if it comes—would likely

ignite a trans-Atlantic political row.

"The cynic in me believes that the BMG/EMI deal would be better received in Europe than the Warner/EMI deal," says Michael Nathanson, research analyst with New York-based Sanford C. Bernstein. "However, I can't imagine that with these integrated markets in which we live that the European Commission would allow [a BMG/EMI] deal to go through without the same concerns as it had with Time Warner/EMI."

Nathanson adds that since the Warner/EMI Music deal "never even got to the regulators in the U.S., we don't know what to expect from them."

Says one multinational music chief, who declined to be identified, "Bertelsmann, unlike EMI and Warner, has done

(Continued on page 111)



Flores Signs With Eminent. Eminent Records recently announced the signing of singer/songwriter Rosie Flores. The San Antonio native, whose self-titled debut appeared on Warner Bros., is currently working on her first album for Eminent, scheduled for release in April 2001. Shown, from left, are Flores and Eminent Records president Steve Wilkison.

American Music Awards Give Hill Four Nods

BY JILL PESSERNICK

LOS ANGELES—Faith Hill topped all nominees for the 28th annual American Music Awards, which will be presented Jan. 8, 2001, at the Shrine Auditorium in Los Angeles. The show, hosted by Britney Spears, will air live at 8 p.m. EST on ABC.

Hill garnered four nominations: favorite female artist in the pop/rock and country categories, favorite adult contemporary artist, and favorite country album for "Breathe" (Warner Bros. Nashville).

Other leading nominees include Marc Anthony and Creed with three nods each. Anthony is up for favorite pop/rock male artist and favorite adult contemporary and Latin artist. Creed is nominated for favorite band, duo, or group in the pop/rock category, favorite alternative music artist, and favorite pop/rock album for "Human Clay" (Wind-Up).

Several additional artists are nominated for multiple awards. Host Spears is nominated for favorite pop/rock female artist and favorite pop/rock album for "Oops!... I Did It Again" (Jive). Eminem received nods in the favorite pop/rock male artist and favorite

Other leading nominees include Marc Anthony and Creed with three nods each

rap/hip-hop artist categories. 'N Sync is up for favorite pop/rock album (Jive's "No Strings Attached") and favorite pop/rock band, duo, or group. Celine Dion is nominated for favorite female pop/rock artist and favorite adult contemporary artist.

Double nominees in the soul/rhythm & blues category include Sisqó, Toni Braxton, and Destiny's Child. Sisqó is nominated for favorite male artist and favorite album for "Unleash The Dragon" (Fo' Reel/Universal). Braxton's "The Heat" (LaFace/Arista) is also up for favorite album, and she is nominated for favorite female artist. Columbia act Destiny's Child is up for favorite band, duo, or group and favorite album for "The Writing's On The Wall."

In the country genre, Alan Jack-

son is nominated for favorite male artist and for favorite album (Arista/Nashville's "Under The Influence").

A total of 20 awards will be presented during the three-hour telecast, including the annual Award of Merit, which recognizes outstanding contributions to the musical entertainment of the American public. Previous winners include Ella Fitzgerald, Chuck Berry, Kenny Rogers, Michael Jackson, and Elvis Presley.

Awards will be given in eight genre-specific categories. The pop/rock, country, and soul/rhythm & blues genres each include awards for favorite male and female artist; favorite band, duo, or group; favorite album; and favorite new artist. Favorite artist awards will be presented in the adult contemporary, Latin music, rap/hip-hop, and alternative music categories. In addition, a favorite soundtrack award will be given.

American Music Award winners are determined by a national sampling of the public. Approximately 20,000 individuals were sent ballots by the National Family Opinion firm. Nominees were selected based on data supplied by Radio & Records and SoundScan.

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"Complemented by the passion and nourishment of Adams' voice, these songs will create a sea of ripples even in the souls of non-believers." - *Honey*

"Say 'Amen,' somebody!" - *Essence*

Native American Music Keeps Growing Steadily

BY DEBORAH EVANS PRICE

NASHVILLE—Having recently secured its own Grammy category, produced another successful Native American Music Awards (NAMA) show, and garnered an increased presence at retail, the Native American music community stands poised to gain a wider audience than ever for its indigenous sounds.

"The fact that the Grammys now have a Native American category brings more attention to this music from consumers, retailers, and trades," says Mitchell Markus, president of Santa Monica, Calif.-based Triloka Records. "There's a



major growth area for this music, all the way from normal retailers, such as the Towers and Virgins of this world, to the museum shops and national parks where this music is so appropriate."

Tom Bee, president of Albuquerque, N.M.-based Soar Records, had been lobbying for 10 years to get the National Academy of Recording Arts and Sciences to add a Grammy category. "Justice has been served," says Bee.

"It will focus worldwide attention on the beauty of this music, because this particular category will focus on traditional music, music that was on these shores, on this continent, prior to the coming of the Europeans," he adds. "Like I tell people, we weren't here sitting in front of the tepee with our arms crossed, saying, 'Damn, I wish we had some music we could dance to.' We already had music we could dance to and sing to."

In today's culture, the Native-American musical heritage is being

carried on by a broad spectrum of artists. "Every year I'm astounded by the quality of the recordings that are coming out," says Ellen Bello, NAMA president and producer. "They are just getting better and better, and the range is incredible."

"Now it's split right down the middle between traditional and contemporary recordings," she adds. "They are meeting the challenge of these growing opportunities [such as the Grammys and retail]. That for sure states that this is a really healthy market."

Held Nov. 11 at Popejoy Hall in Albuquerque, the third annual NAMAs showcased both traditional and contemporary native sounds. "It was very professional," says Markus of the show, which was hosted by actor Rodney Grant. "They had it consistently moving. It ran the whole spectrum of what's going on in Native American music—its core spirituality to its fusion with other styles from new age to rap to blues."

"As for the highlights, there were two [acts] the audience went wild for," he adds. "Robert Mirabal was incredible. He put on a show [with] dancers, and his heart is absolutely in everything he's doing. People really related to him. They also loved Indigenous. That guitar player really can play."

Rita Coolidge, a member of the Triloka Records trio Walela, was honored with the Lifetime Achievement Award. "Receiving the Lifetime Achievement Award from NAMA was a great honor and

(Continued on page 110)

FXM Acquisition Creates Industry Buzz

BY RAY WADDELL

NASHVILLE—FXM, the company founded by Robert Sillerman in order to build a "super" artist management corporation, is off and running with the acquisition of the Firm, but the industry is not sure that the personal-management field is a workable candidate for widespread consolidation.

With its purchase of the Firm, forecast months ago (Billboard, Aug. 12), FXM has notched an auspicious start in what figures to be a long list of high-profile acquisitions, if Sillerman's past record is any indication.

A master builder of entertainment properties, Sillerman assembled the radio conglomerate SFX through acquisitions and sold it for more than \$2 billion before moving into the concert/sports world and building SFX Entertainment, which he sold to Clear Channel Communications in a deal valued at \$4.4 billion.

The Firm, founded by Jeff Kwatinetz and Michael Green, represents Backstreet Boys, Limp Bizkit, Korn, Michael Jackson, and actor/comedian Martin Lawrence. Financial terms of the Firm deal were not announced; Sillerman already owned 16% of the management company. Firm officials would not return calls, and FXM executives were not yet ready to comment.

Sillerman is joined in his new venture by longtime partner and former SFX CEO Mike Ferrel, former SFX corporate executives Howard Tytel and Tom Benson, and Mitch Slater, former co-president of SFX acquisition Delsener-Slater Presents and an executive VP with SFX.

In a prepared statement, Sillerman indicated that similar announcements would follow soon. Among those believed to be likely targets are Howard Kaufman's HK Management (Jimmy Buffett, Aerosmith, Lenny Kravitz), Q Prime (Metallica, Stone Temple Pilots, Red Hot Chili Peppers), Sharon Osbourne Management (Ozzy Osbourne), and East End Manage-

ment (Tom Petty). Officials at these companies chose not to comment or did not return phone calls, much like the targeted promoters who remained mum until deals were announced in the SFX buying spree.

Sillerman and SFX previously had financial arrangements with Osbourne's company and Trans Continental (O-Town, Marshall Dyllon), thought by some to also be on Sillerman's list. While declining to mention FXM or Sillerman by name, Trans Continental president Lou Pearlman admits his company had been approached by potential buyers. "We're not for sale," says Pearlman. "We're interested in building what we've got."

Some question whether the personal-management business is as conducive to widespread consolidation as concert promotion companies. "Being an entrepreneur, I personally would have trouble with [selling]—it would almost be like selling your soul," says Ken Kragen, whose management clients include Kenny Rogers. "I would have to think about it a long time, and the deal would have to be so tempting that I'd be willing to work for somebody else."

Kragen, who says he hasn't received any offers, says the artists would also have to be convinced. "The most important thing to the artist is that they get to keep working with the person they've been working with," he says. "It comes down to who's going to really do the work. It is *personal* management, after all."

Pearlman agrees. "I think management has always had a personal

nature to it," he says. "The idea [of consolidation] sounds good, but there are pros and cons to it. If [acts] were all part of one giant company, they would be very good [at controlling the market], and maybe they could get more deals. But on the other side, would the artists feel they are one of many, and would you lose your 'boutique-ness?'"

Even so, it appears the management business, like concert promotion before it, could be ripe for consolidation. Few would argue that a mega-management company with a client roster of a couple dozen A-level acts would wield unprecedented clout with record companies, media outlets, and concert promoters.

At the least, the management business is abuzz about the possibilities. "God knows what's going to happen, but it's led to some interesting networking between managers that hasn't happened before," observes Simon Renshaw, president of Senior Management, manager of Dixie Chicks. "As this networking occurs, it's quite surprising how a number of people are faced with the same problems and possess the same instincts as to how things are beginning to unfold out there."

Renshaw sees the creative community as coming under fire. "In the face of the ongoing consolidation within the major media groups—record companies, cable systems, Internet groups—it seems that consolidation among an artist-advocate group is possibly the only way to ensure the creative community has a real voice in this rapidly developing new world," he says.

Imax Explores Country History

Nashville Stars To Perform On 8-Story-Tall Screens

BY PHYLLIS STARK

NASHVILLE—Country music will hit the big screen—make that the really big screen—next summer with the release of an Imax film that traces the musical roots of the genre.

The feature, with the working title "Twang," is being produced by Nashville-based Gaylord Entertainment and directed by Steven Goldmann, one of Nashville's most prominent music-video directors. Claire Biscaglia, a consultant to Gaylord who serves as executive producer of the film, says Goldmann was chosen to direct because he "has a unique and passionate understanding of the music."

Goldmann says, "Claire said to me right from the beginning, 'The ground rules are [that the film] needs to be Imax-worthy, [with] beautiful, larger-than-life images, but we want it to be a film no one has ever made before.'"

Grammy Award-winning musician, producer, and songwriter Earl Scruggs serves as the film's music producer, a daunting task since the entire story is told with music. In fact, only one scene in the film, in which an actress plays the ghost of Minnie Pearl, has any dialogue. At

present, no soundtrack is planned.

The film is expected to premiere next June during Fan Fair in Nashville and will later move to about 150 Imax theaters in 26 countries. The giant Imax screens can be up to eight stories tall.

The cast is a who's who of country music stars, including Alabama, Dolly Parton, Vince Gill, Alan Jackson, Jo Dee Messina, Martina McBride, Dixie Chicks, Lyle Lovett, Connie Smith, Dwight Yoakam, Charlie Daniels, Loretta Lynn, Trisha Yearwood, Pam Tillis, Patty Loveless, Joe Diffie, Asleep At The Wheel, and Marty Stuart.

Stuart brought his own camera along to the various locations and shot 21 hours of film for a 45-60 minute companion educational documentary video that will be sent to schools as a study guide. Stuart's project includes historical background information and interviews with some of the participating artists.

"We wanted to make it very relevant to schoolteachers and children from a social-studies [viewpoint]," says Biscaglia.

Goldmann wrote the film's script, which uses a fictional story line about

(Continued on page 110)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Bobby Hurt is promoted to VP of promotion for MCA Records in Nashville. He was national director of promotion.

Steve Kline is named VP of promotion for J Records in New York. He was VP of West Coast promotion for Columbia Records.

Lisa Michelson is promoted to VP of radio/new-media promotion for the Elektra Entertainment Group in New York. She was VP of adult alternative promotion.

Tom Frouge is named VP of marketing for Triloka Records in Santa Monica, Calif. He was senior VP of promotion and artist manager for Putumayo World Music.

Chris Chambers is named VP of publicity for Arista Records in New York. He was head of urban publicity at Interscope Records.

Daniel S. Brescoll is promoted to senior counsel for Sony Music Entertainment in New York. He



HURT



KLINE



MICHELSON



FROUGE

was counsel.

Damon Cox is promoted to national director of video promotion for Universal Records in New York. He was director of regional pop promotion.

PUBLISHERS. Cia Toscanini is promoted to assistant VP of concert music for ASCAP in New York. She was assistant to the director.

Diane O'Dell is named senior director of Internet and new-media licensing for SESAC in Nashville.

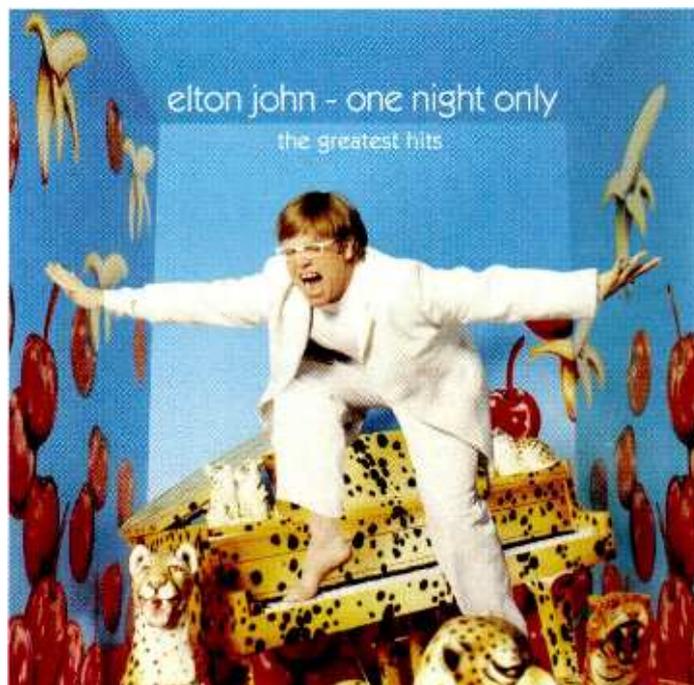
She was an attorney for Cole, Raywid & Braverman.

Craig Currier is named creative manager/executive producer of the film, television, and new-media division for peermusic in Nashville. He was director of marketing/executive producer for Still Music Group.

RELATED FIELDS. Tony Goldring is named an agent in the music department for the William Morris Agency in Beverly Hills, Calif. He was director for Jef Hanlon Promotions.



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Darren Strothers 323.525.2304
dstrothers@billboard.com

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ForeFront's Dc Talk Releases Best-Of As Prelude To Solo Sets

BY DEBORAH EVANS PRICE

NASHVILLE—A greatest-hits project usually symbolizes the closing of a chapter in an act's career. Dc Talk's forthcoming package, however, is titled "Intermission: The Greatest Hits."

This year group members Toby McKeehan, Kevin Max, and Michael Tait have been taking a hiatus from the veteran Christian rock band to work on solo projects and prepare for the release of their hits collection.

"It's just chock-full of fun things," says ForeFront Communications director of marketing Anne Mabry of the release, which streets Tuesday (21). "They've got mixes on there that are a little bit different, just nice surprises all through the project... I think the guys did a really good job of making sure that the whole thing was entertaining. It's not so much just a marking-time thing. They made it worthwhile."

Since releasing its self-titled debut album in 1989, Dc Talk has made a career of creating worthwhile art and developed a reputation for cutting-edge music and videos. It has won numerous accolades, including three Grammy Awards and a dozen Gospel Music Assn. Dove Awards, among them artist of the year in 1996—the first time a rock band won that honor.

Its live album, "Welcome To The Freak Show," was recently certified gold, and its 1995 "Jesus Freak" disc has been certified double-platinum, one of the few Christian releases to hit that mark.

Produced by McKeehan and Mark Heimermann, "Intermission" is nearly 80 minutes in length and includes such Dc Talk classics as "Just Between You And Me," "What If I Stumble," "Consume Me," and "Jesus Freak," drawn from their past three studio albums (they have five studio albums and a live project to their credit). Also included are "My Will" from the multi-artist "Exodus" project and two new cuts, "Chance" and "Sugar Coat It."

"[With] 'Sugar Coat It,' we wanted to take a song musically down the history path of Dc Talk," says McKeehan. "We tried to bring all elements together there and not sweat the cohesiveness as much but just deliver something that gave you all three vocal styles and at the same time talked about our career from an inside perspective."

On "Intermission" McKeehan says Dc Talk opted not to include songs from the first two albums. "We have a plan in place to kind of make a mix tape off those two," says McKeehan. "The first two albums were a lot different, and I think



MAX

we'd rather go in and create a mix tape and make it a little more current-sounding. [With] those two and some of the hip-hop-oriented things off [the band's 1992 album] 'Free At Last,' we are going to make an old-school record, mixed by a DJ. I don't know when it will be out. We are trying to figure out if we want to schedule it before or after our next album."

For Tait, hearing "Intermission" is an enjoyable stroll down memory lane. "Playing the songs from back then reminds me of the days when 'Love Is A Verb' came out and 'Socially Acceptable.' I listen to them and go, 'Wow!' and smile," says Tait, who adds that Dc Talk nearly titled the album "Superfreakin' Hits That Last."

When it came time to do a hits collection, the band felt it seemed too soon. "After having five studio records, a best-of could be considered a little premature," says Tait. "But, hey, I'm happy. It's product out there. It's a good thing. It keeps Dc Talk's presence in the marketplace."

"I'm not a big fan of greatest-hits records," admits Max. "I think of it as a retrospective look at an artist, and I

think Dc Talk is still growing. Dc Talk is still becoming different things, going through an evolution, and I think the solo albums are part of the evolution. It's been a natural process. We've all become artists. We've all become writers."

The band has a history of taking its time and keeping fans clamoring for more, usually waiting two to three years between albums.

"I think if you put your heart and soul into your work, it can breathe for a while—I really believe that," says McKeehan. "I think you get to know songs better. It's tempting in a marketplace like we have today to put things out quicker, because people forget about you very quickly."

Retailers say that fans don't forget about Dc Talk, and each project the band releases is a well-anticipated event. "We're real excited about the album," says Jimmy Moore, music buyer for Christian Supply. "People still see them as the top band in Christian music... I think the album will sell well, and as far as the solo albums go, I think it's a neat concept, but people will still want to hear Dc Talk."

"There are rumors that Dc Talk may not have another album after this one, so that may spur sales of this one as well," he adds. "The Christian market is ready for another full-length Dc Talk album. This will whet their appetites."

During 2000 Dc Talk members only performed two shows—both Billy Graham crusades—and spent their time away from the band to work on the hits package and on their solo albums, which reignited rumors. Nevertheless, all three band members adamantly deny any split.

"We are taking a break right now, and we are doing solo records. Then we'll get back together and go at it



McKEEHAN

again," says McKeehan, who has also been spending time working with Gotee Records, the label he founded with Todd Collins and Joey Elwood that has broken such acts as Jennifer Knapp and Grits.

The band plans to put out an EP in April that will include two new cuts from each member's solo project as well as a new Dc Talk song. Then, if all goes as planned, Tait's album will be released in July, Max's in August, and McKeehan's in September.

"We decided we were going to approach it together," says McKeehan. "We've worked this platform together for 10 years, and we thought we'd use that to launch these records and then continue to work together."

Each member is understandably excited about his solo album. "I am so stoked," says Tait of his project, which he describes as pop/rock with edge. "I can't wait. I've been working on it for over a year, writing the songs, being in the studio, caressing each word, trying every moment to make it the absolute best it can be."

Max declines to reveal much about his project. "I really kind of want it to be a surprise. I don't want to give out too much information about what it's like yet. I'm still making it," he says. "I'm really excited, and it's coming together better than I ever thought it would be."

"I can't wait to buy Kevin and Michael's CDs," says McKeehan. "I just want to experience [their music]. I tried to stay away from listening to too many of the demos, because I want to take their artistic journey, and I want to hear in the music all the things that has been inside of each of them that couldn't really come out on a Dc Talk record for some reason or another. And I'm excited to put my



TAIT

passion and my hidden journeys and ventures on my CD. It's an exciting time. I want to get back to the basics of hip-hop."

Dc Talk has long been a favorite among young fans of Christian music, and ForeFront plans to utilize its youth appeal in the marketing of "Intermission." The label has partnered with Interl'inc, a Nashville-based promotions and marketing organization that targets Christian youth groups, to organize what is being promoted as the largest ever "lock-in" (a church-organized overnight event for young people), slated for Nov. 17. The centerpiece of the lock-in activities is a Pax television network special, "Intermission With Dc Talk," that will air at midnight.

"It's a 90-minute special that will be a combination of pre-produced as well as live segments," says Mabry. The show is being produced by Chad Hines, formerly of MTV's "House Of Style." Mabry says the special is highly anticipated, and the response from churches has been positive. "Our target is 1,000 churches participating," she says.

The label is sponsoring contests at radio. Winners will be flown to Nashville for the live part of the show Nov. 17. There will also be Internet contests that will send winners to the event.

The label plans a strong presence at retail for the release, which will be distributed by Chordant to the Christian retail market and to the general market through EMI Music Distribution. At Christian retail there will be floor displays that house both "Intermission" and the "Jesus Freak" book.

Mabry anticipates "Intermission" having a long shelf life. "We have solo projects in the works from all three guys," she says. "I think as each of those comes out, it will breathe new life into the greatest-hits project as well."

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Documentary, Medal, New Albums Shed Light On Ramblin' Jack

BY WES ORSHOSKI

NEW YORK—Ramblin' Jack Elliott is feeling a little bit worn out. He's spent the past two weeks in and out of airports, hotel rooms, and taxicabs, traveling from gig to gig.

Yesterday he was in California; today he's in New York. Running on little sleep and bothered by an ailing hip and a pesky cough, Elliott says he's had just about enough of this routine.

"It's draining my love of life; my vitality is being sucked right out of me," he says. "I'm just thinking about dropping out. I'm thinking about retiring. I've been thinking about it real hard for this whole year, and a lot the last two weeks."

At 69, the man hailed as the link between Woody Guthrie and Bob Dylan has picked one heck of a time to consider calling it quits. Since a 1996 Grammy win for best traditional folk record ("South Coast" on Red House Records), his career has undergone a resurgence that's seen Elliott honored with a National Medal of Arts, an additional Grammy nomination, and a feature film profile by his daughter, Aiyana.

Largely due to the publicity gener-

ated by Aiyana's documentary, "The Ballad Of Ramblin' Jack," released earlier this year, Elliott has for the first time in decades begun selling out the 50-60 small rooms he plays annually. The newfound interest has earned him more money per gig and afforded him the freedom to choose which shows he actually plays—a luxury he hasn't had since he first gained fame in the '50s and '60s, according to his booking agent, Keith Case.

While his career is healthier than it's been in years, Elliott himself isn't so fit anymore. In need of a hip replacement, the singer often uses a wheelchair in airports. Because of a bronchial condition, he asks audiences at his shows not to smoke. And he avoids playing certain songs because he can't hit their high notes anymore.

Though age has begun taking its toll, Elliott is still the charming performer he was 40 years ago. Tonight, he'll play to about 75 people who've filled almost every seat at the Bitter End in New York's Greenwich Village. He'll sing the tunes that have become his signature songs—Jesse Fuller's "San Francisco Bay Blues," Guthrie's "1913 Massacre," and Dylan's "Don't

Think Twice." But he'll spend most of the evening telling stories about his adventures traveling with his musical companions: the late banjo player Derroll Adams and Guthrie—his mentor, friend, and biggest inspiration.

It's times like these, when Elliott's sitting before devoted admirers, that you wonder if he's serious about retirement. Playing live is what he does best. For Elliott, who has never had a manager and has written only a handful of songs in his career, the shows have

(Continued on page 20)



ELLIOTT



Getting A Life. DreamWorks act Lifehouse is on the road promoting its first album for the label, "No Name Face." Released Oct. 31, the project was produced by Ron Aniello. It's building a following at rock radio, thanks to its solid blend of assertive guitars and melodic hooks. The band is expected to be on the road through the close of 2000.

Hall's 'True,' On GiuseppeJoe!, Looks At Death From Both Sides

BY DANIEL JENKINS

SAN FRANCISCO—It's no secret that songwriters draw inspiration from personal experience, and Dave Hall is no exception.

Hall, whose third release, "True," bows Dec. 1 on independent label GiuseppeJoe! Records, is a regular in the downtown New York club scene. He has received critical praise for his ability to meld a catchy pop melody with penetrating and insightful lyrics.

Leaving behind his band and going for a more acoustic sound than on previous recordings, he set about to explore themes of life and death on this latest project.

"True" opens with a trilogy of songs reflecting the death of a friend.

"About seven months ago, an artist I was producing knew an old friend of mine and told me that he had died," reveals Hall. "He was young and creative. It got me thinking that this was a life that hadn't really lived yet."

The project gets personal with Hall's inclusion of "You," a song that he wrote more than 10 years ago to pay homage to his grandmother. "This was just for her," he says. "Originally, she asked me to sing at her funeral, but she kept on living."

Hall revised the song for a recent

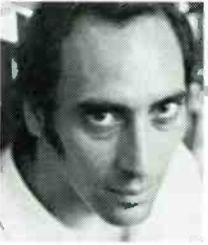
celebration of her 100th birthday. This led to his decision to bookend the album with two separate song trilogies. "The second trilogy is aimed at taking another look at death from the perspective of a life fulfilled," he explains.

"God Is Wide," a lighthearted examination of one person's search for God, will ship to triple-A, folk, and college radio formats in late December. "I feel like it's linked to the theme," says Hall. "That was the crux point. 'What's it all about? Whose God is it anyway?' People have to figure out for themselves who God is."

Hall plans a college tour and nightclub appearances throughout the U.S. during the winter and spring in support of the album. Selected tracks will also be available online at MP3.com.

Joe Romano, artist representative at GiuseppeJoe! Records, is also looking into getting Hall's music into film and television for broader exposure of the artist.

"I'm struck by his ability as a composer and arranger," says Romano. "I find the poetry, intelligence, and complexity of his music to be intense. There's great potential to appeal to a wide and diverse audience."



HALL

Coming To Terms With The British Evasion; Loving The Beatles; Touring With Weezer

LONDON CALLING: After declaring on the cover of the Sept. 9 issue that there's a "British Evasion" going on, Billboard followed up with a forum on Nov. 9 in London, where we examined what can be done about the problem British acts are having breaking in the U.S. (see story, page 1).

Tagged "Atlantic Crossing," the forum featured six experts from both sides of the ocean, surrounded by 50 invited guests from all facets of the U.K. music industry. After introductory remarks by the panelists, the guests were encouraged to participate in the discussion.

While the world's problems obviously weren't solved in the two-hour session, several different points arose that suggest there will be no easy solution.

Keynoter **David Massey**, executive VP of A&R for Epic Records Group (U.S.), pointed out that 93% of all the U.S. No. 1's last year were from American acts, compared with 78% four or five years ago. He said, only half in jest, that the only countries with higher percentages of domestic acts are Pakistan and Ukraine. Therefore, the strength of domestic repertoire puts the U.S. in a position of needing very little from anyone else. Additionally, as was suggested, when the U.K. or any other territory tries to send the U.S. a clone of what's already working stateside, the act is usually met with a no-vacancy sign.

Panelist **Oedipus**, VP/PD WBCN Boston, brought up the notion that British rock has simply become de-fanged—no one from England has the menace of the **Sex Pistols** or the glam of an early **Bowie**. Any excitement we need from rock in the U.S., we can get from such home-grown acts as **Limp Bizkit**.

From the floor, Universal Music International senior VP of A&R and marketing **Max Hole**, who's responsible for signing a wide variety of British acts that have had U.S. success, suggested what many others dared not say, which is that the music exported to the U.S. just isn't good enough to warrant an audience.

To a point I agree, but at the same time, I don't see how our standards can be so much higher that acts receiving critical and commercial acclaim outside the U.S., such as **Stereophonics**, **Robbie Williams**, or **Travis**, can't break through here. In the end I tend to agree with Billboard

director of charts **Geoff Mayfield**, who suggests it's all cyclical—with this cycle lasting much longer than anyone would like.

DRIVING THE POINT HOME: Coincidentally, the night after I returned from London with thoughts of Atlantic Crossing still in my mind, Capitol Records held a screening of "The Beatles Revolution," a documentary airing Nov. 17 on ABC in conjunction with the release of "1," a new

collection of 27 of the **Beatles'** No. 1 tunes, released Nov. 14. As the special featured song after song by the group, it drove home the fact that few other groups (some would say none) have had as enduring a legacy as the Beatles. I imagine if acts really thought about it and used the Beatles as a watermark, they'd never pick up their instruments again out of fear of certain failure. That

the Beatles' musical life spanned only eight years and was over by the time any of them were 30 is even more daunting.

The special tends to over-glorify the group but **Dick Clark** brings everything back down to reality when he confesses that he thought the group was "just another bar band," admitting that was the biggest musical mistake he's ever made. **The Rolling Stones'** **Keith Richards** pokes fun at the Beatles' spiritual-enlightenment journeys to India, dryly proclaiming, "I draw the line at swamis," while taking a giant swig of Jack Daniels. Some of the talking heads in the documentary give the Beatles credit for everything from introducing yoga to the U.S. to contributing to the fall of communism. But isn't it really enough that they gave us music that, close to 40 years after its introduction, still makes us smile?

STUFF: **Dave Massey**, executive VP of A&R for Epic Records Group, has expanded his duties to include an international A&R role for Sony Music International. Massey, who will split his time between New York and London, will look at international signings, primarily in Europe, and help create strategies for breaking the acts in different territories. Both Massey and Sony declined to comment . . . **Weezer** will headline the second annual Yahoo! Outloud music tour. The outing, which hits 20 cities, concentrating on college towns, kicks off Feb. 17, 2001. Tickets will be available only through the outloud.yahoo.com Web site.



by Melinda Newman

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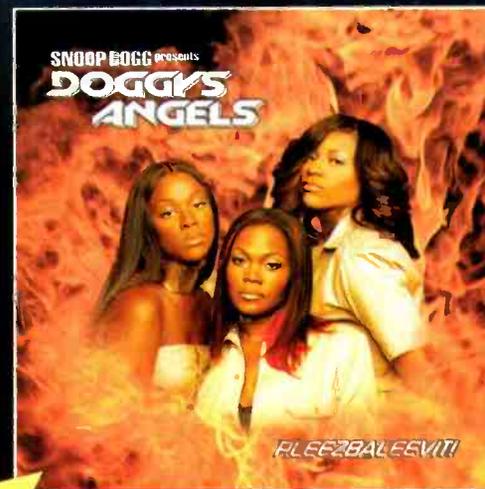
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Noelia Aims To Prove Herself On Second Fonovisa Set Of Latin Pop

BY LEILA COBO

MIAMI—The scenario is this: Your mom is a famous singer and actress. Your stepdad is a manager and concert promoter. Yet they don't take your singing aspirations seriously.

You branch out on your own, record a demo, get signed, and release an album that sells more than 700,000 copies, garners a top 10 smash, three other top 40 hits, and spends 44 weeks on The Billboard Latin 50. And still, some people in the industry don't take you seriously. Now, it's time to prove that your success hasn't been a fluke.

With the follow-up to her self-titled 1999 debut, Noelia—the daughter of Puerto Rican superstar Yolandita Monge—expands on her balladeer

image to achieve an edgier, far more rhythmic sound. "Golpeando Fuerte," (Fonovisa) due Nov. 27, highlights a more aggressively confident Noelia and lays the groundwork for the multifaceted image that she wants to develop from this point on.

"With a first album, you're just starting, and you naturally let others guide you, because they know more," says Noelia. "We're all testing things, and it's like a big experiment. Now, I want to establish that I'm a pop singer. I can transmit my experiences through my voice and my dancing and my acting."

It's a concept that has been worked and reworked in the English-language market, from Janet to Britney

Spears. But in the Hispanic market, such promotion is notably absent.



NOELIA

To lay a Jackson/Spears-like foundation, Noelia has returned to hit songwriter/producer Estéfano—the mastermind behind the single "Tú"

and most of her first album—who knows all about marrying song to dance through his work with Chayanne and Paulina Rubio, among many others. Her once-skeptical stepfather, Topy Mamery, is now her manager. Also, Noelia has co-written two songs on the album with songwriter and former BMG executive Pablo Manavello. One of them, "El Suspiro De Un Angel," is dedicated to her mother. It serves as the final word on persistent rumors that the two are estranged.

"The lyrics are very childish," says Noelia. "It's like it was written by the little girl inside me. It speaks of the maternal link, which never breaks. Life goes on, each one takes their own direction, and parents don't always agree with the decisions we take."

Noelia's decision was to become a singer on her own terms. Although she was close to her mother—even

singing background for her, as well as working as her road manager while Monge shot a soap in Colombia—she wanted to do her own thing. She moved to Puerto Rico (Monge was living in Miami with Mamery) and met salsa singer Gilberto Santa Rosa, who helped her record a demo.

By mere virtue of being Monge's daughter, several labels were interested. She chose the West Coast-rooted Fonovisa, which was the one most removed from her Puerto Rican reality and the label most likely to let Noelia carve out her own artist niche.

The results were stunning. With one album, Noelia became a star in and out of Puerto Rico, a feat for a newcomer.

"I honestly thought she'd do well," says Mamery. "[She] is very savvy. She's taken everything she's heard from her mother and me since she

(Continued on page 24)



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ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
'N SYNC	National Car Rental Center Sunrise, Fla.	Oct. 30-31	\$1,276,020 \$49.75/\$34.75	29,199 two sellouts	Fantasma Prods., SFX Music Group
TINA TURNER, JOE COCKER	Reunion Arena Dallas	Oct. 28	\$867,146 \$79.25/\$55.25/\$35.25	13,594 sellout	SFX Music Group
PEARL JAM, RED HOT CHILI PEPPERS	KeyArena Seattle	Nov. 5-6	\$860,250 \$30	29,564 29,830 two shows	Double Tee Promotions
TINA TURNER, JOE COCKER	Target Center Minneapolis	Nov. 11	\$843,327 \$79.25/\$55.25/\$35.25	13,298 sellout	SFX Music Group, Theatre Live!
DIXIE CHICKS, JOE ELY	Gund Arena Cleveland	Nov. 10	\$794,331 \$59.50/\$48.50/\$32	16,639 sellout	SFX Touring
'N SYNC	First Union Center Philadelphia	Nov. 12	\$765,589 \$49.75/\$39.75	16,581 sellout	SFX Music Group
BON JOVI	First Union Center Philadelphia	Nov. 10	\$694,035 \$65/\$45/\$35	15,349 sellout	SFX Music Group
PRINCE	Patriot Center Fairfax, Va.	Nov. 10	\$591,793 Gross Record \$85/\$65/\$40	9,035 sellout	Muscentre Prods.
ANGER MANAGEMENT TOUR: LIMP BIZKIT, EMINEM, PAPA ROACH, XZIBIT	Tacoma Dome Tacoma, Wash.	Nov. 13	\$578,963 \$38.50	15,620 16,000	SFX Music Group/Bill Graham Presents
ANGER MANAGEMENT TOUR: LIMP BIZKIT, EMINEM, PAPA ROACH, XZIBIT	Target Center Minneapolis	Nov. 8	\$567,876 \$37	15,348 sellout	Jam Prods., Theatre Live!

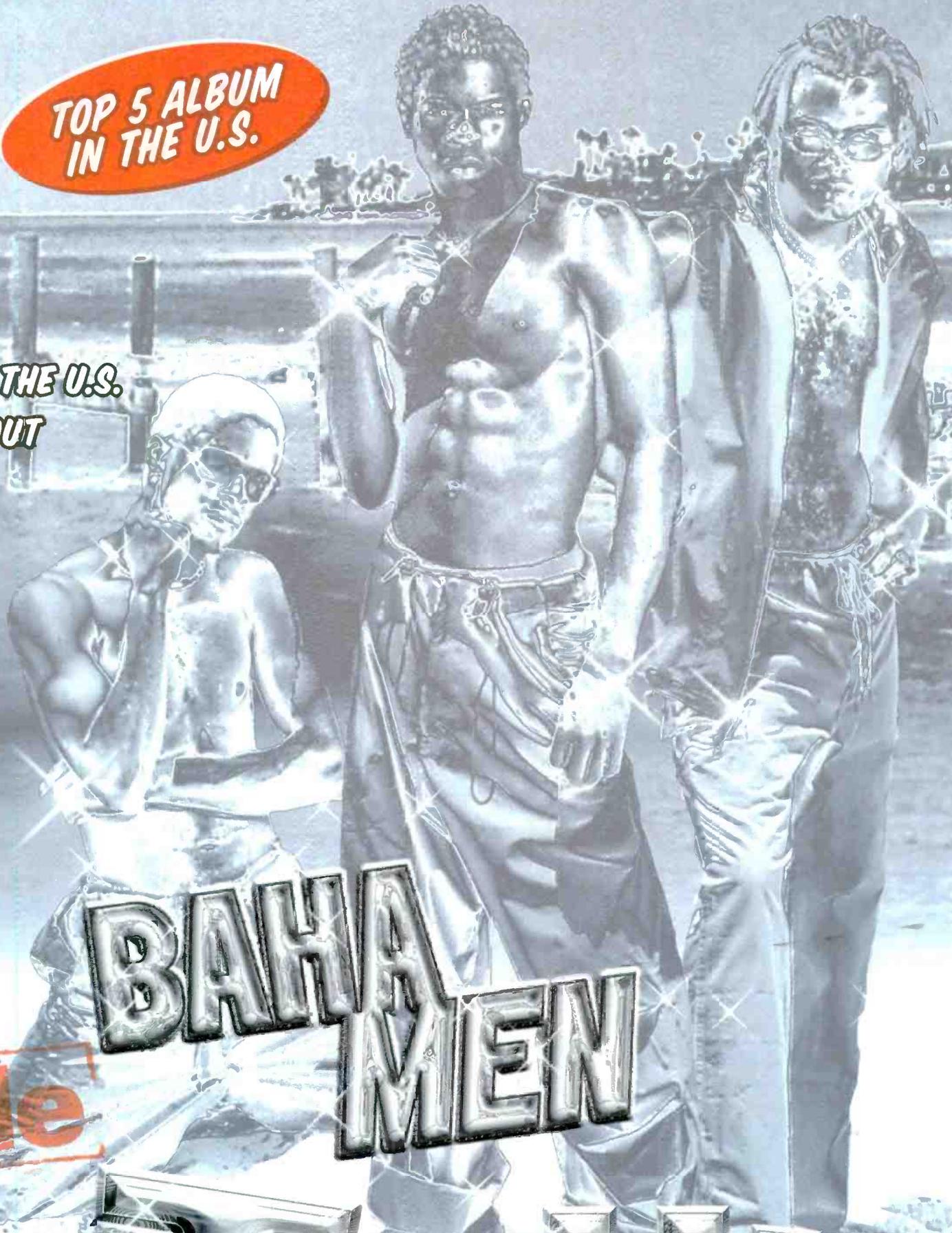
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RENEWED FAME FOR FOLK INTERPRETER

(Continued from page 16)

paid the bills for the better part of 50 years. He's never really held any other job than wandering troubadour.

"It's like I'm on an uprise," he says. "I think it's getting better. But I'm not filled with the belief that I'm really a high-roller or that we're gonna win this rodeo. I just believe it when I see it... I'm owing my agent almost as much money as I'm making. He pays for the airline tickets, and he takes it out of my

money. Each time I play a bigger and better gig, I'm momentarily elated for a chance to pay our phone bill."

Considering Elliott's influence on folk, rock, and the fusion of both, it seems almost criminal that he's lived hand-to-mouth for so long, says Nashville-based Case, who also represents Alison Krauss, Jesse Winchester, and Elliott's friend and admirer Guy Clark.

Though he's released more than 20 albums, Elliott earns little to no royalties on most. Lot 47, the company that distributed "The Ballad Of Ramblin' Jack," paid Elliott a \$5,000 consulting fee for the movie's soundtrack, released by Vanguard. That's the most he's ever been paid for an album, says Aiyana. "It's an outrageously hard business. It's impossible to make a living as a folk musician, particularly one as down-to-earth and authentic as my dad. He's just been kind of living gig to gig for a long time. Just the fact that he's still out there doing it is a testament to what he does. If he's getting better bookings, that's great. He needs them."

Aiyana's film, shown on 96 screens in art houses in 75 cities, serves as both a treat for devoted fans and a compelling introduction to Elliott for those unfamiliar with his background. It leads viewers through Elliott's early fascination with cowboy culture, rodeos, and the American West, which eventually inspired him to leave his Brooklyn, N.Y., home as a teenager to join a touring rodeo.

Elliott returned home after his parents posted a \$500 reward for information on his whereabouts. There he became smitten with Guthrie's songwriting and guitar picking after hearing the singer on a local radio program. At age 19, Elliott met Guthrie and later became a fixture in the Guthrie household, a lifelong friend, and an eventual inspiration to young Arlo. Elliott would soon meet Adams, with whom he spent years traveling throughout Europe, playing in bars, on street corners, and in train stations.

During one such performance, in a train station in England, Elliott caught the eye of an adolescent Mick Jagger, who was watching from across the tracks. Some 20 years later, Jagger ran into Elliott in a hotel and explained that he bought his first guitar after seeing him that day.

When Elliott returned to America, he enjoyed his greatest success. The '60s Greenwich Village folk scene was in full bloom. During his time abroad, Elliott's reputation had grown legendary. Those in the local music scene, the film explains, gave the singer a hero's welcome. Fans clamored to get into his shows, which received rave reviews. A short time later, Elliott met Dylan while both were visiting a dying Guthrie in the hospital. Dylan and Elliott quickly became friends, performing and touring together.

"[Elliott] definitely was the link between Guthrie and what we're playing now," says singer/songwriter Joe Ely, whose "Me And Billy The Kid" Elliott covered on '98's "Friends Of Mine." "He was definitely that catalyst. Without him, there would be a vastly different music scene."

In 1998 President Clinton recognized Elliott for that influence by presenting him with a National Medal of Arts, calling him an American treasure. The film shows Elliott standing with President Clinton and a fellow honoree, actor Gregory Peck.

Aiyana says part of the reason she made the film, which is to be released on video this spring, was to get her

(Continued on page 22)

Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	TOTAL CHART WEEKS
		NO. 1		
1	7	'N SYNC ▲ ² RCA 67726 (11.98/18.98)	HOME FOR CHRISTMAS 3 weeks at No. 1	24
2	10	KENNY G ▲ ² ARISTA 19090 (12.98/18.98)	FAITH: A HOLIDAY ALBUM	11
3	2	DIXIE CHICKS ▲ ¹⁰ MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/17.98) HS	WIDE OPEN SPACES	146
4	1	GODSMACK ▲ ³ REPUBLIC 153190/UNIVERSAL (12.98/18.98) HS	GODSMACK	97
5	5	SHANIA TWAIN ▲ ¹⁷ MERCURY (NASHVILLE) 536003 (12.98/18.98)	COME ON OVER	158
6	4	CREED ▲ ⁴ WIND-UP 13049 (11.98/17.98) HS	MY OWN PRISON	163
7	3	KID ROCK ▲ ⁹ TOP DOG/LAVA/ATLANTIC 83119*/AG (12.98/18.98) HS	DEVIL WITHOUT A CAUSE	98
8	6	METALLICA ▲ ¹² ELEKTRA 61113*/EEG (11.98/17.98)	METALLICA	483
9	14	'N SYNC ▲ ¹⁰ RCA 67613 (11.98/18.98)	'N SYNC	138
10	36	CELINE DION ▲ ⁴ 550 MUSIC 69523/EPIC (11.98 EQ/17.98)	THESE ARE SPECIAL TIMES	31
11	8	BOB SEGER & THE SILVER BULLET BAND ▲ ⁴ CAPITOL 30334* (10.98/15.98)	GREATEST HITS	316
12	—	ESTEBAN DAYSTAR 08 (11.98/14.98)	WHAT CHILD IS THIS?	2
13	13	JAMES TAYLOR ▲ ¹¹ WARNER BROS. 3113 (7.98/11.98)	GREATEST HITS	522
14	11	BOB MARLEY & THE WAILERS ▲ ¹⁰ TUFF GONG/ISLAND 846210/DJMG (12.98/18.98)	LEGEND	595
15	24	NAT KING COLE ● EMI-CAPITOL SPECIAL MARKETS 57729 (2.98/5.98)	CHRISTMAS FAVORITES	10
16	15	BACKSTREET BOYS ▲ ¹³ JIVE 41589 (11.98/17.98)	BACKSTREET BOYS	170
17	12	PINK FLOYD ▲ ¹⁵ CAPITOL 46001* (10.98/17.98)	DARK SIDE OF THE MOON	1234
18	30	KENNY G ▲ ⁸ ARISTA 18767 (12.98/18.98)	MIRACLES — THE HOLIDAY ALBUM	67
19	—	U2 ● ISLAND 524613/DJMG (12.98/18.98)	THE BEST OF 1980-1990	43
20	18	ANDREA BOCELLI ▲ ³ PHILIPS 539207 (12.98/18.98) HS	ROMANZA	154
21	—	GARTH BROOKS ▲ CAPITOL (NASHVILLE) 23550 (10.98/16.98)	THE MAGIC OF CHRISTMAS	8
22	—	98 DEGREES ▲ UNIVERSAL 153918 (11.98/17.98)	THIS CHRISTMAS	13
23	19	BON JOVI ▲ ⁴ MERCURY 526013/DJMG (10.98/17.98)	CROSS ROAD	72
24	20	PHILADELPHIA ORCHESTRA (ORMANDY) ● SONY CLASSICAL 6369 (5.98 EQ/9.98)	THE GLORIOUS SOUND OF CHRISTMAS	11
25	32	VARIOUS ARTISTS LASERLIGHT 55610 (12.98 CD)	THE MOST WONDERFUL TIME OF THE YEAR	4
26	16	MATCHBOX 20 ▲ ¹¹ LAVA/ATLANTIC 92721*/AG (10.98/17.98) HS	YOURSELF OR SOMEONE LIKE YOU	193
27	17	SADE ▲ ⁴ EPIC 66686* (11.98 EQ/17.98)	BEST OF SADE	158
28	—	MARTINA MCBRIDE ● RCA (NASHVILLE) 67842/RLG (10.98/16.98)	WHITE CHRISTMAS	17
29	23	ABBA ▲ ³ POLYDOR 517007/UNIVERSAL (12.98/18.98)	GOLD	188
30	—	VARIOUS ARTISTS ● ARISTA 19019 (11.98/17.98)	ULTIMATE CHRISTMAS	15
31	25	QUEEN ▲ HOLLYWOOD 161265 (11.98/17.98)	GREATEST HITS	384
32	22	DEF LEPPARD ▲ ² MERCURY 528718/DJMG (10.98/17.98)	VAULT — GREATEST HITS 1980-1995	210
33	39	LINDA RONSTADT ▲ ⁵ ASYLUM 106/EEG (7.98/11.98)	GREATEST HITS	99
34	—	ELVIS PRESLEY RCA SPECIAL PRODUCTS 44931 (2.98/6.98)	IT'S CHRISTMAS TIME	5
35	21	AC/DC ▲ ¹⁵ EASTWEST 92418/EEG (11.98/17.98)	BACK IN BLACK	331
36	29	VARIOUS ARTISTS MUSIC FOR LITTLE PEOPLE/KID RHINO 75262/RHINO (3.98/6.98)	TODDLER FAVORITES	2
37	—	MANNHEIM STEAMROLLER ▲ ⁵ AMERICAN GRAMAPHONE 1988 (10.98/15.98)	A FRESH AIRE CHRISTMAS	125
38	26	TOM PETTY AND THE HEARTBREAKERS ▲ ⁹ MCA 110813 (12.98/18.98)	GREATEST HITS	344
39	—	JIM CROCE ATLANTIC 92570/AG (5.98/11.98)	PHOTOGRAPHS & MEMORIES/HIS GREATEST HITS	47
40	33	STYX ● A&M 540387/UNIVERSAL (10.98/17.98)	GREATEST HITS	55
41	34	FAITH HILL ▲ ⁵ WARNER BROS. (NASHVILLE) 46790/WRN (10.98/16.98)	FAITH	127
42	—	JEWEL ▲ ATLANTIC 83250/AG (10.98/17.98)	JOY: A HOLIDAY COLLECTION	10
43	—	BURL IVES MCA SPECIAL PRODUCTS 322177/MCA (6.98 CD)	RUDOLPH THE RED-NOSED REINDEER	6
44	27	TIM MCGRAW ▲ ⁴ CURB 77886 (10.98/16.98)	EVERYWHERE	179
45	28	PHIL COLLINS ▲ FACE VALUE/ATLANTIC 83139/AG (10.98/17.98)	...HITS	108
46	31	LIMP BIZKIT ▲ FLIP 490124/INTERSCOPE (11.98/17.98) HS	THREE DOLLAR BILL, Y'ALL	125
47	50	TRACY CHAPMAN ▲ ⁴ ELEKTRA 60774/EEG (7.98/11.98)	TRACY CHAPMAN	126
48	35	JIMI HENDRIX ● EXPERIENCE HENDRIX 111671*/MCA (12.98/18.98)	EXPERIENCE HENDRIX: THE BEST OF JIMI HENDRIX	42
49	—	MANNHEIM STEAMROLLER ▲ ⁵ AMERICAN GRAMAPHONE 1984 (10.98/15.98)	CHRISTMAS	117
50	—	MANNHEIM STEAMROLLER ▲ ⁴ AMERICAN GRAMAPHONE 1995 (10.98/15.98)	CHRISTMAS IN THE AIR	73

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

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BEST SPANISH GROUP	Estopa
BEST SPANISH ALBUM	El alma al aire, Alejandro Sanz
BEST FLAMENCO ALBUM	Alma, José El Francés
BEST SPANISH NEWCOMER	Estopa
BEST LATIN MALE	Carlos Vives
BEST LATIN FEMALE	Gloria Estefan
BEST LATIN GROUP	La Mosca
BEST LATIN ALBUM	El amor a mi tierra, Carlos Vives
BEST LATIN NEWCOMER	La Mosca
BEST INTERNATIONAL MALE	Tom Jones
BEST INTERNATIONAL FEMALE	Madonna
BEST INTERNATIONAL GROUP	Santana
BEST INTERNATIONAL ALBUM	Supernatural, Santana
BEST INTERNATIONAL NEWCOMER	Christina Aguilera
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Artists & Music

RENEWED FAME FOR FOLK INTERPRETER

(Continued from page 20)

father more recognition and to make his life a little easier. “I’ve seen how difficult it is, and I’m just really happy that he’s still out there doing it. I feel like we’re a little bit out of touch with the free spirit he exemplifies.”

Elliott spent much of July and August promoting “Ballad,” doing between five and nine interviews per day. Elliott’s appearance on CBS’ “The Early Show” was probably his first television appearance since his 1969 performance on “The Johnny Cash Show,” Case says.

“Prior to the [1996 Grammy win], he hadn’t been in the press at all. I really don’t think anybody was even thinking about him,” Case says. “The movie certainly focused some light on him and created some interest that wasn’t there previously. And I think the film really tends to remind people of the impact he had on folk music initially and his enormous impact on Bob Dylan, which has been ignored. It’s basically a documentary about a guy who was not really that well-known. But you can’t go see that movie and not be curious about seeing him in person.”

Elliott, who is working on material for a new album with Danny O’Keefe and Dave Alvin, says he’s thinking about writing his autobiography. In the meantime, fans may absorb “Best Of The Vanguard Years,” released Oct. 31.

He does harbor some regret about not sticking to the traditional path the music industry has laid out for artists—release an album, tour to promote, release another, tour again. “I’ve been in the business,” he says. “I’m just not motivated. I could have been a millionaire 10 times over. I guess I’m not doing it right. And it doesn’t just happen accidentally or automatically—you gotta have some sort of plan, and as you saw in the movie, in my life, there’s never been a plan.”

Elliott feels as though he should capitalize on all this new interest in him, but he’s not really feeling up to it. “I think it would be fun to be rich for a change and not have to travel, but I’m getting tired of working. And in order to capitalize, it involves working. And I’m a lazy guy,” he says, grinning.

Billboard

NOVEMBER 25, 2000

Top New Age Albums™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	6	IF I COULD TELL YOU VIRGIN 79893	NO. 1 YANNI 6 weeks at No. 1
2	RE-ENTRY		AT HOME WITH ESTEBAN DAYSTAR 8830	ESTEBAN
3	2	12	MY ROMANCE: AN EVENING WITH JIM BRICKMAN WINDHAM HILL 11557/RCA	JIM BRICKMAN
4	10	20	WATER'S EDGE TIM JANIS ENSEMBLE 1103 ES	TIM JANIS
5	4	28	SNOWFALL RCA SPECIAL PRODUCTS 45680	YANNI
6	3	5	VERY BEST OF YANNI WINDHAM HILL 11568/RCA	YANNI
7	RE-ENTRY		DECEMBER MORNING TIM JANIS ENSEMBLE 1102	TIM JANIS
8	5	7	PURE HYMNS FAITH MD 34581/GTSP	THE JOHN TESH PROJECT
9	6	12	FRESH AIRE 8 AMERICAN GRAMAPHONE 888	MANNHEIM STEAMROLLER
10	7	94	DESTINY ● WINDHAM HILL 11396/RCA	JIM BRICKMAN
11	RE-ENTRY		MANNHEIM STEAMROLLER MEETS THE MOUSE AMERICAN GRAMAPHONE 860641/WALT DISNEY	MANNHEIM STEAMROLLER
12	13	51	WINTER LIGHT PRIVATE MUSIC/WINDHAM HILL 82176/RCA	YANNI
13	8	5	STATE OF GRACE: MUSIC OF PAUL SCHWARTZ WINDHAM HILL 11565/RCA	VARIOUS ARTISTS
14	9	83	LOVE SONGS PRIVATE MUSIC/WINDHAM HILL 82167/RCA	YANNI
15	11	59	PLAINS ● WINDHAM HILL 11465/RCA	GEORGE WINSTON
16	RE-ENTRY		25 YEAR CELEBRATION OF MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 25	MANNHEIM STEAMROLLER
17	15	3	CHRISTMAS + SANTA FE EPIC 62161	OTTMAR LIEBERT
18	12	33	NOUVEAU FLAMENCO HIGHER OCTAVE 48793/VIRGIN	OTTMAR LIEBERT
19	NEW▶		SIMPLE GIFTS WINDHAM HILL 11562/RCA	VARIOUS ARTISTS
20	17	12	FOREVER MORE-THE GREATEST HITS OF JOHN TESH DECCA 159363/UNIVERSAL	JOHN TESH
21	16	11	ARMANDO'S FIRE NARADA WORLD 49799/VIRGIN	OSCAR LOPEZ
22	24	13	SEVENTH HEAVEN HIGHER OCTAVE 49424/VIRGIN	GOVI
23	18	11	GUITAR GREATS-BEST OF NEW FLAMENCO BAJA 537/TSR	VARIOUS ARTISTS
24	14	6	NARADA GUITAR: VOL. 2 NARADA 50127/VIRGIN	VARIOUS ARTISTS
25	21	44	RIVER OF STARS REAL MUSIC 8802	2002

○ 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. All albums available on cassette and CD. *Asterisk indicates vinyl available. **ES** indicates past and present Heatseekers titles © 2000, Billboard/BPI Communications and SoundScan, Inc.

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Top 10 Favorite Artist Picks

November 3, 2000

The Most Popular New Talent On Broadband Talent Net

#	Artist	Genre	Weeks On
1	JFJ	Rock, Pop	2
2	3 Series	R'n B, Hip Hop	5
3	Barely Heroes	Rock, Alternative	12
3	TRMT	Alternative, Acoustic	10
5	Julie Frost	Pop, Rock	8
6	Alexz Johnson	Pop	13
7	Dante	Rock	7
8	51 Peg	Alternative, Industrial	16
9	Liquid Ginger	Pop, Rock	5
10	Travail	Metal, Hardcore	6

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 3, 2000

The Most Listened-to New Tracks On Broadband Talent Net

#	Composition, Artist	Genre	Weeks On
1	Baby, 3 Series	R'n B, Hip Hop	12
2	Beautiful, Aztek Trip	Rock, Alternative	7
3	Birth of Us, Mothers Favorite Child	Funk, R'n B	1
4	Hip Hop Soul, Machtet-T	Hip Hop	1
5	Sleep, Die My Darling	Gothic, Alternative	1
6	There's No One Else, Never on Sunday	Pop, Rock	2
7	State of Grace (w/ Kirsty Hawkshaw), Swayzak	Electronic	8
8	Please Forgive Me, Barely Heroes	Rock, Alternative	13
9	Keeping Time, The Waystation	Acoustic, Pop	5
10	Caroline, Barely Heroes	Rock, Alternative	7

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.

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For details about these and other up and coming artists visit our website at www.broadbandtalentnet.com

Artists & Music

NOELIA

(Continued from page 18)

was 10 years old and applied it to her life." Mamery adds that he never thought it would lead to a debut selling 700,000 copies, according to SoundScan. "Of course, the support she's gotten from her label has been indispensable."

Fonovisa—which lost its biggest act, Enrique Iglesias, to Interscope—is banking heavily on Noelia to make her mark on the pop charts.

"She has huge potential," says Fonovisa GM Gilberto Moreno, adding that the label plans to release and promote Noelia's material worldwide with a very "aggressive" marketing campaign. "It's rare for an artist to sell more than a half-million copies on a first album. She is undoubtedly our strong suit in pop."

With that in mind, they paired her with Estéfano, a hitmaker who was the No. 1 songwriter on Billboard's 1999 year-end Hot Latin Tracks songwriters' chart. In keeping with his writing style, Estéfano didn't give Noelia tons of songs to choose from but wrote tracks specifically for her.

"I write for specific artists, for a specific moment, because all moments are different," says Estéfano, who wrote six tracks that were produced by Julio Reyes and Marcelo Acevedo for Estéfano Productions. "This was particularly interesting because Noelia had changed as a person." Besides capturing Noelia's essence, Estéfano also faced the bigger challenge of transcending the success of the first album.

Life's twists and turns had seasoned her approach to music. Noelia was ready to cover the full gamut of emotions. "When [Estéfano and I] started to work six months ago, we talked and talked," she says. "He knows me very well. It's like going to therapy. From that, he gets inspired and writes things that, when he hands them to me, it's as if I had written them myself."

"My objective is to consolidate her with this album and make her a great entertainer," says Mamery. "I think she has a niche in Latin pop, because she's not only a singer. She's a great dancer; she has charisma onstage. That's a great combination that we want to exploit."

Although Noelia has sung on numerous specials, including the Billboard Latin Music Awards, she has yet to embark on a full-fledged tour of her own. Before doing that, Mamery wants to build up her repertoire, record several remixes, and present Noelia as an artist with more than one hit.

Currently, the plan is to hit the road in the spring—starting in Argentina, working up through the continent, and eventually landing in Spain. There, Noelia is distributed by Gran Via Musical (GVM) and is one of three Fonovisa artists who have been chosen for heavy promotion for this fall through MuXXIc, GVM's label.

"She's at the right place, with the right people, at the right time," says Mamery. "She is the new sound of Latin pop."

Continental Drift

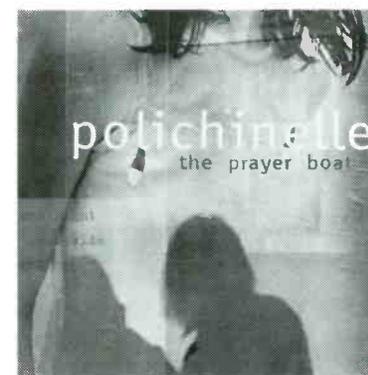


UNSIGNED ARTISTS AND REGIONAL NEWS
BY LARRY FLICK

SAVE A PRAYER: We were recently reminded that you can rely on your local retailer to do more than push the latest band du jour. During a recent visit to Rebel Rebel, our fave record shop in New York, its trusty owner, **David Shabiro**, was sharing what he described as a "special" CD with a few of the indie shop's customers. The disc was "Polichinelle" by **the Prayer Boat**. It was absolutely gorgeous—a set of intimate, meticulously crafted pop tunes. We were tense at the notion of having somehow missed covering this wonderful gem of a record.

Then Shabiro announced that the album was, in fact, roughly a year old and that it hadn't earned the promotion it deserved—and, as a result, it failed to connect with listeners.

A little Internet investigation led us to the band's Web site (homepage.eircom.net/~prayerboat/home.html), where you can purchase this wonderful collection. The site also provides some background information about the U.K.-based act, which is the brainchild of Irish singer/composer **Emmett Tinley**. Apparently, the lineup has evolved slightly since the recording of "Polichinelle," and Tinley is currently working on another album's worth of material. And the good news is that we're not alone in discovering the Prayer Boat. Slowly, the band is developing a cult following.



"We get E-mail from around the world from people who heard some of our records in the oddest places," Tinley says. "Most people have come to hear of us through friends or friends of friends. We have never been afforded the opportunity to tour much outside of Ireland and the U.K., and yet the music is out there somewhere."

Although there's a bit of industry interest, things don't appear to be set in stone—good news for a smart major-label A&R visionary looking for something special.

Here's some truth: The Prayer Boat is not cut from trendy cloth. Put up against teen acts and pimp-rockers, the band would struggle for sales attention. But there's something special here. Tinley is a masterful composer with a lilting tenor voice that is reminiscent of **Fran Healy of Travis**. The songs are not bombastic. Rather, they're timeless and are performed in a lean, intimate manner that assures repeat listens. And when the hits of the day have faded and aged poorly, "Polichinelle" tunes like the tear-stained acoustic ballad "It Hurts To Lose You" will still sound fresh and relevant. Something to consider.

Meanwhile, check out the band's site and get a copy of this truly memorable album.

MEET THE MOB: Remember when rock music was no-frills fun? Somewhere between the new-wave era and the hair-metal movement, rock was simple, unabashedly pop, but aggressive enough to keep punkers happy. Maybe we're just showing our age, but they sure don't make music like that anymore.

Or do they? **The Pop Mafia**, a five-man band based in New York, comes pretty darn close on its slammin' self-made disc, "Down At The Astoria."

Produced by the band with **John C. Vlabakis**, the set offers a tasty blend of jams that proudly wears the influence of early **Elvis Costello** and **the Replacements**, among several others. However, at the core, the Pop Mafia does a fine job of establishing its own sound, one that's contemporary enough to draw mass rock audience approval. For proof, all one needs to do is dive into the guitar frenzy of "Midlife Crisis" or feel the romantic pain of "Prizefighter." This is solid material that leaves the listener hungry for more.

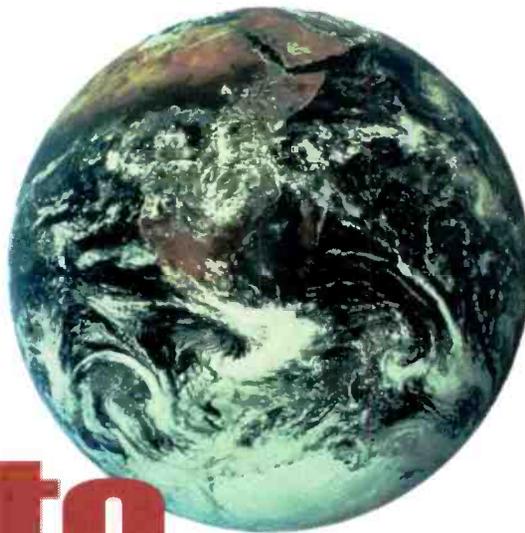
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John Kellogg, *Dolby Laboratories*

Murray Kunis, *Future Home*

John Loose, *Dolby Laboratories*

Bob Ludwig, *Gateway Mastering*

Robert Margouleff, *Record Producer*

Kerry Moyer, *CEA*

Shawn Murphy, *Film Sound Mixer*

David Navone, *Car Sound & Performance*

Peter Otto, *U.C. San Diego*

Ed Outwater, *Industry Consultant*

Bobby Owsinski, *Surround Associates*

Alan Parsons, *Producer*

Chris Pelonis, *Designer*

Nick Sahakian, *Rhino/Warner's*

Dennis Sands, *Film Mixer*

Brian Schmidt, *Microsoft Xbox Team*

Al Schmitt, *Producer/Engineer*

John Storyk, *Walters-Storyk Design*

Perry Sun, *Surround Professional*

Tommy Tallarico, *Tallarico Studios*

David Tickle, *Producer*

Rich Tozzoli, *Producer/Engineer*

Vincent van Haaff, *Waterland Design*

Paul West, *Universal Music Group*

Richard Zvonar, *Level Control Systems*

and more to be announced!

BILLBOARD'S HEATSEEKERS ALBUM CHART

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

NOVEMBER 25, 2000

ARTIST TITLE

IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)

THIS WEEK	LAST WEEK	WKS ON CHART	ARTIST	TITLE
1	2	12	SOULDECISION MCA 112361 (11.98/17.98)	No. 1 NO ONE DOES IT BETTER
2	4	2	LIFEHOUSE DREAMWORKS 450231/INTERSCOPE (8.98/12.98)	NO NAME FACE
3	9	2	SAMANTHA MUMBA WILD CARD/POLYDOR 549413/INTERSCOPE (11.98/17.98)	GOTTA TELL YOU
4	5	67	BRAD PAISLEY ARISTA NASHVILLE 18871/RLG (10.98/16.98)	WHO NEEDS PICTURES
5	3	3	THE NEW LIFE COMMUNITY CHOIR FEAT. JOHN P. KEE VERITY 43139 (12.98/18.98)	NOT GUILTY... THE EXPERIENCE
6	7	12	DONNIE MCCLURKIN VERITY 43150 (10.98/16.98)	LIVE IN LONDON AND MORE...
7	8	5	OSCAR DE LA HOYA EMI LATIN 21967 (11.98/17.98)	OSCAR DE LA HOYA
8	6	2	JAMIE O'NEAL MERCURY (NASHVILLE) 170132 (8.98/12.98)	SHIVER
9	12	17	THE UNION UNDERGROUND PORTRAIT/COLUMBIA 67778*/CRG (7.98 EQ/11.98)	...AN EDUCATION IN REBELLION
10	10	5	KEB' MO' OKEH/550 MUSIC 61428/EPIC (12.98 EQ/18.98)	THE DOOR
11	14	3	REBECCA ST. JAMES FOREFRONT 25251 (16.98 CD)	TRANSFORM
12	NEW		COLDPLAY NETTWERK 30162/CAPITOL (16.98 CD)	PARACHUTES
13	13	6	PAUL OAKENFOLD LONDON SIRE 31035 (19.98 CD)	PERFECTO PRESENTS ANOTHER WORLD
14	16	2	CHRIS RICE ROCKETOWN/WORD 61474/EPIC (11.98 EQ/16.98)	SMELL THE COLOR 9
15	23	22	HOKU GEFEN 490646/INTERSCOPE (11.98/17.98)	HOKU
16	22	11	STACIE ORRICO FOREFRONT 25253 (11.98/15.98)	GENUINE
17	26	13	ZOEGIRL SPARROW 51734 (15.98 CD)	ZOEGIRL
18	15	26	NICKELBACK ROADRUNNER 8586 (8.98/13.98)	THE STATE
19	33	9	EVAN AND JARON COLUMBIA 69937/CRG (11.98 EQ/17.98)	EVAN AND JARON
20	34	19	PHIL VASSAR ARISTA NASHVILLE 18891/RLG (10.98/16.98)	PHIL VASSAR
21	11	3	PASSION WORSHIP BAND SPARROW 51768 (15.98 CD)	PASSION: ONEDAY LIVE
22	24	5	CHAYANNE SONY DISCOS 84098 (10.98 EQ/17.98)	SIMPLEMENTE
23	RE-ENTRY		S CLUB 7 POLYDOR 543103/INTERSCOPE (11.98/17.98)	S CLUB 7
24	RE-ENTRY		CRAZY TOWN COLUMBIA 63654/CRG (8.98 EQ/13.98)	THE GIFT OF GAME
25	NEW		RAZE FOREFRONT 25257 (15.98 CD)	THE PLAN

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

26	17	3	AFU-R D&D/IN THE PAINT/FAT BEATS 8210*/KOCH (10.98/17.98)	BODY OF THE LIFE FORCE
27	47	5	THE OC SUPERTONES BEC 17740 (16.98 CD)	LOUD AND CLEAR
28	19	4	TONY IOMMI DIVINE 27857/PRIORITY (10.98/16.98)	IOMMI
29	35	23	RASCAL FLATTS LYRIC STREET 165011/HOLLYWOOD (8.98/12.98)	RASCAL FLATTS
30	42	85	SONICFLOOD GOTEE 2802 (15.98 CD)	SONICFLOOD
31	32	9	DJ SKRIBBLE BIG BEAT/ATLANTIC 83343/AG (17.98 CD)	ESSENTIAL DANCE 2000
32	36	20	NINA GORDON WARNER BROS. 47746 (11.98/17.98)	TONIGHT AND THE REST OF MY LIFE
33	45	4	KIRK WHALUM WARNER BROS. 47887 (17.98 CD)	UNCONDITIONAL
34	40	28	KEITH URBAN CAPITOL (NASHVILLE) 97591 (10.98/16.98)	KEITH URBAN
35	49	13	RODNEY CARRINGTON CAPITOL (NASHVILLE) 24827 (10.98/17.98)	MORNING WOOD
36	39	3	NELLY FURTADO DREAMWORKS 450217/INTERSCOPE (8.98/12.98)	WHOA, NELLY!
37	RE-ENTRY		GOOD CHARLOTTE DAYLIGHT 61452/EPIC (11.98 EQ/17.98)	GOOD CHARLOTTE
38	30	7	PHIFE DAWG GROOVE ATTACK 068*/LANDSPEED (11.98/16.98)	VENTILATION : DA LP
39	46	8	DEBELAH MORGAN THE DAS LABEL/ATLANTIC 83342/AG (11.98/17.98)	DANCE WITH ME
40	37	6	ROY D. MERCER VIRGIN (NASHVILLE) 50003 (10.98/16.98)	HOW BIG A BOY ARE YA? VOLUME SEVEN/HANGIN' IT UP
41	41	2	MARCO ANTONIO SOLIS FONOVISA 0521 (9.98/14.98)	EN VIVO
42	18	3	RONI SIZE/REPRAZENT TALKIN' LOUD/ISLAND 548201/DJMG (17.98 CD)	IN THE MODE
43	RE-ENTRY		AT THE DRIVE-IN GRAND ROYAL 49999*/VIRGIN (9.98 CD)	RELATIONSHIP OF COMMAND
44	NEW		TIM JANIS TIM JANIS ENSEMBLE 1103 (17.98 CD)	WATER'S EDGE
45	25	8	KURT CARR & THE KURT CARR SINGERS GOSPO CENTRIC 490747/INTERSCOPE (10.98/15.98)	AWESOME WONDER
46	RE-ENTRY		TAPROOT VELVET HAMMER/ATLANTIC 83341/AG (7.98/11.98)	GIFT
47	29	3	MEDESKI MARTIN & WOOD BLUE NOTE 22841*/CAPITOL (16.98 CD)	THE DROPPER
48	43	3	KATHY TROCCOLI REUNION 10070 (10.98/16.98)	LOVE HAS A NAME
49	48	4	DELTRON 3030 75 ARK 75D33* (10.98/16.98)	DELTRON 3030
50	50	5	SPINESHANK ROADRUNNER 8563 (8.98/13.98)	THE HEIGHT OF CALLOUSNESS

POPULAR UPRIISINGS

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

DRAWN IN ENGLAND: Alternative rock act **Badly Drawn Boy** is already a sensation in its native England for the album "Hour Of Bewilderbeast" (XL/Beggars Banquet Records). The



Goth Rock. Veteran heavy metal band Cradle Of Filth has been bubbling under the Heatseekers top 50 chart with the group's latest album, "Midian" (Koch Records). Cradle of Filth lead singer Dani Davey (aka Dani Filth) says the songs on the album "are a little more accessible" than previous releases.

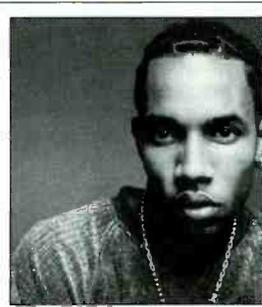
album won this year's Mercury Music Prize, a U.K. award given to albums judged to be outstanding.

Badly Drawn Boy is the alias for **Damon Gough**, who is joined on the album by several studio musicians. He has been on a North American tour throughout November. "Hour Of Bewil-

derbeast" has been bubbling under the Heatseekers top 50 chart, and sales for the set have been on the rise.

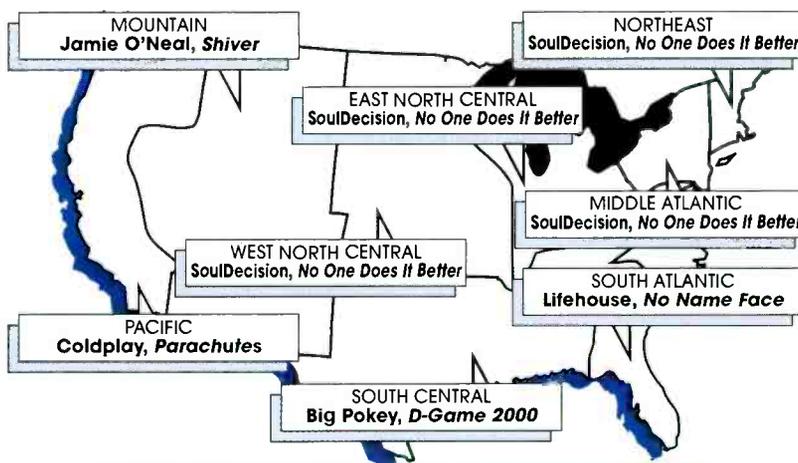
DUBE'S DEBUT: South African gospel artist **Benjamin Dube** makes his U.S. album debut with "I Feel Like Going On," due Dec. 12 on Harmony/Epic Records. The album was produced by **Victor Masondo**, who has worked with **CeCe Winans**. The first single is the album's title track, which will be released to gospel radio. Dube will embark on a U.S. promotional tour around the album's release date.

RAMAZZOTTI'S RETURN: Latin music artist **Eros Ramazzotti** has been a regular hit-maker on The Billboard Latin 50: 1994's "Todo Historias" hit No. 15, 1996's "Donde Hay Musica" peaked at No. 20, and 1998's "Eros" was a No. 11 hit. His latest album, "Estilo Libre" is bubbling under the Heatseekers chart and debuts at No. 15 this issue on The Billboard Latin 50.



Reggae Baby. Baby Cham's dancehall reggae album, "WOW... The Story" (Artist Only Records), features guest appearances by Foxy Brown and Shaggy. Baby Cham, who has a background as a DJ, says that being a DJ helped him as a performer in "rocking the microphone and rocking the crowd."

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

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

PACIFIC	SOUTH CENTRAL
1. Coldplay Parachutes	1. Big Pokey D-Game 2000
2. Oscar De La Hoya Oscar De La Hoya	2. Lifeshouse No Name Face
3. Keb' Mo' The Door	3. Big Moe City Of Syrup
4. Crazy Town The Gift Of Game	4. Lil' Flip The Leprechaun
5. Deltron 3030 Deltron 3030	5. Brad Paisley Who Needs Pictures
6. Paul Oakenfold Perfecto Presents Another World	6. SoulDecision No One Does It Better
7. St. Germain Tourist	7. Roy D. Mercer How Big A Boy Are Ya? Volume Seven/Hangin' It Up
8. SoulDecision No One Does It Better	8. Rodney Carrington Morning Wood
9. Samantha Mumba Gotta Tell You	9. Oscar De La Hoya Oscar De La Hoya
10. Hoku Hoku	10. The New Life Community Choir Featuring John P. Kee Not Guilty... The Experience

POP PRINCESS IN WAITING: Thirteen-year-old songstress **Mikaila** is Island/Def Jam Music Group's latest offering to the teen-pop craze. The singer was signed to the label by former Jive Records A&R executive **Jeff Fenster**, who helped bring **Britney Spears** and **Backstreet Boys** to Jive.

Mikaila's self-titled debut on Island/Def Jam is due in January 2001. In the meantime, top 40 radio has been serviced with the album's first single, "So In Love With Two."

Mikaila has been making several promotional and TV appearances in advance of the album's release, including during NBC's coverage of the Thanksgiving Day Parade on Thursday (23); on the Fox Family Channel program "Front Row Center Concert Series" on Friday (24) with **Mandy Moore**, **Samantha Mumba**, and **S Club 7**; and on Dec. 8 at the Northpark Mall in Jackson, Miss.

SOLO DRU HILLER: Dru Hill member **Woody Hill**

announced last year that he was quitting the group for a gospel music career. Under the stage name **Woody Rock**, he has released a solo gospel



The 'Soul' Of Card. Dove Award-winning contemporary Christian singer **Michael Card** has returned with his latest album, "Soul Anchor" (Myrrh Records), which is based on the Bible's book of Hebrews. Card says the album's title track was inspired by the anchor as the Hebrew "symbol of hope."

album, "Soul Music," on Gospo Centric Records. The album features guest appearances by **Case**, **Men Of Standard**, **Mary Mary**, the other members of **Dru Hill**.

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Reviews & Previews

ARTISTS & MUSIC

ALBUMS

EDITED BY MICHAEL PAOLETTA

POP

► ENYA

A Day Without Rain
PRODUCER: Nicky Ryan
Reprise 64391

There are few surprises in an Enya recording—and, so far, no one's complaining. While she'll probably always be viewed as a new-age artist, her body of work is actually closer to that of a classical composer with a pop ear. For the most part, "A Day Without Rain"—the artist's first studio set in five years—continues that musical thread. Every note is played by Enya (with assistance from collaborator Roma Ryan and producer Nicky Ryan) and assembled with tender-loving care. Enya keeps the comfort factor high with several compositions that are arguably descendants of her 1989 pop hit, "Orinoco Flow." She steps outside of that zone on the first single, "Only Time," an elegant effort that is wrapped in soothing harmonies fondly reminiscent of vintage Beach Boys tunes, as well as on the set-closing "Lazy Days," a wonderfully hypnotic track that employs the wall-of-sound style of a classic Phil Spector production. These experimentations not only freshen a musical formula that still works extremely well but also leave the listener happily curious about Enya's next move.

★ BLUR

The Best Of Blur
PRODUCERS: various
Virgin V2-50457

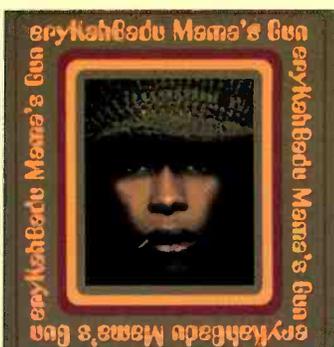
If Oasis mindlessly aped the Beatles on the way to Britpop stardom, Blur carefully copied the Kinks for its own share of the crown, at least early on. Over its 10 years, Blur has matured into an increasingly individual and artful outfit, which is underlined with this anniversary "Best Of." The 18-track compilation surveys the London quartet from the pop psychedelia of its debut single, "She's So High," and several key cuts off the band's mid-'90s masterpiece, "Park Life," to breakthrough U.S. single "Song 2" and the folk-tinged romantic anthem "Tender" from last year's ambitious "13." Along the way, there are such highlights as the grand English lament "This Is A Low" and the groovy domestic homage "Coffee & TV." The only disappointment is the one new song, "Music Is My Radar," a rather pallid foray into disco. In a nice move for fans, the initial pressing includes a 10-track bonus live disc recorded last year.

★ SPLATTERCELL

Oah
PRODUCER: DAVID TORN
CellDivision/75Ark 75028

Splattercell is the nom de guerre of sonic manipulator/guitarist extraordinaire David Torn, in league with sundry kindred-spirit percussionists. With wide-

SPOTLIGHT



ERYKAH BADU
Mama's Gun
PRODUCERS: various
Motown 02153259

How does an artist attempt to follow an incredible debut album? By doing something totally different, of course. On the 14-track "Mama's Gun," Badu mixes a little rock, some jazz, and a whole lot of soul. The album's lead single, "Bag Lady," is a smoothed-out, bare-bones, guitar-sparkled neo-soul confection. The sumptuous "Orange Moon" is steeped in a late-night jazz vibe. After several listens, don't be surprised if you start wishing for a straight-up jazz album from Badu—she is more than capable. "In Love With You," featuring Stephen Marley, is as haunting as it is beautiful. Badu returns home on "... & On," adding a new twist to her smash single "On & On." On the ultra-edgy "Penitentiary Philosophy," she merges the sounds of '70s funk merging with good, old-fashioned rock'n'roll. Rounding out this rock-solid set are "Cleva," with jazz/soul maestro Roy Ayers on vibes, and "Didn't Cha Know," whose laid-back air will leave listeners in a trance.

ranging improvisations as the seedbed, "Oah" was Mac-morphed into the sort of dense, dark instrumental soundscape familiar to fans of Torn's endlessly inventive and alluring late-'90s CMP albums, "Tripping Over God" and "What Means Solid, Traveller?" Like the sound of rock music from some distant galaxy, "Oah" seems bracingly alien yet hauntingly familiar at the same time. Reference cuts: the epic cyber-metal stomp "Hedewa" and the eerily beautiful, electro/ambient flamenco closer, "Wake Up & Smell The Corpses." Destined for cult status, this should be the guitar record of choice for electronica admirers—or the fave electronica album for guitar fans. Distributed by ADA.

STEVIE RAY VAUGHAN & DOUBLE TROUBLE

SRV
REISSUE PRODUCER: Bob Irwin
ORIGINAL PRODUCERS: various
Columbia/Legacy 65714

This boxed set is a sad, sad thing—and that's because its riches serve to further underline the enormous loss that was Stevie Ray Vaughan's untimely death 10 years ago. But in the long-awaited "SRV," we do have a fittingly tremendous tribute to one of the greatest guitar slingers to ever strap on a Strat. The deluxe set features three CDs that include not only choice cuts from the Texan's studio albums and highlights from collaborations with the likes of Lonnie Mack and brother Jimmie Vaughan but a treasure trove of outtakes and previously unreleased live

SPOTLIGHT

ELTON JOHN
One Night Only
PRODUCER: Phil Ramone
Universal 440 013 050

The mighty Elton John has been focusing on his hit Broadway play, "Aida" for the past year, leaving longtime fans sulking for new music. While the 17-track "One Night Only" is essentially a hits package, recorded over two nights last month at New York's Madison Square Garden, it features five duets that truly electrify. The standout track here is "Saturday Night's Alright (For Fighting)," featuring the powerhouse vocals of Anastacia in a duet so fiery, you can almost see the sweat. Equally inspired is the union of Sir Elton with R&B diva Mary J. Blige on "I Guess That's



Why They Call It The Blues"—the set's radio release—which oozes with soul and panache, and an affecting, emotionally draining reading of "Your Song" with Boyzone's Ronan Keating. Also participating are Bryan Adams on "Sad Songs" and the delightful Kiki Dee on "Don't Go Breaking My Heart." Add classics like "Goodbye Yellow Brick Road," "Philadelphia Freedom," "Sacrifice," "Daniel" and "Don't Let The Sun Go Down On Me," and you've got a slice of vintage Elton. A must-have for all fans of this timeless hero.

R & B / HIP - HOP

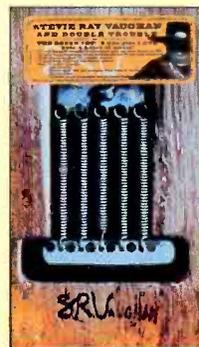
★ PHARCYDE

Plain Rap
PRODUCERS: various
Delicious Vinyl/edel America 82232

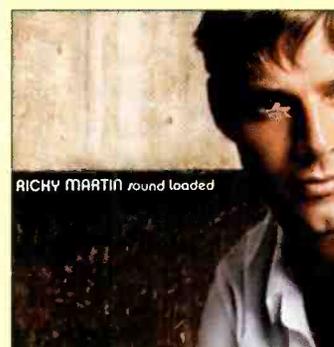
Gimmicks have become a way of life in hip-hop. Whether it's a bling-bling flosser or the smooth ladies' man, rap artists often fall into two-dimensional pigeonholes. Los Angeles' Pharcyde has never

VITAL REISSUES®

tracks. There is also a DVD Video that showcases a jaw-dropping five-song set Vaughan and his band, Double Trouble, taped in 1989 for an episode of "Austin City Limits" that never aired. The album tracks include such totems as "Couldn't Stand The Weather," "Change It," and "The House Is A Rockin'," while the high-octane live material ranges from an



SPOTLIGHT



RICKY MARTIN
Sound Loaded
PRODUCERS: various
Columbia 61394

Martin's creative quandary is palpable. How does he follow an album that included a tune ("Livin' La Vida Loca") that transcended mere hit-single status and transformed him into a cultural phenomenon? Let's face it, he could offer his equivalent to Pink Floyd's "Dark Side Of The Moon," and he'd still probably take a critical drubbing. Clearly undaunted, "Sound Loaded" shows Martin walking the tightrope between requisite familiarity and fresh musical ground with remarkable ease. The set boasts several unabashed "La Vida Loca" sequels, starting with the guilty-pleasure single "She Bangs." But it also offers a smattering of well-crafted material on which he's allowed to truly strut his vocal stuff (most notably on the lovely ballads "The Touch" and "Come To Me"). Unlike his previous effort, there's less of an attempt to fall in line with trends. Rather, Martin and a battery of A-list producers (Emilio Estefan Jr., Desmond Child, and Walter Afanasieff, among others) trust listeners to subscribe to more traditional pop sounds this time. The result is actually a more consistent recording, brimming with tasty salsa morsels ("Jezebel," "One Night Man"). Also, Martin pays special attention to his Latin roots by including a handful of solid Spanish-language tunes. It adds up to an album that offers a little something for everyone.

been like most rappers. On "Plain Rap," the decidedly more mellow yet equally appealing follow-up to "Labcabin California," the trio—Slimkid, Imani, and Booty Brown—continues to pave its own path. "Trust," the set's first single, rides a wave of horns over an easygoing hook.

SPOTLIGHT

SADE
Lovers Rock
PRODUCERS: Sade, Mike Pela
Epic EK 85185

It's been a while—OK, eight years!—since Sade's last collection of new material ("Love Deluxe," with its scintillating single "No Ordinary Love"). To say that the singer's loyal fans are foaming at the mouth for "Lovers Rock" would be a major understatement. Fortunately for all involved, the sterling set is signature Sade. Without question, she remains the consummate smooth operator—and quite frankly, her fans wouldn't want her any other way. The singer/songwriter/producer opens and closes the soulfully sweet, lushly produced 11-track set with songs of love: the



Procol Harum-tinged "By Your Side" and the gospel-speckled "It's Only Love That Gets You Through." Nestled between are heartfelt gems like the tear-stained "King Of Sorrow," the reggae-splashed "Every Word," and the hip-hop-infused "Flow," which needs to be a single. But don't be fooled into thinking that "Lovers Rock" is only about love and romance. While the overall vibe of the album is one of seduction, songs like "Slave Song" and "The Sweetest Gift" find Sade singing of racism and the joys of motherhood, respectively. Of course, Sade has always possessed this uncanny ability to turn any lyrical reflection into a prelude to love. The sweetest taboo, indeed.

The hypnotic "Network," which features the Roots' Black Thought, combines witty lyrics and an amazing track courtesy of longtime producer J-Swift. The crew, best known for its classic "Passing Me By," shows it still knows how to slow it down on "Misery," "Evolution," and "Blaze." "Plain Rap" is a simple enough album; therein lies its true beauty.

COUNTRY

LISA ANGELLE
Lisa Angelle
PRODUCERS: Andrew Gold, Lisa Angelle
DreamWorks 13582

Lisa Angelle must have been in a witness-protection program to keep from becoming a star by this point. On her DreamWorks debut, Angelle and co-producer Andrew Gold deliver studio originality reminiscent of Shania Twain/Robert John "Mutt" Lange, and Angelle herself brings to the party serious vocal chops, interesting songwriting, and a, shall we say, "highly videogenic" presentation. The material is eclectic in style, echoing Patsy Cline on "I Don't Know Why," then turning rootsy Cajun on "I Wear Your Love," lyrically edgy on "Daddy's Gun," and spiritual on "Sparrow." When she wants to, Angelle can

(Continued on page 30)

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 Paolletta, 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).

Billboard

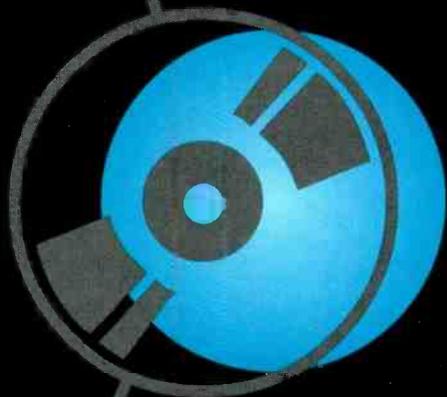
the

2000

Year in

Music

Spotlight



Issue Date:
December 30

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December 5

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Reviews & Previews

(Continued from page 28)

out-sex even Twain, as she does on "Midnight Rodeo" and "Twisted." She also pines convincingly on songs like "A Woman Gets Lonely" and the powerhouse ballad "Sin." Various funky, earthy, lilting, and traditional, it's quite a ride and seldom dull. Unless everybody involved in this project drops the ball, this record could be a star-making vehicle.

JAZZ

DAVE DOUGLAS

A Thousand Evenings

PRODUCERS: Dave Douglas, Joe Ferla
RCA Victor 09026-63698

Dave Douglas' Charms Of The Night Sky quartet (the trumpeter joined by violinist Mark Feldman, bassist Greg Cohen, and accordionist Guy Klucsevsek) has as much in common with Middle European chamber music as it does jazz, with compositional complexities and lyrical subtleties at the fore. The group's eponymous debut—a dark-hued, deeply moving disc on German indie Winter & Winter—stands as one of the most remarkable records of the past half-decade, regardless of genre. Douglas' second RCA set, "A Thousand Evenings," follows his tribute to Mary Lou Williams, "Soul On Soul." Issued earlier this year, that album helped the trumpeter garner laurels as Downbeat's top jazz artist of 2000. With such a prelude, "A Thousand Evenings" can slightly disappoint, as it lacks the melodic freshness of the first Charms disc. Still, it's a testament to Douglas' laudable ambitions, and the haunting title track ranks among his very best work.

LATIN

► IGNACIO PEÑA

El Mundo Al Revés

PRODUCER: Pablo Manavella
Universal Music Latino 012 159 070

Singer/songwriter Ignacio Peña's first outing, on Universal, is a lovely collection of pop tracks that evoke everything from Eric Clapton to Oasis. Clearly influenced by English and American pop, Peña doesn't break new ground, but his fine songs and lush, tasteful arrangements make up for that. Although this set kicks off with a high energy, rock'n'roll tune, "En Español," the bulk of the album showcases slow and midtempo pop ballads like "Melissa" and "Un Retrato De La Luna," highlighted by touches of cello, violin, and acoustic piano. Thanks to thoughtful, well-written lyrics that never fall into triteness, this manages to be an album without a single throwaway track.

★ TAM TAM GO!

Nubes Y Claros

PRODUCERS: Javier Campillo, Nacho Campillo
EMI Latin H2 7243850374 2 8

After a six-year absence, Tam Tam Go!—the Spanish duo of brothers Nacho and Javier Campillo—return with a thoroughly delightful pop album that's both fluffy and ironic, with rock'n'roll guitars as well as acoustic flute and cello. Released last year in Spain by Virgin Records España, "Nubes Y Claros" features the single "Atrapados En La Red," a catchy ditty about finding love on the Internet. The song is one of several that allude to pop culture and love but are written with a fine wit that approaches a higher plane. The Campillo brothers, whose debut album, "Spanish Shuffle," was recorded in English, revert to that language here on "Love Net," an English version of "Atrapados." Nowhere near as effective as the original Spanish (and hampered by a heavy accent), it survives thanks to Nacho Campillo's distinctive, persuasive voice.

WORLD MUSIC

★ THE TANNAHILL WEAVERS

Alchemy

PRODUCERS: The Tannahill Weavers
Green Linnet GLCD 1210

The Tannahill Weavers, one of Scotland's finest traditional music groups, have been plowing their furrow for 27 years, to great acclaim. That said, you'll be hard-pressed to discover a better album in their long discography than "Alchemy," aptly named, since the Weavers have, for some time, been transforming what is for them common material into world music that really is golden. The album opens at a dead run with "The Fair Maid Of Oban Set," a group of reels that, although not undertaken at the blistering tempo of Irish reels, move along at a handy pace, propelled by the busy pipes of Duncan J. Nicholson. The group follows with a history lesson: "It Was All For Our Rightful King" concerns Robert the Bruce's ill-timed, 14th-century military campaign in Ireland. Lovely whistle and flute can be heard on "One For The Road Set," as can stalwart pipes on "The Breton Connection" and graceful, evocative, vocals on "Helen Of Kirkconnell" and "For Aye."

CLASSICAL

★ MONTEVERDI/HENZE: Il Ritorno D'Ulisse In Patria

Thomas Allen, Kathleen Kuhlmann, Ann Murray, James King, Tölzer Knabenchor, Ensemble Spinario, Vienna Radio Symphony/Jeffrey Tate
PRODUCER: Gottfried Kraus
Orfeo 528 003

German composer Hans Werner Henze (born in 1926) has always combined a deeply felt penchant for Italianate lyricism with a keen sense of theater, which served him well in his realization of Monteverdi's Homeric opera, "Il Ritorno D'Ulisse In Patria." There is only a spartan, un-orchestrated version of Monteverdi's score left to us, but Henze's rendition channels the early Baroque into the present as if in a dream, with archetypal emotions reanimated via subtly modernized sounds. Orfeo's three-CD set presents the Austrian Radio recording of the 1985 Salzburg Festival premiere, with the sonorous Thomas Allen in the title role. Because of the live nature of the recording, there are stage noises and audience coughs (not to mention the occasional performer infelicity). But that's a small price to pay for having such a thrilling musical event documented on disc. The Austrian Orfeo label is distributed in the U.S. by Qualiton and in the U.K. by Chandos.

NEW AGE

★ PAUL WINTER

Journey With The Sun

PRODUCERS: Paul Winter, Dixon Van Winkle
Living Music LMUS0038

Soprano saxophonist Paul Winter has made a tradition of celebrating the winter and summer solstices at the Cathedral of St. John the Divine in New York City. These dawn concerts have become annual events, and "Journey With The Sun" re-creates that experience. Recorded live in the cathedral, the focus of "Journey" is Arto Tunçboyacıyan, the Turkish-Armenian musician who plays percussion and saz and has a yearning voice with which he intones his own hybrid vocables. Tunçboyacıyan opens the proceedings with a faux call to prayer and waxes soulful on the poignant "Broken Arm." From the exuberant "Caravan Of Dawn" to "Cave Of Winds," an introspective duet for pipe organ and soprano sax, Winter continues to articulate his global chamber music sound.

SINGLES

EDITED BY CHUCK TAYLOR

POP

★ BRENDA K. STARR Hold Me (3:46)

PRODUCER: George Calle
WRITERS: G. Calle, M. DeSantis, B. Starr
PUBLISHERS: Endorfum/Calvent, ASCAP
Endorfum 92013 (CD single)

One-time pop vixen Starr continues her transition into the Latin music world with a spicy, dance-seasoned dish that provides plenty of room for the artist to effectively work her vocal program. And boy, does she. You can almost hear her seductively shake her shoulders and lick her lips as she vamps and belts her way through the track's salsa-spiked arrangement. Her performance adds to the overall live feel of the original mix—a version so fun, so completely fierce that you want to smash the disc into pieces upon hearing the requisite club interpretations. Without question, the remixes are a necessary evil. And some of them are just fine (most notably the forceful Uplifting Trance version). But it's frustrating to know that these mixes will likely draw more programmer/DJ attention than the far superior original recording merely because they're more format-friendly. Kinda makes you hanker for the days when being apart from the norm wasn't detrimental to a record.

RICHARD "HUMPTY" VISSION FEATURING ROZALLA

Everybody's Free (3:29)
PRODUCERS: Richard "Humpty" Vission, Chico Bennett
WRITERS: Swanson, Cox, Gonzalez, Bennett

PUBLISHERS: Peer/EMI-April/Just Pass Us a Cold One/Blaquett, ASCAP
REMIXERS: Richard "Humpty" Vission, Chico Bennett, Motomo 315, Jason Odeja, N. Woolfson, D. Ross, Mijangos

Tommy Boy Silver 2126 (CD single)

Surely, you remember Miss Rozalla, the one-time queen of techno. Well, the big-voiced mini-diva from Zimbabwe has come out of hiding to revive the biggest hit of her mid-'90s club tenure, thanks to producer/artist Vission. The track appears on his Tommy Boy Silver set "Shut The F*** Up & Dance," and, quite frankly, it's a minor puzzle. Yes, it's a great song that conjures up fond memories, and Roz is certainly in fine voice. But Vission doesn't revise the song as much as he re-creates it. And that ultimately leaves the listener wishing that he had simply taken the time to draft a brand-new song for Rozalla, a singer who never did get her full due in the U.S. Still, this version of "Free" is a pleasant little dance distraction that deserves a spin from programmers and DJs who missed the boat on the anthemic tune the first time around.

S CLUB 7 Natural (3:13)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed

19/Polydor/Interscope (CD promo)

S Club 7 is huge everywhere but in the States, and the reason is clear: There's just something missing. Yes, the kids can actually sing. They're oh-so-pretty (even the male members). They even dress well. The problem is that there's no distinctive personality for today's market-

ing-savvy teen audience to latch on to. Unfortunately, "Natural" doesn't do much to change that. The song is serviceable. In fact, it's easy to imagine Britney Spears or Mandy Moore (or even Aaron Carter) slam-dunking this infectious, R&B-inflected ditty. But without a discernible vocal point of view, the lightweight "Natural" just wafles along, never really threatening to stick to anything or anyone. It's a quandary that will likely dog this act until one of the seven members steps forward and gives the world a reason to believe.

R & B

► LUCY PEARL FEATURING SNOOP DOGG AND Q TIP You (4:26)

PRODUCERS: Raphael Saadiq, Battlecat
WRITER: not listed
PUBLISHER: not listed

Hollywood Records 11322 (CD promo)

Lucy Pearl's latest single, the third from its debut album on Pookie/Beyond Records, is a happy, bouncy track called "You." The single is also featured on the DreamWorks soundtrack to the movie "Save The Last Dance." Representing

COUNTRY

► GARTH BROOKS Wild Horses (3:12)

PRODUCER: Allen Reynolds
WRITERS: B. Shore, D. Wills
PUBLISHERS: Warner-Tamerlane/WB Music Corp./Cash Crop Music, ASCAP
Capitol 7087 (CD promo)

In the past decade, Garth Brooks has become a cultural icon and, in his own words, "a franchise." Amid the rumors, speculation, triumphs, tragedies, and controversy, it's sometimes easy to forget that at the core of it all is a guy who just simply makes great music. And when he chooses to, he makes great country music, as this single demonstrates. Culled from the phenomenally successful 1990 "No Fences" album, this is Brooks at his best. Just wrap that distinctive voice in a fiddle, give him a lyric about a lonely rodeo cowboy, and let the magic begin. Penned by Bill Shore and David Wills, this is a song about a rodeo cowboy who wants to make his relationship work but keeps breaking promises to his loved one because he just can't escape the pull of those wild horses. It's a fine country song, and the aching in Brooks' voice does justice to the lyric as he paints a vivid emotional portrait of a man torn between two things he deeply loves. (Sound like art imitating life?) Capitol just rereleased "No Fences" to commemorate the 10th anniversary of the album, which has been certified 16-times platinum. This single should make people revisit that great album and should help give programmers a reason to return Brooks to the country radio airwaves.

ROCK TRACKS

► EVERCLEAR When It All Goes Wrong Again (3:53)

PRODUCER: A.P. Alexakis
WRITERS: A.P. Alexakis, Everclear
PUBLISHER: not listed

Capitol 15650 (CD promo)

If Everclear's recent singles, "AM Radio" and "Wonderful," were a little too soft for you, take heart. The band is rocking hard once again. "When It All Goes Wrong Again" previews "Songs From An American Movie, Vol. Two: Good Time For A Bad Attitude," the band's second album in less than a year, and this project is the guitar-driven flip side to the pop direction of "Vol. One." The track smokes with some fat riffs and a backbeat that will not allow you to sit still. All the while, Everclear visionary Art Alexakis continues to prove himself as one of the smarter, least pretentious dudes in rock'n'roll. His words here display ample self-involvement while somehow managing to also be empathetic. It's a nifty trick that bodes well for the rest of this new project's con-

(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.)

(Continued from preceding page)

tent. Expect full saturation at radio within moments.

INSANE CLOWN POSSE *Let's Go All The Way* (3:36)
PRODUCERS: Mike E. Clark, Insane Clown Posse
WRITERS: G. Cooper, B.B.
PUBLISHERS: Lito Music, BMI; D.C. Publishing
Island 15206 (CD promo)

What crazy guys. This single leads off the new album "Bazaar," released Oct. 31, which shouldn't be confused with "Bazaar," released simultaneously. The dual album release capitalizes on the Clowns' growing nation of followers, the Juggalos, following the gold success of 1999's "The Amazing Jeckel Brothers," which debuted at No. 4 on The Billboard 200. The witty spelling idea is great, but will anyone get the joke? Juggalos may appreciate it, but it's questionable whether anyone else will notice the difference. On "Let's Go All The Way," Shaggy Two Dope and Violent J relax, dropping a lot of the hostility on past releases. The tune's a surprisingly accurate cover of the 1986 Sly Fox smash, keeping the original percussive "chigga-chigga" line and the lyric intact. On the other hand, one of the verse's two chords is changed, giving the song a darker feel. And the Clowns add their flavor with some wailing background vocals. It's a tossup as to whether any of the Posse's fans have ever heard the original song, and it may be too tame—and even benevolent—for the hardcore Juggalos. But it should find room at rock radio.

DISTURBED *Stupify* (5:08)

PRODUCERS: Johnny K, Disturbed
WRITER: Disturbed
PUBLISHERS: Mother Culture Publishing/WB Music, ASCAP

Giant/Reprise 100434 (CD promo)
Rock act Disturbed, already riding Billboard's Modern Rock Tracks chart with its debut, the top 10 hit "Stupify," returns to the scene of the crime with the Forbidden Fu mix, a dark, industrial reworking of the track. While adding electronic elements and effects, the remix holds true to the original song, keeping the loud guitar licks and full vocals. David Draiman has a pleasantly listenable voice that crescendos into yelling the aggressive chorus and cussing through the verses. The remix is a great bonus for stations already spinning the single and may very well open the quartet's fan base to the electronic crowd as well. There's some profanity, but it's easy to root out—Draiman's pronunciation is intelligible, and, besides, the lyric rhymes the same four-letter word with itself numerous times. But a few bleeps haven't kept this tune from scoring huge at modern and mainstream rock radio. The Fu mix is available exclusively on the soundtrack to the current Adam Sandler flick "Little Nicky."

DANCE

★ **CECE PENISTON** *Lifetime To Love* (8:10)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
REMIXERS: Nikolas & Sibley, Rosabel, Nic Torriero, Rob Milo, Justin Time, Mr. Nice Guy
4-Play 2029 (CD single)
For fans of Peniston's now-classic hit "Finally," her recent absence from the limelight has been cause for sadness. But the woman is back, and she's rarely sounded so good. Her sultry, instantly recognizable alto voice has matured nicely, revealing a wonderfully soulful edge and a grit that can only come with time and experience. With "Lifetime To Love," she's offered a song worthy of her talent. It's cast in an old-school house framework that will trigger happy nos-

SPOTLIGHT



DAFT PUNK *One More Time* (no timing listed)
PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Virgin Records (12-inch promo)

The kings of French disco-house, Guy-Manuel De Homem-Christo and Thomas Bangalter, return with a hot new white-label release destined to conquer U.S. clubs all over again. "One More Time" starts where they last left off on 1997's "Homework" disc with a funky, filtered-disco loop, as on the Punksters' "Around The World" and "Music Sounds Better With You," from Bangalter's solo project Stardust. But this single goes beyond those classics, complete with full vocodered vocals. And then the disco sample sounds warped—a cool, if unsettling, effect, so don't bother checking your record. Jocks should keep the track's minute-plus breakdown in mind, which might pose a problem for some crowds, but future remixes (a commercial single is due in early December) should remedy that. There's no question that this will tear up the club playlists, but it has potential for some mainstream radio action as well. Today there are top 40 and alternative stations still playing "Around The World," which made serious inroads at top 40 back in 1998. And in the time since, the world at large has opened up to electronica via Fatboy Slim and the like, so this could easily be Daft Punk's biggest one yet. **Oui!**

talgia in dance/floor veterans while educating kids in a club sound rich with history and continued relevance. Of course, there are enough time-sensitive remixes to spark the interest of trend-heads who can't look beyond the flavor of the moment. In the end, however, it's all about the original version—and a vocal by Peniston that is just too delicious for mere words. You have to go there and experience the beauty of a true diva in action. Now, then, where's the full-length album, Miss Peniston? Your loyalists are starved for more than one song.

AC

★ **ENYA** *Only Time* (3:37)

PRODUCER: Nicky Ryan
WRITERS: Enya, R. Ryan, N. Ryan
PUBLISHERS: EMI Songs/EMI-Blackwood, BMI
Reprise 10050 (CD promo)
Not since 1988's career-establishing "Orinoco Flow" has Enya offered a composition with so much commercial potential. "Only Time" ushers in "A Day Without Rain," the artist's first full album of new material in five years, and it's a warmly engaging, truly memorable effort. The track has already begun to build a following at AC radio, and while it may seem like a long shot for pop crossover (given the current youth-driven climate of top 40), it's certainly worthy of attention at the format. In fact, it could serve as an interesting contrast to the musical mayhem at top 40, particularly during the holiday season, a time when listeners are perhaps more open to the sweeping, almost classical flavor of the

SPOTLIGHT



PLUS ONE *Last Flight Out* (3:45)
PRODUCERS: David Foster, Felipe Elgueta, Chris Farren
WRITER: Alexandra
PUBLISHER: Zomba Enterprises, ASCAP
143 Records/Lava/Atlantic 300383 (CD promo)
This mesmerizing ballad from Nashville-based male quintet Plus One was originally issued to top 40 in late July, but it failed to stir enough action to get this able boy band the notice that it deserves. Atlantic now means big business with "Last Flight Out," with its reissue and a tweaked remix for radio, which polishes and streamlines the song a bit. Already well-established in Christian circles, the outfit had a huge hit at religious radio this year with "Written On My Heart." But the label has made the right decision in reworking this one, a rich, lustrous effort that deserves its place right up there with 'N Sync's current "This I Promise You." Plus One is signed to David Foster's imprint 143 Records, and this track was co-produced by the maestro, which should give you an idea of just how affecting the dreamy love song is. Forget the competition out there; if it's really all about the song at radio, then what more could programmers want than a track that will click with both teens (who will gobble up these youngsters' photos in the teen mags) and adults, who will appreciate the musicality and sentimental lyric. This is the kind of song that launches careers. What'cha waiting for, top 40?

song. Enya is at her absolute best here as she meditates on the push-and-pull of relationships. Working within an arrangement of harmonies often reminiscent of the Beach Boys, Enya embodies grace and romance as she ponders the intangible yet entrancing elements of love. Kinda makes ya feel all warm 'n fuzzy, doesn't it?

CHRISTMAS

PERRY PAYNE *Santa Claus Won't Get Lit Up (At The Trailer Park This Year)* (no timing listed)
Hometown Productions 214 (CD single)
Contact: 212-749-9164 or iperry.com.

CELINE DION *Don't Save It All For Christmas Day* (no timing listed)
550 Music/Epic 69523 (album track)

LEA DELARIA *The Truth About Christmas* (3:21)
Streeter 1003 (CD track)

COLLIN RAYE *I'll Be Home For Christmas* (4:24)
Epic 67751 (c/o Sony) (CD track)

SALSOUL ORCHESTRA *Merry Christmas All* (no timing listed)
The Right Stuff 10976 (CD track)

JIMI HENDRIX *Little Drummer Boy/Silent Night/Auld Lang Syne* (no timing listed)
Experience Hendrix/MCA (CD promo)

PATSY MAHARAM *The Daughter Of Santa Claus* (3:37)
Wild Chrysanthemum 187 (CD single)
Contact: 212-371-4142.

JOI CARDWELL *My First Christmas With You* (no timing listed)
EightBall 050 (CD single)
Contact: 212-337-1200.

MARIAH CAREY *O Holy Night* (4:27)
Columbia 9119 (c/o Sony) (CD promo)

IN PRINT

THE JOSEPHINE BAKER STORY

By Ean Wood
Sanctuary Publishing
350 pages; \$25

In Luis Buñuel's autobiography, "My Last Sigh," the surrealist filmmaker recalled an early encounter with the then-expatriate American singer and actress Josephine Baker. Buñuel was working as a studio assistant on the French film "Siren Of The Tropics," starring Baker. "The whims of the star appalled me," he wrote, describing her tardiness and petulant fits on the film's set. Eventually, the future director "quit the tropics and its siren."

Baker was the most remarkable black female entertainer of her day, whose presence as a star of stage, screen, and recordings could not be ignored. Nonetheless, comparably unflattering descriptions could have come from many of those close to her. Hometown friends helped her rise above abject poverty in her native St. Louis, only to be forgotten as her fortunes improved. Discarded lovers were numerous, victims of her feckless, Machiavellian nature. Later in her career, promoters advanced her money for concert tours, and publishers tried to purchase her autobiography. After catering to Baker's whims, the hopeful investors would usually be left with cashed checks and unfulfilled commitments.

Yet audiences were given good reason to love Baker; and they continued to do so even as her career slid into postwar eclipse. Effortlessly charismatic and often hilarious, she tempered her innate, earthy sex appeal with physical comedy, a skill that helped her survive a rough youth in the Midwest. Her sympathies were always with the underdog, a response to the racial prejudices that dogged the performer throughout her life.

Originally recognized for her flexible physique, clad in a corset made of bananas during her famous "jungle dance" at the Folies-Bergère in Paris, Baker was described by artist Paul Colin as having a body that was "part prizefighter, part kangaroo." She charmed East Coast audiences with her initial turns in the chorus of Eubie Blake's Roaring '20s jazz revue, "Shuffle Along," then moved to Paris when still a teenager. There, freed from the segregationist atmosphere still ascendant in America, she came into her own as a cabaret star. In addition to danc-

ing and acting, Baker developed her voice into an astonishing instrument, and she performed constantly, from the decadent era of Germany's Weimar Republic onward. Despite her frivolous image, Baker campaigned for racial equality, worked on behalf of the French Resistance, and entertained Allied troops during World War II, even with her imperiled health.

Given Baker's peripatetic existence, her insatiable craving for the approval of audiences, and a marked propensity for generating drama in her immediate surroundings, simply amassing the facts of her crowded life would be a formidable task for any biographer. Big-band scholar Ean Wood rises admirably to this challenge, documenting both milestones and minutiae with rigor and objectivity. While he is clearly impressed with Baker's talent

and tenacity, he never loses sight of his subject's foibles, although he often frames the latter charitably. What might be devious or manipulative behavior to some is explained away by Wood as a misinterpretation of the star's tendency to impulsiveness and brutal honesty.

Amazingly, Wood finds room amid his array of historical data for commentary on the various milieu through which Baker passed in the arc of her career. The semiotics of skin tones among American blacks are dissected in plain-spoken terms, as are the disparities between European and American culture in the first half of the 20th century. A lodestar for the greatest artists of her times, Baker had a magnetism that attracted such admirers as Pablo Picasso, Jean Cocteau, Man Ray, and René Crevel, all drawn like moths to the flame of the "dark star" of the Folies. Wood's commentary on Baker's celebrity and its cultural context is often enlightening.

Baker's triumphant return to America after the war was tarnished by a snub she received at the Stork Club. Not only did she feel that this was racially motivated (which was perhaps correct, as the author points out), but she implicated the hugely influential gossip columnist Walter Winchell in her public statements on the matter. Both celebrities' careers suffered in the aftermath. The entire affair is given a detailed, well-considered account by Wood, very much in character with the balance of his engaging book.

RICHARD HENDERSON

Xzibit Gets 'Restless' On Loud Set

New Album Includes Appearances By KRS-One, Tha Liks

BY MARCI KENON

LOS ANGELES—A better stage couldn't be set for the Dec. 12 release of "Restless," underground rapper Xzibit's third Loud Records set. Promotion of the album, executive-produced by Dr. Dre, began in June during the Up in Smoke tour with Xzibit (aka Alvin Joiner) sharing the stage with Dre, Snoop Dogg, Ice Cube, and others.

"It's a building process," says Dre, who appears on several tracks, including the lead single "X." "I had to get Xzibit involved in my record, and then I put him on my tour. I gave him advice on certain moves to make and not to make. Then we got into his album."

"X," co-produced by Mel-Man and Scott Storch, also features Snoop Dogg. The single was serviced to



XZIBIT

radio Nov. 7 and will be released commercially Nov. 28. The accompanying Dave Meyers-directed video is being released the week of Nov. 20.

The 16-track "Restless" also features rappers Nate Dogg, Kokane, and King T, as well as J-Ro and Tash, label-mates from Tha Liks (formerly Tha Alkaholiks), on whose tour Xzibit was first introduced in 1995. KRS-One appears on Xzibit's update of KRS-One's hip-hop classic, "Kenny Parker Show 2001," a collaboration Xzibit refers to as "a science experiment that came out perfect."

Producers Rockwilder, Battlecat, and Erick Sermon contribute to the sleek and often melodic production that's aimed at bringing Xzibit up from the underground.

"I wear underground like a badge," says the BMI songwriter, laughing,

whose music is published through Hennessey for Everyone. "I'm going to erase the misconception that because you're underground, you're not selling any records. Underground means you're not creating your music for one audience. It's back-to-the-basics lyrics, rhymes, and beats."

To further that cause, Xzibit—who was born in Detroit and lives in Los Angeles—has started Open Bar Entertainment, a label distributed by Edel. So far he's signed Defari, who's featured on the "Restless"

(Continued on page 90)



Blade Cuts Premiere. Bodybag/Virgin artist Blade is preparing for the release of her debut album, "Who Am I," in the first quarter of 2001. The Violator Management artist, whose "Come On" track appears on the "Romeo Must Die" soundtrack, enlisted the services of such producers and artists as DJ Premier, DJ Clue, DJ Scratch, Rockwilder, Busta Rhymes, and Black Rob. Pictured, from left, are Virgin national director of street promotions Shadow Stokes, Bodybag executive June Lemon, Blade, Violator Records senior VP of A&R Eric Nicks, and Violator/AMG CEO Chris Lighty.

LaFace's Prather Sees Flexibility In New Arrangement With Arista

BY RHONDA BARAKA

ATLANTA—It's been about five months since Antonio "L.A." Reid moved to New York as Arista's new president/CEO and LaFace shut down its plush Buckhead offices in Atlanta. Some of its 60-person staff joined Reid at Arista, while others assumed positions with other labels or formed their own companies.

In the wake of those moves, many have assumed that LaFace is no longer a vital force since being absorbed by Arista. But Kawan "KP" Prather, who continues as LaFace VP of A&R and head of affiliate label Ghet-O-Vision, says LaFace remains a strong brand.

"People say there's no more LaFace," he notes, "but we're still signing new artists. We don't want people to think that now all LaFace acts are Arista acts. LaFace is a brand. It represents high-quality R&B [integrating] pop, rock, and alternative."

He adds that the new arrangement with Arista offers more flexibility. "It gives us the leeway to do things that we couldn't really get done before. When people saw the LaFace logo, they automatically went to TLC, Toni Braxton, Usher, and OutKast. That made breaking out of the R&B and hip-hop box more difficult. Black music was in us as a label because that's what we are—black people. But we know music outside of R&B and rap, and that's what we're taking to Arista—the opportunity to break outside of black music. It's not a sellout but a selling point."

Having worked on OutKast's new album, "Stankonia," and Usher's Janu-

ary 2001 album, "All About U," Prather says upcoming musical ventures on his plate include projects by Monica, Pink, the Youngbloodz, and TIP, a new Ghetto-O-Vision artist.

He goes on to note that those who begrudged Reid for uprooting the label were afraid that LaFace's departure would leave a hole in Atlanta's music scene. But he and Reid both stress that's not the case.

Pointing to the vast amount of talent and opportunity that exists in Atlanta, Reid says, "I never really understood why people thought the industry would dry up with my departure. Atlanta is one of the most thriving music scenes in America. For example, Jermaine Dupri is one of the hottest and most consistent producers this industry has ever witnessed. His presence along with KP, She'kspere [who recently signed a production deal with Arista], and [Hitco's] Shakir Stewart gives me the comfort of knowing that Atlanta will remain an industry hot spot."

"Honestly, it's not like L.A. brought talent to the city," adds Prather. "He brought an outlet, and now there are more outlets. You've got Def Jam South, Earthtone, So So Def, DARP. Everybody here has benefited."

Prather, who maintains offices in New York and Atlanta, underscores that the new Arista regime has a lot to prove. He says his main mission is to continue to find good music and good artists. "I want to make sure I'm always on the cutting edge. I wouldn't be happy getting rich by doing the same thing somebody else just did."

New Projects From Babyface, Funkmaster Flex; Soul Train Ushers In Another Yuletide Special

'FACE THE MUSIC: In the wake of the news that he's now an Arista artist with an as-yet-untitled debut project coming in second-quarter 2001, mega-producer/songwriter—and performance-shy artist—**Keneth "Babyface" Edmonds** says he now intends to push his artist side by making time for performing. "Since I'm working on this new record, I'm interested about the artist side," he says. "I'm working hard trying to make a good and different record for myself." He adds that the upcoming set will have more uptempo tracks and will be out probably next April.

In the meantime, Epic has released "Babyface: A Collection Of His Greatest Hits" (Nov. 14), which includes songs culled from his original Solar and Epic albums, plus two new tracks: lead single "Reason For Breathing" and "When Men Grow Old." Babyface says that when he heard the **Joe**-written ballad "Reason," it "felt like something I would have written. I don't have such an ego that I feel I must do it all by myself." Also a ballad, "When Men" is an old song Babyface made a demo of around 1985 that he found while rummaging through his back catalog. "It represented what I was feeling at the time, just as things were starting to happen for me."

Yet another successful career chapter is chronicled in the Nov. 14 release, "LaFace Records Presents The Platinum Collection." The 16-song set is a road map of R&B/pop hits generated between 1994 and 1999 via Babyface's and **Antonio "L.A." Reid's** LaFace partnership. In addition to chart hits by such acts as **Toni Braxton, OutKast, TLC, and Usher**, the album also sports two earlier Reid/Babyface productions: **Whitney Houston's** 1990 "I'm Your Baby Tonight" and **Boyz II Men's** 1992 "End Of The Road," co-produced with **Daryl Simmons**.

60-MINUTE MAN: **Funkmaster Flex** is putting the final touches on the latest edition in his "60 Minutes Of Funk" series. "60 Minutes Of Funk, Volume IV: The Mix Tape," due Dec. 5, features **Nelly, Lil' Kim, Xzibit, M.O.P., Ludacris, and Faith**, among others. The first single, "Do You," features **DMX**.

During a recent listening session in New York, Flex discussed his new Loud project. "I tried to still get the [New York club] Tunnel vibe and that street vibe," says

the veteran DJ/producer, whose last two "60 Minutes" installments went gold. "There are also a lot of new songs—no more licensing records. So there's more production, more big artists, more party records." In addition to the new album, Flex also hosts his own top-rated radio show on WQHT New York and KPWR Los Angeles, as well as MTV's "Direct Effect" with **Teck \$**.

X-MAS FILES: **Brian McKnight, Boyz II Men, Monica, Snoop Dogg, Lou Rawls, Jeffrey Osborne, Peabo Bryson, Donnie McClurkin, and Aretha Franklin** are on tap to perform at the third annual "Soul Train Christmas StarFest." Hosted by **Smokey Robinson, Yolanda Adams, and Shemar Moore**, the

Tribune Entertainment-syndicated holiday telecast—to be taped Monday (20) in Santa Monica, Calif.—is slated to air between Dec. 2 and Dec. 17.

STOCKING STUFFERS: In addition to the aforementioned **Babyface** and **LaFace** collections, other notable fourth-quarter releases



by Gail Mitchell

include the recently issued "Bitter Sweet: The Very Best Of Nina Simone" and **Millie Jackson's** "Sex And Soul," both from BMG-distributed 7N; saxman **Everette Harp's** "For The Love" Blue Note album, featuring the hot pairing of Harp and vocal group **20/20** on the R&B/pop cut "I Can't Take It Anymore"; **Afu-Ra's** Koch Records debut, "The Body Of The Life Force" with the **DJ Premier**-produced single "Equality"; and **Snoop Dogg's** "Tha Last Meal" (Dec. 19) on Priority . . . NBA Entertainment, in association with USA Home Entertainment, has released "NBA Live 2001: The Music Videos," which integrates bumpin' NBA game footage with videos by **Avant, De La Soul, Mary J. Blige**, and others. It's hosted by Minnesota Timberwolves forward **Kevin Garnett** and producer **Jimmy Jam**.

FIRST-QUARTER WATCH: Columbia crooner **Maxwell's** third set, "Now," is due in March 2001. The lead single is "Get To Know Ya," the video for which was filmed in October by director **Johan Renck** (**Madonna's** "Nothing Really Matters").

Assistance in preparing this column was provided by **Rashaun Hall and Kwaku.**

Hot R&B/Hip-Hop Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service...

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes top entries like 'I WISH' by R. Kelly and 'Independent Women Part I' by Destiny's Child.

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 songs that have been on the chart multiple times.

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

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

Table with columns: RANK, TITLE, ARTIST, PUBLISHER, LICENSING ORG., SHEET MUSIC DIST. Lists R&B singles alphabetically by title.

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.



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists R&B singles by sales volume.

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
▶ No. 1/Hot Shot Debut ◀						
1	NEW	1	1	R. KELLY JIVE 41705 (12.98/18.98)	1 week at No. 1 TP-2.COM	1
2	1	87	3	JAY-Z ROC-A-FELLA/DEF JAM 548203*/DJMGM (12.98/18.98)	THE DYNASTY ROC LA FAMILIA (2000 —)	1
3	2	96	3	OUTKAST LAFACE 26072*/ARISTA (12.98/18.98)	STANKONIA	2
4	4	2	4	LUDACRIS DISTURBING THE PEACE/DEF JAM SOUTH 548138*/DJMGM (11.98/17.98)	BACK FOR THE FIRST TIME	2
5	5	3	7	MYSTIKAL ▲ JIVE 41696* (12.98/18.98)	LET'S GET READY	1
6	3	1	5	JA RULE ▲ MURDER INC./DEF JAM 542934*/DJMGM (12.98/18.98)	RULE 3:36	1
7	6	5	20	NELLY ▲ F0' REEL 157743*/UNIVERSAL (11.98/17.98)	COUNTRY GRAMMAR	1
8	7	4	6	SCARFACE RAP-A-LOT 49855*/VIRGIN (12.98/18.98)	THE LAST OF A DYING BREED	2
▶ GREATEST GAINER ◀						
9	13	23	3	SOUNDTRACK COLUMBIA 61064/CRG (12.98 EQ/18.98)	CHARLIE'S ANGELS	9
10	16	16	7	LIL BOW WOW ● SO SO DEF/COLUMBIA 69981*/CRG (11.98 EQ/17.98)	BEWARE OF DOG	3
11	12	13	27	AVANT ● MAGIC JOHNSON 112069/MCA (11.98/17.98)	MY THOUGHTS	6
12	9	10	17	JILL SCOTT ● HIDDEN BEACH 62137*/EPIC (11.98 EQ/16.98) HS	WHO IS JILL SCOTT? WORDS AND SOUNDS VOL. 1	9
13	8	9	3	TAMIA ELEKTRA 62516/EEG (11.98/17.98)	A NU DAY	8
14	10	7	12	WYCLEF JEAN ● COLUMBIA 62180*/CRG (12.98 EQ/18.98)	THE ECLECTIC: 2 SIDES II A BOOK	3
▶ PACESETTER ◀						
15	24	40	14	SHAGGY ● MCA 112096 (11.98/17.98)	HOTSHOT	15
16	NEW	1	1	OUTLAWZ OUTLAW 2000 (11.98/16.98)	RIDE WIT US OR COLLIDE WIT US	16
17	14	8	8	SHYNE ● BAD BOY 73032*/ARISTA (11.98/17.98)	SHYNE	2
18	18	11	26	EMINEM ▲ 7 WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98)	THE MARSHALL MATHERS LP	1
19	15	6	4	TALIB KWELI & HI-TEK RAWKUS 26143*/PRIORITY (10.98/16.98)	REFLECTION ETERNAL	5
20	19	15	9	LL COOL J DEF JAM 548019*/DJMGM (12.98/18.98)	G.O.A.T. FEATURING JAMES T. SMITH: THE GREATEST OF ALL TIME	1
21	21	21	31	CARL THOMAS ● BAD BOY 73025/ARISTA (10.98/17.98)	EMOTIONAL	2
22	17	14	60	YOLANDA ADAMS ▲ ELEKTRA 62439/EEG (11.98/17.98) HS	MOUNTAIN HIGH...VALLEY LOW	5
23	11	—	2	SNOOP DOGG D3 33349/DEATH ROW (16.98 CD)	DEAD MAN WALKIN	11
24	20	18	9	CASH MONEY MILLIONAIRES CASH MONEY 153291/UNIVERSAL (11.98/17.98)	BALLER BLOCKIN	2
25	22	12	5	E-40 SICK WID' IT 41742/JIVE (11.98/17.98)	LOYALTY AND BETRAYAL	4
26	31	22	18	BEENIE MAN SHOCKING VIBES/VP 49093*/VIRGIN (11.98/16.98)	ART AND LIFE	18
27	25	28	20	KELLY PRICE DEF SOUL 542472/DJMGM (11.98/17.98)	MIRROR MIRROR	3
28	30	—	2	VARIOUS ARTISTS BABY REE 31152/LONDON-SIRE (11.98/17.98)	DAMIZZA PRESENTS...WHERE I WANNA BE	28
29	29	17	6	GURU VIRGIN 50188* (12.98/17.98)	JAZZMATAZZ STREETSOUL	8
30	23	20	4	PROFYLE MOTOWN 159744/UNIVERSAL (11.98/17.98)	NOTHIN' BUT DRAMA	13
31	39	43	21	LIL' KIM ▲ QUEEN BEE/UNDEAS/ATLANTIC 92840*/AG (12.98/18.98)	THE NOTORIOUS KIM	1
32	37	32	9	BOYZ II MEN ● UNIVERSAL 159281 (12.98/18.98)	NATHAN MICHAEL SHAWN WANYA	3
33	32	25	3	WILLIE D RAP-A-LOT 50022/VIRGIN (12.98/16.98)	LOVED BY FEW, HATED BY MANY	25
34	26	24	5	M.O.P. LOUD 1778* (12.98/17.98)	WARRIORZ	5
35	35	33	29	TONI BRAXTON ▲ 2 LAFACE 26069/ARISTA (11.98/18.98)	THE HEAT	1
36	27	19	11	C-MURDER TRU/NO LIMIT 50083*/PRIORITY (12.98/17.98)	TRAPPED IN CRIME	1
37	34	30	9	RACHELLE FERRELL CAPITOL 94980 (11.98/17.98)	INDIVIDUALITY (CAN I BE ME?)	16
38	33	27	5	CHANGING FACES ATLANTIC 83401/AG (11.98/17.98)	VISIT ME	9
39	40	—	2	MONIFAH UNIVERSAL 157999 (11.98/17.98)	HOME	39
40	36	26	3	PATTI LABELLE MCA 112267 (11.98/17.98)	WHEN A WOMAN LOVES	26
41	28	—	2	TRIPLE 6 MAFIA SMOKED OUT 9997/STREET LEVEL (11.98/16.98)	KINGS OF MEMPHIS: UNDERGROUND VOL. 3	28
42	51	49	29	MYA ● UNIVERSITY 490640*/INTERSCOPE (12.98/18.98)	FEAR OF FLYING	7
43	43	34	10	MACK 10 HOO-BANGIN' 50148*/PRIORITY (11.98/17.98)	THE PAPER ROUTE	4
44	38	29	11	BEBE MOTOWN 159405/UNIVERSAL (11.98/17.98)	LOVE AND FREEDOM	11
45	42	37	9	TOO SHORT ● SHORT 41711/JIVE (11.98/17.98)	YOU NASTY	4
46	52	50	52	DR. DRE ▲ 5 AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	DR. DRE — 2001	1
47	45	31	3	SPARKLE MOTOWN 159743/UNIVERSAL (11.98/17.98)	TOLD YOU SO	31
48	48	39	11	DJ CLUE DJ CLUE PRESENTS: BACKSTAGE — MIXTAPE (MUSIC INSPIRED BY THE FILM) ROC-A-FELLA/DEF JAM 546641*/DJMGM (11.98/17.98)		1

49	41	36	8	CAM'RON ENTERTAINMENT 69873*/EPIC (11.98 EQ/17.98)	S.D.E.	2
50	47	45	18	SOUNDTRACK ▲ DEF JAM/DEF SOUL 542522*/DJMGM (12.98/18.98)	NUTTY PROFESSOR II: THE KLUMPS	1
51	59	63	68	DESTINY'S CHILD ▲ 6 COLUMBIA 69870*/CRG (11.98 EQ/17.98)	THE WRITING'S ON THE WALL	2
52	46	42	3	AFU-RAP D&D IN THE PAINT/FAT BEATS 8210*/KOCH (10.98/17.98) HS	BODY OF THE LIFE FORCE	42
53	44	41	3	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE VERITY 43139 (12.98/18.98) HS	NOT GUILTY... THE EXPERIENCE	41
54	63	60	32	PINK ▲ LAFACE 26062/ARISTA (11.98/17.98)	CAN'T TAKE ME HOME	23
55	72	70	21	NEXT ● ARISTA 14643* (10.98/17.98)	WELCOME II NEXTASY	4
56	49	35	8	TELA RAP-A-LOT 49856*/VIRGIN (12.98/16.98)	THE WORLD AIN'T ENUFF	8
57	55	38	5	FLESH-N-BONE MO THUGS/IN THE PAINT 8196*/KOCH (10.98/17.98)	5TH DOG LET LOOSE	30
58	50	46	26	BIG TYMERS ▲ CASH MONEY 157673/UNIVERSAL (11.98/17.98)	I GOT THAT WORK	1
59	58	56	43	JAGGED EDGE ▲ SO SO DEF/COLUMBIA 69862/CRG (11.98 EQ/17.98)	J.E. HEARTBREAK	1
60	54	48	30	JOE ▲ 2 JIVE 41703 (11.98/17.98)	MY NAME IS JOE	1
61	57	44	7	PHIFE DAWG GROOVE ATTACK 068*/LANDSPEED (11.98/16.98) HS	VENTILATION : DA LP	31
62	62	62	28	MARY MARY ● C2/COLUMBIA 63740/CRG (10.98 EQ/16.98)	THANKFUL	22
63	66	73	10	DONNIE MCCLURKIN VERITY 43150 (10.98/16.98) HS	LIVE IN LONDON AND MORE...	50
64	56	53	22	THREE 6 MAFIA ● HYPNOTIZE MINDS 1732/LOUD (11.98/17.98)	WHEN THE SMOKE CLEARS SIXTY 6, SIXTY 1	2
65	53	52	48	DMX ▲ 2 RUFF RYDERS/DEF JAM 546933*/DJMGM (12.98/18.98)	...AND THEN THERE WAS X	1
66	65	61	57	DONELL JONES ▲ UNTOUCHABLES/LAFACE 26060/ARISTA (10.98/17.98)	WHERE I WANNA BE	6
67	NEW	1	1	THE PHARCYDE DELICIOUS VINYL 18223/EEDE AMERICA (16.98 CD)	PLAIN RAP	67
68	68	65	12	RUFF ENDZ EPIC 69719 (11.98 EQ/17.98)	LOVE CRIMES	19
69	NEW	1	1	PRU CAPITOL 23120 (6.98/9.98)	PRU	69
70	60	64	50	JOHNNIE TAYLOR MALACO 7499 (10.98/15.98)	GOTTA GET THE GROOVE BACK	30
71	73	72	6	VARIOUS ARTISTS DEATH ROW 2018 (11.98/17.98)	TOO GANGSTA FOR RADIO	44
72	61	58	34	TRINA ● SLIP-N-SLIDE/ATLANTIC 83212*/AG (11.98/17.98)	DA BADDEST B***H	11
73	67	54	8	SOUNDTRACK RUFFNATION 47859/WARNER BROS. (12.98/18.98)	BAIT	49
74	87	83	20	SOUNDTRACK OVERBROOK 39001/NEW LINE (12.98/17.98)	LOVE AND BASKETBALL	15
75	71	—	2	BIG POKEY CHEVIS 5120 (11.98/16.98) HS	D-GAME 2000	71
76	NEW	1	1	PRODIGY OF MOBB DEEP VIOLATOR 1873*/LOUD (12.98/17.98)	H-N-I-C	76
77	95	92	5	MR. C THE SLIDE MAN M.O.B. 159807/UNIVERSAL (12.98/18.98)	CHA-CHA SLIDE	77
78	91	80	68	MACY GRAY ▲ 2 EPIC 69490* (11.98 EQ/17.98) HS	ON HOW LIFE IS	9
79	70	57	8	AMIL ROC-A-FELLA/COLUMBIA 63936*/CRG (11.98 EQ/17.98)	A.M.I.L. (ALL MONEY IS LEGAL)	12
80	81	74	46	JAY-Z ▲ 2 ROC-A-FELLA/DEF JAM 546822*/DJMGM (12.98/18.98)	VOL. 3... LIFE AND TIMES OF S. CARTER	1
81	82	66	8	NATURE TRACK MASTERS/COLUMBIA 68926*/CRG (11.98 EQ/17.98)	FOR ALL SEASONS	13
82	NEW	1	1	VARIOUS ARTISTS FRANCHISE 14628*/ARISTA (11.98/17.98)	VIBE HITS	82
83	79	89	15	DE LA SOUL KANYE BOY 1361* (12.98/18.98)	ART OFFICIAL INTELLIGENCE: MOSAIC THUMP	3
84	76	51	7	KAME & ABEL MOST WANTED EMPIRE 0001* (11.98/16.98)	MOST WANTED	41
85	69	82	50	SISQO ▲ 2 DRAGON/DEF SOUL 546816*/DJMGM (12.98/18.98)	UNLEASH THE DRAGON	2
86	NEW	1	1	YOLANDA ADAMS ELEKTRA 62567/EEG (11.98/17.98)	CHRISTMAS WITH YOLANDA ADAMS	86
87	78	79	8	KANDI COLUMBIA 63753/CRG (11.98 EQ/17.98)	HEY KANDI...	32
88	83	90	3	MONIQUE MOSEE KNR 1237 (15.98 CD)	GIRL LIKE ME	83
89	88	86	25	LUCY PEARL ● POOKIE 78059/BEYOND (11.98/17.98)	LUCY PEARL	3
90	64	47	9	B-LEGIT SICK WID' IT/IN THE PAINT 8167*/KOCH (10.98/17.98)	HEMPIN' AIN'T EASY	13
91	74	59	10	NO QUESTION PHILADELPHIA INTERNATIONAL/RUFFNATION 4750/WARNER BROS. (11.98/17.98) HS	NO QUESTION	47
92	RE-ENTRY	2	2	TYRONE DAVIS MALACO 7505 (10.98/15.98)	RELAXIN' WITH TYRONE	92
93	NEW	1	1	SOUNDTRACK MAVERICK 47850/WARNER BROS. (12.98/18.98)	RUGRATS IN PARIS	93
94	RE-ENTRY	2	2	KIRK WHALUM WARNER BROS. 47887 (17.98 CD) HS	UNCONDITIONAL	86
95	85	76	33	COMMON ● MCA 111970* (11.98/17.98)	LIKE WATER FOR CHOCOLATE	5
96	94	81	28	504 BOYZ ● NO LIMIT 50722*/PRIORITY (11.98/17.98)	GOODFELLAS	1
97	89	88	26	THE TEMPTATIONS MOTOWN 157742/UNIVERSAL (11.98/17.98)	EAR-RESISTIBLE	16
98	NEW	1	1	NATALIE COLE ELEKTRA 62582/EEG (12.98/18.98)	NATALIE COLE GREATEST HITS VOLUME I	98
99	97	55	11	DO OR DIE RAP-A-LOT 49072*/VIRGIN (12.98/17.98)	VICTORY	4
100	80	67	3	LIL' FLIP SUCKAFREE 5080 (11.98/16.98) HS	THE LEPRECHANN	67

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

WORDS & DEEDS

(Continued from page 33)

Femi X is no stranger to the spotlight. While a student in his mid-teens, he was featured on the national TV program "Ten Sharpe" with his group **the Soul Patrole** in 1989. After finishing a performing-arts course, Femi X spent two futile years signed to an indie label before leaving to set up his own label, **Hard II Kill**, in 1995. He was then asked to join a rap group also named **Hard II Kill** (HIK). The group "had street success in the U.K. and also did well in parts of

Europe," says Femi X.

A chance discovery of the group rapping on a train by **Richie P** of the **Rampage DJ** collective led to HIK appearing on "Yo! MTV Raps" with **Fab Five Freddy** and freestyling with **Guru** at a London after-show party.

Femi X's album weaves strong hip-hop beats with a touch of R&B-laced joints such as the seemingly autobiographical "Gone But Not Forgotten"—with an unmistakable British flavor that

comes through in the interludes—as well as "East London's Most Wanted" and "London Town." Though no major label deal has been struck yet, the artist vows "London Town" will get a release as a single.

The athletic 6-foot-2-inch rapper's other pursuits include being a DJ and an actor. He's appeared alongside **Harvey Keitel** in "The Young Americans" and was **Laurence Fishburne's** stunt double in "Just Cause."

RUFF CONTEST: RuffNation/Warner Bros. group **the Outsidadz** has linked with U.K.'s Hip-Hop Connection magazine, London radio station Choice FM, and U.K. digital television channel MTV Base to give one lucky Brit a chance to remix the group's new single, "Keep On." The winning mix will be featured on the Outsidadz's next single, "Money Money Money," set for release in late January/early February 2001.

Beginning in early December, contestants can download the a cappella version via choicefm.net or ruffnation.com. Closing date for submissions is Jan. 2, 2001.

The group "decided they wanted to do something that would give U.K. acts a chance to get their names recognized here as well as in the U.S.," reads an accompanying RuffNation press release.

Kwaku can be reached at kaywrite@hotmail.com.

Nesby 'Needs' A Hand; Recognition Releases DVD + Set

SHE'S HERE FOR US: Ever since Ann Nesby's gospel-splashed "Love Is What We Need" nabbed the No. 2 spot on Billboard's Hot Dance Music/Club Play chart last July, card-carrying members of the club community have been awaiting the release of the singer's sophomore solo album (also titled "Love Is What We Need"). Patience evolved into anxiety, though, when the follow-up single—a feisty



NESBY

remake of **Brainstorm's** disco-era jam "Lovin' Is Really My Game"—recently reached the summit of the Hot Dance Music/Club Play chart, and still no album from Perspective/A&M/Interscope.

Sadly, "Love Is What We Need" may never see the light of day. During a recent conversation with Nesby, Dance Trax learned that the singer is no longer part of the Interscope family. Explains Nesby, "I asked to be let out of my contract and the label let me go."

According to Nesby, who is booked and managed by **Tim Lee** of Atlanta-based Labor Force Management, Interscope made no serious effort to promote the project. She says, "When songs do so well on a Billboard chart, how do you only release them as 12-inch vinyl singles and not CD singles? ... I was working with Interscope's dance department, which



by Michael Paoletta

totally understood me as an artist, and the label's R&B department, which never seemed to get me or my music. "Interscope always wanted to pigeon-hole me as a dance artist," she continues. "But I've always represented the total idiom of African-American music. Whether as a solo artist [Nesby's solo debut, "I'm Here For You," has sold 300,000 units, according to SoundScan] or as a member of **Sounds Of Blackness**, I've always served the dance, gospel, and R&B communities. Interscope didn't seem to know what to do with this project." Which is rather surprising, given that the 15-track "Love Is What We Need" is a sterling mix of dance, R&B, and gospel. The soul-drenched set finds Nesby working with such savvy producers as **Mousse T.**, **Brian Alexander Morgan**, **Jimmy Jam** and **Terry Lewis**, **Steve "Silk" Hurley**, and **Herb Middleton**, among others.

Included among its many highlights—in addition to the title track and "Lovin' Is Really My Game"—are the future soul classic "Put It On Paper," a timeless, old-school duet with **Al Green** that simply screams radio; the midtempo jam "Tonight's The Night"; the ebullient, dancefloor-ready "Let Your Will Be Done"; and the Sunday morning vibe of "Advice," which spotlights the vocal skills of Nesby's daughter **Jamecia Bennett**.

All this said, the release of "Love Is What We Need" remains in complete limbo, which is truly unfortunate. We could easily picture a visionary like **Clive Davis** signing the artist to his recently launched **J Records**. Although Nesby would certainly be a welcome addition to any label's roster, Davis comes to mind because of his well-documented success in guiding larger-than-life divas. Our fingers are crossed.

TECH TALK: Miami Beach-based Recognition Media has released the first dance music DVD+ in the form of "Music With Vision." The two-disc set spotlights the talents of DJ/producer **Nick Warren** and upcoming production outfit/label owners (Addictive Records) **Saeed & Palash**, with disc one mixed and arranged by the former and disc two by the latter. The tracks are accompanied by exclusively created 3D graphics and are further complemented by club footage and interviews (**Paul van Dyk**, **Timo Maas**, **Danny Tenaglia**).

For those who may not know, DVD+ technology allows the flip side of a DVD to hold CD audio content, which can play on any CD player. It's a win-win situation for consumers, who receive two audiovisual formats

on one disc: DVD on the A-side, CD on the B-side. And according to Recognition Media, this compilation is the first in a series of "Music With Vision" releases that will cover all genres of dance music.

Those searching for a one-stop Web resource that puts the focus on women and electronic music need to visit pinknoises.com. On a recent visit to the Web site, we discovered a wonderfully diverse international mix of interviews, essays, reviews, and links, including profiles on London-based drum 'n' bass producer **Apache 61**; Washington, D.C.-based techno/house producer **Arthur Loves Plastic** (aka **Bev Stanton**); Berlin-based **Antye Greie**, the vocalist/programmer for dance-pop group **Laub**; and Amsterdam-based **Anne LaBerge**, a left-field flutist/composer who intertwines the classical and the electronic. Additionally, don't overlook **Jane Park's** essay on **Cibo Matto** and



• **Disco-Tex Presents Cloudburst**, "I Can Cast A Spell" (Absolution U.K. single). Premiered last month at the Amsterdam Dance Event (Dance Trax, Billboard, Nov. 4), "I Can Cast A Spell" is that wicked track that cleverly references two disco-era nuggets: **Chaka Khan's** "I'm Every Woman" and **Karen Young's** "Hot Shot." Increasing the track's potency level are the delicious vocals of **Shena**, who wraps a proper song around the filtered disco loops and effervescent percussion. Quite the stellar debut for this new U.K. label. Available early next year. Contact 020-8663-0301.

• **Paul van Dyk**, "We Are Alive" (Mute single). For the single version of "We Are Alive," Dyk has lifted the vocals from **Jennifer Brown's** Euro hit "Alive" and placed them atop his original album version of "We Are Alive." In the process, a good track has become great. Out Tuesday (21).

• **Grace Little**, "The Love I Lost" (Philadelphia International single). A protégée of **Leon Huff**, the New Jersey-based Little delivers a slightly dated cover of "The Love I Lost." If the label's looking for major dancefloor action, it may want to commission more contemporary remixes by the likes of **Junior Vasquez**, **Plasmic Honey**, **Thunderpuss**, or **Joey Negro**.

• **Yolanda Adams**, "Open My Heart" (Elektra single). This potent track, culled from the gospel singer's essential album "Mountain High... Valley Low," has been lovingly re-tweaked by the **Pound Boys**, **Steve "Silk" Hurley**, and **Junior Vasquez**. 'Tis a real shame the label has no plans to issue these remixes commercially.

• **Ad Finem**, "If You Fall" (Harlequin single). The Miami-based Harlequin imprint is poised to have its biggest hit to date with this sublime slab of diva-injected late-night house. Florida's **Jask** and Switzerland's **C&M Productions** figure in with breezy (think Gherkin Records) and keyboard-fueled journeys, respectively. In stores Tuesday (21).

• **U2**, "Beautiful Day" (Interscope single). **Paul Oakenfold's** Perfecto mix is moody, haunting, and, in the end, deliriously trippy. **Quincey & Sonance's** mix is drenched in euphoric rays of light. The choice is yours.

Shonen Knife or Billboard contributor **Dylan Siegler's** "Sounding Off" article, which details the media depiction of female DJs/electronic musicians.

NEWSY NEIGHBORS: We can't help but commend production/remix outfit **Thunderpuss'** chart-topping success on Billboard's Hot Dance (Continued on next page)

Folise's Millennium Musings

NEW YORK—On the eve of Third Millennium Entertainment's third anniversary, company founder/president **Jimmy Folise** can't help but reflect on where the company has been and where it's headed.

"My original plan was to make Third Millennium a production company," explains Folise. "I thought I would bring different singers, songwriters, and producers together for various projects. But things began to slowly change when I met [singer] **Judy Torres**."

According to Folise, he put **Torres** in the studio with songwriter/producer **Brinsley Evans**. The pair emerged with the house jam "Back In Your Arms Again," which Folise released on his then newly launched Third Millennium Records. After two more singles (**David Knapp** Featuring **Angie Blake's** "Calling Back" and **Guiseppe D.'s** "Pepstar EP"), Folise decided that helming a label wasn't for him. Switching gears, he concentrated on artist management. His first client: **Torres**.

"What can I say," says Folise, smiling. "I'm good at taking care of other people. It's a trait my mother handed down to me. A good manager encompasses [a] guidance counselor, friend, confidante, and coordinator. In a way, it's like a very personalized production company."

Besides **Torres**, Folise's New York-based Third Millennium Entertainment manages remixers/producers **Richie Santana**, **Davidson Ospina**, **George Calle**, **Plasmic Honey** (aka **Sal Basile** and **Christian Gambella**), and **Norty Cotto**, as well as singers **Angela** and **Niki Richards**. (**Richards** has worked with **Mariah Carey**.)

For Folise, it's important to keep his artist roster as musically diverse as possible. "Each remixer has his own niche, each brings something different to the table," Folise notes. "Before signing a new remixer, I talk to the others to see if this new signing would be problematic. It should never be about competing with each other. It should be about respect."

Such words bring a smile to **Torres'** face, who, in addition to recording songs for an upcoming album, is one of the hosts of **WKTU** New York's daily morning show. (She

also hosts the station's weekly freestyle show on Sunday nights.)

"With Jimmy, you feel like you're all on the same team," says **Torres**. "For the first time in my career, I feel like I'm an integral member of a team as opposed to just being told what to do. We can disagree furiously and still respect each other."

Furthermore, notes **Torres**, "it's about total acceptance. And Jimmy accepts each of us for who we are and what we each desire to become. Simply put, he's an incredibly caring individual."

Prior to embarking on a career in the music industry, Folise was a licensed investment consultant at two Wall Street investment houses (**Kemper Securities** and **Legg Mason**). Explains Folise, "Once I realized I really disliked working within that whole Wall Street environment, I immediately began thinking about how to turn my love of music into a way of life."

In the early '90s, Folise was handling club, retail, and record pool promotion for **Pellegrino Promotions/Street Information Network**.

This led to a short stint (director of promotion) at **ZYX Records**. By the mid-'90s, he was managing director of **Tony Moran Enterprises**.

"I must say, it was never my intention to start my own company," acknowledges Folise. "But I wasn't able to accomplish certain things at **Tony Moran Enterprises**, so I simply began thinking about what I could do for myself. Fortunately, friends offered me the support I needed to make it on my own. It all happened very naturally."

Looking ahead, Folise says he wants the company and its profile to take a giant step forward, which may occur sooner than he thinks. In addition to securing remix/production work for his collective of remixers, Folise confirms that there is much label interest surrounding **Torres'** album.

"People are liking the new songs that she's recording," he observes. "And label execs seem to recognize the fact that **Judy** has a very loyal and strong fan base, as well as a daily forum on **WKTU**. At the end of the day, it all comes down to that one person willing to take a chance."

MICHAEL PAOLETTA

Billboard HOT Dance Breakouts

NOVEMBER 25, 2000 CLUB PLAY

1. DO YOU LOVE ME JOE T. VANNELLI PROJECT FEAT. MIJAN JELLYBEAN
2. NIGHT IN THE CITY P.M. DAWN REPRISE
3. LIFETIME TO LOVE CECE PENISTON 4 PLAY
4. CHANGIN' LINDA CLIFFORD WEST END
5. LADY (HEAR ME TONIGHT) MODJO MCA

MAXI-SINGLES SALES

1. DO IT PROPERLY THE COLLABORATION STAR 69
2. OBSDIAN (REMIXES) BANCO DE GAIA SIX DEGREES
3. THE ITCH VITAMIN C ELEKTRA
4. LADY (HEAR ME TONIGHT) MODJO MCA
5. TESTIFY DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS EMI GOSPEL

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	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
▶ No. 1 ◀					
1	1	2	8	PASILDA JELLYBEAN 2609 2 weeks at No. 1	AFRO MEDUSA
2	2	3	8	HIGHER THINGS NERVOUS 20432	KIM ENGLISH
3	3	4	10	LOVE ONE ANOTHER TOMMY BOY 2145 †	AMBER
4	7	10	8	GOTTA TELL YOU WILD CARD PROMO/INTERSCOPE †	SAMANTHA MUMBA
5	8	11	6	SANDSTORM GROOVILICIOUS 227/STRICTLY RHYTHM †	DARUDE
6	9	13	6	MISS THE WAY GROOVILICIOUS 226/STRICTLY RHYTHM	RAZOR N' GUIDO FEATURING REINA
7	4	1	10	I TURN TO YOU VIRGIN PROMO †	MELANIE C
8	11	16	5	DREAMIN' SALSOUL 58891/THE RIGHT STUFF	LOLEATTA HOLLOWAY
9	6	5	9	LOVIN' IS REALLY MY GAME PERSPECTIVE/A&M 497075/INTERSCOPE	ANN NESBY
10	14	29	4	INDEPENDENT WOMEN PART I COLUMBIA 79493 †	DESTINY'S CHILD
11	5	6	8	THAT OTHER WOMAN ATLANTIC 84939 †	CHANGING FACES
12	19	32	4	LULLABY OF CLUBLAND ATLANTIC PROMO	EVERYTHING BUT THE GIRL
13	10	7	10	DON'T WANT ANOTHER MAN STAR 69 508/KULT	DYNAMIX PRESENTS TINA ANN
14	13	19	6	SOUL HEAVEN JELLYBEAN 2110	THE GOODFELLAS
15	17	21	6	SUNBEAM KINETIC 44890/REPRISE	SUBMARINE
16	28	41	3	LIVIN' FOR LOVE ELEKTRA PROMO/EEG	NATALIE COLE
17	18	28	5	WHAT YOU DO STONEBRIEGE 18235/EDEL AMERICA	BIG BASS VS. MICHELLE NARINE
18	12	14	7	COMO ME DUELE PERDERTE EPIC 79456 †	GLORIA ESTEFAN
19	29	—	2	THE POWER OF ONE ATLANTIC 85021	DONNA SUMMER
20	21	27	5	WITHIN OR WITHOUT YOU RASAM 004/STRICTLY RHYTHM	LOTUS
21	22	26	5	GIRL FROM THE GUTTER DREAMWORKS PROMO †	KINA
22	15	9	9	NEVER GONNA COME BACK DOWN NETTWERK 33114 †	BT FEATURING M. DOUGHTY
23	16	8	9	SAD EYES INTERSCOPE PROMO	ENRIQUE IGLESIAS
▶ POWER PICK ◀					
24	40	—	2	THE UNDERGROUND STAR 69 509	CELEDA
25	38	48	3	ISSUES G2 2010/STRICTLY RHYTHM	VERNESSA MITCHELL
26	31	35	4	TOTALLY ATLANTIC PROMO	SHABOOM
27	33	39	3	FEEL IT STRICTLY RHYTHM 12586	INAYA DAY
28	20	20	7	YEAH...RIGHT NERVOUS 20451	JONAH
29	41	—	2	EVERYBODY'S FREE TOMMY BOY SILVER LABEL 2126/TOMMY BOY	RICHARD (HUMPTY) VISSION FEAT. ROZALLA
30	42	—	2	FABULOUS (GUIDE YOUR ROCKET) JELLYBEAN 2611	BORIS & BECK
▶ HOT SHOT DEBUT ◀					
31	NEW ▶	1	1	ONE MORE TIME VIRGIN PROMO	DAFT PUNK
32	39	45	3	MY HEART GOES BOOM (LA DI DA DA) LOGIC 79126 †	FRENCH AFFAIR
33	27	17	9	EMBRACE XTRAVAGANZA 79471/COLUMBIA †	AGNELLI & NELSON
34	43	—	2	PULL UP TO THE BUMPER EDEL IMPORT	GRACE JONES VS. FUNKSTAR DE LUXE
35	26	24	9	MR. DEVIL JELLYBEAN 2600	BIG TIME CHARLIE FEATURING SOOZY Q
36	36	36	4	KILLER RADIKAL 99034 †	ATB
37	23	15	11	YOU SEE THE TROUBLE WITH ME G2 009/STRICTLY RHYTHM	BLACK LEGEND
38	35	30	12	BANG BANG JELLYBEAN 2574	AFRO-CUBAN BAND
39	37	33	6	PITCHIN' (IN EVERY DIRECTION) ULTRA 1064	HI-GATE
40	NEW ▶	1	1	GLORIOUS KINETIC PROMO/REPRISE †	ANDREAS JOHNSON
41	48	—	2	STAND UP! STAR 69 1207	MAGIC CUCUMBERS FEAT. JOCELYN BROWN & CONNIE HARVEY
42	NEW ▶	1	1	RISE IN NERVOUS 20447	STEVE LAWLER
43	NEW ▶	1	1	SEM CONTENCAO ZIRIGUIBOOM 5026/SIX DEGREES	BEBEL GILBERTO
44	44	42	3	FORGIVE + FORGET YOU TOMMY BOY SILVER LABEL 2086/TOMMY BOY	SUGARBABIES
45	30	18	13	CADA VEZ RAMPAGE 0178	NEGROCAN
46	NEW ▶	1	1	ROCK DJ CAPITOL PROMO †	ROBBIE WILLIAMS
47	24	22	11	ANSWERING MACHINE F-111 44900/WARNER BROS.	GREEN VELVET
48	45	43	3	MOST GIRLS LAFACE 24490/ARISTA †	PINK
49	32	25	12	DON'T BE AFRAID OF THE DARK NERVOUS 20433	CHARLOTTE
50	25	12	13	YOUR CHILD MCA PROMO †	MARY J. BLIGE

MAXI-SINGLES SALES

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
▶ No. 1/GREATEST GAINER ◀					
1	2	2	9	MOST GIRLS (T) (X) LAFACE 24490/ARISTA † 1 week at No. 1	PINK
2	1	1	13	MUSIC (T) (X) MAVERICK 44909/WARNER BROS. †	MADONNA
3	3	4	3	THAT OTHER WOMAN (T) (X) ATLANTIC 84939/AG †	CHANGING FACES
4	4	3	29	DESERT ROSE (X) A&M 497321/INTERSCOPE †	STING FEATURING CHEB MAMI
5	5	5	18	JUMPIN', JUMPIN' (T) (X) COLUMBIA 79446/CRG †	DESTINY'S CHILD
6	9	10	13	THE HAMPSTERDANCE SONG (X) KOCH 8161 †	HAMPTON THE HAMPSTER
7	6	8	21	TOCA'S MIRACLE (T) (X) GROOVILICIOUS 122/STRICTLY RHYTHM †	FRAGMA
8	8	7	28	KERNKRAFT 400 (T) (X) RADIKAL 99027 †	ZOMBIE NATION
9	7	6	25	DON'T CALL ME BABY (T) (X) VICIOUS GROOVES/C2 79371/CRG †	MADISON AVENUE
10	10	11	7	INDEPENDENT WOMEN PART I (T) COLUMBIA 79493/CRG †	DESTINY'S CHILD
11	12	13	16	DANCE WITH ME (T) (X) THE DAS LABEL/ATLANTIC 84684/AG †	DEBELAH MORGAN
12	11	9	16	LET'S GET MARRIED (T) (X) SO SO DEF/COLUMBIA 79437/CRG †	JAGGED EDGE
13	15	12	31	I WILL LOVE AGAIN (T) (X) COLUMBIA 79375/CRG †	LARA FABIAN
14	16	14	15	I WANT YOU TO NEED ME/THAT'S THE WAY IT IS (X) 550 MUSIC 79473/EPIC †	CELINE DION
15	14	49	3	DON'T MESS WITH MY MAN (T) (X) POOKIE 78162/BEYOND †	LUCY PEARL
16	17	—	2	NOT THAT KIND (X) DAYLIGHT 79483/EPIC †	ANASTACIA
17	13	—	2	THE POWER OF ONE (T) (X) ATLANTIC 85021/AG	DONNA SUMMER
18	19	16	32	WHAT A GIRL WANTS (T) (X) RCA 60224 †	CHRISTINA AGUILERA
19	20	17	36	SAY MY NAME (T) (X) COLUMBIA 79346/CRG †	DESTINY'S CHILD
20	23	19	27	YOU SANG TO ME (T) (X) COLUMBIA 79428/CRG †	MARC ANTHONY
21	18	—	2	SALTWATER (T) (X) XTRAVAGANZA/C2/COLUMBIA 79518/CRG †	CHICANE
22	33	—	2	SANDSTORM (T) (X) GROOVILICIOUS 227/STRICTLY RHYTHM †	DARUDE
23	25	23	12	NO ME DEJES DE QUERER/COMO ME DUELE PERDERTE (X) EPIC 79456 †	GLORIA ESTEFAN
24	21	24	30	I SEE STARS (T) (X) STREETBEAT 067	ROBIN FOX
25	24	20	30	IT'S A FINE DAY (T) (X) RAMPAGE 0104	MISS JANE
26	26	21	3	CORRUPT (X) 550 MUSIC 79525/EPIC	KARISSA NOEL
27	30	22	28	WHERE YOU ARE/I WANNA LOVE YOU FOREVER (T) (X) COLUMBIA 79391/CRG †	JESSICA SIMPSON FEAT. NICK LACHEY
28	22	15	4	EVERYBODY'S FREE (T) (X) TOMMY BOY SILVER LABEL 2126/TOMMY BOY	RICHARD (HUMPTY) VISSION FEAT. ROZALLA
29	31	29	48	I DO BOTH JAY & JANE (X) BADD KATA/AUREUS 431/WARLOCK	LA RISSA
30	29	27	11	NEVER GONNA COME BACK DOWN (T) (X) NETTWERK 33114 †	BT FEATURING M. DOUGHTY
31	27	26	17	STRONGER (T) (X) RCA 60281 †	KRISTINE W
32	36	30	29	FEELIN' SO GOOD (T) (X) WORK 79388/EPIC †	JENNIFER LOPEZ FEATURING BIG PUN & FAT JOE
33	RE-ENTRY	5	5	STRAIGHT UP (T) SILAS 155775/MCA †	CHANTE MOORE
34	37	37	18	DREAMING (T) (X) NETTWERK 33105	BT
35	38	41	3	RELEASE (REMIXES) (T) (X) REAL WORLD 38740/VIRGIN	AFRO CELT SOUND SYSTEM
36	48	44	56	SUN IS SHINING (T) (X) EDEL AMERICA 005880	BOB MARLEY VS. FUNKSTAR DE LUXE
37	RE-ENTRY	37	37	SHACKLES (PRAISE YOU) (T) (X) C2/COLUMBIA 79347/CRG †	MARY MARY
38	39	33	11	BLOW YA MIND (T) (X) JIVE ELECTRO 42707/JIVE	LOCK 'N' LOAD
39	35	31	49	ABOVE THE CLOUDS (T) TOMMY BOY 2053	AMBER
40	RE-ENTRY	102	102	BELIEVE (T) (X) WARNER BROS. 44576 †	CHER
41	RE-ENTRY	14	14	LET THE MUSIC PLAY/GIVE ME TONIGHT (THE LOST MIXES) (X) CONTAGIOUS 8942	SHANNON
42	32	34	7	KILLER (T) (X) RADIKAL 99034 †	ATB
43	44	35	11	CAN'T GO FOR THAT (T) (X) ELEKTRA 67081/EEG †	TAMIA
44	46	45	31	DON'T STOP (T) (X) RADIKAL 99015	ATB
45	28	—	2	CHERRY BOMB (T) (X) ELEKTRA 67086/EEG †	1 PLUS 1
46	43	36	5	TAKE YOUR TIME (T) (X) GROOVILICIOUS 224/STRICTLY RHYTHM	THE LOVE BITE
47	41	42	14	DIVE IN THE POOL (T) (X) NERVOUS DOG 20443/NERVOUS	BARRY HARRIS FEAT. PEPPER MASHAY
48	40	18	3	SPANISH GUITAR (T) LAFACE 24499/ARISTA †	TONI BRAXTON
49	RE-ENTRY	70	70	BLUE MONDAY (T) (X) F-111/REPRISE 44555/WARNER BROS. †	ORGY
50	42	40	6	HIGHER THINGS (T) (X) NERVOUS 20432	KIM ENGLISH

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

DANCE TRAX

(Continued from preceding page)

Music/Club Play chart. Since the beginning of the year, the duo—Chris Cox and Barry Harris—has remixed and/or produced eight No. 1 jams, including Ann Nesby's "Lovin' Is Really My Game," Ultra Naté's "Desire," and Abigail's "If It Don't Fit." Since January 1999, 14 Thunderpuss-certified tracks have reached the summit of the Hot Dance Music/Club Play chart.

Staying with Thunderpuss for one more minute, the twosome penned and produced "So Fabulous, So Fierce

(Freak Out)" for the Walt Disney movie "102 Dalmations." The song, with vocals by Jocelyn Enriquez, appears in the film and on the accompanying soundtrack. Cox and Harris have also remixed LeAnn Rimes' "Can't Fight The Moonlight" and co-produced "The Christmas Song" (Dance Trax, Billboard, Dec. 11, 1999) on Christina Aguilera's recently issued holiday album "My Kind Of Christmas." Separately, Harris beat-mixed "Circuit Sessions 00.3" (Dance Trax, Billboard, Oct. 21) for 4 Play

Records, while Cox handled the mixing chores on Nervous Records' "New York Anthems," which arrived Nov. 14.

In support of its truly essential new Blue Note album "Tourist," French act St. Germain, aka Ludovic Navarre, will soon embark on a mini North American tour. Commencing Dec. 6 at the Warehouse in Toronto, the five-city tour will also take in New York (Irving Plaza, Dec. 8), Chicago (the Metro, Dec. 9), San Francisco (Bimbo's 365 Club, Dec. 11), and Los

Angeles (the El Ray Theater, Dec. 13). Quite frankly, we can't wait to hear the act's delicious merging of jazz, blues, house, and electronica in a live setting.

This year, globally recognized San Francisco-based label Ubiquity Recordings celebrates its 10th anniversary (Billboard, Apr. 8) with special events in the U.S. and Europe. To mark the occasion, the label will be hosting two parties in the U.S.: Nov. 30 at San Francisco's Bimbo's 365 Club and Dec. 2 at Los Angeles' Fais

Do Do Ballroom. The former date will feature live performances by Pura-cane, P'taah, and Dave Pike & the CuBop Allstars, as well as DJ sets by DJ Nobody, Beatless (aka U.K. DJs Paul Martin and Alex Attias), and Ubiquity's Andrew Jervis and Vinnie Esparza. In addition to Pura-cane, DJ Nobody, and Beatless, the latter event also features the CuBop Allstars' Bobby Matos on the lineup. The in-progress European leg of the celebration spotlights the turntable mannerisms of Jervis.



Garth's Big Day. It was the party of the century as more than 1,100 guests gathered at Nashville's Gaylord Entertainment Center to celebrate Garth Brooks' selling 100 million albums. Capitol threw the black-tie event complete with a video recap of Brooks' career highlights as well as a performance by Brooks and some of the songwriters who have contributed his biggest hits—Victoria Shaw, Larry Bastian, Kim Williams, Stephanie Davis, Tony Arata, Kent Blazy, and Pat Alger. Trisha Yearwood, Martina McBride, Steve Wariner, Charley Pride, and Wynonna were among the guests. Pictured, from left, are Ken Berry, CEO of EMI Recorded Music; Mike Dungan, president of Capitol Records Nashville; Brooks; Roy Lott, president/CEO of Capitol Records Group; and Eric Nicoli, chairman of EMI Group.

Napster Is Talk Of Town Meeting Attendees Of CMA Assembly Also Discuss Satellite Radio

BY PHYLLIS STARK

NASHVILLE—The recently announced Napster/Bertelsmann partnership (Billboard, Nov. 11) was one focus of the Country Music Assn. (CMA)-sponsored town meeting, held here Nov. 8. The second annual meeting, which drew approximately 500 attendees, also included discussions of new business structures for record companies and radio.

At a session titled "Catalysts In Music's Digital Realm: Change Agents Impacting The Industry," CMA senior director of international and new business development Jeff Green said, "I'm not sure Napster is proving anything other than that people like getting music for free. I'm looking forward to [supermarket

chain] Kroger launching Krogster so I can get free Doritos." Green then asked the panelists for their thoughts on the Napster/Bertelsmann pact.

Calling the deal "a watershed moment in the communications component of the Internet," Marc Schiller, CEO and co-founder of ElectricArtists, talked about how Napster has created a culture of teens and young adults who use Napster to discover cool music. "If you kill the culture [of Napster] out of stupidity, desire to dominate, or not understanding how kids use Napster, then you've killed the spark

driving music on the Internet today, and we're all in bad shape," he said. "If BMG celebrates that culture, it [will benefit] everyone."

Added David Pakman, senior VP of business development at MyPlay.com, "There is a cultural phenomenon around Napster just as there was with MTV" when it first launched. "My concern is we will make it too difficult for people to use, and it will lose some of its perceived value . . . Napster showed how you make it really easy," Pakman said. "Napster is successful because it's

(Continued on page 41)

It's About Time: New Country Music Hall Of Fame Set To Open Next Spring

THE OPENING of the spectacular new Country Music Hall of Fame in downtown Nashville next spring will be cause for celebration for many reasons, not the least of which is the fact that the current Hall of Fame is so badly outdated.

Perhaps because the new Hall of Fame project was in development, the current facility on Music Row appears to have suffered from a bit of neglect. First opened in 1967, the old building will close in December to give the museum staff time to pack up and move the museum's vast treasure of costumes, instruments, recordings, and memorabilia, much of which has never before been on display due to lack of space—a problem that will be largely resolved in the huge new building.

A recent farewell visit to the old facility was a reminder of both the museum's strengths and its shortcomings. The Grand Ole Opry exhibit, including its mock Ryman Auditorium stage, remains intriguing, thorough, and well done. Other items on display, including Webb Pierce's 1962

Pontiac Bonneville, complete with its hand-tooled leather upholstery, ornamental handguns, and silver dollars, remains such a gawfest that a home for it must surely be found in the new building. The same is true of Elvis Presley's gold Cadillac, although that display has already left the building.

Some of the newer exhibits, including ones featuring Hank Williams and Patsy Cline, are excellent. But, sadly, several of the other exhibits are almost comically outdated. A display of "contemporary" country artists, for example, includes a 1970 Tammy Wynette dress and a 1971 Charley Pride stage costume. A sign near that display refers to "modern" performers like Emmylou Harris, Ricky Skaggs, and John Anderson, all of whom have been recording for two decades or more and none of whom are exactly core artists for country radio these days.

An interactive question-and-answer game tells visitors that the standard royalty rate paid to songwriters for record sales is 4 cents per cut, half of

which goes to publishers. Today's actual rate is 7.55 cents. The same display indicates that there are more than 1,100 songwriters who are members of Nashville Songwriters Assn. International (NSAI). In fact, NSAI has 13,000 members. That same Q&A display says the BMI-licensed country song with the most performances is "Gentle On My Mind," written by John Hartford, having been performed more than 3 million times. To date, that song has received 5 million performances and is surpassed by the much-recorded "Georgia On My Mind" and "I Will Always Love You," which have both notched 6 million performances.

Based on everything we know so far, the new Hall of Fame will be a glitzy, glamorous, and thoroughly modern homage to country music past and present. No doubt it will give the country music industry a much-needed sense of pride, but it is long, long overdue.

ON THE ROW: As first tipped here Oct.

14, Fletcher Foster joins Capitol Records in Nashville as senior VP of marketing. He previously held the same position at Arista/Nashville.

Cindy Mabe is promoted to director of marketing and artist development at Arista/Nashville. She previously was manager of marketing and artist development at sister label RCA. Mabe succeeds Deb Markland, who has resigned.

VP/GM Brian Baughn has exited Monk Family Music Group.

Country Music Assn. Award-winning songwriter Tia Sillers has re-signed her music publishing deal with Famous Music. Also, her hardcover book, "I Hope You Dance," co-written with songwriter Mark D. Sanders and named after their song of the same name, has sold out its first printing.

Keaton Music Group's Chris Keaton has been named Nashville-based A&R consultant for the Lexington, Ky.-headquartered Hello Records. Other recent appointments at the company are CEO Step-

(Continued on page 95)

Americana Music Assn. Meets To Improve Roots Music Scene

BY WADE JESSEN

NASHVILLE—Members of the recently formed Americana Music Assn. (AMA) gathered here Nov. 10-11 for a spirited exchange of ideas, opinions, and forecasts for the future of the alternative country music they love.

Approximately 400 attendees from all walks of the industry engaged in discussions about radio programming, record retailing and distribution, touring, and public relations.

The AMA commissioned an Internet-based consumer research project that launched Oct. 1 and is about 60% complete, according to AMA officials. The survey thus far hints that roots-music enthusiasts are primarily 25- to 34-year-old males with at least four years of college who make \$60,000-\$100,000 or more annually. The preliminary analysis suggests heavy participation by professional and managerial types living on the West Coast, in the upper Midwest, and along the Eastern seaboard.

In various sessions, many participants made it clear that they think the roots scene is just around the corner from swaying the pervasive skepticism shared by much of the broader music industry. "Americana music has really taken a beating [due to] lack of sales success," says Sony Music Nashville senior VP of sales and marketing Mike Kraski, whose corporate umbrella includes the Lucky Dog imprint and its roster of roots and alt.country artists. "In reality, we're one significant success away from a real breakthrough," he said.

Citing Dixie Chicks as a significantly different stylistic success for mainstream country radio, Kraski said, "There will be a breakthrough [roots] artist, and it's not too far in the offing. Country radio is a mess, and they know it's a mess."

Another common trait of the alt.country scene is a polite but firm disagreement among many insiders on defining what roots music really is, which artists belong to it and

which do not, and how inclusive or exclusive a national radio format should be. Some worry about losing the format's defining inclusiveness, but others see the format's "come one, come all" as equal parts blessing and curse.

"At what point do you draw the line for serving an audience," asked Mattson Rainer, PD at KNBT New Braunfels, Texas, a full-time commercial roots station located between Austin and San Antonio. "It's a fine line between running an eclectic radio station and holding a core audience."

Warner/Reprise Nashville senior VP of global marketing Bob Saporiti brought some much-needed humor to one discussion on the topic. "It's like I was on my way to vote in Palm Beach County [Fla.], took a wrong turn, and ended up in a Green Party convention." On a more serious note, Saporiti expressed support for the new organization. "We're all frustrated by the corporate culture [of the business]. We're here because we love the music."

On the subject of branding roots music, Phyllis Barney, executive director of the Washington, D.C.-based Folk Alliance organization, suggested that "we should brand [the genre only with] those [artists] who associate themselves with it."

Saporiti also encouraged the AMA to form alliances with other trade groups, including the Country Music Assn., and to not isolate itself. "You need all the alliances you can get, so all chips must come off all shoulders," he said.

In the radio session titled "The Mysteries Of Americana Radio Unveiled," it was noted that approximately 90 stations in the U.S. program roots music either full or part time.

The two-day event included performances from such acts as Rodney Crowell, Rhonda Vincent & the Rage, Jim Lauderdale, Sleepy LaBeef, Old Crow Medicine Show, Porter Wagoner, Chris Knight, and Pat Haney & the Well Readnecks.



by Phyllis Stark

Billboard **HOT COUNTRY** SINGLES & TRACKS

NOVEMBER 25, 2000

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 154 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 IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
▶ No. 1 ◀						
1	3	4	25	JUST ANOTHER DAY IN PARADISE B. GALLIMORE, P. VASSAR (P. VASSAR, C. WISEMAN)	PHIL VASSAR ARISTA NASHVILLE ALBUM CUT †	1
2	1	2	22	BEST OF INTENTIONS B.J. WALKER, JR., T. TRITT (T. TRITT)	TRAVIS TRITT (C) (D) COLUMBIA 79404 †	1
3	4	5	22	WE DANCED F. ROGERS (B. PAISLEY, C. DUBOIS)	BRAD PAISLEY (V) ARISTA NASHVILLE 69009	3
4	2	1	15	THE LITTLE GIRL B. CANNON, N. WILSON, J.M. MONTGOMERY (H. ALLEN)	JOHN MICHAEL MONTGOMERY (V) ATLANTIC 85006	1
5	8	8	29	MY NEXT THIRTY YEARS B. GALLIMORE, J. STROUD, T. MCGRAW (P. VASSAR)	TIM MCGRAW CURB ALBUM CUT	5
6	7	7	18	WITHOUT YOU B. CHANCEY, P. WORLEY (N. MAINES, E. SILVER)	DIXIE CHICKS MONUMENT ALBUM CUT †	6
7	6	6	28	FEELS LIKE LOVE T. BROWN (V. GILL)	VINCE GILL (V) MCA NASHVILLE 172168 †	6
8	5	3	18	GO ON T. BROWN, G. STRAIT (T. MARTIN, M. NESLER)	GEORGE STRAIT (V) MCA NASHVILLE 172169	2
9	10	12	22	BORN TO FLY P. WORLEY (S. EVANS, M. HUMMON, D. SCOTT)	SARA EVANS (V) RCA 69008 †	9
10	9	11	15	I LOST IT B. CANNON, N. WILSON (N. THRASHER, J. OLANDER)	KENNY CHESNEY (V) BNA 69007 †	9
11	11	13	8	WWW.MEMORY K. STEGALL (A. JACKSON)	ALAN JACKSON ARISTA NASHVILLE ALBUM CUT †	11
12	15	19	11	TELL HER D. HUFF (C. WISEMAN, KWESI B.)	LONESTAR BNA ALBUM CUT	12
13	14	14	25	THAT'S THE KIND OF MOOD I'M IN E. GORDY, JR. (R. GILES, T. NICHOLS, G. GODARD)	PATTY LOVELESS (C) (D) EPIC 79447 †	13
14	13	9	27	KISS THIS A. TIPPIN, B. WATSON, M. BRADLEY (A. TIPPIN, T. TIPPIN, P. DOUGLAS)	AARON TIPPIN (V) LYRIC STREET 11282 †	1
15	18	21	19	A LITTLE GASOLINE S. SMITH, K. STEGALL, T. CLARK (D. MILLER, T. ROGERS)	TERRI CLARK (V) MERCURY 172178 †	15
16	12	10	29	THERE YOU ARE M. MCBRIDE, P. WORLEY (B. DIPIERO, E. HILL, M.D. SANDERS)	MARTINA MCBRIDE (V) RCA 60214	10
17	19	20	21	YOU WON'T BE LONELY NOW D. HUFF (B. JAMES, J. BETTIS)	BILLY RAY CYRUS (C) (D) (V) MONUMENT 79440 †	17
18	17	17	21	I'M HOLDIN' ON TO LOVE (TO SAVE MY LIFE) R.J. LANGE (S. TWAIN, R.J. LANGE)	SHANIA TWAIN (V) MERCURY 562582	17
▶ AIRPOWER ◀						
19	22	26	18	MY LOVE GOES ON AND ON B. WRIGHT (G. CAGLE, D. PFRIMMER)	CHRIS CAGLE (C) (D) (V) VIRGIN 58867 †	19
20	16	16	33	WHAT ABOUT NOW D. HUFF (A. SMITH, A. BARKER, R. HARBIN)	LONESTAR (V) BNA 60212 †	1
21	25	30	7	BURN B. GALLIMORE, T. MCGRAW (T. ARENA, P. RESWICK, S. WERFEL)	JO DEE MESSINA CURB ALBUM CUT †	21
22	23	25	12	WE'RE SO GOOD TOGETHER D. MALLOY, R. MCENTIRE (A. ROBOFF, B. DIPIERO, J.S. SHERRILL)	REBA MCENTIRE (V) MCA NASHVILLE 172181 †	22
23	21	24	17	THE VISIT N. WILSON, B. CANNON (C. STEFL, G. ELLSWORTH, B. RODGERS)	CHAD BROCK WARNER BROS. ALBUM CUT/WRN	21
24	27	31	8	ASHES BY NOW M. WRIGHT (R. CROWELL)	LEE ANN WOMACK (V) MCA NASHVILLE 172182 †	24
25	24	27	18	MEANWHILE BACK AT THE RANCH B. GALLIMORE, T. MCGRAW (G. KENNEDY, W. KIRKPATRICK)	THE CLARK FAMILY EXPERIENCE (C) (D) CURB 73118 †	24
26	28	29	15	THIS EVERYDAY LOVE M. BRIGHT, M. WILLIAMS (D. WELLS, G. NELSON)	RASCAL FLATTS LYRIC STREET ALBUM CUT †	26
27	26	28	18	I CAN'T LIE TO ME S. HENDRICKS, J. COLE (C. DAVIDSON, K. BEARD, C. BEATHARD)	CLAY DAVIDSON (V) VIRGIN 38727 †	26
28	29	33	16	THERE IS NO ARIZONA K. STEGALL (J. O'NEAL, L. DREW, S. SMITH)	JAMIE O'NEAL (V) MERCURY 172177 †	28
29	31	34	8	A GOOD DAY TO RUN F. ROGERS, J. STROUD (D. WORLEY, B. TOMBERLIN)	DARRYL WORLEY DREAMWORKS ALBUM CUT †	29
30	32	35	8	BUT FOR THE GRACE OF GOD M. ROLLINGS, K. URBAN (C. CAFFREY, J. WEIDLIN, K. URBAN)	KEITH URBAN (V) CAPITOL 58877 †	30
31	33	39	9	YOU MADE ME THAT WAY D. MALLOY, J. G. SMITH (D. MALLOY, G. BURR)	ANDY GRIGGS RCA ALBUM CUT	31
32	35	42	4	WHEN IT ALL GOES SOUTH D. COOK, ALABAMA (J. JARVIS, R. CARNES, J. CARNES)	ALABAMA RCA ALBUM CUT	32
33	34	37	10	GEORGIA P. WORLEY, C. D. JOHNSON (C. D. JOHNSON, T. VERGES)	CAROLYN DAWN JOHNSON (C) (D) (V) ARISTA NASHVILLE 69010 †	33
34	36	36	11	I WANT TO KNOW (EVERYTHING THERE IS TO KNOW ABOUT YOU) C. CHAMBERLAIN (L. ANDERSON, B. REGAN)	MARK WILLS (V) MERCURY 172184 †	34
35	40	43	5	YOU SHOULDN'T KISS ME LIKE THIS J. STROUD, T. KEITH (T. KEITH)	TOBY KEITH DREAMWORKS ALBUM CUT	35
36	37	38	18	I'M GONNA LOVE YOU ANYWAY T. BRUCE (D. MILLER, S. D. CAMPBELL)	TRACE ADKINS (V) CAPITOL 58880	36
37	39	40	13	EVERY MAN FOR HIMSELF E. SEAY, J. HOBBS (M. ELLIOTT, T. JOHNSON)	NEAL MCCOY (C) (D) (V) GIANT 16837	37
38	38	41	10	ALL NIGHT LONG J. SCAIFE (C. DANIELS, T. DIGREGORIO, C. HAYWARD, J. GAVIN, B. R. BROWN)	MONTGOMERY GENTRY (C) (D) COLUMBIA 79515 †	38

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
39	41	46	9	LUCKY 4 YOU (TONIGHT I'M JUST ME) D. HUFF (K. OSBORN, J. DEERE, C. MCCABE)	SHEDAISY LYRIC STREET ALBUM CUT †	39
40	43	47	7	MOVE ON B. WARREN, B. WARREN, C. FARREN (B. WARREN, B. WARREN, D. WILDE)	THE WARREN BROTHERS BNA ALBUM CUT	40
41	42	44	9	WHAT DO YOU KNOW ABOUT LOVE P. ANDERSON (D. YOAKAM)	DWIGHT YOAKAM REPRISE ALBUM CUT/WRN	41
42	44	45	17	RIGHT WHERE I NEED TO BE T. BROWN, M. WRIGHT (C. BEATHARD, K. MARVEL)	GARY ALLAN (V) MCA NASHVILLE 172180 †	42
43	49	50	4	THINGS CHANGE B. GALLIMORE, J. STROUD, T. MCGRAW (A. MAYO, C. LINDSEY, B. LUTHER, M. GREEN)	TIM MCGRAW CURB ALBUM CUT	43
44	46	57	4	ONE MORE DAY M. D. CLUTE, DIAMOND RIO (S. D. JONES, B. TOMBERLIN)	DIAMOND RIO ARISTA NASHVILLE ALBUM CUT	44
45	45	48	7	OKLAHOMA D. MALLOY, B. CHANCEY (D. V. WILLIAMS, J. ALLEN)	BILLY GILMAN (C) (D) (V) EPIC 79503 †	45
46	47	49	9	LIVE IT UP R. BYRNE, P. VASSAR (R. BYRNE, P. VASSAR)	MARSHALL DYLLON DREAMCATCHER ALBUM CUT †	46
47	48	54	4	SHE MISSES HIM D. MALLOY (T. JOHNSON)	TIM RUSHLOW ATLANTIC ALBUM CUT †	47
48	53	62	4	WHO I AM B. GALLIMORE (B. JAMES, T. VERGES)	JESSICA ANDREWS DREAMWORKS ALBUM CUT †	48
49	52	56	4	WRONG FIVE O'CLOCK K. STEGALL (H. HEATHERLY, R. E. CARPENTER)	ERIC HEATHERLY MERCURY ALBUM CUT	49
50	50	53	6	POUR ME C. HOWARD (TRICK PONY, R. BEIGHLEY, S. WEDLOCK)	TRICK PONY WARNER BROS. ALBUM CUT/WRN †	50
51	51	58	5	I'M IN R. FOSTER (R. FOSTER, G. MIDDLEMAN)	THE KINLEYS (C) (D) EPIC 79496 †	51
▶ Hot Shot Debut ◀						
52	NEW ▶	1	1	WILD HORSES A. REYNOLDS (B. SHORE, D. WILLS)	GARTH BROOKS CAPITOL ALBUM CUT	52
53	63	73	3	LEGACY J. KELTON (N. COTY, R. VAN WARMER)	NEAL COTY (D) (V) MERCURY 172183 †	53
54	55	69	3	SCREAM B. J. WALKER, JR. (H. DARLING, JENAI)	MINDY MCCREADY (V) CAPITOL 58890 †	54
55	54	52	20	SIN WAGON B. CHANCEY, P. WORLEY (N. MAINES, E. ROBISON, S. SMITH)	DIXIE CHICKS MONUMENT ALBUM CUT	52
56	58	60	3	SHE'S ALL THAT D. HUFF, C. RAYE (C. RAYE, S. WRAY)	COLLIN RAYE EPIC ALBUM CUT †	56
57	64	—	2	GO BACK J. TAYLOR (J. CAMPBELL, D. HACKETT)	CHALEE TENNISON ASYLUM ALBUM CUT/WRN	57
58	67	74	3	THE HUNGER W. C. RIMES (B. MONTANA, D. FLINT)	STEVE HOLY CURB ALBUM CUT †	58
59	59	66	6	DON'T MAKE ME COME OVER THERE AND LOVE YOU T. BROWN, G. STRAIT (J. LAUDERDALE, C. WOOD)	GEORGE STRAIT MCA NASHVILLE ALBUM CUT	59
60	RE-ENTRY	2	2	WE THE PEOPLE D. HUFF, B. CHANCEY (M. POWELL, J. L. SLOAS, A. WILSON)	BILLY RAY CYRUS MONUMENT ALBUM CUT †	60
61	61	65	5	THERE WILL COME A DAY B. GALLIMORE, F. HILL (B. LUTHER, A. MAYO, C. LINDSEY)	FAITH HILL WARNER BROS. ALBUM CUT/WRN	61
62	56	59	4	HOW LONG B. J. WALKER, JR., K. LEHNING (A. WILLIAMS, D. WILLIAMS)	BRYAN WHITE ASYLUM ALBUM CUT/WRN †	56
63	71	70	5	FOR MY WEDDING D. HENLEY, S. LYNCH (L. J. MCNALLY)	DON HENLEY WARNER BROS. ALBUM CUT/WRN †	61
64	62	71	4	CAN'T FIGHT THE MOONLIGHT T. HORN (D. WARREN)	LEANN RIMES (C) (D) CURB 73116	62
65	73	—	2	KICK DOWN THE DOOR T. HASELDEN, R. ZAVITSON (G. MIDDLEMAN, K. JACKSON)	GEORGIA MIDDLEMAN GIANT ALBUM CUT †	65
66	NEW ▶	1	1	LOOKIN' FOR LOVE M. A. MILLER, B. TANKERSLEY (W. MALLETT, P. RYAN, B. MORRISON)	SAWYER BROWN CURB ALBUM CUT	66
67	65	64	15	SHE'S GONE D. MALLOY (J. STEELE, J. HOBBS, M. DULANEY)	RICOCHET COLUMBIA ALBUM CUT †	48
68	NEW ▶	1	1	IT'S ALRIGHT TO BE A REDNECK K. STEGALL (P. MC LAUGHLIN, B. KENNER)	ALAN JACKSON ARISTA NASHVILLE ALBUM CUT	68
69	NEW ▶	1	1	I KNOW HOW THE RIVER FEELS M. SPIRO, B. DECKER (S. D. JONES, A. POWERS)	MICALYSTER (C) (D) (V) MCA NASHVILLE 172186	69
70	70	—	18	I KNEW I LOVED YOU G. COLE (D. HAYES, D. JONES)	DARYLE SINGLETARY AUDIUM ALBUM CUT †	55
71	RE-ENTRY	2	2	I GOT MY BABY B. GALLIMORE, F. HILL (B. DIPIERO, A. ROBOFF)	FAITH HILL WARNER BROS. ALBUM CUT/WRN	69
72	NEW ▶	1	1	THREE MINUTE POSITIVE NOT TOO COUNTRY UP-TEMPO LOVE SONG K. STEGALL (A. JACKSON)	ALAN JACKSON ARISTA NASHVILLE ALBUM CUT	72
73	60	63	12	SO WHAT B. CHANCEY (R. DEAN, S. TILLIS, J. O'NEAL)	TAMMY COCHRAN (C) (D) EPIC 79502 †	51
74	NEW ▶	1	1	WHERE I COME FROM K. STEGALL (A. JACKSON)	ALAN JACKSON ARISTA NASHVILLE ALBUM CUT	74
75	RE-ENTRY	10	10	SWIMMING IN CHAMPAGNE K. STEGALL (H. HEATHERLY, R. E. CARPENTER)	ERIC HEATHERLY (V) MERCURY 172176 †	46

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

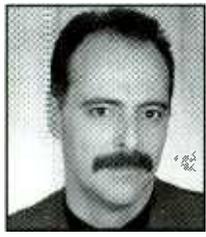


The Air Force is celebrating the holidays with something special for you and your listeners—*The Gift VII*.

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

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

COUNTRY CORNER



by Wade Jessen

CORN BREAD & CHICKEN: With Hot Shot Debut honors at No. 1 on Top Country Albums, **Alan Jackson** logs his third-largest opening week sum for a set of new, nonseasonal material. His "When Somebody Loves You" (Arista/Nashville) sells 87,000 copies and enters The Billboard 200 at No. 15.

The new title is Jackson's fourth to start atop the country chart since "The Greatest Hits Collection" gave him his fattest first-week total to date when it moved more than 113,000 pieces in the Nov. 11, 1995, issue. "Everything I Love" and "High Mileage" bowed at the top of the page in 1996 and 1998, respectively. Jackson ventures into high-tech redneck territory with "www.memory," the lead single from the set, which gains 133 detections to encore at No. 11 on Hot Country Singles & Tracks.

Elsewhere on our radio chart, three other tracks from "When Somebody Loves You" enter with unsolicited album play, including "Three Minute Positive Not Too Country Uptempo Love Song," Jackson's latest commentary on the state of country music. Starting at No. 72 with spins at 29 monitored stations, "Three Minute" takes issue with the narrow thematic scope and ideal duration of today's country radio fare. "There'll be no drinkin', no cheatin', no lyin', no leavin'/That stuff, it just don't belong/In a three minute positive not too country uptempo love song," Jackson wails through the chorus. His biggest success with such a song is "Gone Country," which threw some right hooks at carpetbagging wannabes who invaded Music Row during the early-'90s boom period. It peaked at No. 1 in the Jan. 28, 1995, Billboard.

SPACE COWBOY: **Tim McGraw** takes the biggest increase on Hot Country Singles & Tracks with his cyber single, "Things Change," which gains 350 detections and hops 49-43. The only available sources for the track are stereo-audio lifted from McGraw's performance on the Country Music Assn. Awards show and an unmastered studio version that is being downloaded from Napster. Although the audio quality from these sources is considered to be inferior, it apparently isn't dampening the enthusiasm of country programmers who place a higher priority on getting it to listeners.

According to sources at Curb, the label has no immediate plans to offer stations a better-sounding mix, and there's plenty of speculation around town as to exactly how it made it to cyberspace. Medium airplay (24-34 plays per week) is heard at KCYT San Antonio; KXKC Lafayette, La.; WCTO Allentown, Pa.; WKHX Atlanta; and WKIS Miami. McGraw's "Greatest Hits," which does not include "Things Change," starts scanning Nov. 21.

BACK TO THE FUTURE: **Garth Brooks'** "Wild Horses" (Capitol) takes Hot Shot Debut reins on Hot Country Singles & Tracks at No. 52, with airplay at 48 monitored stations. In its original form, the track appeared on Brooks' "No Fences" (1990). A new mix has been serviced to country stations. Spins from both versions will be included in the weekly detection totals. Along with reissues of five other Brooks titles, an updated "No Fences" will include the new mix of "Wild Horses." Those six catalog sets start scanning Tuesday (21).

NAPSTER IS TALK

(Continued from page 39)

fun, fast, and free."

Radio took a beating at the hands of both satellite and terrestrial broadcasting executives at a session titled "Tuning In The New Radio Spectrum." XM Satellite Radio senior VP of programming Lee Abrams, when asked why he thinks satellite radio will fly, replied, "Radio in general, particularly music radio, is in a sorry state... The people who are suffering are the listeners." Abrams got some applause when he said, "Radio needs a real kick in the ass creatively."

Joe Capobianco, senior VP of content for rival Sirius Satellite Radio, agreed that radio has "pretty much calcified [over] the last 30 years. It's been over-consulted and over-consolidated."

Even Rick Torcasso, VP of content and media development for Clear Channel Communications, the country's biggest terrestrial radio operator, and a multimillion-dollar investor in XM, told the audience, "You guys want satellite because country has become too narrow. Satellite radio will expand the country category."

To combat the potential threat of satellite radio, Abrams said, terrestrial stations will have to "dig in locally and also re-evaluate the creative plan... We believe traditional radio research is heavily flawed. If it wasn't, radio wouldn't sound like it does."

On the subject of streaming audio, Abrams said, "Streaming a terrestrial station has no relative advantage to listeners." There is "not a lot of benefit to streaming when [FM radio listening] is [available at] the touch of a button." Asked why stations stream, Abrams replied, "Because it's uncharted territory."

While plans are in the works to manufacture receivers capable of tuning in both satellite services, Abrams and Capobianco noted at the town meeting that those receivers are two to four years away.

In her opening keynote, BMI president/CEO Frances Preston predicted that despite all the new delivery methods and content providers, "five years from now it will still be music that is driving the technology," and the industry will be making even more money from it.

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
38 ALL NIGHT LONG (Miss Hazel, BMI/Songs Of Universal, BMI) WBM	ASCAP/Platinum Plow, ASCAP) WBM
24 ASHES BY NOW (Tessa, BMI)	5 MY NEXT THIRTY YEARS (EMI April, ASCAP/Phil Vassar, ASCAP) HL
2 BEST OF INTENTIONS (Post Oak, BMI) HL	45 OKLAHOMA (WB, ASCAP/Richard And Castle, ASCAP/Van, ASCAP) WBM
9 BORN TO FLY (Sony/ATV Tree, BMI/Careers-BMG, BMI/Floyd's Dream, BMI/Chuck Wagon Gourmet, ASCAP/Famous, ASCAP) HL	44 ONE MORE DAY (EMI April, ASCAP/Sound Island, ASCAP/Mike Curb, BMI) HL/WBM
21 BURN (EMI Blackwood, BMI/EMI Australia Pty., Ltd., APRA/EMI April, ASCAP) HL	50 POUR ME (Warner-Tamerlane, BMI/WB, ASCAP/Rope & String, ASCAP) WBM
30 BUT FOR THE GRACE OF GOD (BMG, BMI/Weedwackers, BMI/Coburn, BMI/Ten Ten, BMI) WBM	42 RIGHT WHERE I NEED TO BE (Acuff-Rose, BMI/601 Broadway, BMI) HL
64 CAN'T FIGHT THE MOONLIGHT (Realsongs, ASCAP) WBM	54 SCREAM (Dayspring, BMI/Little Chatterbox, BMI/Writers Extreme, BMI/Sis 'N Bro, ASCAP/Moraine Park, ASCAP)
59 DON'T MAKE ME COME OVER THERE AND LOVE YOU (Mighty Nice, BMI/Laudersongs, BMI/Scrambler, ASCAP)	47 SHE MISSES HIM (EMI Blackwood, BMI/Tim Johnson, BMI) HL
37 EVERY MAN FOR HIMSELF (Sony/ATV Tree, BMI/EMI Blackwood, BMI/Tim Johnson, BMI) HL	56 SHE'S ALL THAT (EMI Blackwood, BMI/BritSar, BMI) HL
7 FEELS LIKE LOVE (Viny Mae, BMI) WBM	67 SHE'S GONE (Songs Of Windswept Pacific, BMI/Yellow Desert, BMI/My Life's Work, BMI/Little Blue Box, ASCAP/Airstream Dreams, ASCAP/Coyote House, ASCAP/Famous, ASCAP) HL/WBM
63 FOR MY WEDDING (Larry John McNally, ASCAP) WBM	55 SIN WAGON (Scrapin' Toast, ASCAP/Woolly Puddin', BMI/Bug, BMI/EMI Blackwood, BMI/Singles Only, BMI) HL
33 GEORGIA (EMI Full Keel, ASCAP/Blakemore Avenue, ASCAP/EMI Longitude, BMI/Wedgewood Avenue, BMI) HL/WBM	73 SO WHAT (WB, ASCAP/Warner-Tamerlane, BMI/EMI April, ASCAP) HL/WBM
57 GO BACK (Isham, BMI/SwaydeMan, ASCAP)	75 SWIMMING IN CHAMPAGNE (Still Working For The Man, BMI/RC Moon Pie, ASCAP/MRBI, ASCAP)
29 A GOOD DAY TO RUN (EMI Blackwood, BMI/Hatley Creek, BMI/Mike Curb, BMI) HL/WBM	12 TELL HER (Almo, ASCAP/Daddy Rabbit, ASCAP) WBM
8 GO ON (Hamstein Cumberland, BMI/Baby Mae, BMI/Glitterfish, BMI/Buna Boy, BMI) WBM	13 THAT'S THE KIND OF MOOD I'M IN (EMI Blackwood, BMI/Buzz Cut, BMI/Ty Land, BMI/Mike Curb, BMI/Diamond Storm, BMI) HL/WBM
62 HOW LONG (Davand, BMI/Texascity, BMI)	28 THERE IS NO ARIZONA (EMI April, ASCAP/Jersey Girl, BMI/EMI Blackwood, BMI/Mark Alan Springer, BMI) HL
58 THE HUNGER (Curb Magnassong, BMI/Red Quill, BMI/Moraine, BMI) WBM	61 THERE WILL COME A DAY (Careers-BMG, BMI/Silverkiss, BMI/Songs Of DreamWorks, BMI)
27 I CAN'T LIE TO ME (Steel Wheels, BMI/CLMAT, BMI/Acuff-Rose, BMI/Milene, ASCAP) HL	16 THERE YOU ARE (Universal-MCA, ASCAP/Soda Creek, ASCAP/Sony/ATV Tree, BMI/Love Monkey, BMI/Careers-BMG, BMI/Music Hill, BMI) HL/WBM
71 I GOT MY BABY (Sony/ATV Tree, BMI/Love Monkey, BMI/Almo, ASCAP/Anwa, ASCAP) HL	43 THINGS CHANGE (BMG Songs, ASCAP/DreamWorks Songs, ASCAP/Big Tractor, ASCAP)
70 I KNEW I LOVED YOU (Rough Cut, ASCAP/WB, ASCAP) WBM	26 THIS EVERYDAY LOVE (Irving, BMI/360 Music, SESAC/Emelia, SESAC) WBM
69 I KNOW HOW THE RIVER FEELS (Island Bound, ASCAP/Famous, ASCAP/Powers That Be, ASCAP) HL	72 THREE MINUTE POSITIVE NOT TOO COUNTRY UP-TEMPO LOVE SONG (WB, ASCAP/Yee Haw, ASCAP) WBM
10 I LOST IT (Major Bob, ASCAP/Warner-Tamerlane, BMI/Taxi-caster, BMI) WBM	23 THE VISIT (Major Bob, ASCAP/Mid-Summer, ASCAP) WBM
36 I'M GONNA LOVE YOU ANYWAY (EMI Blackwood, BMI/Song Island, BMI/McSpadden, BMI/Reynson, BMI/Wrensong, BMI) HL	3 WE DANCED (EMI April, ASCAP/Sea Gayle, ASCAP) HL
18 I'M HOLDIN' ON TO LOVE (TO SAVE MY LIFE) (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Zomba, ASCAP) WBM	22 WE'RE SO GOOD TOGETHER (Almo, ASCAP/Anwa, ASCAP/Sony/ATV Tree, BMI/Nothing But The Wolf, BMI) HL/WBM
51 I'M IN (Universal-PolyGram International, ASCAP/St. Julien, ASCAP/On My Mind, ASCAP) WBM	60 WE THE PEOPLE (Songs Of Universal, BMI/Lanark Tunes, BMI/WB, ASCAP/Tower II, ASCAP/AnnaWilson, ASCAP/Bug, ASCAP) WBM
68 IT'S ALRIGHT TO BE A REDNECK (Sony/ATV Tree, BMI/Cake Taker, BMI/Com Country, BMI/Universal-Songs Of PolyGram International, BMI/Hook, Line And Kenner, BMI) HL	20 WHAT ABOUT NOW (WB, ASCAP/Maverick, ASCAP/Notes To Music, ASCAP/O-Tex, BMI/Blind Sparrow, BMI/Muy Bueno, BMI/Sony/ATV Tree, BMI/Ron Harbin, ASCAP) HL/WBM
34 I WANT TO KNOW (EVERYTHING THERE IS TO KNOW ABOUT YOU) (Sony/ATV Tree, BMI/BMG Songs, ASCAP) HL	41 WHAT DO YOU KNOW ABOUT LOVE (Coal Dust West, BMI/Warner-Tamerlane, BMI) WBM
1 JUST ANOTHER DAY IN PARADISE (EMI April, ASCAP/Phil Vassar, ASCAP/Almo, ASCAP/Oddy Rabbit, ASCAP) HL/WBM	32 WHEN IT ALL GOES SOUTH (Sony/ATV Cross Keys, ASCAP) HL
65 KICK DOWN THE DOOR (Universal-PolyGram International, ASCAP/On My Mind, ASCAP/Fever Pitch, BMI)	74 WHERE I COME FROM (WB, ASCAP/Yee Haw, ASCAP) WBM
14 KISS THIS (Acuff-Rose, BMI/Thea Later, BMI/Curb, ASCAP/Charlie Monk, ASCAP/Mick Hits, ASCAP) HL/WBM	48 WHO I AM (Sony/ATV Tree, BMI/Songs Of Teracel, BMI/Songs Of Universal, BMI) HL/WBM
53 LEGACY (Murray, BMI/Neal Coy, BMI/Caribbean Stud, ASCAP/Big Picture, ASCAP/Suzabelle, ASCAP) WBM	52 WILD HORSES (WB, ASCAP/Cash Crop, ASCAP) WBM
15 A LITTLE GASOLINE (Mighty Nice, BMI/Blue Water, BMI/Sony/ATV Cross Keys, ASCAP) HL	6 WITHOUT YOU (Scrapin' Toast, ASCAP/EMI April, ASCAP/703, ASCAP) HL
4 THE LITTLE GIRL (Coburn, BMI/Ten Ten, BMI) WBM	49 WRONG FIVE O'CLOCK (Still Working For The Woman, ASCAP/Psychobilly, ASCAP/RC Moon Pie, ASCAP/MRBI, ASCAP)
46 LIVE IT UP (EMI Blackwood, BMI/Arbyrne, BMI/EMI April, ASCAP/Phil Vassar, ASCAP)	11 WWW.MEMORY (WB, ASCAP/Yee Haw, ASCAP) WBM
66 LOOKIN' FOR LOVE (Music City, ASCAP/EMI April, ASCAP/Southern Days, ASCAP/EMI, ASCAP) HL	31 YOU MADE ME THAT WAY (Starstruck Angel, BMI/Mailly's Toys, BMI/Universal-MCA, ASCAP/Gary Burr, ASCAP/Warner-Tamerlane, BMI) WBM
39 LUCKY 4 YOU (TONIGHT I'M JUST ME) (Without Anna, ASCAP/LehsemSongs, BMI/Music & Media International, ASCAP/WB, ASCAP/Big Tractor, ASCAP) WBM	35 YOU SHOULDN'T KISS ME LIKE THIS (Tokeco Tunes, BMI)
25 MEANWHILE BACK AT THE RANCH (Universal-PolyGram International, ASCAP/Soundance Kid, ASCAP/Warner-Tamerlane, BMI/Seal The Cow, BMI) WBM	17 YOU WON'T BE LONELY NOW (Sony/ATV Tree, BMI/Songs Of Teracel, BMI/Big Red Tractor, ASCAP/Hay Wagon, ASCAP) HL
40 MOVE ON (Sony/ATV Tree, BMI/Warner-Tamerlane, BMI/One Hundred Billion Dollar, ASCAP) HL/WBM	
19 MY LOVE GOES ON AND ON (Caliber, ASCAP/WB,	

Billboard Top Country Singles Sales

NOVEMBER 25, 2000

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



THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
			No. 1		
1	1	8	THE WAY YOU LOVE ME	WARNER BROS. 16884/WRN	FAITH HILL
2	3	5	OKLAHOMA	EPIC 79503/SONY	BILLY GILMAN
3	2	13	CAN'T FIGHT THE MOONLIGHT/BUT I DO LOVE YOU	CURB 73116	LEANN RIMES
4	4	16	BEST OF INTENTIONS	COLUMBIA 79404/SONY	TRAVIS TRITT
5	5	7	MY CELLMATE THINKS I'M SEXY	MONUMENT 79495/SONY	CLEDUS T. JUDD
6	6	9	HOW DO YOU LIKE ME NOW?!	DREAMWORKS 450932/INTERSCOPE	TOBY KEITH
7	11	2	MEANWHILE BACK AT THE RANCH	CURB 73118	THE CLARK FAMILY EXPERIENCE
8	9	8	THAT'S THE WAY	CURB 73106	JO DEE MESSINA
9	10	10	YOU WON'T BE LONELY NOW	MONUMENT 79440/SONY	BILLY RAY CYRUS
10	7	6	ONE VOICE	EPIC 79396/SONY	BILLY GILMAN
11	8	5	I NEED YOU	SPARROW 58863/CAPITOL/CURB	LEANN RIMES
12	12	11	ALL NIGHT LONG	COLUMBIA 79515/SONY	MONTGOMERY GENTRY
13	15	13	BREATHE	WARNER BROS. 16884/WRN	FAITH HILL

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	16	14	I'M IN	EPIC 79496/SONY	THE KINLEYS
15	13	12	MY LOVE GOES ON AND ON	VIRGIN 58867	CHRIS CAGLE
16	14	16	NOBODY'S GOT IT ALL	EPIC 79481/SONY	JOHN ANDERSON
17	17	15	THAT'S THE KIND OF MOOD I'M IN	EPIC 79447/SONY	PATTY LOVELESS
18	18	17	SO WHAT	EPIC 79502/SONY	TAMMY COCHRAN
19	19	18	WHEN YOU NEED MY LOVE	DREAMWORKS 459043/INTERSCOPE	DARRYL WORLEY
20	20	19	HOW DO I LIVE	CURB 73022	LEANN RIMES
21	25	2	GEORGIA	ARISTA NASHVILLE 69010	CAROLYN DAWN JOHNSON
22	22	20	ROCKY TOP '96	DECCA 155274/MCA NASHVILLE	THE OSBORNE BROTHERS
23	21	21	GOODBYE EARL	MONUMENT 79352/SONY	DIXIE CHICKS
24	23	22	NOW THAT'S AWESOME	BNA 60285/RLG	BILL ENGVALL FEATURING TRACY BYRD, NEAL MCCOY & T. GRAHAM BROWN
25	RE-ENTRY	29	SHE AIN'T THE GIRL FOR YOU	EPIC 79380/SONY	THE KINLEYS

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.

Billboard TOP COUNTRY ALBUMS

NOVEMBER 25, 2000

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
▶ No. 1/HOT SHOT DEBUT ◀						
1	NEW	1	1	ALAN JACKSON ARISTA NASHVILLE 69335/RLG (11.98/17.98) 1 week at No. 1	WHEN SOMEBODY LOVES YOU	1
2	1	1	53	FAITH HILL ▲ ⁴ WARNER BROS. 47373/WRN (12.98/18.98)	BREATHE	1
3	2	2	63	DIXIE CHICKS ▲ ⁷ MONUMENT 69678/SONY (11.98 EQ/17.98)	FLY	1
4	4	5	21	BILLY GILMAN ▲ EPIC 62086/SONY (7.98 EQ/11.98)	ONE VOICE	2
5	3	3	7	KENNY CHESNEY BNA 67976/RLG (11.98/17.98)	GREATEST HITS	1
6	5	4	7	JOHN MICHAEL MONTGOMERY ATLANTIC 83378/AG (11.98/17.98)	BRAND NEW ME	2
7	6	6	15	SOUNDTRACK ▲ CURB 78703 (11.98/17.98)	COYOTE UGLY	1
▶ GREATEST GAINER ◀						
8	13	19	4	BILLY GILMAN EPIC 61594/SONY (11.98 EQ/17.98)	CLASSIC CHRISTMAS	8
9	9	9	25	LEE ANN WOMACK ▲ MCA NASHVILLE 170099 (11.98/17.98)	I HOPE YOU DANCE	1
10	8	8	16	AARON TIPPIN ● LYRIC STREET 165014/HOLLYWOOD (10.98/16.98)	PEOPLE LIKE US	5
11	10	7	8	GEORGE STRAIT MCA NASHVILLE 170143 (11.98/17.98)	GEORGE STRAIT	1
12	11	10	5	SARA EVANS RCA 67964/RLG (11.98/17.98)	BORN TO FLY	8
13	7	—	2	DWIGHT YOAKAM REPRISE 47827/WRN (11.98/17.98)	TOMORROW'S SOUNDS TODAY	7
14	14	13	80	TIM MCGRAW ▲ ³ CURB 77942 (10.98/17.98)	A PLACE IN THE SUN	1
15	12	12	6	TRAVIS TRITT COLUMBIA 62165/SONY (11.98 EQ/17.98)	DOWN THE ROAD I GO	8
16	17	17	15	JO DEE MESSINA ● CURB 77977 (11.98/17.98)	BURN	1
17	18	15	79	SHEDAISY ▲ LYRIC STREET 165002/HOLLYWOOD (10.98/16.98) HS	THE WHOLE SHEBANG	6
18	19	18	76	LONESTAR ▲ ² BNA 67762/RLG (10.98/17.98)	LONELY GRILL	3
19	16	16	56	ANNE MURRAY ● STRAIGHTWAY 20231 (19.98/19.98)	WHAT A WONDERFUL WORLD	4
20	21	20	76	BRAD PAISLEY ● ARISTA NASHVILLE 18871/RLG (10.98/16.98) HS	WHO NEEDS PICTURES	13
21	15	11	9	EMMYLOU HARRIS NONESUCH 79616/AG (11.98/17.98)	RED DIRT GIRL	5
22	23	21	54	TOBY KEITH ● DREAMWORKS 450209/INTERSCOPE (10.98/16.98)	HOW DO YOU LIKE ME NOW?!	9
23	20	14	4	JOHNNY CASH AMERICAN/COLUMBIA 69691/CRG (10.98 EQ/17.98)	AMERICAN III: SOLITARY MAN	11
24	35	44	7	SHEDAISY LYRIC STREET 165007/HOLLYWOOD (11.98/17.98)	BRAND NEW YEAR	24
25	22	—	2	JAMIE O'NEAL MERCURY 170132 (8.98/12.98) HS	SHIVER	22
▶ PACESETTER ◀						
26	42	61	5	LONESTAR BNA 67975/RLG (11.98/17.98)	THIS CHRISTMAS TIME	26
27	24	22	4	BILLY RAY CYRUS MONUMENT 62105/SONY (11.98 EQ/17.98)	SOUTHERN RAIN	13
28	26	31	5	MERLE HAGGARD ANTI 86593/EPITAPH (11.98/17.98)	IF I COULD ONLY FLY	26
29	29	27	104	GARTH BROOKS ◆ ¹³ CAPITOL 97424 (19.98/26.98)	DOUBLE LIVE	1
30	30	25	79	KENNY ROGERS ▲ DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES	6
31	28	23	36	GEORGE STRAIT ▲ MCA NASHVILLE 170100 (11.98/17.98)	LATEST GREATEST STRAITEST HITS	1
32	27	24	55	ALAN JACKSON ▲ ARISTA NASHVILLE 18892/RLG (10.98/17.98)	UNDER THE INFLUENCE	2
33	32	26	6	KENNY ROGERS DREAMCATCHER 006 (13.98/17.98)	THERE YOU GO AGAIN	17
34	36	34	38	PHIL VASSAR ARISTA NASHVILLE 18891/RLG (10.98/16.98) HS	PHIL VASSAR	23
35	NEW	1	1	SAWYER BROWN CURB 77976 (11.98/17.98)	THE HITS LIVE	35
36	34	29	8	TERRI CLARK MERCURY 170157 (11.98/17.98)	FEARLESS	8
37	33	30	61	MARTINA MCBRIDE ▲ RCA 67824/RLG (10.98/16.98)	EMOTION	3

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
38	39	32	51	REBA MCENTIRE ● MCA NASHVILLE 170119 (11.98/17.98)	SO GOOD TOGETHER	5
39	37	35	23	RASCAL FLATTS LYRIC STREET 165011/HOLLYWOOD (8.98/12.98) HS	RASCAL FLATTS	14
40	25	—	2	BRYAN WHITE ASYLUM 47890/WRN (11.98/17.98)	GREATEST HITS	25
41	40	39	41	KEITH URBAN CAPITOL 97591 (10.98/16.98) HS	KEITH URBAN	18
42	43	38	13	RODNEY CARRINGTON CAPITOL 24827 (10.98/17.98) HS	MORNING WOOD	18
43	38	33	6	ROY D. MERCER VIRGIN 50003 (10.98/16.98) HS	HOW BIG'A BOY ARE YA? VOLUME SEVEN/HANGIN' IT UP	32
44	31	28	13	ELVIS PRESLEY RCA 23725/TIME LIFE (13.98/24.98)	THE ELVIS PRESLEY COLLECTION — COUNTRY	19
45	47	37	23	RONNIE MILSAP VIRGIN 48871 (17.98/24.98)	40 #1 HITS	28
46	41	36	12	BILL ENGVALL BNA 69311/RLG (10.98/16.98)	NOW THAT'S AWESOME	14
47	44	41	55	GARY ALLAN ● MCA NASHVILLE 170101 (11.98/17.98)	SMOKE RINGS IN THE DARK	9
48	45	40	30	SOUNDTRACK BNA 67963/RLG (11.98/17.98)	WHERE THE HEART IS	18
49	46	42	84	MONTGOMERY GENTRY ● COLUMBIA 69156/SONY (10.98 EQ/16.98) HS	TATTOOS & SCARS	10
50	49	43	84	JOHNNY CASH LEGACY/COLUMBIA 69739/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	18
51	63	—	2	RANDY TRAVIS WARNER BROS. 47893/WRN (11.98/17.98)	INSPIRATIONAL JOURNEY	51
52	67	64	33	TRISHA YEARWOOD ● MCA NASHVILLE 170102 (11.98/17.98)	REAL LIVE WOMAN	4
53	48	45	75	CHRIS LEDOUX CAPITOL 99781 (10.98/16.98)	20 GREATEST HITS	17
54	50	46	30	VINCE GILL MCA NASHVILLE 170098 (11.98/17.98)	LET'S MAKE SURE WE KISS GOODBYE	4
55	52	49	28	CHAD BROCK WARNER BROS. 47659/WRN (11.98/17.98) HS	YES!	17
56	54	51	55	LEANN RIMES ▲ CURB 77947 (10.98/17.98)	LEANN RIMES	1
57	71	—	2	VARIOUS ARTISTS HIP-O 541831/UNIVERSAL (11.98 CD)	A COUNTRY SUPERSTAR CHRISTMAS III	57
58	55	54	29	ROY D. MERCER VIRGIN 49085 (10.98/16.98)	GREATEST FITS: THE BEST OF HOW BIG'A BOY ARE YA?	26
59	51	47	15	CHRIS LEDOUX CAPITOL 26601 (10.98/17.98)	COWBOY	17
60	58	53	11	PATTY LOVELESS EPIC 69880/SONY (11.98 EQ/17.98)	STRONG HEART	13
61	60	65	78	DWIGHT YOAKAM ● REPRISE 47389/WRN (10.98/16.98)	LAST CHANCE FOR A THOUSAND YEARS: GREATEST HITS FROM THE 90'S	10
62	RE-ENTRY	15	15	THE KINLEYS EPIC 69593/SONY (10.98 EQ/17.98) HS	II	18
63	56	52	89	KENNY CHESNEY ▲ ² BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO	5
64	53	48	59	CLINT BLACK ● RCA 67823/RLG (10.98/16.98)	D'LECTRIFIED	7
65	72	69	9	LORETTA LYNN AUDIUM 8119 (17.98 CD)	STILL COUNTRY	37
66	66	63	3	CHRIS CAGLE VIRGIN 28293 (8.98/12.98)	PLAY IT LOUD	63
67	64	56	30	ERIC HEATHERLY MERCURY 170124 (8.98/12.98) HS	SWIMMING IN CHAMPAGNE	17
68	65	62	44	MARK WILLS ● MERCURY 546296 (11.98/17.98)	PERMANENTLY	3
69	59	50	7	ALLISON MOORER MCA NASHVILLE 170114 (8.98/12.98) HS	THE HARDEST PART	26
70	68	59	64	CLAY WALKER ● GIANT 24717/WARNER BROS. (10.98/17.98)	LIVE, LAUGH, LOVE	5
71	RE-ENTRY	56	56	JEFF FOXWORTHY WARNER BROS. 47427/WRN (10.98/16.98)	GREATEST BITS	17
72	57	57	32	VARIOUS ARTISTS TIME LIFE 18435 (13.98 CD)	CLASSIC COUNTRY LATE '60S	36
73	69	66	4	MARK CHESNUTT MCA NASHVILLE 170125 (11.98/17.98)	LOST IN THE FEELING	53
74	62	58	32	VARIOUS ARTISTS TIME LIFE 18434 (13.98 CD)	CLASSIC COUNTRY EARLY '70S	37
75	61	60	32	VARIOUS ARTISTS TIME LIFE 18433 (13.98 CD)	CLASSIC COUNTRY 1970 — 1974	36

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

Billboard Top Country Catalog Albums

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

NOVEMBER 25, 2000

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
1	1	DIXIE CHICKS ◆ ¹⁰ MONUMENT 68195/SONY (10.98 EQ/17.98) HS	WIDE OPEN SPACES	146
2	2	SHANIA TWAIN ◆ ¹⁷ MERCURY 536003 (12.98/18.98)	COME ON OVER	158
3	11	GARTH BROOKS ▲ CAPITOL 23550 (10.98/16.98)	THE MAGIC OF CHRISTMAS	10
4	16	MARTINA MCBRIDE ● RCA 67842/RLG (10.98/16.98)	WHITE CHRISTMAS	27
5	4	FAITH HILL ▲ ⁵ WARNER BROS. 46790/WRN (10.98/16.98)	FAITH	134
6	9	BURL IVES MCA SPECIAL PRODUCTS 322177/MCA (6.98 CD)	RUDOLPH THE RED-NOSED REINDEER	21
7	3	TIM MCGRAW ▲ ⁴ CURB 77886 (10.98/16.98)	EVERYWHERE	180
8	5	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18852/RLG (10.98/16.98)	THE GREATEST HITS COLLECTION	165
9	6	ALAN JACKSON ▲ ⁴ ARISTA NASHVILLE 18801/RLG (10.98/16.98)	THE GREATEST HITS COLLECTION	264
10	7	HANK WILLIAMS JR. ▲ ³ CURB 77638 (5.98/9.98)	GREATEST HITS, VOL. 1	336
11	21	VINCE GILL ▲ ² MCA NASHVILLE 110877 (3.98/7.98)	LET THERE BE PEACE ON EARTH	77
12	8	PATSY CLINE ▲ MCA SPECIAL PRODUCTS 420265/MCA (3.98/6.98)	HEARTACHES	100
13	24	TRISHA YEARWOOD ● MCA NASHVILLE 111091 (3.98/6.98)	THE SWEETEST GIFT	23

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
14	10	JOHN DENVER MADACY 4750 (5.98/9.98)	THE BEST OF JOHN DENVER	125
15	13	JO DEE MESSINA ▲ ² CURB 77904 (10.98/16.98)	I'M ALRIGHT	139
16	12	TIM MCGRAW ▲ ⁵ CURB 77659 (7.98/16.98)	NOT A MOMENT TOO SOON	346
17	—	REBA MCENTIRE ▲ MCA NASHVILLE 442031 (3.98/7.98)	MERRY CHRISTMAS TO YOU	59
18	14	TIM MCGRAW ▲ ² CURB 77800 (7.98/11.98)	ALL I WANT	146
19	20	FAITH HILL ▲ ³ WARNER BROS. 45389/WRN (7.98/11.98) HS	TAKE ME AS I AM	140
20	17	WILLIE NELSON LEGACY/COLUMBIA 69322/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	118
21	—	GEORGE STRAIT MCA NASHVILLE 170093 (11.98/17.98)	MERRY CHRISTMAS WHEREVER YOU ARE	18
22	18	CHARLIE DANIELS ▲ EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	302
23	15	TOBY KEITH ● MERCURY 558962 (11.98/17.98)	GREATEST HITS VOLUME ONE	105
24	19	TRAVIS TRITT ▲ WARNER BROS. 46001/WRN (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	239
25	23	PATSY CLINE ▲ ⁹ MCA NASHVILLE 320012 (6.98/11.98)	12 GREATEST HITS	712

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

Classical KEEPING SCORE



by Bradley Bambarger

AMERICAN MADE: To countervail tales of cutbacks and the cruel market, we have the example of a classical record label actually expanding its endeavors to success. Having turned the corner into its second decade a couple of seasons back, Troy, N.Y.-based Dorian Recordings experienced a "watershed" last year, according to co-principal **Brian Levine**, with more than 50% growth in sales over the previous term. This year looks to bring similarly robust results, both domestically and in previously beset Europe and Asia.

Both in their early 40s, Levine and his partner, audio ace (and former Bell Labs engineer) **Craig Dory**, hail from Toronto and Des Moines, Iowa, respectively. Sensing room for imagination on a more personable level during the corporate excesses of the CD boom, the pair hatched a boutique audiophile operation in upstate New York, drawn to the renowned acoustics of the Troy Savings Bank Music Hall. Since then, Dorian has grown and diversified naturally, with Levine and Dory remaining hands-on and eschewing the grandiose expectations that have hindered others in the field.

"We've learned how to stretch a dollar, and Craig and I certainly aren't rich yet," Levine says. "But our business model works for us, and the longer you're around, the more time people have to discover what you do. Every day, we try to capture a heartfelt musical experience that people can then re-experience at home. Even a lot of our artists are shocked at how long we're willing to work to get the best sound, and we also work hard to push the repertoire in novel directions and maintain quality in the designs and booklets."

"The whole idea is to cultivate a bond with the customer," Levine adds, "and the companies in trouble are the ones who don't understand that—or, like the majors, seem to have forgotten it. A label that doesn't consciously speak to an audience shouldn't be surprised when it eventually doesn't have an audience."

Over the years, Dorian has dusted the far corners of the 19th-century repertoire with young stars like violinists **Ulrike-Anima Mathé** and **Rachel Barton**, as well as with such veterans as pianist **Antonin Kubalek** and organist **Jean Guillou**. The label has also recorded some prizes of the American canon with the game **Dallas Symphony Orchestra**. But it has been the company's enthusiasm for the world of early music that has led it to a more individual and profitable path.

One of Dorian's first long-term signings was the **Baltimore Consort**, and the group's playful, folk-tinged virtuosity went down a storm with such hit discs as "The Art Of The Bawdy Song" (which earned a parental-advisory sticker) and "La Rocque'n'Roll: Popular Music Of Renaissance France." Major-label refugees like vocal act **Pomerium** have swelled Dorian's early-music ranks, along with such discoveries as popular Pennsylvania ensemble **Chatham Baroque**. The label recently issued the astute compilation "Shakespeare's Music," drawing together Elizabethan airs and folk tunes from across its catalog. The pre-Elizabethan era, though, is where Dorian has minted green, as its artists' investigations on the crossroads of early classical and traditional folk forms have led to the ever-popular realm of Celtic music.

In recent seasons, Dorian's catalog has swelled with Celtic titles (with A&R leads often coming from the hard-touring artists). The Baltimore Consort's wooden-flute virtuoso, **Chris Norman**, has become a marquee solo attraction, and acts from harpist **Carol Thompson** to string band **Greenfire** have developed real follow-

ings. The live, acoustic orientation of Celtic music-making fits with Dorian's recording style, and the discs present opportunities for cross-promotion to the classical and world markets (as well as, sometimes aptly, the new-age one). The early music/folk nexus, by its wide-open interpretive nature, "avoids the standard-repertoire trap of doing things to death," Levine says.

In another of its venturesome (and most laudable) efforts, Dorian has recorded a great swathe of Latin American classical music, including not only pieces by **Villa-Lobos** and **Piazzolla** but by **Ginastera** and **Revueltas**. The performers have included the likes of Venezuela's **Simón Bolívar Symphony Orchestra**, Argentina's **Camerata Bariloche**, and Mexico's **Cuarteto Latinoamericano**. One of the label's key current releases is the fifth installment in the Cuarteto Latinoamericano's wonderful survey of the Villa-Lobos string quartets, and the group has a set of "Valses Mexicanos" due early next year.

According to Levine, Dorian's percentage of sales to retailer returns is down and lower than the industry average. Yet the company faces the pervasive challenge of keeping its burgeoning catalog in front of prospective customers. Within the next six months, Dorian will begin direct sales of its backlist via **dorian.com**, but Levine says he wants to "do it right." The Internet "offers tremendous opportunities if you spend the time to set up links with all the inter-related sites—the Web is like word-of-mouth to the Nth degree," he adds. "With the new **Proteus 7 'Dracula'** CD, there are literally thousands of vampire sites we want link to."

Beyond the Web, Dorian plans to expand through acquisition, with Levine looking at the wares of several American and European labels. By 2003, he hopes a combination of in-house production and licensing will increase the company's output from 40 titles per year to 75. And although the label is proceeding cautiously in the DVD area, the fact that Dorian has been recording at 24-bit for years means it should be positioned to take advantage of the new format. (Still, Levine and Dory aren't so sure that "surround sound" isn't the "3D glasses" of the digital age.)

For this **Bach** anniversary year, Dorian issued the anthology "Visions Of Bach" to showcase various items from the label's rich list of Bach titles, along with previously unreleased tracks. Among the offbeat but outstanding Bach discs in Dorian's catalog are pianist **Thomas Labé's** aptly titled "Transcendental Bach" (with elaborations by **Busoni** and **Godowsky**) and **Kim Heindel's** beautiful "Aufs Lautenwerck," a set of the master's pieces for the hybrid lute-harpsichord.

Two key Dorian catalog acts also have excelled in Bach: New England pianist **Andrew Rangell** and conductor **Bernard Labadie** with his Quebec-based period-instrument band **Les Violons Du Roy**. In addition to a previous pair of Bach secular cantata collections, Labadie and company recently scored with the conductor's transcription of the "Goldberg Variations" for Baroque strings and continuo. Rangell's Bach album from '91 includes his own, very pianistic "Goldbergs." Issued earlier this year, his second thoughtfully programmed (and best-selling) recital of "Intimate Works" also features two small Bach gems.

Among Dorian's best new releases is "Lie Down, Poor Heart," a heart-tugging set of English lute songs and folk ballads from up-and-coming Canadian countertenor **Daniel Taylor**. A new album spotlighting **Handel's** early cantata "Apollo E Dafne" is due soon from Labadie, as is the label debut from new signing **Red Priest**, a London-based Baroque ensemble. Another new act is **Anima**, a Brazilian group that melds medieval European and age-old Amazonian instrumentation. Obviously excited by his latest prospect in classical/folk fusion, Levine says, "You'd never believe it, but the sounds they get really work together."

Dorian is distributed by **Allegro** in North America, **Nimbus** in the U.K., **In-Akustik** in Germany, **Abeille** in France, **Harmonia Mundi Iberica** in Spain, **Rockian Trading** in Australia, **Universal Music IMS** in Japan, and **Myong Eum** in Korea.



LEVINE



TOP CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	9	ANDREA BOCELLI ● PHILIPS 464600 (12.98/18.98)	VERDI
			◀ NO. 1 ▶	
2	2	2	CARRERAS-DOMINGO-PAVARETTI SONY CLASSICAL 89131 (12.98 EQ/18.98)	THE THREE TENORS CHRISTMAS
3	3	53	ANDREA BOCELLI ▲ PHILIPS 462600 (12.98/18.98)	SACRED ARIAS
4	NEW		ANDREA BOCELLI DECCA 464060 (35.98 CD)	PUCCINI: LA BOHEME
5	4	7	RENEE FLEMING DECCA 467049 (16.98 CD) HS	RENEE FLEMING
6	5	34	YO-YO MA/EDGAR MEYER/MARK O'CONNOR SONY CLASSICAL 66782 (10.98 EQ/16.98)	APPALACHIAN JOURNEY
7	8	50	CHICAGO SYMPHONY ORCHESTRA (LEVINE) WALT DISNEY 860986 (17.98 CD)	FANTASIA 2000
8	7	13	YO-YO MA SONY CLASSICAL 60681 (10.98 EQ/16.98)	SIMPLY BAROQUE II
9	11	3	MARIA CALLAS EMI CLASSICS 57057 (16.98 CD)	LEGEND
10	6	6	MURRAY PERAHIA SONY CLASSICAL 89243 (17.98 EQ CD)	BACH: GOLDBERG VARIATIONS
11	14	84	VARIOUS ARTISTS CIRCA/VIRGIN 44890 (19.98/22.98)	THE MOST RELAXING CLASSICAL ALBUM IN THE WORLD...EVER!
12	12	11	DEBORAH VOIGT/PLACIDO DOMINGO EMI CLASSICS 57004 (34.98 CD)	WAGNER: LOVE DUETS
13	RE-ENTRY		ARCADI VOLODOS SONY CLASSICAL 64384 (17.98 EQ CD)	PLAYS RACHMANINOFF
14	RE-ENTRY		EROICA TRIO EMI CLASSICS 57033 (16.98 CD)	PASION
15	RE-ENTRY		YO-YO MA SONY CLASSICAL 60680 (10.98 EQ/16.98)	SIMPLY BAROQUE

TOP CLASSICAL CROSSOVER™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	2	4	CHARLOTTE CHURCH ● SONY CLASSICAL 89463 (12.98 EQ/18.98)	DREAM A DREAM
			◀ NO. 1 ▶	
2	1	11	SARAH BRIGHTMAN ● NEMO STUDIO/ANGEL 56968 (10.98/17.98)	LA LUNA
3	3	87	CHARLOTTE CHURCH ▲ SONY CLASSICAL 60957 (11.98 EQ/17.98)	VOICE OF AN ANGEL
4	4	75	SARAH BRIGHTMAN ● REALLY USEFUL/DECCA 539330 (12.98/18.98)	THE ANDREW LLOYD WEBBER COLLECTION
5	6	52	CHARLOTTE CHURCH ▲ SONY CLASSICAL 64356 (11.98 EQ/17.98)	CHARLOTTE CHURCH
6	5	82	SARAH BRIGHTMAN ● NEMO STUDIO/ANGEL 56769 (10.98/17.98)	EDEN
7	7	9	LEE RITENOUR/DAVE GRUSIN DECCA 579602 (18.98 CD)	TWO WORLDS
8	9	5	JAZ COLEMAN DECCA 467350 (11.98/17.98)	RIDERS ON THE STORM: THE DOORS CONCERTO
9	11	76	JOSHUA BELL/ESA-PEKKA SALONEN SONY CLASSICAL 63010 (17.98 EQ CD)	THE RED VIOLIN
10	10	9	VARIOUS ARTISTS DECCA 467200 (18.98 CD)	PAVARETTI & FRIENDS FOR CAMBODIA & TIBET
11	12	49	SARAH BRIGHTMAN REALLY USEFUL/DECCA 839116 (17.98 CD)	THE SONGS THAT GOT AWAY
12	RE-ENTRY		JOHN WILLIAMS SONY CLASSICAL 51333 (24.98 EQ CD)	GREATEST HITS: 1969-1999
13	15	80	LONDON SYMPHONY ORCHESTRA (WILLIAMS) ▲ SONY CLASSICAL 61816 (11.98 EQ/18.98)	STAR WARS EPISODE I: THE PHANTOM MENACE
14	14	7	BOSTON POPS ORCHESTRA (LOCKHART) RCA VICTOR 63717 (10.98/16.98)	THE LATIN ALBUM
15	8	5	PLACIDO DOMINGO EMI CLASSICS 57045 (10.98/17.98)	SONGS OF LOVE

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

1	DONIZETTI: THREE QUEENS BEVERLY SILLS DG
2	BEST OF THE MILLENNIUM VARIOUS ARTISTS DG
3	ROMANTIC ADAGIOS VARIOUS ARTISTS DECCA
4	THE GREATEST OPERA SHOW ON EARTH VARIOUS ARTISTS DECCA
5	A TENOR'S CHRISTMAS CARRERAS-DOMINGO-PAVARETTI SONY CLASSICAL
6	BACH'S ADAGIOS VARIOUS ARTISTS ERATO
7	ONLY CLASSICAL CD YOU NEED VARIOUS ARTISTS RCA VICTOR
8	MOZART FOR YOUR MIND VARIOUS ARTISTS PHILIPS
9	PACHELBEL CANON VARIOUS ARTISTS RCA VICTOR
10	CHRISTMAS FESTIVAL BOSTON POPS ORCHESTRA FIEDLER RCA VICTOR
11	SIMPLY THE BEST CLASSICAL ANTHEMS VARIOUS ARTISTS ERATO
12	PIANO FOR RELAXATION VARIOUS ARTISTS RCA VICTOR
13	BUILD YOUR BABY'S BRAIN THROUGH MUSIC VARIOUS ARTISTS SONY CLASSICAL
14	ESSENTIAL BACH VARIOUS ARTISTS DECCA
15	BEETHOVEN FOR RELAXATION VARIOUS ARTISTS RCA VICTOR

TOP CLASSICAL BUDGET

1	PORTRAIT OF BACH VARIOUS ARTISTS SONY CLASSICAL
2	GUITAR CLASSICS VARIOUS ARTISTS ST. CLAIR
3	PIANO CLASSICS VARIOUS ARTISTS ST. CLAIR
4	BEST OF BEETHOVEN: VOL. 1 VARIOUS ARTISTS ST. CLAIR
5	BEST OF MOZART: VOL. 1 VARIOUS ARTISTS ST. CLAIR
6	RELAXING CLASSICS VARIOUS ARTISTS ST. CLAIR
7	ROMANTIC CLASSICS VARIOUS ARTISTS ST. CLAIR
8	TRANQUIL CLASSICS VARIOUS ARTISTS ST. CLAIR
9	20 CLASSICAL FAVORITES VARIOUS ARTISTS MADACY
10	CANDELIGHT CLASSICS VARIOUS ARTISTS ST. CLAIR
11	BEST OF BACH: VOL. 1 VARIOUS ARTISTS ST. CLAIR
12	BABY'S FIRST CLASSICS VARIOUS ARTISTS ST. CLAIR
13	RAINY DAY CLASSICS VARIOUS ARTISTS ST. CLAIR
14	GENTLE CLASSICS VARIOUS ARTISTS ST. CLAIR
15	MIDNIGHT CLASSICS VARIOUS ARTISTS ST. CLAIR



by Steve Graybow

IN A DIFFERENT LIGHT: While jazz lore is ripe with tales of exciting jam sessions, it is usually the straight-ahead artists who get to challenge one another in the live setting, with the more contemporary artists relegated to studio work and "greatest hits" live sets.

This situation was addressed during the 1999 Montreux Jazz Festival with several events curated by Warner Bros.' jazz division, where contemporary jazz artists were given the opportunity to strut their stuff on the standards that make up their collective songbooks.

"We wanted to present some of our smooth jazz artists in a live setting, so people could see what they make happen musically," explains Warner Bros. jazz executive VP/GM Matt Pierson. "In a straight-ahead setting, when guys get on stage and jam, they call a blues or a standard, and they just blow. I wanted to have a vibe where the more contemporary players could call their own standards, like 'Watermelon Man' or 'Westchester Lady,' and get to challenge one another."

Featuring the bulk of the label's jazz roster, many of the proceedings are captured on the two-CD set "Casino Lights '99" (Warner Bros., Nov. 14), a sequel of sorts to 1989's "Casino Lights," which featured artists such as Al Jarreau, Michael Brecker, and Larry Carlton, who returns on "Casino Lights '99" as a member of Fourplay. "'99" showcases such musi-

cians as Rick Braun, George Duke, Bob James, Kirk Whalum, and Boney James, joined by some of their more straight-ahead label brethren: Kevin Mahogany, Mark Turner, and Kenny Garrett.

"In Europe, straight-ahead jazz does very well, but some of the more contemporary artists don't enjoy the same recognition," states Pierson. "The European audience expects jazz to have that particular straight-ahead swing. Hopefully, we gave them an opportunity to see how these artists create their music, to understand their personal visions."

Vocalist Gabriela Anders, who is featured with the George Duke Band on Duke's "Brazilian Love Affair," as well as on her own "Fire Of Love," says that the audiences were initially "a bit passive, but as we played they became very passionate and responsive to the music. The musicians were all very excited to be working together, and you hear that in the performances."



ANDERS

According to Randall Kennedy, Warner Bros. VP of jazz marketing and sales, crowded fourth-quarter retail shelves necessitate "putting the album up front, and attracting consumers by virtue of the artists who perform." The label has also made available a download of James' "Westchester Lady" for retail Web sites. Although "Watermelon Man" has been serviced to smooth jazz radio, both smooth and traditional jazz radio outlets have been encouraged to play tracks from the full set.

Additionally, the full album has been serviced for play in movie theaters nationwide during November and December. Kennedy estimates that "Casino Lights '99" will be heard in approximately 13,000 theaters, amounting to roughly 25 million impressions.

Top Jazz Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
			◀ No. 1 ▶	
1	1	75	DIANA KRALL ▲ VERVE 050304/AG	WHEN I LOOK IN YOUR EYES 62 weeks at No. 1
2	2	6	TONY BENNETT COLUMBIA 63570/CRG	ULTIMATE TONY BENNETT
3	3	7	PATRICIA BARBER PREMONITION/BLUE NOTE 27290/CAPITOL	NIGHTCLUB
4	4	5	THE MANHATTAN TRANSFER ATLANTIC 83394/AG	THE SPIRIT OF ST. LOUIS
5	NEW ▶		VARIOUS ARTISTS LEGACY/COLUMBIA/VERVE 61439/CRG	THE BEST OF KEN BURNS' JAZZ
6	5	39	JOHN COLTRANE RHINO 79778	THE VERY BEST OF JOHN COLTRANE
7	6	5	KEITH JARRETT, GARY PEACOCK, JACK DEJOHNETTE ECM 543816	WHISPER NOT (LIVE IN PARIS 1999)
8	7	16	JANE MONHEIT N-CODED 4207/WARLOCK HS	NEVER NEVER LAND
9	8	7	REGINA CARTER VERVE 543927/AG	MOTOR CITY MOMENTS
10	9	38	DIANA KRALL JUSTIN TIME 40050	STEPPING OUT
11	11	45	STEVE TYRELL ATLANTIC 83209/AG	A NEW STANDARD
12	16	76	HARRY CONNICK, JR. ● COLUMBIA 69618/CRG	COME BY ME
13	13	5	NNENNA FREELON CONCORD JAZZ 4896/CONCORD	SOULCALL
14	NEW ▶		BILLIE HOLIDAY VERVE 549081/AG	KEN BURNS JAZZ - THE DEFINITIVE BILLIE HOLIDAY
15	NEW ▶		CHUCK MANGIONE CHESKY 199	EVERYTHING FOR LOVE
16	14	27	DAVID BENOIT GRP 543637/AG	HERE'S TO YOU, CHARLIE BROWN: 50 GREAT YEARS!
17	NEW ▶		LOUIS ARMSTRONG COLUMBIA 61440/CRG	KEN BURNS JAZZ - THE DEFINITIVE LOUIS ARMSTRONG
18	10	7	THE GLENN MILLER ORCHESTRA ST. CLAIR 5714	FOREVER GOLD
19	NEW ▶		CYRUS CHESTNUT & FRIENDS ATLANTIC 83366/AG	A CHARLIE BROWN CHRISTMAS
20	12	3	ABBEY LINCOLN VERVE 549101/AG	OVER THE YEARS
21	15	7	ELLA FITZGERALD ST. CLAIR 5737	FOREVER GOLD
22	NEW ▶		JOHN COLTRANE VERVE 549083/AG	KEN BURNS JAZZ - THE DEFINITIVE JOHN COLTRANE
23	18	93	MILES DAVIS LEGACY/COLUMBIA 65853/CRG	LOVE SONGS
24	19	9	MILES DAVIS LEGACY/COLUMBIA 61405/CRG	BLUE MILES
25	RE-ENTRY		KEITH JARRETT ECM 547949 HS	THE MELODY AT NIGHT, WITH YOU

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
										◀ No. 1 ▶														
1	1	9	RACHELLE FERRELL CAPITOL 94980	INDIVIDUALITY (CAN I BE ME?) 9 weeks at No. 1																				
2	3	4	KIRK WHALUM WARNER BROS. 47887 HS	UNCONDITIONAL																				
3	2	3	MEDESKI MARTIN & WOOD BLUE NOTE 22841/CAPITOL HS	THE DROPPER																				
4	4	12	FOURPLAY WARNER BROS. 47694	FOURPLAY... YES, PLEASE!																				
5	5	5	THE RIPPINGTONS FEATURING RUSS FREEMAN PEAK 8500/CONCORD	LIFE IN THE TROPICS																				
6	7	8	ST. GERMAIN BLUE NOTE 25114/CAPITOL	TOURIST																				
7	6	24	BONEY JAMES/RICK BRAUN WARNER BROS. 47557	SHAKE IT UP																				
8	8	3	PAUL HARDCASTLE TRIPPIN' 'N' RHYTHM/HARDCASTLE 90509/PUSH	JAZZMASTERS - THE GREATEST HITS																				
9	10	72	KENNY G ▲ ARISTA 19085	CLASSICS IN THE KEY OF G																				
10	9	59	DAVE KOZ CAPITOL 99458 HS	THE DANCE																				
11	12	18	WALTER BEASLEY SHANACHIE 5071	WON'T YOU LET ME LOVE YOU																				
12	15	17	CRAIG CHAQUICO HIGHER OCTAVE 49272/VIRGIN	PANORAMA - THE BEST OF CRAIG CHAQUICO																				
13	11	25	GEORGE BENSON GRP 543586/AG	ABSOLUTE BENSON																				
14	16	36	AL JARREAU GRP 547884/AG	TOMORROW TODAY																				
15	18	2	INCOGNITO TALKIN' LOUD/BLUE THUMB 548283/AG	THE BEST OF INCOGNITO																				
16	20	9	DAN HICKS AND THE HOT LICKS SURFD0G 67113/HOLLYWOOD	BEATIN' THE HEAT																				
17	NEW ▶		VARIOUS ARTISTS BMG SPECIAL PRODUCTS 45677	A SMOOTH JAZZ CHRISTMAS																				
18	14	3	EVERETTE HARP BLUE NOTE 21320/CAPITOL	FOR THE LOVE																				
19	22	8	GEORGE DUKE WARNER BROS. 47660	COOL																				
20	25	11	WARREN HILL NARADA JAZZ 49660/VIRGIN	LOVE LIFE																				
21	13	6	BOB BALDWIN ORPHEUS 70479	BOBBALDWIN.COM																				
22	19	5	JONATHAN BUTLER N-CODED 4213/WARLOCK	THE SOURCE																				
23	17	3	VARIOUS ARTISTS WNVA 1234	WNVA - SMOOTH JAZZ SAMPLER 13																				
24	23	5	VARIOUS ARTISTS KKSF 2002/RVNO	KKSF 103.7 SMOOTH JAZZ - VOLUME 11 SAMPLER FOR AIDS RELIEF																				
25	21	15	BELA FLECK AND THE FLECKTONES COLUMBIA 62178/CRG	OUTBOUND																				



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

Songwriters & Publishers

ARTISTS & MUSIC

Deston Songs Off To Strong Start

Desmond Child's Company Enjoying Global Chart Success

BY JIM BESSMAN

NEW YORK—Less than a year after its launch, boutique publisher Deston Songs is enjoying massive international chart success while continuing to expand its U.S. operations.

The New York-based company—which was founded Jan. 1 by songwriter Desmond Child; his longtime manager, Winston Simone; and former PolyGram Music Publishing president David Simoné (who had signed Child there)—is currently scoring with Ricky Martin's worldwide chart-topping hit "She Bangs." It was co-written by Child, who also co-wrote and produced Martin's breakthrough



SIMONE

smash, "Livin' La Vida Loca."

The Baha Men's "Who Let The Dogs Out," another global hit, was written by soca artist Anselm Douglas, who is also signed to Deston Songs, along with the Baha Men.

Deston tallies more than 30 cuts by its songwriters, five of which account for eight of the tracks on Martin's forthcoming album. Besides Child and Douglas, the roster has Victoria

Shaw, Hunter Davis, Randy Cantor, Peter Amato, Robbie Seidman, Julia Sierra, Manny Lopez, Antonio Munoz, and Kevin Bowe.

The edel music-financed publisher, meanwhile, is readying a Los Angeles office for next year, to follow the recent openings of its Miami and Nashville outposts. So it's now fully primed, as Simone notes, to target the Latin and country genres, as well as pop.

"The thing I love about publishing," Simone says, "is that anything can happen. It's like 'Almost Famous': Here's a soca artist [Douglas] from Trinidad with a song he wrote in 1996 for Carnival. The Mets adopted it, so we took him to the World Series, and people were even chanting it in the men's room."

But having a huge hit record isn't the only objective of Deston Songs.

"Desmond's a songwriter through and through who loves and respects the tradition of the 'songwriter,' in quotes," says Simone. "But he feels like songwriters are treated like second-class citizens. So we try to treat them as stars: We only plan on 12 to

18 writers, and we'll give each of them phenomenal attention as their songpluggers—with no recording and release commitment. We're the ones who have to deliver for the writer."

Simone likens Deston Songs to the publishing companies of "the last turn of the century." He says, "Music publishing was always the center of the music business, but the song got lost. We're very serious about bringing it back."

Child, of course, is most pleased by the direction of the company and its initial successes.

"It's like Hair Club for Men: I'm the president and the client," he says. "For years I've been signed to big publishers—Cotillion, which became part of Warner Bros.; then CBS Songs, which became SBK; then EMI and PolyGram—and there was always the same frustration of not having control over what happened to my music and feeling like the publishers were overwhelmed by the vast catalogs they owned and the hundreds of writers and artists that were part of their families."

(Continued on page 104)



SIMONE



CHILD

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

JUST ANOTHER DAY IN PARADISE • Phil Vassar, Craig Wiseman • EMI April/ASCAP, Phil Vassar/ASCAP, Almo/ASCAP, Daddy Rabbit/ASCAP

HOT R&B SINGLES

I WISH • R. Kelly • Zomba/BMI, R. Kelly/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

A PURO DOLOR • Omar Alfanno • EMOA/ASCAP

SongCatalog.com B2B Site Debuts; Cherry Lane Gets Some Elvis Rights

OFF AND RUNNING: SongCatalog.com, the business-to-business site that started up this past month, is off and running with some 6,000 songs, and "hundreds of songs are being added daily," according to the company. Already signed up are such publishing firms/catalogs as Leiber & Stoller Music, Curb Music, Balmur Music, Wrensong, Windswept, Cheever Songs, and Darsons. They represent such major writers as **Jerry Leiber** and **Mike Stoller**, **Richard Addrisi**, **Victoria Shaw**, **George Merrill**, and **Shannon Rubicam**, as well as other writers from England, Scotland, Ireland, Australia, France, Cuba, and Canada.

SongCatalog.com provides centralized access searchable by such classifications as genre, publisher, theme, keyword, and tempo. A user interested in a particular copyright can begin negotiating with the seller through the site's online messaging system. For song sellers, a "songs on the exchange" pricing system runs from \$9.95 to \$27.95 per month for 1,000 songs. There are other charges for "audio in the vault" service. An online demonstration is available via a click on the "quick tour" button for both buyers and sellers.

SongCatalog.com is a privately held company with office locations in Nashville and British Columbia, with a management team that comprises **Steven McClintock**, **Chris Whitworth**, and **Sujith Subasinghe**.

PRESLEY PUB DEALS WITH CHERRY LANE: New York-based Cherry Lane Music will on Jan. 1 acquire worldwide administration rights to a portion of the **Elvis Presley** song catalogs Elvis Presley Music and Gladys Music. The deal is for the

25% of the catalogs controlled by **Susan Aberbach**, the widow of publishing giant **Jean Aberbach**. The other 75% is owned by **Julian Aberbach**, Jean's brother, and **Elvis Presley Enterprises**. Williamson Music, the New York-based **Rodgers and Hammerstein** publishing company, has administered all shares in the catalogs for almost a decade. A representative for Williamson says it has renewed its deal for the 75% controlled by Julian Aberbach and Elvis Presley Enterprises. The Elvis Presley Music/Gladys Music catalog contains such Presley-recorded classics as **Jerry Leiber** and **Mike**

Stoller's "Jailhouse Rock," "Hound Dog," and "Loving You," along with "Don't Be Cruel," "All Shook Up," "Love Me Tender," and "Can't Help Falling



by Irv Lichtman

In Love."

THE 'REEL' STUFF: The BMG Music Publishing Canada-sponsored Reel People, Reel Music event at the 2000 Toronto Film Festival will be Webcast worldwide by Yahoo! from now until the end of the year. Acts/writers to be showcased are **Duncan Sheik**, **Blaise Pascal**, and **Wave**. According to the publisher, Reel People, Reel Music is the only music event held at this year's film festival, one of the largest in the world.

PRINT ON PRINT: The following are the best-selling folios from Warner Bros. Publications: 1. **Limp Bizkit**, "Significant Other."

2. **Van Morrison**, "Guitar Anthology."
3. **Steppenwolf**, "Guitar Anthology."
4. **Backstreet Boys**, "Millennium."
5. **'N Sync**, "No Strings Attached."

'THEY'RE PLAYING MY SONG'

WRITTEN BY RASHAUN HALL

"MANY RIVERS"

Written by Jimmy Cliff
Published by Universal Songs
of PolyGram International

Songs often serve as benchmarks in a person's life. As we grow older, revisiting those songs can not only bring back memories but bring us new insight into a song's true meaning. Trikola Records' **Laura Satterfield** recently took that trip down memory lane with Jimmy Cliff's "Many Rivers" on her debut disc, "Dirty Velvet Lie," released July 25.

"When I was growing up I had Mom and Booker [T. Jones]," says Laura Satterfield, daughter of Priscilla Coolidge. "Mom was married to Booker at that point, so the kinds of music that I was exposed to were just completely different for my age. I was 7 or 8 when I started hearing music like that, while children around my age were listening to Kiss and Loverboy. One day, Mama put Jimmy Cliff on, and that was it. She was always doing that for me, sharing and exposing those kinds of music. So, as a child I was maybe too young, maybe not, to understand it all, but it has always been one of

my all-time favorite songs."

Satterfield's connection with "Many Rivers" became all the more powerful during recording.

"While recording the album, my father passed away very unexpectedly, and it hit me really hard," says the songwriter about the three-year journey to complete "Dirty Velvet Lie." "I got to see him maybe five or six times in my life, and he had just become my best friend."

Satterfield continues, "When I'm feeling down, you like to listen to something that comforts you in your sorrow, and there are so many times when I hear Jimmy say in that song, 'There's times I find myself thinking of committing some dreadful crime.' I consider that to mean taking my own life, not murdering someone else. I don't know what it is—it's the timbre of his voice, it's the melody, it's the lyrics, it's the way it heals me, the way it saves me when my heart is breaking. It's my favorite thing on the record."

In addition to personal tragedy, Satterfield experienced her share of professional hardships with the song.

"At the very end of my recording the album, they called and said they lost the master of 'Many Rivers,'"

says Satterfield. "It was the first thing and the only thing we didn't have to touch for those three years, and it was the one thing that if I was releasing a record, that one song is going to say why I do what I do and what I have to offer as an artist. In the end, I had to do it over in an hour. I was pissed, so that vocal kills me because that was not the one. Where my heart and spirit was when I sang it the first time, it was the easiest, simplest thing, but in the end I had no choice."

Each of the singer's experiences with "Many Rivers" has brought something new to the table.

"Depending on what's going on in one's life, there are different interpretations that you'll pick up on at different times," says Satterfield. "You can hear a song a million times, and one day you hear it, and you've heard it for the first time. You're not just mimicking the words and the melodies, but you hear it."

Satterfield hopes that her version of "Many Rivers" will also inspire listeners to further explore the Jimmy Cliff catalog.

"I want more people to know about Jimmy and all the music that's out there that doesn't get played on pop radio."



A Studio Vet Steps Out On His Own With Marcussen Mastering

WHEN THE MASTERING division A&M Recording Studios was acknowledged as a mastering facility tied for the most weeks at the top of The Billboard Hot 100 chart in the previous year (Billboard, Sept. 30), the reason for such recognition may not have been entirely clear.

Stephen Marcussen, a veteran of more than 20 years in the mastering business, was merely leasing space at the famed Hollywood facility, now known as Henson Recording Studios, at the time. When producer **Matt Serletic** brought a song to be included on **Santana's** "Supernatural" album to Marcussen, the result was most favorable. "Smooth," featuring **matchbox twenty** vocalist **Rob Thomas**, spent 11 consecutive weeks at No. 1 in the period surveyed, putting A&M in a tie with New York's Sterling Sound, at which **Ted Jensen** had mastered another track from "Supernatural," "Maria Maria."

For Marcussen, it was one more successful project on a very long and ever-growing list. But while "Smooth"—as well as **3 Doors Down's** "Kryptonite"—brought recognition to Marcussen and A&M, things can change quickly in the pro audio world.

A&M, a historic complex situated on **Charlie Chaplin's** film lot, closed in September 1999 as a result of the Universal/PolyGram merger. Reopening early this year under the ownership of the Jim Henson Company, the facility was briefly known as Electric Mayhem Recording and Mastering Studios, a reference to the band Dr. Teeth & the Electric

Mayhem of "The Muppet Show" fame. Now known as Henson Recording Studios, the facility is again a successful music recording complex.

For Marcussen, meanwhile, the time he spent as a tenant at A&M was a period of transition. He had left Precision Mastering after 20 years and was on his way to his current destination, the recently opened Marcussen Mastering, also in Hollywood.

"I realized one thing after my 20-year stay at Precision, which was that my next step would be to own my own facility," says Marcussen. "It wouldn't be working with someone or for someone. At that point, I really needed to be in charge of where the future went. Looking back on it, it was scary, but it was the logical progression."

Like **Bernie Grundman**, who started A&M's mastering division in 1967 and formed his own company, Bernie Grundman Mastering, in 1984, Marcussen had attained a level of success and a client base sufficient to be on his own. Finding a space at 1545 N. Wilcox, Marcussen began to build and equip a 6,000-square-foot facility. Three mastering rooms, two editing/production rooms, and one room for a yet-to-be-determined application are in various stages of completion, says Marcussen.

A veteran mastering engineer from A&M, **Dave Collins**, has come with Marcussen to the new facility; his room will be ready shortly, says studio manager **Eddie Wisztreich**. Engineer **Stewart Whitmore** also came to Marcussen Mastering from



by Christopher Walsh

A&M. In addition, recording engineer **Louie Teran** has joined the team.

Marcussen Mastering opened in August, with room design by famed studio architect **George Augspurger**. To date, says Wisztreich, business has been exceptional.

"People are really happy with the way it sounds," Wisztreich says. "The number of artists coming in has really accelerated, and the interesting thing is, we've been diversifying, too. We're starting to do quite a bit of jazz."

While the workload leaves little time for planning, Marcussen notes that future formats and distribution schemes—currently much-debated subjects in the music industry at large—must be addressed. Like many of his peers, Marcussen is waiting for more-definitive developments before adding to his already-considerable capital invest-

ment.

"We're just going to be aware of what's going on around us," he says. "We're looking at DVD-type work. I can't predict the future, but there are going to be a lot of options. How that affects the mastering world, I'm not wholly certain. Are we going to be ripping files for download? Of course we are, [but] what percentage of our business is that going to be? It's going to be an interesting time."

"One thing I know is the CD business is not going to go away," he continues. "In 20 years the CD could go away, but let's be realistic about it: There are so many people buying so many CDs. My facility is primarily geared to the standard way of making music, meaning compact disc/cassette masters. But I wanted to put a room in for the future, to see where we could take it, where it's going to go."

"That's really our fork in the road," says Wisztreich. "We're not sure if our last room is going to be [for] DVD or what. We're waiting to see the industry's response. That's the biggest question for the final room. That's why we're naming it 'Studio X.'"

As for now, Marcussen's mastering suite was designed with multi-

channel capability in mind. To date, he has been offered, but turned down, one multichannel project, spending that time mastering another stereo album.

"I'm really busy doing a ton of two-channel work," he explains. "It would be great to be a pioneer in the six-channel world and really be secure at the infancy of it, but I've also got a lot of responsibility and obligation. My focus has been on maintaining my business, getting Dave's room completed, and getting all of the construction done. At that point, I think we're going to dive into multichannel. We'll gear up for that in the first quarter of next year."

In the meantime, Marcussen is continuing his pace, with more recent projects including **Don Henley's** platinum-selling "Inside Job," "Mad Season" by **matchbox twenty** (double-platinum), and "The Madding Crowd" by **Nine Days**, as well as such just-released albums as **Marilyn Manson's** "Holy Wood," **Poe's** "Haunted," and "Timeless: Live In Concert" by **Barbra Streisand**.

"Word-of-mouth about the new facility is terrific," says Wisztreich, "not only because of Stephen's experience, but also because of, most important, the sonic results."

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (NOVEMBER 18, 2000)

CATEGORY	HOT 100	R&B	COUNTRY	MAINSTREAM ROCK	ADULT TOP 40
TITLE Artist/ Producer (Label)	INDEPENDENT WOMEN PART 1 Destiny's Child/Poke & Tone, C. Rooney, B. Knowles (Columbia)	BAG LADY Erykah Badu/ E. Badu Tone The Backbone (Motown)	BEST OF INTENTIONS Travis Tritt/ B.J. Walker Jr, T. Tritt (Columbia)	LOSER 3Doors Down/ P. Ebersold (Republic/Universal)	WITH ARMS WIDE OPEN Creed/ Ron Saint Germain J. Kurzweg (Wind Up)
RECORDING STUDIO(S) Engineer(s)	LOBO/SUGAR HILL (Deer Park, NY/Houston) Manelich Sotolongo Ramon Morales	PALMYRA (Dallas, TX) Chris Bell	EMERALD (Nashville) Alan Schulman	ARDENT (Memphis) Paul Ebersold Matt Martone	TRANS CONTINENTAL (N. Hollywood) Ron Saint Germaine
CONSOLE(S)/ DAW(S)	SSL 9000J, Neve VR72 /Mackie 48-8	Neve 8038	Trident Vector	SSL 4064	API 24
RECORDER(S)	Studer A827/Sony JH24	Studer A800 MKIII	Sony 3348	Sony APR 24	Studer A800
MIX MEDIUM	Quantegy 499	Quantegy 499	Quantegy 467	Quantegy GP-9	Quantegy GP-9
MIX DOWN STUDIO(S) Engineer(s)	HIT FACTORY (New York) Rich Travali	ELECTRIC LADY (New York) Tom Soares	SEVENTEEN GRAND (Nashville) Chuck Ainlay	THE RECORD PLANT (Los Angeles) Toby Wright	LONGVIEW FARM (N. Brookfield, MA) Ron Saint Germaine
CONSOLE(S)/ DAW(S)	Neve VR 60 w/ Flying Faders	SSL 9000J	Neve VR 60	SSL 4080G plus	Neve 8078
RECORDER(S)	ATR 100 1"	Studer A827	Studer D 827	Pro Tools Sony 3348	ATR 100 1"
MASTER MEDIUM	Quantegy 499	BASF 900	BASF 931	Quantegy GP-9	Quantegy GP-9
MASTERING Engineer	STERLING SOUND Tom Coyne	STERLING SOUND Chris Gehringer	MASTERFONICS Benny Quinn	A&M MASTERING Stephen Marcussen	GATEWAY Eddy Schreyer
CD/CASSETTE MANUFACTURER	Sony	Uni	Sony	BMG	BMG

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DVD Audio Is Waiting In The Wings

Professionals Say Surround Sound Promises Sonic Nirvana

BY CHRISTOPHER WALSH

"Business is booming!" exclaims Joe Coleman, owner of New York's Audio-Video Salon.

Coleman has good reason to be jubilant. While the specialty dealer of mid- to high-level audio/video systems has been around for 31 years, rarely have conditions been so ripe for success. As the nation's robust economy rolls onward, advancing technology has affected every aspect of life, right down to consumer electronics and entertainment. The increase in disposable income, enjoyed by so many, has come at a time when audio and video are converging on a relatively new medium.

Far superior to VHS and CD, DVD delivers high-resolution video and high-resolution, multichannel audio, and it has tremendous storage capability. All this gives content providers more creative choices. Consumers have taken to the new format enthusiastically, outfitting their homes with sophisticated theater systems, a major component of which is a surround-sound speaker array.

"There are big bonuses on Wall Street, and people are spending tons of money on houses and apartments," says Coleman. "The building boom goes along with the custom installation boom. DVD is really helping the business."

DVD AUDIO FINALLY HITS

DVD Video has indeed given the consumer electronics industry ample reason to cheer. More than 7.5 million DVD players are currently installed in U.S. homes. By year's end, shipments are projected to reach 14 million. When DVD-ROM drives and game consoles are factored in, the numbers are even more impressive. On the software side, it is projected that some 1.7 billion DVDs will be manufactured worldwide in 2002, up from more than 500 million this year.

With DVD Video a proven winner, the music industry has finally joined the party. Though the major record companies have repeatedly delayed their DVD Audio launch in order to settle copyright protection and artist royalty issues, Warner Music Group became, on Nov. 9, the first to release titles on DVD. The

other majors are soon to follow.

An executive at Sony Music Entertainment, for example, confirms that more than a dozen DVD Audio titles are in development. Meanwhile, Silverline Records shipped the first available 24-bit/96 kilohertz DVD Audio disc, "Swingin' For The Fences" by Gordon Goodwin's Big Phat Band, during the first week of October. Silverline also released Aaron Neville's "Devotion," Oct. 24, and its sister label, Immergent Records, released "Venice Underground," featuring guitarist Peter DiStefano, Oct. 10.

Unlike quadrophonic mixes, surround sound can now be effectively delivered via DVD Audio discs or Super Audio CD, the format developed by Sony and Philips. Most consumers and professionals feel that surround sound promises sonic nirvana for music fans. The quantum leap forward in storage capability these new formats offer enables a plethora of new possibilities in the creation and delivery of content, plus a listening experience many consider far superior to stereo.

Ironically, it is technology that simultaneously enables and threatens a successful launch of DVD Audio. The prevailing view among many recording studio owners, producers, and engineers is that the major record companies are so preoccupied by free downloading of music—and the consolidation of the industry—that there is little focus on high-resolution audio and surround sound. Indeed, both of these would appear to matter little to users of Napster and other file-sharing services, millions of whom eagerly swap sonically inferior MP3 files.

"We're on the verge here," says Andrew Kautz, president of Emerald Entertainment Group, one of Nashville's top recording facilities. "We've got some of the best-sounding audio we've ever had and some of the worst-sounding audio ever on the Internet. But, at a time when everybody's saying, 'Nobody cares about quality, listen to what they're streaming over the Internet,' I feel there are people out there that are interested in quality sound and can

tell the difference."

Emerald, a multi-room facility offering a broad range of services, has approached surround sound with caution. Recently, engineer Jeff Balding remixed Lonestar's "Lonely Grill" album in 5.1 surround, for a DVD Audio release, on the studio's Euphonix System 5 digital console. "This is the first big project I've done in surround," Balding confides. "And, as far as DVD Audio goes, this is the first one in that format to be done in 96k/24-bit. It's the first time I've ever heard a console run at 96k, and the difference in quality was definitely noticeable and quite a pleasure. There was a lot more depth."

For Emerald, surround sound has been a matter of client demand. "The big key for us is that we'll get into it when our clients start paying for it," says Kautz.

LIVE CONCERTS ON DVD VIDEO

As with any large, diverse community, opinion varies. But many at the front end of the production chain are united in their belief that the reality of surround sound was initially eclipsed by manufacturer hype. Consequently, studio owners

surround
2001

that were among the first to invest in new equipment to accommodate surround mixing and monitoring have seen little return to date.

"It perked up for a little bit, then died," recalls John King, owner of New York's Chung King Studios. "We've done surround in all of the rooms, but we haven't had a surround mix in a year. There's still so much hype."

"I don't anticipate a flood of work," admits Jake Niceley of Nashville's Seventeen Grand Recording, which features a Euphonix CS3000-equipped surround mix room. Niceley, one of the pioneers in surround mixing, has done three mixes for DVD Audio yet is not bullish on the prospects of multichannel in the short term.

"I still don't think the record companies know quite what to do with DVD," he says. "I think they are so focused on MP3.com. All their energy is in that area, and they're not focusing on DVD. The industry is going to have to do a lot more about it than they are. No one is going to hear about it if they don't promote it."

Chuck Ainlay, another Nashville-based engineer and studio owner—he recently opened Backstage at Sound Stage Studios, a room equipped with a Solid State Logic



Jake Niceley in the Euphonix CS3000-equipped surround mix room at Nashville's Seventeen Grand Recording.

Axiom-MT digital console—voices similar questions about the public's understanding of new formats.

"I think with the launch of [DVD Audio], they're going to need to do more education in the retail stores and magazines," he says. "We, within the circle of the industry, know about it. Consumers are aware of multichannel from DVD Video. I don't expect DVD Audio to be embraced immediately, but I do expect that [it] will with time.

When consumers start seeing titles they want, and once they experience it, they're going to want to pay extra money to have DVD Audio. From my own experience, knowing how involving multichannel is to listen to, it's got to happen."

Like Niceley, Ainlay has ample experience with surround mixing for music. Among his credits are the 5.1 mix of Vince Gill's "High Lonesome Sound" and "Frampton Comes Alive," both of which are slated for DVD Audio release.

While engineer/producer Bob Clearmountain is somewhat skeptical about DVD Audio's wholehearted acceptance, he is enthusiastic about the experience of a live concert that DVD Video can deliver. Two recent surround projects, live recordings of Bruce Springsteen and Bryan Adams, offer a vivid experience, he notes.

"Eventually, the dust will settle, and things like live records and live DVD Videos will be a great thing for surround," says Clearmountain. "And people will get accustomed to that. Generally, the live stuff is fantastic. Close your eyes, and it's very close to being there. And, especially when you watch the video, it's a very moving experience. It's obviously different in some ways than being at the show. But, in some ways, it's better, because you have the big effect of the hall—the sound bouncing off the back of the hall, the audience all around you. Plus, you hear everything very clearly. It's everything you want to hear. For that kind of thing, I can't tell you

how much I love it.

"But for the studio stuff," Clearmountain continues, "unless you're mixing something along the lines of Pink Floyd, I don't think it's a good thing. At least, nobody's played me anything I thought was better [than stereo]. And I've noticed that, in the record business, most A&R and promo people are interested in getting stuff played on the radio. There's so many other things to think about—like what's happening to the record business and people trying to hold on to their jobs—that surround is the last thing they want to think about."

READY TO FLY

For all the uncertainty, however, there is a great deal of optimism. DVD Audio's introduction, many argue, will have the same result as that of the CD: strong catalog sales. Is there a Pink Floyd fan who would not want to hear "The Dark Side Of The Moon" in surround? How might "Sgt. Pepper's Lonely Hearts Club Band" or Jimi Hendrix's "Electric Ladyland" affect a listener fully enveloped in high-resolution, multichannel audio?

"I think it's going to fly," says Al Schmitt, another engineer with more surround mixing experience than most (look for his recently completed 5.1 mix of George Benson's "Breezin'" on DVD). "It's an unbelievable way to listen to music. There's a lot of great catalog things that should be done. When we went from vinyl to CD, people replenished their collection and bought a lot of old catalog things. I think a similar thing would happen with 5.1, but I don't think record companies are really ready to do it."

Catalog titles remixed in 5.1 surround for DVD Audio will create a tremendous amount of work for audio professionals, agrees Chris Walsh (not this reporter) of Martinsound, which manufactures the popular MultiMAX surround monitoring control for studio applications. That rising tide of surround work will, in turn, encourage everyone to embrace the new media, he argues.

(Continued on next page)



Pictured, from left, are Emerald Entertainment's Andrew Kautz and Jeff Balding and BMG director of new technology Bill Allen.

SURROUND 2001

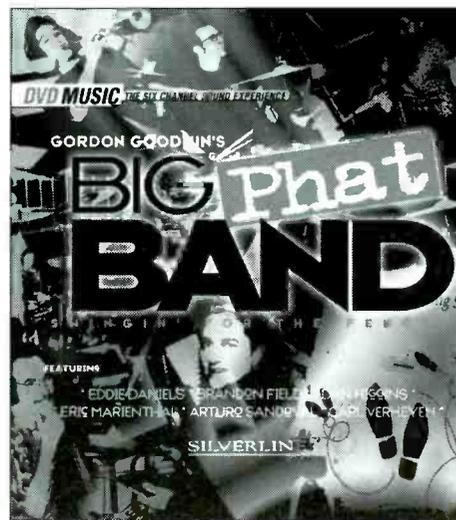
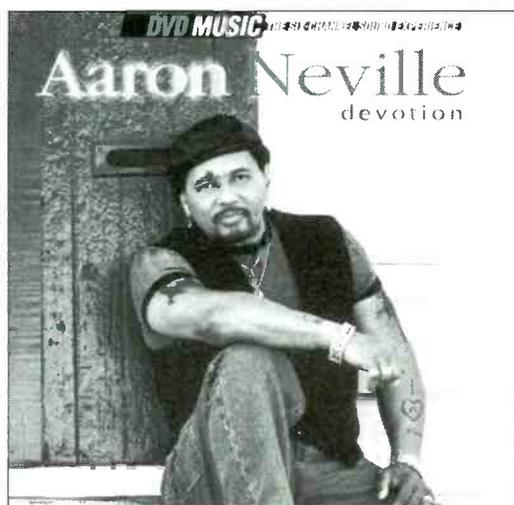
AN EXPANDED PRO/AUDIO SECTION

DVD AUDIO IS WAITING IN THE WINGS

(Continued from preceding page)

If there is one idea all agree on, it is the potential for the automobile to propel DVD Audio's widespread acceptance. Confined in a small space, passengers have little choice but to sit back and enjoy the surround-sound experience. "That's an incredible way to listen," says Schmitt. "Once that happens, I think it's going to take off."

Whether it's catalog or new material, what excites many audio professionals the most about surround are the dizzying possibilities offered



by six channels of music, as opposed to two, and the listening experience itself. Many liken surround sound to the youthful experience of hearing one of their favorite albums for the first time.

Ken Caillat of 5.1 Entertainment Group, the parent company of the Silverline and Immergent labels, mixed the original version of Fleetwood Mac's "Rumours" and recently remixed the classic album in sur-

round.

"The thing we're trying to get across is that it's six-channel music," says Caillat. "What we're trying to get out to the consumer is not DVD Video and DVD Audio [but that fact that] this is six channels. We are trying to say, 'These are the goods, and you've never heard it as good as this.' I think it's going to be wonderful. I just hope the rest of the world catches on."



Small Labels Take Initiative On Surround Sound

While the major record companies contend with the new world of digital distribution—their own initiatives, still in infancy, as well as those of Napster, MP3.com, and others—their plans regarding surround sound have been slow to emerge. Not surprisingly, many smaller companies, unencumbered by the lumbering pace of larger corporations, are briskly and deftly exploiting the new medium.

Asked how many of his new projects are taking surround sound into consideration, award-winning studio architect Russ Berger is forthright.

"Every one of them," says Berger, head of the Dallas-based Russ Berger Design Group. "It seems that there's more surround being done out there in the

smaller studios than in the big ones. I'm talking about smaller studios and smaller projects—for advertising, small indie films, things like that. There are a number of rooms we've done for smaller clients who are not doing the latest surround album for so-and-so. But they're adding surround ambience for stereo mixes that are going into commercials. They want these enveloping environments. Surround is rampant!"

GIZMO AND TELARC DELIVER

At Gizmo Enterprises, a post-production and recording facility in New York, surround sound certainly is rampant.

Says Rich Tozzoli, a freelance engineer who does a large amount of 5.1

music mixing in the Pro Tools environment at Gizmo, "Gizmo works out arrangements with distributors such as DVD International to mix some of their product and to distribute original 5.1 material, such as 'Romero Live At Trinity Church' [on the Millennium Entertainment Group label] and a solo piano 5.1 recording. Then, there are the eight classical recordings we did in 5.1, other specialty discs like 'StarGaze: Hubble's View Of The Universe,' and live Foghat concerts, for example. Each deal is different, and since we're also a post-production house, we can cut the video and mix the accompanying surround audio in one place.

"Since I'm an engineer who works in the format, I can record the performances for the medium of surround in high-resolution audio," continues Tozzoli. "We can basically handle surround projects from concept to finish, all without the constraints of a label. We operate freely in the market. It's all very exciting, and this is just the beginning. We work closely with several DVD authors to take care of the back end and do the DTS and AC-3 encoding ourselves. This allows us to get projects out the door faster and easier. We put out 11 DVD titles this summer alone and are currently working on four more.

"The problem now," Tozzoli adds, "is that the major labels are actually holding things up, but the smaller niche labels are out there getting

their hands dirty, cutting deals, and moving product. We don't have to wait for the majors or for DVD Audio to launch. We're making great product now without them."

Audiophile label Telarc International is also operating outside the sphere of the majors. Active in the world of surround, Telarc has released numerous DTS CDs (which deliver 5.1 surround) and Super Audio CDs. Telarc will release four DVD Audio titles in February, having made the decision not to rush titles simply to be first.

WATERMARK NOT INCLUDED

The 4C Entity—composed of DVD Audio co-developers Toshiba, IBM, Intel, and Matsushita—has selected Verance Corp.'s anti-piracy watermark for DVD Audio's copy protection scheme. While all five major record companies have licensed the technology, Telarc has opted not to include the watermark on its DVDs. Negotiations to resolve the copy protection dilemma have, in fact, been the major roadblock to DVD Audio's launch, but Telarc president Bob Woods and Telarc engineer Mike Bishop are not swayed by the majors' adoption of the watermark.

"It's simple," Woods says. "I don't think that anybody has been able to put something together that can't really screw up the sound. We don't find it an issue—that trying to protect this right now is a big deal. If at such time we can be convinced that it

won't affect the audio clarity, we'll be happy to consider it, but at the moment we are very clearly saying we're not using it."

While Telarc may be a maverick, its commitment to the highest quality possible has attracted audiophiles for 23 years.

"I see announcements that a lot of people are shoving stuff out the door," says Woods. "That always happens, and somebody will break price points right off the bat, but they're going to do it with products that I don't think are that stellar. We're not going back and grabbing old analog masters and doing remakes and putting them out. That's fine and will be very interesting for people to do, but those who can do that will, and

we'll be doing our new thing. Not everything is suitable for surround, but we even find that solo piano is remarkable. Once you get used to listening in surround, if you turn off those extra channels you miss them, no doubt.

"We've got new artists coming to the label that are very interested in this technology and in being a part of it going forward, just on the basis of who we are now," continues Woods. "But I am very keen to say that we're doing every one of these as a new project, with the highest-available technology for each of the formats. The fascinating thing will be to see how long it takes everybody to grasp what making these mixes is like."

CHRISTOPHER WALSH

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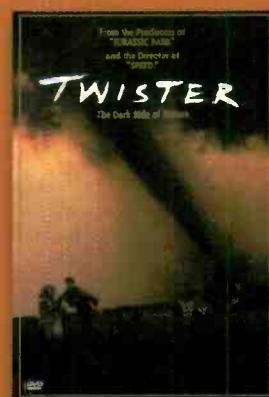
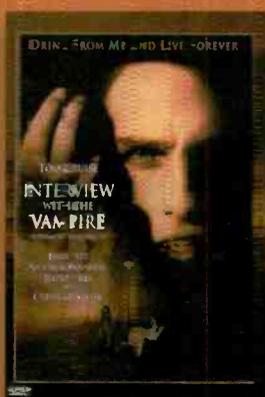
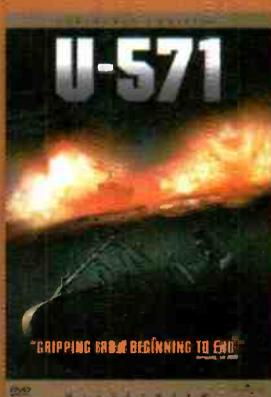
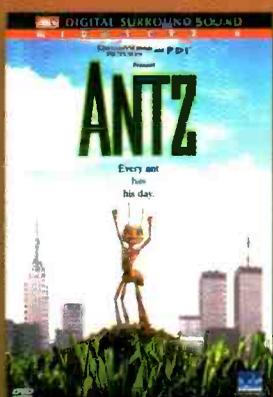
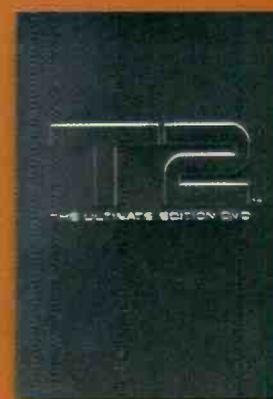
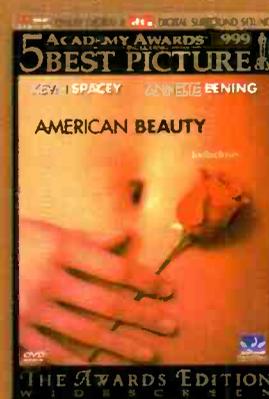
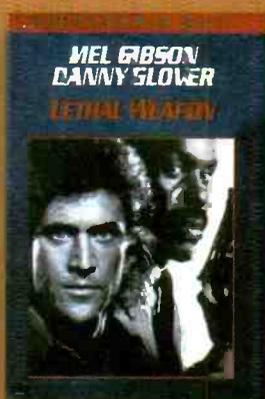
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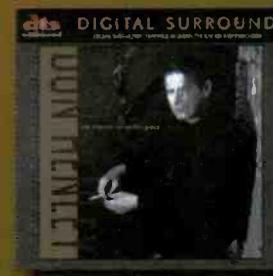
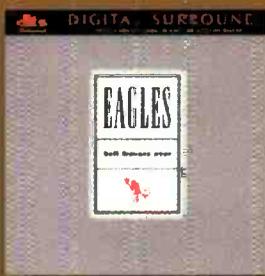
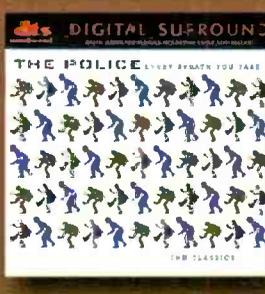


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Retailers Cautiously Enthusiastic About High-End Audio Formats

BY STEVE TRAIMAN

There is an expanding home market for surround-sound product in the U.S. based on the rapidly growing demand for home theater systems.

With very little 5.1-channel software available, however, music retailers are viewing sales prospects cautiously. But virtually all are excited about the new multichannel mixes and believe that DVD Audio and other formats offer the consumer a real breakthrough in listening pleasure.

With the first combination DVD Audio/DVD Video/CD players just hitting the market from JVC at \$599 estimated street price (ESP), Panasonic (\$799 ESP), and Technics (\$999 ESP), along with high-end Super Audio CD (SACD) players from Sony and Philips, some "razors & blades" chains are already providing in-store demos with a handful of 5.1 audio selections.

Warner Music Group created a DVD Audio sampler with a dozen tracks to showcase the dynamics of surround sound, featuring Stone Temple Pilots, Pat Metheny, Miles Davis, Steely Dan, Joni Mitchell, Take 6, and two classi-

cal music selections.

Dolby Digital Surround Sound is the prime mix-down system for DVD Audio, with a number of major-label remixes currently under way at various studios. The first releases from Warner were due in stores around Nov. 7 at \$24.98 suggested list, including Natalie Merchant's "Tigerlily," Emerson, Lake & Palmer's "Brain Salad Surgery,"

Stone Temple Pilots' "Core," Nikolaus Harnoncourt's "Johann Strauss In Berlin," Yutaka Sado & the Orchestre Lamoureux's "Homage," and a "Jazz At The Movies" compilation.

DTS still has the largest multichannel library available, with more than 150 DTS surround-encoded CDs currently available, according to Rory Kaplan, DTS A&R director and executive producer. "The End Of The Innocence," Don Henley's 1989 album, is a recent DTS release, remixed by original engineer Rob Jacobs at the Record Plant in Los Angeles.

HOME THEATER FOR FAMILIES

As of last January, more than one in five U.S. homes—21% (or 22 million)—had a home theater

system, up from 18% in January 1999 and 16% the prior year, with 25% projected by year's end based on first-half factory sales, according to the Consumer Electronics Assn. (CEA).

Revenue from the audio segment of home theater grew by 32% over comparable first-half 1999 figures, with the most dramatic increases for receivers with surround sound and home theater-in-a-box packages. As for the latter, sales are projected to reach 880,000 units this year, with an average price of \$272 and a total of \$239 million. Overall, factory sales of home theater audio and video products in 1999 were nearly \$4.3 billion, up 11% from the prior-year period.

"Home theater has become an increasingly desirable experience for families," says Gary Shapiro, CEA president/CEO. "It is an affordable, easy way for families to come together and enjoy a high-impact motion-picture or music experience in the home, without sacrificing sound or video quality."

"We are trying to work with all the software companies through the DVD Entertainment Group," notes Gene Kelsey, VP/GM of

Panasonic Audio and DVD. "With consumer education a must for DVD Audio to succeed, we wanted to take the first steps in getting the public involved through our first home models that are packed with the Warner sampler and also play DVD movies and audio CDs."

Retailers are getting in-store support in the form of various point-of-purchase materials and a national ad campaign. The first Panasonic DVD Audio car player shipped in September with the Warner sampler. Two DVD Audio micro shelf systems were due in October, and two portable systems, one with a 7-inch TV screen, will be out for the holidays.

Sony's first SACD player, the SCD-777ES, was featured in a recent Sunday New York Times ad for J&R Music World and is priced at \$1,799. Previewed at the recent Custom Electronic Design & Installation Assn. (CEDIA) Expo was Sony's DVP-S9000ES, its first combination DVD Video and SACD player, due in stores this month for about \$1,500 ESP, and the SCD-C33ES, a five-CD/SACD changer for about \$1,200 ESP.

All are stereo units, but, as Louis Masses, marketing project manager for Sony Consumer Audio explains, surround-sound capability is "inherently built into the SACD format specs. When our first SACD multichannel players come out next year, Sony Music and other labels will have both stereo and multichannel tracks on the same disc." Also at CEDIA, Philips Consumer Electronics demonstrated the first consumer multichannel SACD player, the SACD-1000, expected by year's end for about \$2,000 ESP. Philips introduced true hybrid stereo/multichannel SACD discs late last year (Billboard, Nov. 27, 1999) and has more than 40 titles available.

"The rollout of stereo SACD titles is ongoing, with 10 new releases hitting the market each month from the full range of Sony Music's labels, including Columbia, Epic, and Sony Classical," says Leslie Cohen, VP of business development. Recent SACD releases at \$24.98 suggested list include Jennifer Lopez's "On The 6," Gloria Estefan's "Alma Caribena," Willie Nelson's "Stardust," Louis Armstrong's "Satch Plays Fats," and two Stevie Ray Vaughan titles, "Couldn't Stand The Weather" and "Texas Flood," for a total of more than 100 titles available for the holidays.

(Continued on page 60)



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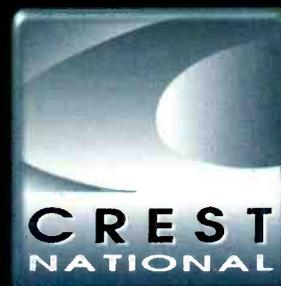


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RETAILERS CAUTIOUSLY ENTHUSIASTIC ABOUT HIGH-END AUDIO FORMATS

(Continued from page 58)

"The introduction of the new Sony DVD/SACD player can only expand the market for the format," she adds.

A WHOLE NEW EXPERIENCE

Here's a sampling of comments on the outlook for surround sound from such traditional music outlets as Tower Records, Trans World Entertainment, and

the Musicland Group; consumer electronics chains Best Buy, Circuit City, and the Wiz, with a total of more than 3,200 stores; and J&R Music World's block-long superstore.

"DVD Audio will be a pretty exciting thing when it happens," says Stan Goman, COO of the Tower Records chain. "It will give us a piece of product that

won't be 'Napster-ized,' and it will give listeners something different with real value, like the CD vs. the LP.

"The good news is that it's an incredible product; the bad news is that it will take some time to get more artists and producers to reformat their old tapes and do more new recordings in both 5.1 and stereo," he adds. "It will be sensational when they do it and will give both classical and jazz a much-needed kick in the butt. Hearing that George Martin is in a studio with the old Beatles records for a DVD Audio remix is amazing. When the new releases start coming, we really must have a total marketing effort to let the mass public know what's happening."

At Trans World Entertainment, which operates more than 1,050 record outlets with its recent acquisition of Wax-Works/Disc Jockey, John Sullivan, senior VP/CFO, believes that "done right, 5.1 is a whole new experience for the music listener. It makes it a theater experience with big sales potential for all of us." He says that the lack of consumer awareness calls for a comprehensive education program and that, while the first DVD Audio players are pretty high-end, he expects a strong, new sales category when prices drop.

"Any time a new platform gives a customer enhanced value in picture and sound quality like DVD Video, it creates a sales explosion," he adds. "Our video sales for the second quarter were up 26%, driven by DVD."

"In general, I do believe that the difference in DVD Audio is so obvious for consumers that it will be the next big audio sensation, like the CD," says Gil Wachsman, vice chairman of the

Musicland Group. The company was an early and enthusiastic supporter of DVD Video, participating in a highly successful two-year cross-merchandising program with Sears Brand Central.

Wachsman is pursuing a similarly aggressive and supportive approach to surround sound, with many of his stores carrying a large sample of DTS surround-encoded CDs. "We have a common interest in getting DVD Audio off the ground quickly,

DVD Audio as an added feature."

The stores offer about 50 DTS titles, and, with regard to the upcoming holiday selling season, he predicts the DVD Audio market will grow as fast as the software is delivered. Ads in November and December weekend newspaper fliers will showcase available titles with the players.

"Home theater is our whole reason for being," observes Lee Goehring, senior buyer of home audio components for Best Buy. "Home-theater-in-a-box systems from companies like Sony, Panasonic, Yamaha, and Aiwa are doing extremely well. DTS also has been good for us, with 'Saving Private Ryan' and 'Jaws' as top-sellers. We're anticipating a truly digital home theater Christmas."

EDUCATION IS KEY

At the J&R Music World superstore in Manhattan, co-CEO and former National Assn. of Recording Merchandisers chairman Rachelle Friedman says, "We have been selling and emphasizing the excitement of home theater for some time, in the stores, in our catalogs, and now online. We're all on a learning curve with DVD Audio and have the Panasonic and Technics players, but we're also offering the Sony [SACD] player for our audiophile market."

The Warner DVD Audio sampler is being used in the home theater listening rooms, where customers are encouraged to mix and match, but there is also the option of the in-a-box systems. Adds audio/video buyer Mark Stein, "It will take some time to remix some of the older titles in 5.1 and, with most surround sound today available in movies or DTS-encoded CDs, consumers are naturally confused. Education is a big

(Continued on next page)

When the *unplugged* "Superstars" needed Surround Sound mixes for DVD, they called **David Frangioni & AUDIO ONE**

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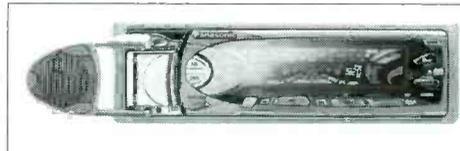


KOEFTLER

GOEHRING

while avoiding piracy of this new product," he adds. "We're going to be there when it happens."

"Overall, DVD Audio is and



Panasonic's CQ-DVR909U DVD Audio/Video player/receiver for the automobile.

will be an exciting format, but it's a little slow to take off," says Jim Koeftler, senior buyer of DVD and VCR product for Best Buy. "We've got the JVC DVD [video/audio] combo player and are promoting the DVD box as a multiple playback system for home entertainment—DVD movies, CD albums, and now

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RETAILERS CAUTIOUSLY ENTHUSIASTIC ABOUT HIGH-END AUDIO FORMATS

(Continued from preceding page)

key to success for DVD Audio—for retail salespeople as well as consumers.”

“We’ve been supporting the surround sound concept for the last three years, with both simple in-a-box solutions and sepa-

rates,” says Wes Lowzinski, audio buyer for Circuit City Stores. He notes that consumers have embraced the home theater concept strongly over the past six to nine months, as they recognize the 5.1 version in DVD

Video. “We’ve been able to sell the idea, ‘Why buy a DVD Video player and play it in black and white?’—recommending an A/V receiver that offers both DTS and Dolby Digital circuitry and a 5.1 speaker system with five mini-speakers and a subwoofer.

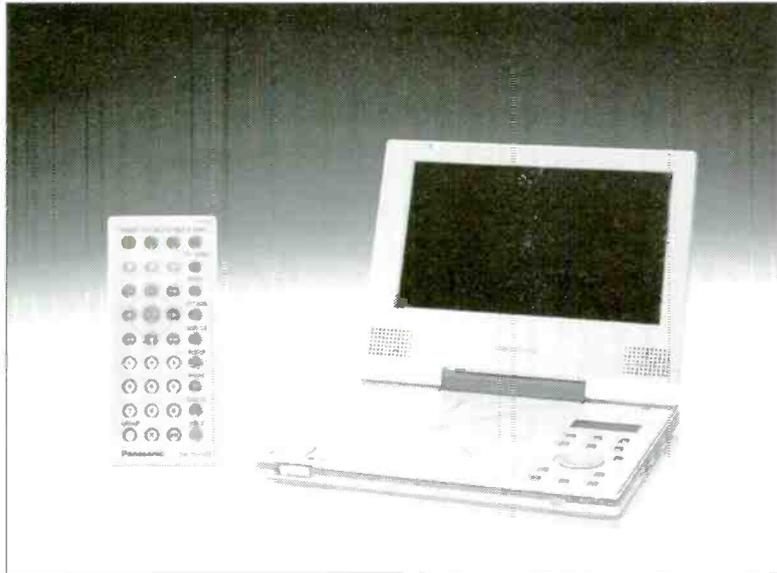
“Some cross-promotions are under consideration for DVD Audio for the holidays in limited test markets, to help us better understand the technology,” he adds. “We hope that DVD Audio will be as exciting as DVD Video has been in getting consumers involved in the home theater market.”

At the Wiz chain, Mike Wan, VP and general merchandising manager, says, “Home theater and surround sound have been driving my business the last four years, moving from a niche to a much larger share. Once we get this DVD Audio category going, it will get even bigger.”

Adds George Meyer, VP and music merchandise manager, “We were one of the first to introduce 5.1 DTS discs and have had reasonable success, which shows there is a market out there for surround sound.”



Circuit City has been supporting surround sound for three years, says Circuit City Stores audio buyer Wes Lowzinski.



Panasonic's DVD-LA85, which the manufacturer says is the world's first portable DVD Audio/DVD Video player.

The chain has put a lot of money into marketing, including cross-promotional displays in both the audio department and music area.

Wan emphasizes, “We want to exploit technology at the Wiz and showcase it, and our parent,

Cablevision, is a business model for home theater. Someday soon, consumers will use a set-top box on the TV to download a live concert in 5.1 surround sound with equipment to reproduce it in the living room. Stereo is flat in today's digital world.”



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Latin Notas



by Leila Cobo

you break those rules, you have a big hit or nothing happens. But that's the risk you have to take."

With Rubio, Bissi had many things assured. She was a television star in Mexico, a former member of pop group **Timbiriche**, and a solo recording artist in her own right.

But this time, she wanted to go out on a limb in search of a different sound, something that would make her not just another singing actress. Looking for that, Universal went through "three or four" producers before landing Estéfano, who penned seven tracks for Rubio and produced the album through Estéfano Productions.

Released in April in Mexico and in May in the U.S., it has sold close to half a million copies in the region, according to Bissi, who expects the disc to reach the million mark worldwide.

Despite Rubio's myriad influences—she cites everything from **Cyndi Lauper** and **Madonna** to **Miguel Bosé**, **Mecano**, and **Los Tigres Del Norte**—and her multicultural upbringing (Mexico, Spain, Los Angeles), the album has a strong Mexican flavor. Aside from the Estéfano songs, Rubio sings tracks by **Juan Gabriel** and **Armando Manzanero**. But the final result is universal enough that the disc is selling well in virtually every country.

"It's an album by a young Latin woman who's grown up onstage, not only in Mexico but everywhere," says Rubio, who speaks perfect English and owns a restaurant in Miami. "I wanted an album that was magical. If you take everything too seriously, it loses its charm and the capacity to enjoy the music."

With this mind-set, Rubio is currently in the middle of a 40-concert tour (with 20 U.S. shows sched-
(Continued on next page)

WHAT DOES IT TAKE to get a hip-hop version of a Mexican *ranchera* on the airwaves of Puerto Rico? The answer lies with a sultry blonde who has unflinchingly mixed and matched influences to cast away a starlet image and emerge a respected star with universal appeal.

"This album is my risk return," says **Rubio**, who has seen her fourth disc, "Paulina," remain in the top 20 of The Billboard Latin 50 almost since its release last May.

"Paulina" is not only Rubio's first album in four years, it's also her first with Universal Latino (after a lengthy association with EMI/Capitol) and her first produced by hit-maker **Estéfano**. Two years in the making, it features as its second single the *ranchera*/hip-hop track "El Ultimo Adiós," which this week jumped from No. 36 to No. 24 on Billboard's Hot Latin Tracks, thanks to airplay not only on the West Coast—a natural spot for the Mexican-born, Televisa-honed star—but also in Puerto Rico.

"It's a fusion that breaks the rules of the game, somehow," says Universal Mexico president **Marco Bissi**, who signed Rubio to the company in 1998 by buying her contract from EMI. (She had one album pending to record with that label.) "The moment

Hot Latin Tracks

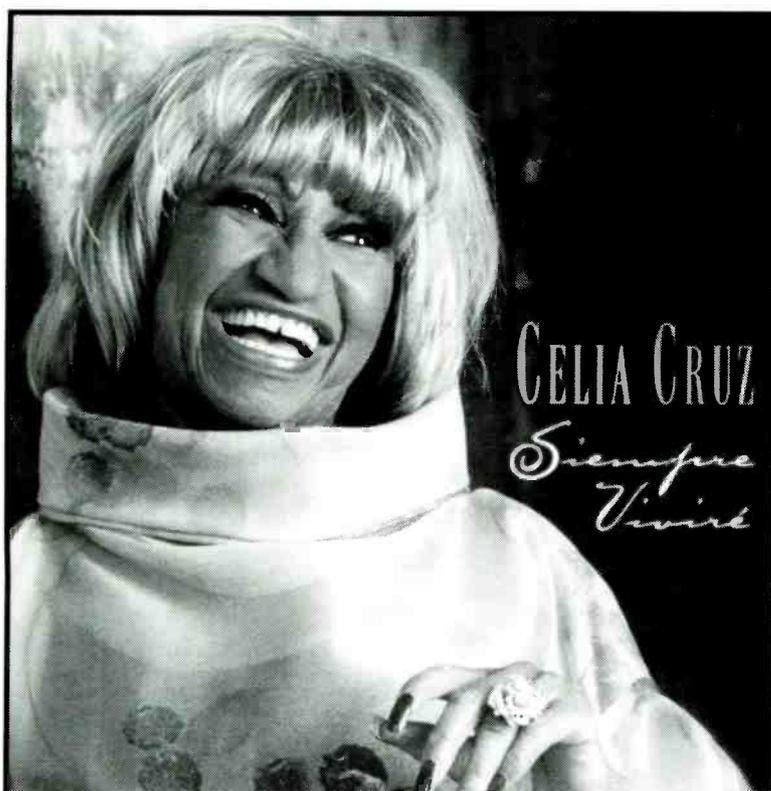


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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST IMPRINT/PROMOTION LABEL	TITLE PRODUCER (SONGWRITER)
1	1	1	39	SON BY FOUR SONY DISCOS †	No. 1 A PURO DOLOR A.JAEN (O.ALFANNO)
2	2	4	7	CHAYANNE SONY DISCOS †	YO TE AMO ESTEFANO (ESTEFANO)
GREATEST GAINER					
3	5	6	8	RICKY MARTIN COLUMBIA/SONY DISCOS †	SHE BANGS W.A.FANASIEFF,R.ROSA,D.CHILD (W.A.FANASIEFF,D.CHILD,R.ROSA,G.MACNORRIS,J.SHERBA,D.LOPEZ)
4	3	3	17	CHRISTIAN CASTRO ARIOLA/BMG LATIN †	POR AMARTE ASI K.SANTANDER (E.REYES,A.MONTALBAN)
5	6	5	14	RICARDO ARJONA SONY DISCOS †	CUANDO R.ARJONA,A."CUCO" PENA (R.ARJONA)
6	4	2	7	LUIS MIGUEL WEA LATINA †	LA BIKINA I.MIGUEL (R.FUENTES)
7	8	14	12	LOS TIGRES DEL NORTE FONOVISIA †	DE PAISANO A PAISANO E.HERNANDEZ (E.VALENCIA)
8	18	17	5	MDO SONY DISCOS †	TE QUISE OLVIDAR A.JAEN (Y.MARRUFO,C.BAUTE)
9	12	13	30	JOAN SEBASTIAN MUSART/BALBOA	SECRETO DE AMOR J.SEBASTIAN (J.SEBASTIAN)
10	9	10	4	ROCIO DURCAL ARIOLA/BMG LATIN	INFIEL NOT LISTED (V.YUNES CASTILLO)
11	11	11	8	VICENTE FERNANDEZ SONY DISCOS	BORRACHO TE RECUERDO P.RAMIREZ (J.V.FLORES)
12	13	8	11	CHRISTINA AGUILERA RCA/BMG LATIN †	VEN CONMIGO (SOLAMENTE TU) R.PEREZ (J.ABERG,P.R.EIN,R.PEREZ)
13	10	9	10	ANTHONY J&N/SONY DISCOS	YO TE CONFIESO L.A.CRUIZ (E.CRESPO,L.A.CRUIZ)
14	7	7	7	OSCAR DE LA HOYA EMI LATIN †	VEN A MI R.PEREZ (R.GIBB,B.GIBB,M.GIBB)
15	14	12	11	EL COYTE Y SU BANDA TIERRA SANTA EMI LATIN †	TE SONE E.PAEZ,J.A.LUGO RUBIO (J.SASUETA)
16	16	16	9	ALEJANDRO SANZ WEA LATINA †	CUANDO NADIE ME VE E.RUFFINENGO (A.SANZ)
17	19	19	10	LAURA PAUSINI WEA LATINA †	ENTRE TU Y MIL MARES A.CERRUTI (I.BALLESTEROS,B.ANTONACCI)
18	17	18	24	ROGELIO MARTINEZ DISCOS CISNE	Y SIGUES SIENDO TU T.SANDOVAL (S.TWAIN,R.LANGE)
19	30	—	2	EROS RAMAZZOTTI ARIOLA/BMG LATIN †	FUEGO EN EL FUEGO R.NOWELLS (E.RAMAZZOTTI,C.GUIDETTI,A.COGLIATO)
20	15	15	14	MELINA LEON SONY DISCOS	CUANDO UNA MUJER A.JAEN (O.ALFANNO)
21	32	—	2	SON BY FOUR COLUMBIA/SONY DISCOS	CUANDO SEAS MIA R.WAKE (D.WARREN)
22	RE-ENTRY	7	7	PEDRO FERNANDEZ MERCURY/UNIVERSAL LATINO †	SIN TU AMOR H.PATRON (D.HARRIS,D.TERRY JR.)
23	22	24	3	LOS TUCANES DE TIJUANA UNIVERSAL LATINO	ME GUSTA VIVIR DE NOCHE NOT LISTED (M.QUINTERO LARA)
24	35	36	4	PAULINA RUBIO UNIVERSAL LATINO †	EL ULTIMO ADIOS ESTEFANO (ESTEFANO)
25	26	21	17	CONJUNTO PRIMAVERA FONOVISIA †	EN CADA GOTA DE MI SANGRE J.GUILLEN (J.DE JESUS PINEDA RAMOS)
26	20	20	20	LUIS FONSI UNIVERSAL LATINO †	IMAGINAME SIN TI R.PEREZ (R.PEREZ M.PORTMANN)
27	27	28	5	OV7 SONY DISCOS †	ENLOQUECEME L.CERONI (L.CERONI,E.GRENCI O.SCHWEBEL)
28	28	32	4	LUIS FONSI UNIVERSAL LATINO †	NO TE CAMBIO POR NINGUNA V.RENN (F.DE VITA)
29	21	22	11	DOMINIC PRESTIGIO/SONY DISCOS †	LLORAN LAS ROSAS A.FERNANDEZ,R.GONZALEZ (A.MATHEUS)
30	24	23	3	EDDY HERRERA J&N	PEGAME TU VICIO M.TEJADA (E.SAMUEL)
31	RE-ENTRY	10	10	RIKARENA J&N/SONY DISCOS	CUANDO EL AMOR SE DANA B.CEPEDA (B.CEPEDA)
32	34	27	4	KEVIN CEBALLO RMM	MI PRIMER AMOR I.INFANTE (W.DUVAL)
33	23	29	10	LUPILLO RIVERA SONY DISCOS	TU Y LAS NUBES PRIVERA (J.A.JIMENEZ)
34	37	33	4	'N SYNC JIVE †	YO TE VOY A AMAR R.MARX (R.MARX)
35	25	26	4	PEPE AGUILAR MUSART/BALBOA †	QUE SEPAN TODOS PAGUILAR (I.RAMIREZ)
36	NEW ▶	1	1	BANDA MACHOS WEA/WEA LATINA	ME LLAMO RAQUEL BANDA MACHOS,B.LOMELI (L.CORIANTE)
37	39	—	2	INTOCABLE EMI LATIN	ENSENEME A OLVIDARTE R.MUNOZ,R.MARTINEZ (L.PADILLA)
38	RE-ENTRY	12	12	EL PODER DEL NORTE DISA/EMI LATIN †	A ELLA M.TORRES (E.GUERRA)
39	29	31	10	LIMITE UNIVERSAL LATINO †	POR ENCIMA DE TODO J.CARRILLO (A.GUTIERREZ)
40	NEW ▶	1	1	CHARLIE CRUZ WEACARIBE/WEA LATINA	SI NO TE HUBIERAS IDO S.GORGE/M.A.SOLIS

LATIN TRACKS A-Z

- TITLE (Publisher—Licensing Org.)
- 1 A ELLA (Huina, BMI)
 - 11 BORRACHO TE RECUERDO (Emi Musical S.A. de C.V.)
 - 5 CUANDO (Sony/ATV Discos, ASCAP/Arjona Musical, ASCAP)
 - 31 CUANDO EL AMOR SE DANA (J&N, ASCAP)
 - 16 CUANDO NADIE ME VE (Emi April, ASCAP)
 - 21 CUANDO SEAS MIA (MISS ME SO BAD) (Realsongs, ASCAP/WB, ASCAP)
 - 20 CUANDO UNA MUJER (EMOA, ASCAP)
 - 7 DE PAISANO A PAISANO (TN Ediciones, BMI)
 - 24 EL ULTIMO ADIOS (World Deep Music, BMI/Sony/ATV Latin, BMI)
 - 25 EN CADA GOTA DE MI SANGRE (Emi Blackwood, BMI)
 - 27 ENLOQUECEME (Beechwood, BMI/Sony/ATV Latin, BMI)
 - 37 ENSENAME A OLVIDARTE (Ser-Ca, BMI)
 - 19 ENTRE TU Y MIL MARES (Warner/Chappell)
 - 19 FUEGO EN EL FUEGO (EMI)
 - 26 IMAGINAME SIN TI (IMAGINE ME WITHOUT YOU) (Rubel, ASCAP/Universal, ASCAP/Marport, ASCAP)
 - 10 INFIEL (SADAI)
 - 6 LA BIKINA (Peer Int'l., BMI)
 - 29 LLORAN LAS ROSAS (Rubel, ASCAP/Universal Musica, ASCAP)
 - 23 ME GUSTA VIVIR DE NOCHE (Flamingo, BMI)
 - 36 ME LLAMO RAQUEL (Aldi, BMI/Seg Son, BMI)
 - 32 MI PRIMER AMOR (Caribbean Waves, ASCAP)
 - 28 NO TE CAMBIO POR NINGUNA (Warner/Chappell)
 - 30 PEGAME TU VICIO (Cibao, BMI)
 - 4 POR AMARTE ASI (Erami, ASCAP/Warner/Chappell)
 - 39 POR ENCIMA DE TODO (Warner/Chappell Mexico S.A.)
 - 35 QUE SEPAN TODOS (SACM Latin, ASCAP)
 - 9 SECRETO DE AMOR (Edimusa, ASCAP)
 - 3 SHE BANGS (A Phantom Vox, BMI/Warner-Tamerlane, BMI/Sony/ATV Tunes, ASCAP/WallyWorld, ASCAP/Oesmundu, ASCAP)
 - 40 SI NO TE HUBIERAS IDO (Crisma, SESAC)
 - 22 SIN TU AMOR (Sony Music, BMI)
 - 8 TE QUISE OLVIDAR (BMG Songs, ASCAP)
 - 15 TE SONE (Mas Music)
 - 33 TU Y LAS NUBES (Peer Int'l., BMI)
 - 11 VEN A MI (Gibb Brothers, BMI/Careers-BMG, BMI)
 - 12 VEN CONMIGO (SOLAMENTE TU) (Air Chrysalis Scandinavia, ASCAP/BMG Scandinavia, STIM/Electic, ASCAP/Madhouse Forlag, ASCAP)
 - 18 Y SIGUES SIENDO TU (YOU'RE STILL THE ONE) (Universal-Songs Of PolyGram, BMI/Loon Echo, BMI)
 - 2 YO TE AMO (Sony/ATV Latin, BMI/World Deep Music, BMI)
 - 13 YO TE CONFIESO (Sony/ATV Latin, BMI)
 - 34 YO TE VOY A AMAR (Chi-Boy, ASCAP/Wixen, ASCAP)



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2 CHAYANNE SONY DISCOS	2 RICKY MARTIN COLUMBIA/SONY	2 RICKY MARTIN COLUMBIA/SONY	2 VICENTE FERNANDEZ SONY DIS-	2 VICENTE FERNANDEZ SONY DIS-	2 VICENTE FERNANDEZ SONY DIS-
3 RICARDO ARJONA SONY DIS-	3 CHAYANNE SONY DISCOS	3 CHAYANNE SONY DISCOS	3 EL COYTE Y SU BANDA	3 EL COYTE Y SU BANDA	3 EL COYTE Y SU BANDA
4 RICKY MARTIN COLUMBIA/SONY	4 CHRISTINA AGUILERA RCA/BMG	4 CHRISTINA AGUILERA RCA/BMG	4 ROGELIO MARTINEZ DISCOS	4 ROGELIO MARTINEZ DISCOS	4 ROGELIO MARTINEZ DISCOS
5 MDO SONY DISCOS	5 DOMINIC PRESTIGIO/SONY	5 DOMINIC PRESTIGIO/SONY	5 LOS TUCANES DE TIJUANA UNI-	5 LOS TUCANES DE TIJUANA UNI-	5 LOS TUCANES DE TIJUANA UNI-
6 SON BY FOUR SONY DISCOS	6 EDDY HERRERA J&N	6 EDDY HERRERA J&N	6 CONJUNTO PRIMAVERA FONOVI-	6 CONJUNTO PRIMAVERA FONOVI-	6 CONJUNTO PRIMAVERA FONOVI-
7 LUIS MIGUEL WEA LATINA	7 KEVIN CEBALLO RMM	7 KEVIN CEBALLO RMM	7 BANDA EL RECODO FONOVI-	7 BANDA EL RECODO FONOVI-	7 BANDA EL RECODO FONOVI-
8 EROS RAMAZZOTTI ARIOLA/BMG	8 MELINA LEON SONY DISCOS	8 MELINA LEON SONY DISCOS	8 LUPILLO RIVERA SONY DIS-	8 LUPILLO RIVERA SONY DIS-	8 LUPILLO RIVERA SONY DIS-
9 ROCIO DURCAL ARIOLA/BMG	9 ALEJANDRO SANZ WEA LATI-	9 ALEJANDRO SANZ WEA LATI-	9 BANDA MACHOS WEAMEX/WEA	9 BANDA MACHOS WEAMEX/WEA	9 BANDA MACHOS WEAMEX/WEA
10 ALEJANDRO SANZ WEA LATI-	10 RIKARENA J&N/SONY DISCOS	10 RIKARENA J&N/SONY DISCOS	10 INTOCABLE EMI LATIN	10 INTOCABLE EMI LATIN	10 INTOCABLE EMI LATIN
11 CHRISTINA AGUILERA RCA/BMG	11 MICKY TAVERAS KAREN/UNI-	11 MICKY TAVERAS KAREN/UNI-	11 PEDRO FERNANDEZ MERCURY/UNI-	11 PEDRO FERNANDEZ MERCURY/UNI-	11 PEDRO FERNANDEZ MERCURY/UNI-
12 LAURA PAUSINI WEA LATINA	12 LUIS MIGUEL WEA LATINA	12 LUIS MIGUEL WEA LATINA	12 EL PODER DEL NORTE	12 EL PODER DEL NORTE	12 EL PODER DEL NORTE
13 SON BY FOUR COLUMBIA/SONY	13 CHARLIE CRUZ WEACARIBE/WEA	13 CHARLIE CRUZ WEACARIBE/WEA	13 LIMITE UNIVERSAL LATINO	13 LIMITE UNIVERSAL LATINO	13 LIMITE UNIVERSAL LATINO
14 OSCAR DE LA HOYA EMI	14 'N SYNC JIVE	14 'N SYNC JIVE	14 PEPE AGUILAR MUSART/BAL-	14 PEPE AGUILAR MUSART/BAL-	14 PEPE AGUILAR MUSART/BAL-
15 LUIS FONSI UNIVERSAL LATI-	15 RABANES CRESCENT MOON/SONY	15 RABANES CRESCENT MOON/SONY	15 DUETO VOCES DEL RANCHO SONY	15 DUETO VOCES DEL RANCHO SONY	15 DUETO VOCES DEL RANCHO SONY

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.

NOTAS

(Continued from preceding page)

uled for 2001) in which she plays with nine musicians and a DJ. Among the scheduled stops is an unplugged show in Tijuana, Mexico, that Rubio has named Paulenque Rave and says will be a reinterpretation of the traditional Mexican *palenque* (town party) through her music.

Meanwhile, Bissi has plans to release the third single, "Lo Haré Por Tí," Nov. 1 in Mexico. And Rubio is already slated to record the theme for "Quizás, Quizás, Quizás," the upcoming film by Mexican director **Fernando Sarriana**.

ROCKING THE BOAT IN RIO: Citing dissatisfaction with their performing schedules, several bands, including **O Rappa** and **Skank**, have decided not to play at January's Rock in Rio for a Better World in Brazil.

"We're trying to accommodate everyone as best we can, but we have 150 bands playing," says **Michaela Penasse**, assistant to event producer **Roberto Medina**.

The bands reportedly wanted to perform in the evening and not during the day, as they had been originally scheduled. Among those who will perform at night is **Axl Rose**, who is scheduled to unveil the new **Guns N' Roses** lineup during his showcase. Rose will take the stage with **Tommy Stinson** (bass player for the **Replacements**), guitarist **Paul Tobias**, keyboardist **Dizzy Reed**, guitarist **Buckhead**, and former **Primus** drummer **Brain**, who replaced **Josh Freese**. **Robin Finck** has also rejoined the band.

MORE FROM RIO: U2 is scheduled to land Tuesday (21) in Rio de

Janeiro, Brazil, for three days of promotion for Brazil and the rest of Latin America. The band is marketing its latest release, "All That You Can't Leave Behind," which is already gold in Argentina, Chile, and Mexico and of which 250,000 copies have been shipped to Brazil in its first week, according to label Universal.



RUBIO

The band, which has been named MTV Latin's artist of the month for December, is scheduled to play on TV Globo's premiere show, "Fantastico."

IN OTHER MTV news, **Ricky Martin** will be the host of "Staying Alive 2," a half-hour documentary on HIV/AIDS that will air on all MTV channels, including MTV Latin America. The special, which debuts Dec. 1, World AIDS Day, follows the format of the original 1998 "Staying Alive," hosted by **George Michael** and featuring six young people worldwide infected or affected by HIV and AIDS.

IN BRIEF: And in Chile, **Ursula**

Eggers, a 20-year-old model and firewoman, was chosen by MTV viewers as MTV VJ for three months. Eggers was one of 500 aspiring video hosts who took part in an open casting call Sept. 30. She was selected for the 10-person short-list of candidates to be voted on by MTV's audience. In December, Eggers will start recording segments that will be part of the network's show "Los 10 Más Pedidos."

WEA recording artist **Laura Pausini** has just signed an exclusive agency contract with Creative Artists Agency for North and South America. Pausini is planning to tour the U.S. and South America beginning in April of next year.

ONSTAGE: Mexico City was the site of two massive musical events Nov. 11 and 12. Encuentro De Titanes took place on the 11th at the Azteca Stadium (capacity 120,000), bringing together some of the country's best-known bands as well as a host of big international artists, including **Chayanne**, **Los Tigres Del Norte**, **Pepe Aguilar**, **Joan Sebastian**, **El Simbolo**, **La Ley**, **Alejandro Sanz**, and **Lucero**. Vive Latino 2000, organized by OCESA Presenta, kicked off its two-night stint the same evening. The giant *rock en español* fest gathered bands like **Molotov**, **Fabulosos Cadillacs**, **La Castaneda**, **Los Auténticos Decadentes**, **Zurdok Panteón Rococo**, **Los Amigos Invisibles**, and **Ely Guerra**.

Sergio Fortuño in Chile and Randy Luna in Mexico contributed to this column. Leila Cobo may be reached at 305-361-5279 or via E-mail at lcobo@billboard.com.

Latin Music Federation Vows To Fight Piracy

BY TERESA AGUILERA

MEXICO CITY—The Latin American Federation of Music Editors (FLADEM) ended its sixth international congress Nov. 14 in Mexico City with a pledge to fight piracy and create a worldwide database of songs.

Approximately 150 representatives from music publishing houses, performing right organizations, and new-media companies such as MP3.com gathered for two days to discuss everything from administration of intellectual property to new models of communication.

Prior to the meeting, an agreement was signed Nov. 9 by major music publishers, members of EMMAC (the Mexican Music Editors Organization), and Roberto Cantoral, president of the board of directors of the Mexican Society of Composers and Authors (SACM).

The agreement ended a pro-

tracted legal battle between SACM and EMMAC over performance rights and fees. This, says FLADEM president Edmundo Monroy, will help the Latin music industry in general and Mexico in particular

'Editors, composers, and producers can't fight alone against piracy. We have to put up a united front'

— EDMUNDO MONROY —

in its fight against piracy.

"Editors, composers, and producers can't fight alone against piracy," says Monroy. "We have to put up a united front."

Another agreement was signed

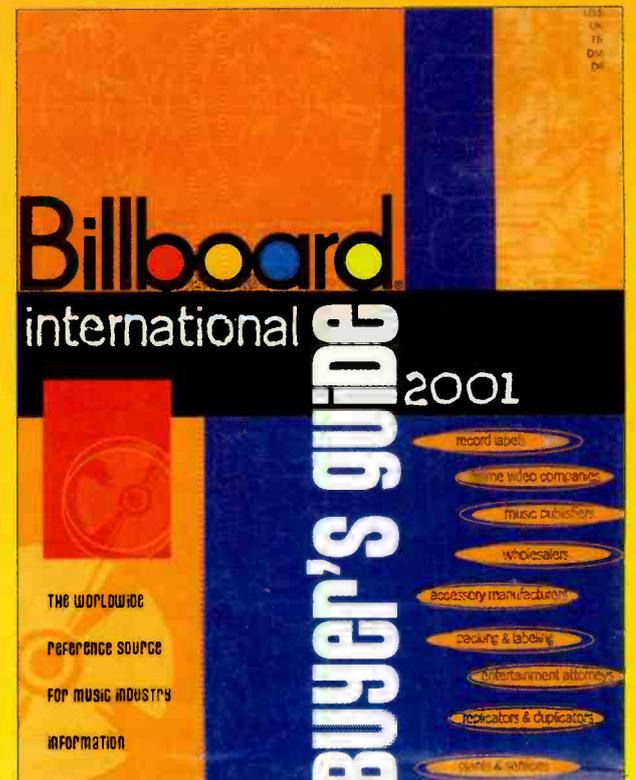
between the Chilean Society of Author's Rights and major music publishers to improve distribution of national and international music.

In the new-media arena, MP3.com VP Richard Walker announced an agreement with international music publishers.

There was also discussion about the creation of a world information database for music that "will serve as a sort of fingerprint for each song so it can be identified each time it's used in any part of the world," says Monroy. "In this way, we can track how each composition is used. Right now, different companies are presenting various proposals, and the best one will be chosen."

Monroy added that it would take several months to make a decision and at least one year before any system is up and running.

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International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Sanz Sweeps Awards

Artist Honored At 2 Spanish Ceremonies

BY HOWELL LLEWELLYN

MADRID—Alejandro Sanz capped a triumphant week Nov. 13 when he walked off with two awards—for Spanish male artist and Spanish album—at Madrid's fourth Premios Amigo ceremony, just seven days after winning identical awards at Spain's other major music honors show, Barcelona's 47th Premios Ondas.

The Premios Amigo Awards are organized by International Federation of the Phonographic Industry (IFPI)-affiliated labels' body AFYVE and voted on by an academy of more than 1,000 drawn from the music industry and media. The Premios Ondas is organized by Radio Barcelona of the Cadena SER radio group, which, like music conglomerate Gran Via Musical (GVM), is owned by audiovisual holding company Grupo Prisa. Ondas winners are selected by a small committee from within the music industry.

Warner Music Spain artist Sanz was among the acts performing at the ceremony, which took place two months after he smashed Spanish sales records when his new album, "El Alma Al Aire" (The Bared Soul), sold 1 million units in its first week of release (Billboard, Oct. 14). The previous record for a Spanish artist had been a million copies in four months, also set by Sanz in 1997 with his previous album, "Más" (More).

Another double-award winner at the Amigo ceremony, whose 16 awards are divided among Spanish, Latino, and international categories, was Catalan rumba duo Estopa (Spanish group and new artist), Santana (international group and album for the Arista release "Supernatural"), Argentine band La Mosca (Latino group and new artist), and Colombia's Carlos Vives (Latino male artist and album for Virgin Spain's "El Amor A Mi Tierra" [Love Of My Land]). Vives' achievement went some way to compensate for his Latin Grammys disappointment in Los Angeles in September, when he failed to win any of the awards he was nominated for.

Other winners at the Amigo ceremony, televised live on national channel Antena 3, were Luz (Spanish female artist), José el Francés (flamenco album for "Alma" on BMG-Ariola), Gloria Estefan (Latino female artist), Tom Jones (international male artist), Madonna (international female artist), and Christina Aguilera (new international artist).

U2, who performed at the ceremony, won an honorary award for its contribution to music. Other live performances were by Aguilera, Back-

street Boys, Sanz, Hevia, Estopa, Ella Baila Sola, and Sergio Dalma.

Among the label executives who flew in for the event were IFPI president Jay Berman, Warner Music Latin America president André Midani, Miami-based BMG Latin Region VP Adrian Posse, Universal Music International senior VP of marketing and A&R Max Hole, and RCA U.K. marketing manager Peter Nilsson.

U2's Bono spoke a few words in Spanish when accepting the band's honorary award, but afterward he

(Continued on page 81)



Ronan In The Gloaming. At the recent Universal Music International (UMI) European managing directors and executives meeting in Annecy, France, Polydor artist Ronan Keating performed a surprise showcase. In addition to songs from "Ronan," his U.K. chart-topping album, Keating delivered a version of the Irish folk song "Whiskey In The Jar," a 1973 hit for Thin Lizzy. Standing, from left, are UMI senior VP of marketing and A&R Max Hole, UMI chairman/CEO Jorgen Larsen, Keating, Universal Music U.K. deputy chairman Lucian Grainge, and Universal Music U.K. chairman/CEO John Kennedy.

Local Approach Works For Czech Site

BY MARK ADDRESS

PRAGUE—It was during a recent border crossing between the Czech Republic and neighboring Slovakia that Robert Morrison realized that his company's music E-tail site was really on track.

Czech customs police pointed at the COO's T-shirt, bearing the local albumcity.cz logo, and gave him a thumbs-up; seeing this, Slovak customs officials then badgered him, asking when a site would be available in their own language.

Albumcity launched in the Czech Republic March 17 this year, and by mid-September it had answered those customs officers' prayers by starting up a Slovak version.

The anecdote illustrates the pillar of albumcity's success—having truly local

content, something U.S.-centered international operators like Amazon and CDnow don't possess. "It's important to get the best music journalist in



each country," says Morrison. For the Czech site, albumcity poached writer Alex Svanberk from leading newspaper Mlada Fronta Dnes and made him content editor. "The right-hand side of our pages is a bit like a music magazine," Morrison adds. "There are interviews with bands, concert information, and music reviews."

The formula will be repeated in

Poland, where albumcity is launching a local site by the end of November. In each country where albumcity operates, the site carries the country domain name—for example, cz for the Czechs, sk for the Slovaks, and pl for the Poles. An English-language version of the Czech site is available at albumcity.com.

Albumcity's founder and president is Jack Schrantz, a former investment banker from Minnesota who has lived in the Czech Republic eight years. Schrantz says his next targets are "Internet savvy" Eastern European countries Hungary and Slovenia. He is interested in markets where traditional retail is fragmented—Western nations won't be on the hit list.

"I'm a real music nut," says Schrantz.

(Continued on page 81)

U.K.'s PPL Unveils Online Licensing Services

BY LARS BRANDLE

LONDON—U.K. broadcast/public performance collections body Phonographic Performance Limited (PPL) revealed plans at its annual general meeting Nov. 9 here to roll out two new online licensing services under the body's ongoing objectives to maximize distributions to copyright holders and boost revenue streams.

The first is due to launch before the end of November on the body's existing Web site, ppluk.com. The new service will enable potential licensees to see online which licenses are appropriate to their own business areas, evaluate the relevant fees, and complete the license application process. According to PPL CEO Charles Andrews, the upgraded site will "allow us to lead international industry initiatives to

drive the exchange of information and facilitate the use of [PPL members'] repertoire."

The second new service on the Web site, Member Track Claims, is to launch in January. It will include a search engine allowing labels to check that PPL details are correct. Members will be able to update and correct entries online. Together, according to Andrews, the new services will improve the accuracy of data flow and payment adjustments.

It was also confirmed at the meeting that PPL has entered into an "interim arrangement" with Dutch neighboring rights body SENA and is already exchanging data with the body on a trial basis.



This is seen as an initial step toward collecting PPL-type income from abroad. PPL is looking to exchange data and earnings with counterparts in France, Germany, Spain, Sweden, and Italy; similar talks have opened with Italian society SCF.

The meeting was the first to be helmed by executive chairman Fran Nevrlka, the former director of commercial and business affairs at Warner Music U.K. who assumed his post Oct. 2. He said that the new online services would improve accuracy of data flow and adjustment payments, underpinning his desire to see PPL become the "best-run collecting agency in Europe." PPL collects license fees from broadcast and public performance users on behalf of more than 2,400 record companies.

Honor Upholds Shock's Status As Big Player

BY CHRISTIE ELIEZER

MELBOURNE—Leading independent label Shock Records has won a prestigious export award here for the second time. Shock won the art and entertainment category of the Governor of Victoria Export Award—and it remains the only music company ever to have done so.

The 15-year-old award recognizes companies based in the state of Victoria who are successful exporters in their fields, not only in volume but through displaying a creative approach to their business. In Shock's case, that includes innovative use of E-commerce, market research, sales strategies, and production capabilities.

The company first won the award in 1995 and was runner-up in 1999.

From its beginnings in a suburban bedroom 12 years ago, Shock has been transformed into a mainstream company that grossed \$70 million Australian (\$36.4 million) last year, with a staff of 110.

According to CEO Charles Caldas, the company's domestic market share varies between 6% and 10%. Its New Zealand office, opened last year with a staff of three, distributes front-line product through BMG and its more niche items through independent distributor Border. "New Zealand's made a million dollars [Australian (\$519,000)] above what we budgeted for," says Caldas. "We've had four platinum albums there this year."

The 20-staff export division, set up in 1990 under director Frank Falvo, has deals with all the major labels in Australia and most of the local independents. Its trade with 75 territories is estimated to account for 25%-33% of Shock's business in 1999.

The export division's 56,000-title catalog consists mostly of music CDs, followed by videos, DVDs, books, and merchandising. This year will see the division's sales grow some 46%, predicts Caldas. The company attributes the growth mostly to its E-commerce strategies and in-house dance compilations, which have

(Continued on page 81)



U.K. Indie Oval Goes Around Globe With Its Studio Group Touch And Go

BY PAUL SEXTON

LONDON—When is an album that doesn't chart, by an act with no public image, still an international money-maker? Low-key London indie Oval Records knows the answer.

The label, run since 1972 with varying degrees of visibility by broadcaster and writer Charlie Gillett and partner Gordon Nelki, has, to mix two metaphors, made a silk purse out of a potential white elephant.



GILLETT

"I Find You Very Attractive," the debut album by Oval's studio-based group Touch and Go, headed by writer David Lowe, was finally released Sept. 26 in the U.K. via a licensing deal with the bigger indie V2. That's almost two years since the act burst onto the charts at the end of 1998 with the international novelty hit "Would You . . . ?," a 500,000-seller worldwide, according to Oval.

Normally such a delay would be commercial suicide, especially since Touch and Go never came close to repeating the pop chart success of the irresistible "Would You . . . ?" Yet by the time the album finally hit the street, it had not only already justified its release but had become an admirable earner for Lowe, Oval, its publishing arm (Oval Music), and V2—thanks to an impressive inventory of licensing deals for films, trailers, television shows, and commercials.

Touch and Go has now provided the accompaniment for everything from Nokia cell-phone ads in Israel to Hollywood blockbusters such as "EDtv" and "Man In The Moon."

Moby's multi-million-selling Mute album "Play" has had celebrated success in a similar area, but Oval's diligent pursuit of such lucrative revenue streams has shown that even low-profile artists can find fortune this way—and made "I Find You Very Attractive" a hit by stealth. Shortly after its release, no fewer than 10 of its 12 tracks had been licensed for use by TV, film, and advertising companies, generating publishing revenue for Oval Music of 100,000 pounds (\$143,680), plus another 100,000 pounds in record royalties shared by the Oval and V2 labels and the act.

Putting that in stark commercial terms, Gillett calculates that to create such revenue via retail sales, the album would have to sell about 150,000 copies, a seemingly unattainable goal. "This is not a personality-based project," says Gillett. "In the '60s, you or I would hear a record by the Champs or Booker T & the MGs, and we had no idea what they looked like. Now it seems you have to know, but maybe this is the record that bucked that trend."

The list of synchronizations for Lowe's jazz/pop, much of which is instrumentally based, includes placements on such British TV shows as "Gardener Of The Year" and "Meet Jeremy Paxman," commercials for

Wall's Solero ice cream (U.K.) and Carlsberg beer (Spain), HBO's "Divas" series, and a variety of motion picture movies and/or trailers, including "Forces Of Nature" and "My First Mister."

"That's the way the album has earned its keep, as it were," says Gillett, pointing out that the worlds of TV and movies still operate a more relaxed "programming" culture that keeps the door open to esoteric or unknown talent sources, one that is often closed in the tightly formatted confines of radio. Music such as Touch and Go's—apparently too "wacky" or undefined for radio, with the exception of a novelty one-shot—has proved to have just the right spark of originality for both small and large screens.

Lowe has an impressive track record of commissions, especially for TV music, culminating in his creation of the current package of themes for the entire BBC TV News output on both terrestrial and satellite channels. With some 150 commissions to his name since his TV music debut (for the broadcaster's BBC Midlands division) in 1983, he also had an

incarnation on record as Dreamcatcher, which released in 1997 an album for Oval. (That set was licensed to Island.)

"Touch and Go's success has had a lot to do with Charlie's influence from the beginning," says Lowe. "He's always been into music that's not mainstream but with a philosophy to get it into the mainstream if he can."

"Also, the fact that so much of this is instrumental as well gives [TV and film companies] a lot more scope, and maybe it appeals to an older age group," Lowe says. "The weird thing is the way that we keep getting calls—people aren't put off by the fact that the music's been used already. I just had a phone call from Channel 4 about using it for a big new drama series, and they weren't put off by the fact that it's been used in a million and one different things."



LOWE

Edel Records Nets Manasse EMI Sweden Exec Seeks A&R-Driven Post

BY KAI R. LOFTHUS

OSLO—When Michael Manasse joins edel Records' affiliate in Stockholm early next year as managing director (*Billboard* **Bulletin**, Nov. 7), he will bring a bit of soul with him from EMI, the company he has served since '84.

The 42-year-old executive—a former product manager, marketing manager, and marketing director with EMI in his native Sweden—has been the Oslo-based managing director of EMI Norway for the past five years. But for even longer, Manasse has been an obsessive collector of classic soul music singles and albums.

Besides that particular lifelong fascination, Manasse's genuine love of music (characterized by his close liaisons with club DJs and journalists, as well as frequent visits to soul and hip-hop clubs in Stockholm) is recognized throughout the company.

The appointment at edel puts Manasse back in business with edel Hamburg- and Stockholm-based senior VP of European A&R Michel Petré, for whom he worked some 20 years ago as a part-time shop clerk at Stockholm-based retail/label operation Vinyl Mania, which Petré co-owned.

Asked about his decision to abandon a career at the 103-year-old major for one in a 14-year-old independent company, Manasse explains, "Sweden is a candy store when it comes to music. When I first started out at EMI, my work was divided 60/40 between business and music. Now it's somewhere near 90/10. I'm looking forward to working with a company like edel, where you have a great A&R executive like Petré. Ed [internationally] has a history of cre-

ation, where A&R is the most important thing."

Edel Records Sweden, whose presence in local A&R had been limited to a licensing deal with the local Strawberry Music label's soul artist Eric Gadd, is currently riding a wave with Da Buzz, a Swedish modern dance act signed by Petré. The act's debut album, "Da Sound," featuring the singles "Do You Want Me" and "Let Me Love You," is currently in the top 20 of both the Swedish and Norwegian charts, with release commitments from 30 countries pending.

At edel, Manasse will report to two London-based executives, VP of Northern Europe Helge Trilck and president of the European division David Hockman. Jonas Thulin, who has until now run the affiliate as GM, was on holiday and could not be reached for comment at press time. However, *Billboard* understands he will continue in the GM role. EMI, meanwhile, is waiting to name a replacement before confirming Manasse's date of departure.

"I'm happy [about Manasse's appointment]," says Trilck, "because he has experience from product management, marketing, and leading a company. He's got his focus on local A&R and artist development."

Of his objectives in running edel's Swedish affiliate, Manasse says, "The staff needs to love music and really understand the consumers and be the best link between artists and the consumers. A&R is, and has always been, the most important element in a record company. I'm also in favor of swift decisions. I don't want to control my staff too much."

newsline...

BRITISH PHONOGRAPHIC INDUSTRY (BPI) third-quarter trade delivery figures show an 8.1% increase in album units shipped in the U.K. and a total trade value for the music market during the quarter of 242 million pounds (\$345 million), up 4.8% from the same period last year. Album sales topped 44 million units during the July 1-Sept. 30 period, representing a value of 211 million pounds (\$301 million), up from 196 million pounds (\$279 million) in 1999. The biggest-selling album in the quarter, according to the BPI, was the multi-artist compilation "Now . . . 46." The overall rise came despite a fall in singles shipments; 16 million units were shipped in the third quarter, down 16% from 1999, with value down 11% to 31 million pounds (\$44 million). **TOM FERGUSON**

JAPAN'S BIGGEST independent label, Avex, has linked with local music-kiosk operator DigiCube, which is distributing new tracks by Avex domestic acts for download onto MiniDiscs one month after their release at a cost of 500 yen (\$4.63) each, effective Nov. 15. Tokyo-based DigiCube has 82 "Digital Contents Terminal" kiosks nationwide and plans to have 500 terminals in operation by the end of the year. Data is transmitted to the kiosks via satellite. The deal with DigiCube follows a similar deal between Avex and kiosk operator V-Sync, signed Aug. 25. **STEVE McCLURE**

NIGEL ELDERTON, European VP of indie publisher peermusic, has been elected deputy chairman of the U.K.'s Performing Right Society (PRS), effective Jan. 1, 2001. Elderton, who has been a PRS director since 1992, is one of the two deputies under PRS chairman Andrew Potter. He succeeds Ellis Rich, chairman of London-based publisher Independent Music Group, who has served two successive two-year terms—the maximum permitted. **LARS BRANDLE**

A NEW STUDY of music retailing in India says sales of CDs and cassettes in the Indian market are poised for substantial growth. The study, commissioned by the Confederation of Indian Industry from international management consultants McKinsey & Co., suggests that legitimate CD sales will grow 15% annually from April 2001 onward, and cassette sales will rise 10% each year. McKinsey says its findings are backed by data from International Federation of the Phonographic Industry (IFPI)-affiliated trade body the Indian Music Industry, which puts India's total retail music sales at \$434 million in 1999, with piracy accounting for 40% of that. The report claims India is the world's biggest cassette market, with annual sales of 340 million units. CD sales total 14 million units. The IFPI's estimates put the legitimate Indian market at \$174.8 million, based on shipments of 126 million cassette units and 7.5 million CDs in 1999. **NIYAY BHUSHAN**



BRITISH MUSIC RIGHTS (BMR) is launching a media campaign starting Nov. 27 to promote its message: "Respect The Value Of Music." BMR is the umbrella body for the Music Publishers Assn., the Alliance of Composers Organisations, and authors' royalty collecting body the Music Alliance (consisting of the Mechanical Copyright Protection Society and the Performing Right Society). Through the press and online, composers and songwriters will attempt to raise awareness, particularly among the youth market, of the ways in which availability of free music

on the Web will affect the future of U.K. music creation. BMR aims to highlight the impact free file-sharing music services are having on the rights of composers and songwriters. **GORDON MASSON**

PLAYLOUDER, an independent U.K. online music company, has inked a strategic alliance for European digital distribution of its catalog through British company On Demand Distribution (OD2). Under the deal, OD2 will provide streaming services that allow retailer and promotion sites to offer 30-second music samples. Commercial downloads will be available initially in the Windows Media format and will be secured using the Microsoft digital rights management system. PlayLouder's content includes the catalog of shareholder Beggars Banquet. OD2, which began offering digital downloads June 1, is backed by a team of independent labels, including Mushroom, Mute, V2, RealWorld, and dance music licensing agency Dynamik-Music. **LARS BRANDLE**

EXECUTIVE TURNTABLE

RECORD COMPANIES. Julie Borchard is promoted to senior VP of marketing for London-based Sony Music Entertainment Europe. She was senior VP of international for Columbia Records.

Hannes Metz is named senior product manager for rock/alternative at BMG Ariola Munich, effective Nov. 15. He was product man-

ager at Virgin Records in Munich.

MANUFACTURING. David Hollander is named president, Europe, Middle East, and Africa, of Canadian CD, audiocassette, video, and DVD manufacturer Cinram. The London-based Hollander was managing director of the E-business division at research company Datamonitor.

HITS OF THE WORLD

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JAPAN (Dempa Publications Inc.) 11/20/00			GERMANY (Media Control) 11/14/00			U.K. (CIN) 11/10/00 Supported By world			FRANCE (SNEP/FOP/Tite-Live) 11/11/00		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	EVERYTHING MISIA BMG FUNHOUSE	1	1	THE SPIRIT OF THE HAWK REDNEX JIVE/ZOMBA	1	NEW	SAME OLD BRAND NEW YOU A1 COLUMBIA	1	1	LES ROIS DU MONDE D'AVILLA/SARGUE/BAGUET BAXTER/UNIVERSAL
2	NEW	KANNAYA KANNGEKI AME ARASHI ARASHI PONY CANYON	2	2	GEH DAVON AUS SOHNE MANNHEIMS EPIC	2	1	MY LOVE WESTLIFE RCA	2	6	PARLES-MOI ISABELLE BOULAY V2/SONY
3	NEW	REACH FOR THE SKY MAI KURAKI GIZA STUDIO	3	3	SHAPE OF MY HEART BACKSTREET BOYS JIVE/ZOMBA	3	2	WHO LET THE DOGS OUT BAHAMEN EDEL	3	2	MOI...DLITA ALIZEE POLYDOR/UNIVERSAL
4	NEW	LOVE SONG LUNA SEA UNIVERSAL	4	NEW	LA PASSION GIGI D'AGOSTINO ZYX	4	NEW	SHAPE OF MY HEART BACKSTREET BOYS JIVE	4	11	AVANT DE PARTIR ANGELI EVE M6 INTER/SONY
5	6	SAYONARA DAISUKINA HITO HANA HANA WARNER JAPAN	5	7	ABSOLUTELY EVERYBODY VANESSA AMOROSI UNIVERSAL	5	6	NUMBER 1 TWENIES BBC	5	13	THINGS I'VE SEEN SPOOKS EPIC/SONY
6	2	KONO AOI SORA MIDORI BLUE IN GREEN SOUTHERN ALL STARS VICTOR	6	14	ICH WILL, DASS DU MICH LIEBST DIE 3. GENERATION RCA	6	NEW	ORIGINAL PRANKSTER THE OFFSPRING COLUMBIA	6	7	LES 10 COMMANDEMENTS/L'ENVIE D'AIMER DANIEL LEVI MERCURY/UNIVERSAL
7	5	TREASURE HIRO TOY'S FACTORY	7	4	LAST RESORT PAPA ROACH MOTOR/UNIVERSAL	7	5	SHE BANGS RICKY MARTIN COLUMBIA	7	5	ET UN JOUR, UNE FEMME FLORENT PAGNY MERCURY/UNIVERSAL
8	3	AUDIENCE AYUMI HAMASKI AVEV TRAX	8	5	LADY (HEAR ME TONIGHT) MODJO UNIVERSAL	8	4	I'M OVER YOU MARTINE MCCUTCHEON INNOCENT/VIRGIN	8	4	ELLE EST A TOI ASSIA VIRGIN
9	NEW	KIMI NI KISS HITOMI AVEV TRAX	9	10	ANGEL LIONEL RICHIE MERCURY/UNIVERSAL	9	9	DONT THINK I'M NOT KANDI COLUMBIA	9	7	I'M OUTTA LOVE ANASTACIA EPIC
10	10	SAUTERZI PORNO GRAFFITTI SONY	10	8	GO BACK JEANETTE POLYDOR/UNIVERSAL	10	3	HOLLER/LET LOVE LEAD THE WAY SPICE GIRLS VIRGIN	10	10	IT FEELS SO GOOD SONIQUE BARCLAY/UNIVERSAL
11	NEW	WHY I'M ME RIZE EPIC	11	NEW	BASS, BEATS & MELODY BROOKLYN BOUNCE SMM	11	7	(HOT S**T) COUNTRY GRAMMAR NELLY UNIVERSAL	11	3	ANGELA SAIAN SUPA CREW SOURCE/VIRGIN
12	NEW	TSUBASA LUCIFER UNLIMITED RECORDS	12	9	COULD I HAVE THIS KISS FOREVER WHITNEY HOUSTON & ENRIQUE IGLESIAS ARIOLA	12	NEW	DISPOSABLE TEENS MARILYN MANSON NOTHING	12	NEW	STAN EMINEM POLYDOR/UNIVERSAL
13	7	LOVE OR LUST KEN HIRAI DEFSTAR	13	11	SKY SONIQUE UNIVERSAL	13	11	SILENCE DELIRIUM FEATURING SARAH MCLACHLAN NETTWERK/EMI	13	18	SIMON PAPA TAPA YANNICK NOAH SAINT GERMAIN/SONY
14	8	CHANGE THE WORLD V6 AVEV TRAX	14	6	ZEIG MIR DEIN GESICHT BERGER RCA	14	8	COME ON OVER BABY (ALL I WANT IS YOU) CHRISTINA AGUILERA RCA	14	9	J'PETE LES PLOMBES DISIZ LA PESTE BARCLAY/UNIVERSAL
15	13	LION HEART SMAP VICTOR	15	13	HEY BABY DJ OETZI EMI	15	12	I'M OUTTA LOVE ANASTACIA EPIC	15	11	MADONNA MADONNA MAVERICK/WEA
16	4	BRIILLANT WORLD THE YELLOW MONKEY BMG FUNHOUSE	16	12	SHE'S GOT THAT LIGHT ORANGE BLUE EDEL	16	10	STOMP STEPS JIVE	16	NEW	COULD I HAVE THIS KISS FOREVER WHITNEY HOUSTON & ENRIQUE IGLESIAS BMG
17	15	GKKOH CHIHIRO ONITSUKA TOSHIBA-EMI	17	15	I WISH R. KELLY JIVE/ZOMBA	17	NEW	BY YOUR SIDE SADE EPIC	17	NEW	LA PEINE MAXIMUM/LES DIX COMMANDEMENTS PABLO VILLAFRANCA MERCURY/UNIVERSAL
18	16	LAST SMILE LOVE PSYCHEDELICO VICTOR	18	17	SILENCE DELIRIUM FEATURING SARAH MCLACHLAN NETTWERK/SPV	18	17	BOY GROOVE ARCHITECTS FEATURING NANA GO! BEAT/POLYDOR	18	NEW	DON'T MESS WITH MY MAN LUCY PEARL VIRGIN
19	12	BOY FRIEND AIKO PONY CANYON	19	19	AGAIN LENNY KRAVITZ VIRGIN	19	18	TROUBLE COLDPLAY PARLOPHONE	19	NEW	TOUT LE MONDE A BESOIN DE TOUT LE MONDE MANAU POLYDOR/UNIVERSAL
20	9	TOBENAI TORI YUZU SENHA & CO.	20	NEW	DIESER BRIEF AYAM FEATURING KEITH SWEAT EASTWEST	20	19	SHOULD I STAY GABRIELLE GO! BEAT/POLYDOR	20	NEW	I NEED YOU, I WANT YOU LADY EPG/SONY
ALBUMS			ALBUMS			ALBUMS			ALBUMS		
1	NEW	SHOGO HAMADA THE HISTORY OF SHOGO HAMADA "SINCE 1975" SONY	1	1	U2 ALL THAT YOU CAN'T LEAVE BEHIND MERCURY/UNIVERSAL	1	NEW	WESTLIFE COAST TO COAST RCA	1	NEW	FLORENT PAGNY CHALELET LES HALLES MERCURY/UNIVERSAL
2	NEW	THE BEATLES 1 TOSHIBA EMI	2	NEW	R. KELLY TP-2.COM ZOMBA	2	NEW	SPICE GIRLS FOREVER VIRGIN	2	NEW	U2 ALL THAT YOU CAN'T LEAVE BEHIND ISLAND/UNIVERSAL
3	2	CHARA CARAMEL MILK THE BEST OF CHARA EPIC	3	3	DIE ARZTE RUNTER MIT DEN SPENDIERHOSEN MOTOR/UNIVERSAL	3	2	TEXAS GREATEST HITS MERCURY	3	NEW	GAROU SEUL COLUMBIA/SONY
4	1	YUZU TOBIRA SENHA & CO	4	5	LENNY KRAVITZ GREATEST HITS VIRGIN	4	1	U2 ALL THAT YOU CAN'T LEAVE BEHIND ISLAND	4	NEW	R. KELLY TP-2.COM JIVE RECORDS/VIRGIN
5	4	VARIOUS ARTISTS IMAGE SONY	5	2	EROS RAMAZZOTTI STILELIBERO ARIOLA	5	3	BLUR THE BEST OF FOOD	5	3	HENRI SALVADOR CHAMBRE AVEC VUE SOURCE/VIRGIN
6	NEW	ENYA A DAY WITHOUT RAIN WARNER MUSIC JAPAN	6	NEW	SPICE GIRLS FOREVER VIRGIN	6	4	STEPS BUZZ JIVE	6	4	VARIOUS ARTISTS ROMEO & JULIETTE DE LA HAINE A L'AMOUR BAXTER/UNIVERSAL
7	3	HITOMI YAJIDA DAIYA-MONDE TOSHIBA-EMI	7	6	DIE FANTASTISCHEN VIER MTV UNPLUGGED COLOMBIA	7	NEW	COLDPLAY PARACHUTES PARLOPHONE	7	NEW	EROS RAMAZZOTTI STILELIBERO BMG
8	5	HANA HANA 2 SOULS WARNER MUSIC JAPAN	8	7	MARK KNOPFLER SAILING TO PHILADELPHIA MERCURY/UNIVERSAL	8	9	CRAIG DAVID BORN TO DO IT WILDSTAR	8	1	LYNDA LEMAY DU COQA LAME WEA/WARNER
9	NEW	THE OFFSPRING CONSPIRACY OF LOVE EPIC RECORDS	9	4	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER MOTOR/UNIVERSAL	9	8	EMINEM THE MARSHALL MATHERS LP INTERSCOPE	9	11	MADONNA LES 10 COMMANDEMENTS MERCURY/UNIVERSAL
10	NEW	RICKY MARTIN SOUND LOADED EPIC RECORDS	10	8	LIONEL RICHIE RENAISSANCE MERCURY/UNIVERSAL	10	7	DAVID GRAY WHITE LADDER INT/EASTWEST	10	NEW	NTM LE CLASH-ROUND 1 EPIC/SONY
11	6	AYUMI HAMASAKI DUTY AVEV TRAX	11	NEW	ATC PLANET POP HAN	11	6	DAVID GRAY WHITE LADDER INT/EASTWEST	11	15	ALAIN SOUCHON AU RAS DES PAQUERETTES VIRGIN
12	NEW	SADE LOVER'S ROCK EPIC RECORDS	12	10	PAPA ROACH INFEST MOTOR/UNIVERSAL	12	6	ALL SAINTS SAINTS & SINNERS LONDON	12	18	MICHAEL FRANK IL EST TOUJOURS QUESTION D'AMOUR WAGRAM/WAGRAM
13	NEW	MARILYN MANSON HOLY WOOD-IN THE SHADOW OF THE VALLEY OF DEATH NOTHING/UNIVERSAL	13	NEW	J.B.O. SEX SEX SEX VIRGIN	13	12	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING CHRYSALIS	13	13	CRAIG DAVID BORN TO DO IT EDEL/SONY
14	7	SHIKAO SUGA 4 FLUSHER UNIVERSAL	14	9	PUR MITTENDRIN EMI	14	10	BARRY WHITE THE ULTIMATE COLLECTION UNIVERSAL MUSIC TV	14	6	FRANCIS CABREL DOUBLE TOUR (ELECTRONIQUE & ACOUSTIQUE) (LIVE) COLUMBIA
15	NEW	BABYFACE A COLLECTION OF HIS GREATEST HITS SONY	15	12	HELMUT LOTTI LATINO CLASSICS EMI	15	11	UB40 THE VERY BEST OF-1980-2000 VIRGIN	15	8	MADONNA MUSIC MAVERICK/WEA
16	10	VARIOUS ARTISTS THE MOST RELAXING-FEEL TOSHIBA-EMI	16	13	ANASTACIA NOT THAT KIND EPIC	16	NEW	RICKY MARTIN SOUND LOADED COLUMBIA	16	NEW	LE RAT LUCIANO MODE DE VIE-BETON STYLE SMALL/SONY
17	9	SMAP SMAP-SMAP O14 VICTOR	17	NEW	RICKY MARTIN SOUND LOADED COLUMBIA	17	13	RUSSELL WATSON THE VOICE DECCA	17	NEW	ISABELLE BDULAY MIEUX QU'ICI-BAS V2/SONY
18	8	U2 ALL THAT YOU CAN'T LEAVE BEHIND UNIVERSAL	18	14	ORANGE BLUE IN LOVE WITH A DREAM EDEL	18	16	WHITNEY HOUSTON WHITNEY: THE GREATEST HITS ARISTA	18	17	MOBY PLAY MUTE/LABEL/SONY
19	NEW	FUJIKO HEMMING YUUSYUU NO NOCTURNE VICTOR	19	11	MADONNA MUSIC MAVERICK/WEA	19	17	MADONNA MUSIC MAVERICK/WEA	19	20	HELENE SEGARA AU NOM D'UNE FEMME ORLANDO/WARNER
20	NEW	FUJIKO HEMMING LA CAMPANELLA VICTOR	20	15	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/ZOMBA	20	18	MOBY PLAY MUTE	20	5	DISIZ LA PESTE LA POISSON ROUGE BARCLAY/UNIVERSAL
ALBUMS			ALBUMS			ALBUMS			ALBUMS		
1	NEW	U2 ALL THAT YOU CAN'T LEAVE BEHIND INTERSCOPE/UNIVERSAL	1	1	U2 ALL THAT YOU CAN'T LEAVE BEHIND MERCURY/UNIVERSAL	1	NEW	U2 ALL THAT YOU CAN'T LEAVE BEHIND ISLAND/UNIVERSAL	1	NEW	U2 ALL THAT YOU CAN'T LEAVE BEHIND ISLAND/UNIVERSAL
2	NEW	GAROU SEUL COLUMBIA/SONY	2	2	ACDA EN DE MUNNICK HIER ZIJN COLUMBIA	2	NEW	RICKY MARTIN SOUND LOADED COLUMBIA	2	2	EROS RAMAZZOTTI STILELIBERO ARIOLA/BMG
3	2	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER FLIP/INTERSCOPE/UNIVERSAL	3	3	MARK KNOPFLER SAILING TO PHILADELPHIA MERCURY/UNIVERSAL	3	4	KYLIE MINOGUE LIGHT YEARS FESTIVAL	3	3	LENNY KRAVITZ GREATEST HITS VIRGIN
4	NEW	BUNK-182 THE MARK, TOM & TRAVIS SHOW MCA/UNIVERSAL	4	4	LENNY KRAVITZ GREATEST HITS VIRGIN	4	3	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER INTERSCOPE/UNIVERSAL	4	NEW	B. ANTONACCI B TRA LE MIE CANZONI MERCURY/UNIVERSAL
5	3	LENNY KRAVITZ GREATEST HITS VIRGIN/EMI	5	5	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER POLYDOR/UNIVERSAL	5	NEW	FATBOY SLIM HALFWAY BETWEEN THE GUTTER AND THE STARS COLUMBIA	5	5	MARK KNOPFLER SAILING TO PHILADELPHIA MERCURY/UNIVERSAL
6	NEW	R. KELLY TP-2.COM JIVE/BMG	6	6	ANASTACIA NOT THAT KIND EPIC	6	5	MADISON AVENUE THE POLYESTER EMBASSY VIRGIN	6	8	BRITTI ALEX LA VASCA UNIVERSAL
7	NEW	SOUNDTRACK CHARLIE'S ANGELS COLUMBIA/SONY	7	7	BLOF WATERMAKERS EMI/JIVE	7	10	ANASTACIA NOT THAT KIND EPIC	7	7	LAURA PAUSINI TRA TE E IL MARE CGD/WEA
8	NEW	RENO GINETTE UN GRAND NOEL D'AMOUR ARCHAMBAULT/SELECT	8	NEW	R. KELLY TP-2.COM ZOMBA	8	NEW	SPICE GIRLS FOREVER VIRGIN/EMI	8	6	POOH CENTO DI QUESTE VITE CGD/WEA
9	NEW	CREED HUMAN CLAY EPIC/SONY	9	12	EROS RAMAZZOTTI STILELIBERO BMG	9	6	BLINK-182 THE MARK, TOM AND TRAVIS SHOW MCA/UNIVERSAL	9	4	NOMADI LIBERI DI VOLARE CGD/WEA
10	8	CELINE DION THE COLLECTOR'S SERIES VOLUME ONE 550 MUSIC/EPIC/SONY	10	10	ST. GERMAIN TOURIST EMI	10	NEW	MATCHBOX TWENTY MAD SEASON BY MATCHBOX TWENTY EASTWEST	10	NEW	RICKY MARTIN SOUND LOADED COLUMBIA
11	7	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/BMG	11	NEW	DOE MAAR LIVE IN AHUY V2	11	15	SAVAGE GARDEN AFFIRMATION ROADSHOW/WARNER	11	NEW	SPICE GIRLS FOREVER VIRGIN/EMI
12	16	VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC! 5 WARNER	12	NEW	GOLDEN EARRING THE DEVIL MADE US DO IT UNIVERSAL TV	12	8	SOUNDTRACK THE DISH LIB/BSMA	12	10	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER INTERSCOPE/UNIVERSAL
13	11	EMINEM THE MARSHALL MATHERS LP WEB/AFTERMATH/UNIVERSAL	13	17	LIONEL RICHIE RENAISSANCE MERCURY/UNIVERSAL	13	NEW	VARIOUS ARTISTS THE GAMES OF THE XXVII OLYMPIAD, OFFICIAL MUSIC FROM THE OPENING CEREMONY SONY/BMG	13	13	ANASTACIA NOT THAT KIND EPIC
14	10	'N SYNC NO STRINGS ATTACHED JIVE/BMG	14	11	MADONNA MUSIC MAVERICK/WARNER	14	11	THE CORRS IN BLUE 143/LAVA/WEA	14	11	LUNA POP SQUE'REZ? UNIVERSAL-BANANA/UNIVERSAL
15	RE	JAY-Z THE DYNASTY ROC LA FAMILIA (2000-) ROC-A-FELLA/DEF JAM/UNIVERSAL	15	15	CRAIG DAVID BORN TO DO IT EDEL	15	14	VANESSA AMOROSI THE POWER TRANSISTOR/BMG	15	12	MADONNA MUSIC MAVERICK/WEA
16	5	NELLY FURTADO WHOA, NELLY! DREAMWORKS/UNIVERSAL	16	15	CELINE DION THE COLLECTOR'S SERIES VOLUME ONE COLUMBIA	16	12	MADONNA MUSIC MAVERICK/WEA	16	9	MINA DALLA TERRA PDU S4/SONY
17	19	OUTKAST STANKONIA LAFACE/ARISTA/BMG	17	NEW	WESTLIFE COAST TO COAST BMG	17	NEW	MADONNA MUSIC MAVERICK/WEA	17	18	BLUR THE BEST OF EMI
18	4	MADONNA MUSIC MAVERICK/WARNER	18	10	EMINEM THE MARSHALL MATHERS LP POLYDOR/UNIVERSAL	18	13	PINK CAN'T TAKE ME HOME ARISTA/BMG	18	14	GREEN DAY WARNING WEA
19	12	PAPA ROACH INFEST DREAMWORKS/UNIVERSAL	19	NEW	MOBY PLAY PIAS	19	7	THE SUPERJESUS JET AGE WARNER	19	NEW	GEMELLI DIVERSI 4X4 RICO/RD/BMG
20	15		20	13	THE CORRS IN BLUE 143/LAVA/WARNER	20	18	CRAIG DAVID BORN TO DO IT SHOCK	20	15	CRAIG DAVID BORN TO DO IT EDEL

Hits Of The World is compiled at Billboard/London by Jessica Watson and Menno Visser. Contact 44-207-822-8300, fax 44-207-242-9136.

NEW = New Entry RE = Re-Entry

HITS OF THE WORLD

CONTINUED

EUROCHART		MUSIC & MEDIA	SPAIN		(AFYVE/ALEF MB) 11/03/00
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	2	LADY (HEAR ME TONIGHT) MODJO BARCLAY	1	1	BEAUTIFUL DAY U2 MERCURY/UNIVERSAL
2	NEW	HOLLER/LET LOVE LEAD THE WAY SPICE GIRLS VIRGIN	2	3	SHE BANGS RICKY MARTIN COLUMBIA
3	NEW	SHAPE OF MY HEART BACKSTREET BOYS JIVE/ZOMBA	3	2	SHAPE OF MY HEART BACKSTREET BOYS JIVE/ZOMBA
4	1	BEAUTIFUL DAY U2 ISLAND	4	4	LADY (HEAR ME TONIGHT) MODJO UNIVERSAL
5	3	COULD I HAVE THIS KISS FOREVER WHITNEY HOUSTON & ENRIQUE IGLESIAS ARISTA	5	NEW	BY YOUR SIDE SADE EPIC
6	5	THE SPIRIT OF THE HAWK REDNEX JIVE	6	6	DISPOSABLE TEENS MARILYN MANSON POLYDOR/UNIVERSAL
7	NEW	SHE BANGS RICKY MARTIN COLUMBIA	7	5	HOLLER/LET LOVE LEAD THE WAY SPICE GIRLS VIRGIN
8	4	LES ROIS DU MONDE D'AVILLA/SARGUE/BARGUET MERCURY	8	NEW	UP & DOWN BILLY MORE TEMPO MUSIC
9	7	MOI... LOLITA ALIZEE POLYDOR	9	7	I WILL SURVIVE GLORIA GAYNOR EPIC
10	6	MUSIC MADONNA MAVERICK/WARNER BROS.	10	10	SKY SONIQUE UNIVERSAL
		ALBUMS			ALBUMS
1	2	MARK KNOPFLER SAILING TO PHILADELPHIA MERCURY	1	NEW	U2 ALL THAT YOU CAN'T LEAVE BEHIND MERCURY/UNIVERSAL
2	NEW	LENNY KRAVITZ GREATEST HITS VIRGIN	2	1	ALEJANDRO SANZ EL ALMA AL AIRE WEA
3	1	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER INTERSCOPE	3	NEW	EROS RAMAZZOTTI ESTILO LIBRE RCA/BMG
4	3	MADONNA MUSIC MAVERICK/WARNER BROS.	4	4	ESTOPA ESTOPA ARIOLA/BMG
5	NEW	TEXAS GREATEST HITS MERCURY	5	2	TEXAS GREATEST HITS MERCURY/UNIVERSAL
6	4	ALL SAINTS SAINTS & SINNERS LONDON	6	3	LA OREJA DE VAN GOGH EL VIAJE DE COPPERPOT EPIC
7	6	EMINEM THE MARSHALL MATHERS LP INTERSCOPE	7	5	SERGIO DALMA NUEVA VIDA MERCURY/UNIVERSAL
8	5	CRAIG DAVID BORN TO DO IT W/LOSTAR/EDL	8	8	LENNY KRAVITZ GREATEST HITS VIRGIN
9	NEW	DIE ARZTE RUNTER MIT DEN SPENDIERHOSEN, UNSICHTBARER HOT ACTION/MOTOR	9	NEW	JOSE MERCE AIRE VIRGIN ESPANA
10	7	RADIOHEAD KID A PARLOPHONE	10	9	MARK KNOPFLER SAILING TO PHILADELPHIA MERCURY/UNIVERSAL

NEW ZEALAND		(Record Publications Ltd.) 11/12/00	PORTUGAL		(Portugal/AFP) 11/07/00
THIS WEEK	LAST WEEK	ALBUMS	THIS WEEK	LAST WEEK	ALBUMS
1	NEW	U2 ALL THAT YOU CAN'T LEAVE BEHIND UNIVERSAL	1	1	U2 ALL THAT YOU CAN'T LEAVE BEHIND ISLAND/UNIVERSAL
2	1	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER UNIVERSAL	2	3	LENNY KRAVITZ GREATEST HITS VIRGIN/EMI
3	2	LENNY KRAVITZ GREATEST HITS VIRGIN	3	2	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER UNIVERSAL
4	3	SAVAGE GARDEN AFFIRMATION SONY	4	5	MARK KNOPFLER SAILING TO PHILADELPHIA MERCURY/UNIVERSAL
5	10	HARRY BELAFONTE GREATEST HITS BMG	5	6	ALEJANDRO SANZ EL ALMA AL AIRE WARNER
6	4	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING EMI	6	10	MOBY PLAY MUTE
7	5	CRAIG DAVID BORN TO DO IT SHOCK/BMG	7	4	PEARL JAM LISBON, PORTUGAL—MAY 23, 2000 SONY
8	NEW	BLUR THE BEST OF EMI	8	8	JORGE PALMA DA-ME LUME-O MELHOR DE JORGE P. MERCURY/UNIVERSAL
9	NEW	KING KAPISI SAVAGE THOUGHTS FMR	9	7	THE CORRS IN BLUE 143/LAVA/WARNER
10	NEW	BLINK-182 THE MARK, TOM & TRAVIS SHOW UNIVERSAL	10	NEW	ENRIQUE IGLESIAS ENRIQUE INTERSCOPE/UNIVERSAL

SWEDEN		(GLF) 11/12/00	DENMARK		(IFPI/Nielsen Marketing Research) 11/13/00
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	5	SHE BANGS RICKY MARTIN COLUMBIA	1	NEW	PLAYED-A-LIVE (THE BDNGD SONG) SAFRI DUO UNIVERSAL
2	1	MY LOVE WESTLIFE RCA	2	2	SHAPE OF MY HEART BACKSTREET BOYS ZOMBA/VIRGIN
3	3	SHAPE OF MY HEART BACKSTREET BOYS JIVE	3	1	MY GOLDEN DANISH COLLECTION TUBBY GOLD CMC
4	4	ROCK THE WORLD BUBBLES RAM	4	3	VED DU HVAD HUN SAGDE ROLLO & KING MEGA/EDEL RECORDS
5	6	MAGAHULA DANCE DR. MACDOON WEA	5	6	HELP I'M A FISH CREAMY EMI/MEDLEY
6	2	DOM TIO BUDORDEN FEVEN BANANREPUBLICEN	6	NEW	MY LOVE WESTLIFE BMG DENMARK
7	NEW	ORIGINAL PRANKSTER THE OFFSPRING COLUMBIA	7	4	HOLLER/LET LOVE LEAD THE WAY SPICE GIRLS VIRGIN/EMI
8	8	THE WAY I AM EMINEM INTERSCOPE	8	5	DAM DA DAM PRIMA DONNA FLEX/EMI
9	9	MAGNUS UGGLA NITAR OCH LADER COLUMBIA	9	11	WHO LET THE DOGS OUT BAHAMEN EDEL
10	7	GIRL NEXT DOOR LUCY STREET EPIC	10	8	TURN UP THE MUSIC DJ ALLIGATOR PROJECT FLEX/EMI
		ALBUMS			ALBUMS
1	1	U2 ALL THAT YOU CAN'T LEAVE BEHIND ISLAND MERCURY/UNIVERSAL	1	NEW	U2 ALL THAT YOU CAN'T LEAVE BEHIND UNIVERSAL
2	3	MARK KNOPFLER SAILING TO PHILADELPHIA MERCURY/UNIVERSAL	2	2	ROLLO & THE KING MIDT I EN LOBETID MEGA/EDEL
3	NEW	WESTLIFE COAST TO COAST RCA	3	4	MARK KNOPFLER SAILING TO PHILADELPHIA UNIVERSAL
4	2	MAGNUS UGGLA DAR JAG AR E'RE ALLTID BAST COLUMBIA	4	3	TEXAS GREATEST HITS UNIVERSAL
5	NEW	BARBADOS KOM HEM MARIANN	5	NEW	ERANN DD STILL BELIEVING MEGA/EDEL
6	5	TOMAS LEON DJAULEN OCH ANGLEN ANDERSON	6	5	HELMUT LOTTI LATINO CLASSICS CMC
7	6	LENNY KRAVITZ GREATEST HITS VIRGIN	7	6	POUL KREBS DET MINDER LIDT OM EVENTYR SONY/PLADECOMPAGNIET
8	NEW	JERRY WILLIAMS CAN'T SLOW DOWN STOCKHOLM	8	9	SMOKIE UNCOVERED CMC
9	NEW	LATIN KINGS MITT KVARTER RED LINE	9	7	LENNY KRAVITZ GREATEST HITS VIRGIN
10	NEW	HELMUT LOTTI GOES CLASSIC 2 CMC	10	NEW	ANASTACIA NOT THAT KIND SONY/PLADECOMPAGNIET

NORWAY		(Verdens Gang Norway) 11/08/00	FINLAND		(Radiomafia/IFPI Finland) 11/05/00
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	ALBUMS
1	1	SHAPE OF MY HEART BACKSTREET BOYS JIVE/ZOMBA	1	1	U2 ALL THAT YOU CAN'T LEAVE BEHIND ISLAND/UNIVERSAL
2	2	CAN'T GET OVER YOU ICE BONNIER	2	2	CMX DINOSAURUS STEREOPHONICUS HERODES/EMI
3	3	MY LOVE WESTLIFE RCA/BMG	3	4	HELMUT LOTTI GOES CLASSIC CMC/EMI
4	4	SHE BANGS RICKY MARTIN SONY	4	7	ULTRA BRA VESIREITTEJA PYRAMID/JOHANNA KUSTANUS
5	NEW	INDEPENDENT WOMEN PART I DESTINY'S CHILD COLUMBIA/SONY	5	6	NELJA RUUSUA POPMUSEO PARLOPHONE/EMI
6	8	DARKSIDE HYPETRAXX EMI	6	5	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER UNIVERSAL
7	7	CALLING YOU RESET SONY	7	3	CHILDREN OF BOOM FOLLOW THE REAPER SPINEFARM
8	NEW	ORIGINAL PRANKSTER THE OFFSPRING SONY	8	10	LENNY KRAVITZ GREATEST HITS VIRGIN
9	NEW	ROCK THE WORLD BUBBLES ARCADE	9	NEW	EROS RAMAZZOTTI STILELIBERO ARIOLA/BMG
10	6	TAKE ON ME A1 SONY	10	8	KAJA KOD TUULEEN PIIRRETYH VUODET 1980-2000 WEA/WARNER
		ALBUMS			ALBUMS
1	1	U2 ALL THAT YOU CAN'T LEAVE BEHIND ISLAND/UNIVERSAL	1	NEW	LUIS MIGUEL VIVO WARNER
2	2	MARK KNOPFLER SAILING TO PHILADELPHIA UNIVERSAL	2	1	ALEJANDRO SANZ EL ALMA AL AIRE WARNER
3	3	SOUNTRACK COYOTE UGLY CURB/WARNER	3	NEW	CHAYANNE SIMPLEMENTE SONY
4	NEW	BJORN EIDSVAG HITTLIG LITTLIG SONY	4	NEW	JOAN MANUEL SERRAT TARRÉS SERRAT (CANSIONES) BMG
5	5	TEXAS GREATEST HITS UNIVERSAL	5	2	RICARDO ARJONA GALERIA CARIBE SONY
6	6	LENNY KRAVITZ GREATEST HITS VIRGIN	6	3	ALEJANDRO LERNER SI QUIERES SABER QUIEN SOY UNIVERSAL
7	NEW	WESTLIFE COAST TO COAST RCA/BMG	7	NEW	JEAN CARLOS A LO LARGO Y A LO ANCHO BMG
8	8	SMOKIE UNCOVERED NORSKE GRAM	8	RE	LOS NOCHEROS NOCHEROS EMI
9	4	BRISKEYE JEANS FOR ONASSIS UNIVERSAL	9	RE	LA MOSCA TSE TSE VISPERAS DEL CARNALVAL EMI
10	10	HELMUT LOTTI GOES CLASSIC 2 NORSKE FRAM	10	4	MADONNA MUSIC MAVERICK/WARNER

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY NIGEL WILLIAMSON

MAKING GENTLE WAVES in the U.K. with their pastoral, acoustic-based songs are the Norwegian duo **Kings Of Convenience**. The



KINGS OF CONVENIENCE

album on the label, Rokkos' "Angeloi Eimaste Oloi" (We All Are Angels), was launched on the Internet Oct. 17, one day before its official release. During the first-ever online presentation of a music release in Greece—a live Webcast from the Athens Technopolis, in Gazi, through the portal site thea.gr—the Greek singer/songwriter answered fans' questions and played an unplugged mini-concert. "We wanted to give Stelios' fans from all around Greece and the world the chance to simultaneously get a taste of the new album and communicate directly with him," says **Socratis Soumelas**, marketing manager of Nitro Music. Says **Nikos Zachariadis**, GM of thea.gr, "The response was beyond our expectations. A new Greek media has just been created." **COSMAS DEVELGAS**

THE AUSTRALIAN ABORIGINAL COMMUNITY has been feeling euphoric since the the Sydney Olympics, where the opening ceremony highlighted the 40,000-year culture and the closing ceremony included lauded performances by **Yothu Yindi** and **Christine Anu**. That feeling seeped through to the sixth National Deadly Sound Aboriginal and Torres Strait Islander Music Awards, held at Fox Studios Oct. 23. "It's a time to show and celebrate that indigenous music has an amazing diversity," says awards coordinator **Gavin Jones** of Aboriginal organization Vibes Australia. Performance styles ranged from Yindi's mix of traditional and modern to soul, a cappella, country, reggae, and an operetta by **Deborah Cheetham & the Eora Choir**. Winners were Yindi (album of the year, "Garma"), Anu (best single, "Sunshine On A Rainy Day"), **Troy Cassar-Daley** (male), **Ruby Hunter** (female), **Nokturnl** (band), and **Stiff Gins** (most promising). **Tiddas**, the trio that performed throughout the world at WOMAD festivals before breaking up earlier this year, was given a special award for outstanding contribution to Aboriginal music. **CHRISTIE ELIEZER**

title of their forthcoming album, "Quiet Is The New Loud" (Source), has been adopted as the motto for what the influential music paper New Musical Express recently dubbed the new acoustic movement (NAM). In a survey identifying 15 new acts as part of a burgeoning lo-fi movement offering "a millennial update on an old sound," the paper claimed that NAM is "shaping up to be the most unified scene since grunge." The theme was immediately taken up in the mainstream U.K. press. "I don't know if you'd call it a movement, but there are a lot of bands making this kind of music, and we hang out together," says **Eirik Glambek Boe** of the Kings, which started life as a rock quartet. "We stripped the sound down, because so much of the substance seemed to be in the amplification. We wanted it to be in the music itself." The Kings' debut album will be released Jan. 29, and the EP "Playing Live In A Room" is available now. **NIGEL WILLIAMSON**

THE UPLIFTING SELF-TITLED DEBUT ALBUM from Israeli band **Shuti Hanevuha** (Fools Of Prophecy) on Helicon is a timely release in view of the region's current troubles. "Our prophecy is that someday our religions—Judaism and Islam—will find mutual understanding in the Holy Scriptures for the peace of future generations," says group spokesman **Ro'i Levy**. The five-strong group combines modern and traditional Middle Eastern instruments such as the oud and *darbuka* and has been together for two years. Levy says the group's Jewish roots are reflected in its lyrics, and their music springs from the phenomenon known locally as the Galilee Festivals scene, made up of young Israelis who have followed their compulsory army service with a pilgrimage to the Far East and returned with an interest in spirituality and traditional cultures. "They maintain contact with the cultures they found there through these local festivals," Levy says. **SASHA LEVY**

GREEK ARTIST Stelios Rokkos is the first signing to Nitro Music, a new Greek label in the Imako Media Net Group. The first

album on the label, Rokkos' "Angeloi Eimaste Oloi" (We All Are Angels), was launched on the Internet Oct. 17, one day before its official release. During the first-ever online presentation of a music release in Greece—a live Webcast from the Athens Technopolis, in Gazi, through the portal site thea.gr—the Greek singer/songwriter answered fans' questions and played an unplugged mini-concert. "We wanted to give Stelios' fans from all around Greece and the world the chance to simultaneously get a taste of the new album and communicate directly with him," says **Socratis Soumelas**, marketing manager of Nitro Music. Says **Nikos Zachariadis**, GM of thea.gr, "The response was beyond our expectations. A new Greek media has just been created." **COSMAS DEVELGAS**

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THE SADE ALBUM "Lovers Rock" (Billboard, Nov. 11) should bring much-warranted publicity to the U.K. reggae subgenre from which her album takes its title. Lovers rock is a British invention that fuses reggae with smooth soul stylings and is reigned over by such female artists as **Donna Marie** and veteran diva **Sylvia Tella**. The former's new album, "Can't Stop Loving You" (Charm/Jet Star), released in early November, includes pop/reggae covers of such songs as **Foreigner's** "I Wanna Know What Love Is." Tella's recent album "Tella Like It Is" (Living Room), includes original songs and a haunting cover of **Bob Marley's** "Turn Your Lights Down Low." Male acts with a respectable lovers rock following include **Aswad**, whose 25th anniversary album, "25 Live" (Jam Jar), is due Monday (20), and the dulcet-toned **John Holt**, whose classic 1973 album, "1000 Volts Of Holt" (Trojan)—which includes his U.K. top 10 hit "Help Me Make It Through The Night"—was reissued to coincide with his U.K. fall tour. **KWAKU**

WEA Canada's James Lights 'Fuse' Guitarist Rocks Out On Latest Set Following Blues Work

BY LARRY LeBLANC

TORONTO—After excursions into jump and acoustic blues, powerhouse Canadian guitarist Colin James returns with the Nov. 14 release "Fuse" (WEA), the most straightforward contemporary rock album of his career.

"It was a time," explains Vancouver-based James. "It was something I had wanted to do, but then it turned out to be a record of mostly original songs, which harks back to my debut Virgin album. I really wanted to feel part of every bit of this record."

"It is quite an amazing piece of product," says Garry Newman, president of Warner Music Canada.

But despite enormous press and critical acclaim, U.S. sales of James' previous six recordings on Virgin and Elektra have been minimal. There are as yet no plans to issue the album outside Canada, although James is optimistic an American label will soon step up to the plate. "We are now shopping this album [to U.S.-based labels]," he says. "I will be damned [if] it won't come out in the States."

While most U.S. consumers may be unfamiliar with his recent recordings, James recently got a profile boost there this spring from an unlikely source, when the American division of automobile maker Hyundai used his 5-year-old bluesy track "Freedom" for its TV advertising campaign throughout North America.

James has been one of Canada's top touring and recording artists for more than a decade, and the album is set for hefty radio and retail support. "Colin sells very well in Canada," says Newman. "We're initially shipping 45,000-50,000 units of the album."

"Colin has sold over a million records of his catalog in Canada," says Dale Kotyk, marketing manager for domestic repertoire at Warner Music Canada. "We've got radio and print promotions running in Calgary, Edmonton, and Winnipeg. We're flying winners to see him play in Vancouver on Nov. 13. Then he's in Toronto for three days of press."

James says he wasn't concerned about the commercialism of the songs for the album during its planning stages and concentrated instead on creating the record he wanted to make. But he's delighted so many of its songs could fit rock and top 40 radio playlists. "I hope we did make a radio-friendly record," he admits, "but there was nothing we did so I could get on the radio. It just felt like the right time to do a record like this."

"Colin is a staple for rock radio in Canada, which is the format we are positioning him in," says Herb Forgie, director of national marketing and promotion at Warner Canada. "There are also several [top 40] stations playing 'Hide,' including Mix 99 [CKFM Toronto]. There's a bluesy track, 'Something Good,' coming later on which may cross over."

"We've played Colin's rock stuff, his

swing stuff, and now this return to rock, even though the album still has a R&B feel to it," says Wayne Webster, music director of CKFM.

Work on James' album began 18 months ago when singer/guitarist Craig Northey, formerly of Canadian guitar-pop band the Odds, met with him to discuss co-writing songs.

"I hardly knew him," says James. "We got together for what was supposed to be an hour to see if we could sit in the same room and write. Craig left five hours later, and we had written 'High.' Not only that but we laughed all the while. I have written with other people where you sit there busting your brains out trying to get something to go. That never happened this time with this record."

The pair penned all but two of the songs on the album (James has generally sought out songwriting collaborators for his albums). "I enjoy working as part of a team," he explains. "It also forces me into having a definite date to work. I have two kids, and it's sometimes crazy at home. I really need somebody coming over to get me into my studio."

Core musicians on the recording sessions were Pat Steward (drums), Norm Fisher (bass), and Simon Kendall (keyboards).

Since the Odds folded in 1999, after releasing six albums over a decade, Northey has also been writing with Wide Mouth Mason, Damhnait Doyle, and Rosanne Cash. He has formed a new band with former Gin Blossoms guitarist Jesse Valenzuela and has been playing with the instrumental soul combo Sharkskin, which is based in Vancouver.

Early on, James and Northey took their writing sessions on the road, traveling to Memphis to hook up with James' longtime producer, Joe Hardy. The duo went to the former site of Stax Records—now demolished—where they grabbed a couple of bricks, visited local blues museums, and hung out at R&B station WDIA.

"Every musician should go to Memphis," says James. "They don't even have to be playing R&B. They should go just for the history of the music. Joe showed us exactly where the Stax console had been. There's now a tree growing there. We also went to the Sun Studios. It has changed, of course, from its glory days, but it still has the same bricks on the outside. You can still imagine Howlin' Wolf trucking his butt up the stairs."

Hardy was a natural choice to co-produce the album along with James and Northey. He had produced James' 1990 album, "Sudden Stop," and "Colin James & The Little Big Band II" in 1998. With production credits including ZZ Top, Steve Earle, the Jeff Healey Band, and Tom Cochrane, he's known for gritty rock

records where some of the best material is unplanned. He adheres to the philosophy that when musicians have fun, they work better and it makes for a stronger record.

Hardy launched his engineering career at Ardent Recording in Memphis, where his college band would cut classes to record. There, he mixed "thousands of things," including ZZ Top, he says. He worked as an engineer at Stax Records in the '70s and later with such seminal R&B artists as Eddie Floyd, Sir Mack Rice, and Al Green.

"Joe and I have a long past," says James. "Between Joe, Craig, and myself, there was continuous laughter and fun throughout the sessions. Plus we recorded, mixed, and mastered much of the album at my home studio. I couldn't have asked for a better August, sitting in the sunlight creating this record."

James intends to continue recording the diverse records he wants to make rather than those expected of him. His aim, he says, is to freely move around between blues, R&B, and rock. "I do push the envelope, but I push it in a context [where] I'm comfortable," he says. "There's definitely bookends. 'Little Big Band' is far away from 'Get Carried Away' [on the new album], but I still get to play blues overall. My records, because they are so different, have allowed me to approach the next ones fresh."

James is slated to tour nationally in the new year to support the album. Currently, he's without a personal manager, but he says, "I'm not looking that hard either. I have a management infrastructure which is quite strong. Donna Mykytyshyn has been with me for eight years as assistant and tour manager, and together we try to cover the bases. I'm not saying that if the right person stepped up to the plate I wouldn't consider it, but there would have to be American distribution or it isn't worth it."



Skint And Slim. Skint Records artist Fatboy Slim—alias Norman Cook—visited Sony Music's London offices recently to collect a double International Federation of the Phonographic Industry (IFPI) Platinum Europe Award, marking 2 million sales of his album "You've Come A Long Way, Baby" across Europe. The label is marketed and distributed by Sony Music International Network Europe (SINE). Shown, from left, are Skint marketing consultant Tim Abbott, Skint director J.C. Reid, Slim, SINE senior VP Mark Chung, artist manager Garry Blackburn, and SINE international marketing director Torsten Luth.

Belgian, Dutch Acts Line Up To Pay Tribute To Louis Neefs

BY MARC MAES

MECHELEN, BELGIUM—Twenty years after his death in a car crash, leading Belgian and Dutch artists are paying tribute to Louis Neefs, the late, middle-of-the-road Flemish *chansonnier* who is now hailed as one of Belgium's greatest-ever entertainers.

Universal Music Belgium released a new multi-artist tribute album, "Louis Neefs, 20 Jaar Later" (Louis Neefs, 20 Years Later), on Nov. 7. The album is followed by a live tribute concert, featuring artists from the album, on Dec. 19 at the 15,000-seater Antwerp Sportpaleis venue. The show will be recorded for radio and TV broadcast. The 20th anniversary of Neefs' death is Christmas Day.

Although many artists here have recorded songs from Neefs' repertoire in the past, this is the first "official" tribute. "The idea was not to release just another compilation

album of my father's hits," says Günther Neefs, son of Louis and a Universal-signed singer in his own right, who appears on the album. "We thought that it would be good to bring both Belgian and Dutch singers, young and old, together to each perform one of Louis' songs. We let every participant choose a song from the catalog."

The idea met with immediate enthusiasm at Universal Music, whose Philips label had last released a Louis Neefs compilation in 1989.

According to Dirk de Clippeleir, managing director of Universal Music Belgium, the 12 songs on the album are now part of the Flemish cultural heritage. "Strangely enough, Louis Neefs never won a gold award for record sales when he was alive," notes de Clippeleir; "[but] he has become a Flemish cult figure today."

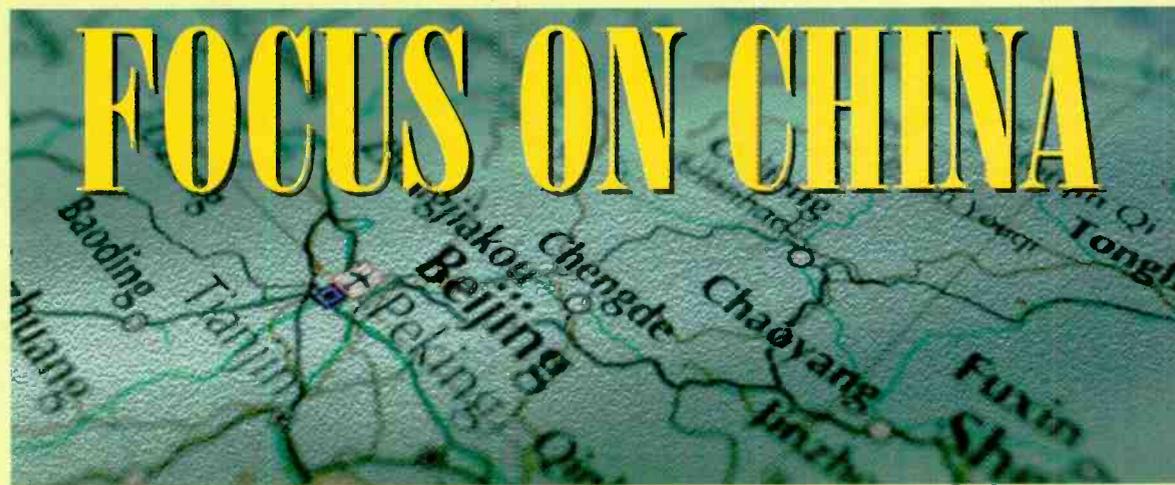
Although not featured on the tribute album, Neefs' close friend and musical partner Rocco Granata has fond memories of the singer and endorses his current high standing. "Louis is undoubtedly one of the finest voices ever in Belgian popular music," he says. The producer of Neefs' first major success, "Wat Een Leven" (What A Life), on his own Cardinal Records label, Granata teamed up with Neefs to launch the concert-booking Show Business Office in 1965.

Neefs had interests other than his own performances, Granata notes. "Apart from Louis, I worked [as a producer] with singers like Jacques Raymond, Marva, and folk group Elegasten, who were on my own label," he recalls. "Louis and I decided to start a booking office for those artists, and we ran Show Business Office as partners. Unfortunately, booking agency licenses were limited at that time. We didn't have such a license and were forced to stop one year later."

(Continued on page 80)



Lone No More. Country act Lonestar celebrated the end of its first U.K. tour Oct. 21, with a sellout performance at London's Shepherd Bush Empire. BMG U.K. and Ireland VP of international A&R and marketing Nick Stewart was on hand to present the band with framed discs to celebrate 200,000 sales in Britain of "Amazed," its former Billboard Hot 100 No. 1 (Grapevine/BMG). The track currently holds the record for the longest stay this year in the top 40 of the Chart Information Network U.K. singles chart, having spent 17 weeks there. Pictured, from left, are the band's Keech Rainwater and Richie McDonald, Stewart, and the band's Michael Britt and Dean Sams.



China Seizes Opportunities Presented By A Fledgling Music Industry

Just a few years ago, the word "yaogun," Chinese for rock 'n' roll, was not sanctioned in the print media. Loosened restrictions tighten the race for talented musicians and execs.

BY MAYA KOVSKAYA

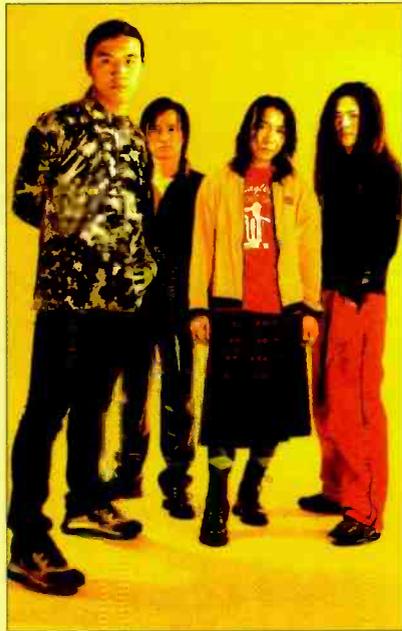
BEIJING—Amid a whirlwind of changes reshaping China, the prospect of increased global trade is bringing with it a flow of capital, culture, technology and people. And the Chinese music industry has been swept up in the process.

As social and economic changes create a growing market for music and entertainment, cultural influences from outside the mainland are stimulating the creative process. Changing government priorities, meanwhile, have brought increased opportunities, albeit under strict conditions, for independent culture. As executives and observers on the mainland view the future of the Chinese music industry, they see significant reasons for optimism. At the same time, the persistent challenges to the development of a healthy industry are sobering.

OUTSIDE FORCES

"The number one problem with music in China is still piracy," says Steve Schwankert, a Chinese music pundit who founded the online retail and news site Chinabuzz.com in 1998. "Pirates have the product selection and distribution that legitimate record companies have in other nations. Until intellectual-property rights are protected with the same fervor that Chinese officials use to control culture and art, no improvement on the part of the artists or the industry can have a lasting impact."

Music executives agree and increasingly are working together to



Thin Man

pinpoint offenders and lobby authorities to take an aggressive stance. An anti-piracy concert featuring some 40 acts was staged in Beijing on Oct. 8, organized by a consortium of 12 companies led by Shen Yongge, the GM of a promising independent company, Zhu Shu Entertainment. The concert aimed to raise both consumer awareness and funds to fight back.

Some record executives in China also believe that the state's persistent unwillingness to privatize release and

distribution rights is another serious problem. Splitting production, release and distribution into different corporate entities makes for an extremely inefficient system.

"Companies need to be allowed to release albums without going through a state-owned company, because [the current arrangement] is a poor business model," says Feng Jiangzhou, former Badhead Productions chair, producer and frontman for underground sensation the Fly.

New Bees Music Productions founder and GM Fu Chong agrees that, until production companies are allowed to be directly involved in the release and distribution of their music, marketing and quality control will be a serious problem and accurate sales figures will be difficult to obtain.

PROBLEMS WITHIN

While everyone agrees that external problems place a heavy burden on the music industry, most admit that internal problems are also quite serious. The industry is plagued by low levels of professionalism in every aspect of the music business, outdated technology and know-how, a lack of marketing savvy, cumbersome and poorly rationalized systems of distribution and retail, and the general lack of an economic base needed to make high-quality products.

"The biggest problem lies in the production companies themselves," says Xiyangyang DMVE's Dai

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Cracking The Chinese Puzzle

Hong Kong Offices Eye the Mainland And Focus On Long-Term Growth

BY WINNIE CHUNG

HONG KONG—This autumn, Warner Music became the first major multinational label to officially set up a record company in China, and the move marked a milestone not just for Warner Music China but for China and the music industry at large.

The world's most populated country is slowly but surely throwing its doors open to the world. There is little wonder why companies, large and small, are all looking upon China as the Promised Land.

But getting into China has been an uphill battle for all businesses, more so for the film and music industry because of the country's longstanding resistance to outside cultural influences. Until recently, the Old Guard still had misgivings about opening its doors to foreigners whose cultural values were alien to their people.

The normalization of trade relations with the U.S. and the pending accession of China to the World Trade Organization has all been viewed optimistically by most of the record labels in Hong Kong. All have been working toward a closer cooperation with the mainland.

However, China will bring no quick fortunes to the music industry.

IN FOR THE LONG HAUL

"You've got to look at it in the long term," says Lachie Rutherford, president of Warner Music Asia Pacific. "If you're going into China because you want to rip out profits in the next two to three years, it doesn't work that way. You're probably not going to succeed anyway, because of the market conditions there at the moment."

One reason is a piracy level that the International Federation of Phono-

graphic Industry (IFPI) puts at 50%, although some sources believe levels are higher. Cassettes still form the majority of the sales, bringing a low profit margin.

Rutherford sees the job of the internationals as "educators." For that reason, he has pushed for the establishment of scholarships for post-graduate studies in entertainment management at Beida University in Beijing. The scholarships, to the tune of U.S. \$200,000, will be given out to six to eight mainland Chinese post-graduate students a year. They will also likely be given a chance for internships at Warner Music offices in the U.S.



Faye Wong

Helping educate and train industry staff also figures prominently in plans for other companies, such as Sony Music and EMI, both of which have representative offices on the mainland and are also working toward setting up companies in China soon. At EMI, one of the steps taken by Hung Tik, VP for Greater China, to help raise the standards of his mainland managers to international levels is to ensure that they are included in regional meetings. "That way, they can sit down with the other regional managers and actually get a feel for how things are done," says Hung.

One of the shortcomings of mainland personnel has been the lack of sophistication in their business practices. "In the past, they've not had to do a lot of marketing for the products. In most of the licensing deals, they've been riding on the wave of the popularity of the artists in Hong Kong and Taiwan," says Sony Music Asia president Richard Denekamp.

Some of Sony's top acts, such as Coco Lee, Leon Lai and Cass Phang, have achieved high sales of between 200,000 to 500,000 legitimate copies in China, mainly on the strength of their popularity in Hong Kong and Taiwan. The same case applies to EMI's Faye Wong, who, although a Chinese national, launched her career in Hong Kong and easily hits the half-million [sales] mark with each album. Warner Music Hong

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Yongqiang. "The industry needs better business people, more professional recording engineers, more creative and disciplined musicians and more money to invest in quality products."

Longtime original-music promoter, organizer and DJ, Zhang Youdai concurs. "The music industry has no shortage of good intentions or talent, but there is a severe deficit of trained professionals among business people, technical people and even musicians," he says. "I see a lot of diamond-in-the-rough talent go to waste because no one has that critical combination of vision, technology, business smarts, connections and money to craft and then successfully market a viable original product."

Jon Yen, producer for one industry newcomer, YYYYD Productions, puts it this way: "China is going through a process similar to what Taiwan's music industry went through during its early stages. In a lot of ways, China's music industry is a mess right now. But if Taiwan is a tiny island, China is a huge mountain, and the amount of untapped, undisciplined talent here is staggering."

PRIME TIME

While serious problems hold back the development of the Chinese music industry, there are plenty of reasons for optimism about the future. Markets are growing; music is getting better and more diverse; the state is tentatively allowing more independent cultural productions to reach audiences; and globalization is bringing in new ideas, business practices, technology and resources that promise to change the industry.

As the country transforms itself, genuine markets are starting to form in the PRC. As the overall socio-economic level of urban life improves, trends in youth culture are just starting to form and express themselves in spending patterns—just as they did in the West following the end of World War II, when teenagers became an economic force to be reckoned with. Historically, that's when youth culture began to tip the scales in the music industry, turning rock 'n' roll and pop music into highly lucrative commodities.

Although urban consumption patterns have been down in the past year, China's "little emperors," as their parents jokingly call them—i.e. the legions of spoiled city kids produced by the One Child Policy—represent an increasingly relevant exception to the downturn.

"The fastest-growing market segment," explains Zhu Shu's Shen Yongge, "is definitely students, from junior high through college age." As urban teenagers start to gain consumer clout, their role in stimulating the growth of the music industry will become increasingly critical. At the same time, there has been an "explosion of uncultivated grassroots talent," says Matt Clark, who wears multiple hats as A&R director, production manager and international business manager for Pulay, a hot new management company.

One of the "most positive results of the increased influx of music from abroad over the past few years," argues Beijing-based electronic musician and former China pop-culture journalist Christiaan Virant, "is a dramatic proliferation of new sounds among mainland artists and bands." Nowadays, you can find bands making music in almost every genre and cross-pollinating Western and Eastern sounds all across the mainland. A lot of it is still quite unpolished, but the desire to make original music is definitely there.

Increased access to music and news about both international and domestic music scenes has been a vital stimulant to new bands and artists both in and outside of Beijing. While Beijing remains the cultural and commercial center to which bands and artists make their pilgrimages in search of recording contracts, independent music scenes have been proliferating across the nation. Shanghai, Chengdu, Kunming, Guangzhou, Xi'an and Zibo are among sites of new music scenes developing from the grass roots up.

KEEPING UP

If just five years ago the total number of rock bands in China numbered only in the hundreds, now that figure has exponentially increased, and with that comes competition and pressure to innovate.

This is a direct stimulant to the market. Between 1999 and 2000, more than 20 new rock and non-mainstream releases hit the [mainland] market, "which is more than all the previous rock albums in the past 10 years," says Virant.

Pulay Music's Clark points out that the Internet is a crucial new form of access to music that both listeners and musicians themselves might otherwise never hear. Given the modest rate of computer usage, the lack of broadband connections and the relatively high cost of PCs, downloaded music is still far less accessible to the "average Zhou" than the ubiquitous pirated CDs.

Ironically, cheap and widespread access to pirated CDs of cutting-edge and classic Western music—music that is simply unavailable through legitimate channels—is one of the most important factors behind this explosion of diverse talent. It also helps create a fan base for new kinds of music.

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ONE EXEC'S VIEW FROM BEIJING

What is the experience and perspective of Western music executives living and working in China? What can they tell us about doing business in the market? Michael Primont, managing director, Cherry Lane Music China, has been a resident of the country for the past seven years, and he shares his views here.

BY MICHAEL PRIMONT

BEIJING—For a Westerner, living and working in China can be daunting. For starters, there's the language. Anyone who has ever learned a foreign language and lived abroad soon discovers that each language creates its own set of colors and shapes for viewing the world.

There are differences in thinking between Spaniards and Americans, between French and Germans—between Americans and the British, for that matter. But the differences pale in comparison with those between Chinese and Westerners. For anyone who runs a business here, learning the language is a must. Without it, you'll always be a little lost.

China is emerging from an economic system that had no place for profit or for private property. During the past 15 years, the laws have changed, but it takes more time than that to get people to change the way they think and act.

The pace of change in ordinary people's lives is astounding. It's visible and measurable. For instance, in Beijing today, there are 200,000 private cars. When I arrived here seven years ago, there were almost none. Three years ago, the government began to give away apartments for a nominal price to the renters who were occupying them. New apartment buildings are mushrooming everywhere, and Beijingers are buying them up as fast as they can.

One thing you can count on when it comes to China is that conventional wisdom is usually wrong. Its 1.3 billion people don't really make up any single market that makes any sense. China is a complex country spread over an entire continent with a 5,000-year history and a population more than five times the size of the United States but mostly dirt poor. The market for music is a fraction of the total population found in segments of young people in the larger cities.

The music industry, like the rest of the Chinese economy, is under construction. Everybody is talking about what will happen when China enters the World Trade Organization (WTO) next year, but nobody knows what to expect. This has brought some excitement and a lot of anxiety to the executive suites of China's top labels. Two years ago, there were more than 230 state-owned record labels. Today, after a government-ordered consolidation, the number is down to 30 and counting.

For the first time in anyone's memory, piracy is down too. The reason is that there has been a tremendous upsurge in the sales of movies in CD-ROM format (called "VCD"), and the pirates have set sail for this larger and more lucrative market. City dwellers are spending a higher percentage of their disposable income on VCDs and less on pirated music. Many of the major music pirates have converted their factories to the reproduction of films on CD-ROMs.

This year, the government has chosen to focus its anti-piracy efforts on retail outlets and has closed down a number of shops caught in the act of selling pirated goods. There have not been reports of any factory raids however, so you have to wonder how serious the campaign really is. Two years ago, there was a lot of talk about confiscating the equipment seized in pirate factories and selling it to legitimate companies. Nothing seems to have come of this. The pirates continue to exert tremendous pressure on the music industry.

In order to exercise a counterforce to the pirates, Sony has organized an alliance with 12 other labels that have pledged to collectively refuse to place music in any legitimate store found to be selling pirated goods. They also have a plan in the works to sue a large music store in Beijing that was found to be selling quantities of pirated music mixed in with legitimate albums.

The majors see their future here in the production of Chinese music, not the licensing of imported Western hits. This year, Warner debuted in China, hiring a highly respected, veteran Chinese impresario with the unlikely name of Zorro. Zorro, formerly of Dragon Entertainment, has forged a strategy based on signing China's best composers and using their music to promote unknown groups. Warner is creating a sales chain with dedicated booths in record stores and large department stores to assure that their music gets its foot in the door. They see control of their own distribution as the key to success. Warner has also focused on raising production values and has hired American recording engineers to assure a high level of

quality.

Sony is in a joint venture with Shanghai Audio-Visual Publishing Co. (the largest record label in China). Through Shanghai A-V, Sony benefits from a widespread distribution network. 1999's hottest female artist, Chen Ming, moved to Sony this year.

One label to watch is the first privately owned record company, Xiyangyang (Happiness), which was opened last year by Zhang Wei Ning with an investment of US\$2.5 million (20 million RMB). Its biggest artist, Tian Zhen, saw her first album, "Shock," take off like a rocket. This is the first private company that the government has officially permitted to produce and distribute music. In a country that is notorious for its tight control over music and film, this is a huge breakthrough.

Another new label that's heating up is Pulay. Started by an American former investment banker, Gary Chen, Pulay has made a splash by signing the venerable Cui Jian as its first artist. Cui Jian, the rock 'n' roll icon who was banned from performing live after the Tiananmen Square incident, was recently scheduled to perform in a large Beijing venue, a sign that the restrictions are loosening. The word is that Pulay will go head-to-head with Sony to sign big-name stars.

This year, the top sellers in the Chinese pop scene were Na Ying with the album "Sad Tears" (EMI), Tian Zhen (Xi Yang Yang) and male singer Sun Nan's album "Sun Man" (Starmaker). They have all sold in the range of 200,000 units. To give a little perspective to these numbers, more than 85% of sales are for cassettes that retail for US\$1.20 (10 RMB). CDs are sold for US\$4.20 (35 RMB). The mark-up is 30%.

According to Dean Shueh, China managing director for Taiwan's Rock Records, things may be looking up. Rock's hottest mainland group, two boys named Yu (Feather) and Quan (Spring), released an album in September called "Be Cool," which sold more than 200,000 units in just three days. These are unheard-of numbers in China, where even mega-hits only go to 400,000 units before the pirates flood the market.

There has been development this year in the trend toward integration of Chinese mainland, Hong Kong and Taiwan music tastes. The gap in production quality is also narrowing. More and more, albums are being produced with a crossover appeal to all three markets. Mainland fans regularly buy Hong Kong albums sung in Cantonese, a foreign language to most of them.

Music publishing is in a stalemate. For more than a year, the central government has been working on revising the copyright law, but it's been held up over a debate about the definition of what constitutes a "performance." Some would like to limit the ability of composers to collect only on live performances, excluding all recorded uses of music.

The problem with this is that China is already a signatory of the Berne convention, which defines performance much more broadly. Music publishers have not yet benefited from the government's anti-piracy concerns. The present debate on the copyright law brings new hope because it has raised issues that had never been considered before in this country where everything used to belong to everybody and where composers used to be salaried employees of the government.

China's upcoming WTO membership has already changed the psychological climate in which business is done. The old ways of doing things are fast disappearing. What remains is to change the actual practice. For all its problems, the China market retains its allure.

Michael Primont has been managing director of Cherry Lane Music China since 1993. Cherry Lane is the only foreign music publisher with an office in China. Cherry Lane and EMI are the only publishers who are members of the Chinese collection society (Music Copyright Society of China). Primont, an attorney, teaches university-level courses to American students in China on the music industry and on Chinese film. Every other week for six years, Cherry Lane has been offering a Chinese film series in Beijing (recent Chinese films with English subtitles on a large screen), inviting directors, actors and producers onstage for a dialogue with the audience. ■



Michael Primont

BEATLES DIANA ROSS NEIL DIAMOND CHER BILLY JOEL

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He has produced 8 Grammy Award winning recordings. He has been awarded 36 RIAA-certified Gold albums and 22 Platinum albums in the US. He was also honoured with the Grammy for Producer of the Year in 1988. Meet Peter Asher, Senior Vice President, Sony Music Entertainment and learn how to identify musical talent that will make Rock'nRoll history. From the man who has created Rock'nRoll history ... only at the MTV & Planet M Music Forum 2000.

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Hearing well-produced, high-budget, hi-tech tunes also gives local musicians a glimpse of the standards to which they must ascend if they are ever to make internationally viable music. In effect, illegitimate access to music may be better than no access at all, when it comes to developing the musical tastes and sophistication necessary to a nascent industry.

While the Chinese music business is still fumbling in its attempts to capture a significant share in this market, some companies stand out as having made progress in developing mainland artists who are not just shoddy imitators of popular Hong Kong and Taiwan stars.

Jingwen Scream Records' Thin Man, the Fly, Cold Blooded Animal and Sick Doctor; Modern Sky's New Pants, Wooden Horse, Tongue and No; New Bees Music Productions' Flower and Cobra; Kirin Kid Productions' Han Hong and Li Xiaolong; Zhu Shu's Black Panther and Chen Lin; and Xiyangyang DMVE's Zero Point, Tian Zhen and Lu Gengxu all stand out for their distinctive departures from the slavish imitation of Hong Kong and Taiwan's saccharine crooner style that characterized most mainland acts until recently.

Cultural production has always enjoyed a special status in post-liberation China. The right to regulate representations, images and ideas that appear within the public sphere has been a defining characteristic of Communist Party power. In the past few years, however, the state seems to be undergoing a process of redefining its relationship to society. This means it is gingerly loosening strictures on independent cultural production and tentatively allowing diversity to express itself within certain bounds.

MULTIMEDIA MUSIC

For industries related to cultural production, this is definitely good news. This pattern of tentative tolerance and relaxation of control is reflected especially on the Internet, in the print media, to some extent in television and radio, and in the area of public performance.

The Internet, perhaps by virtue of its sheer enormity, is a new media frontier that is logistically challenging to any state with aspirations to control expression. Both international and domestic rock-related Chinese-language Web sites have mushroomed into the hundreds in the past two years, with sites like www.weiku.com, www.iwmusic.com and numerous others jumping on the bandwagon.

The English-language version of www.Chinanow.com is especially noteworthy for its unflinching support of Chinese rock. Regular coverage of the original music scene, artist profiles and reviews, as well as former Tang Dynasty guitarist and current ChinaNow English editor-in-chief Kaiser Kuo's own witty and insightful "Rock Talk" column, put this multifaceted Web site in a class of its own.

Just a few years ago, the word "yaogun," Chinese for rock 'n' roll, was not sanctioned in the print media. Now there is a new tolerance, and "yaogun" is becoming a household word. (An ice-cream company, associating the word with something new and cool, thought naming a new popsicle "Yaogun" might make it more marketable!)

Magazines devoted to rock 'n' roll and alternative lifestyles, such as Popular Music's *Rock Magazine* and *I Love Rock 'n' Roll/So Rock!*, are telling examples of this new tolerance. Coverage ranges from Wendy O. Williams to Marilyn Manson, from Allen Ginsberg to hippie communes, as well as homegrown underground legends. Among them are the female-led shock-rockers Fall Insex, post-grunge trip-rock underground icons Cold Blooded Animal, multimedia singer/model/artist Zhang Qianqian and China's first all-girl punk band, Hanging On The Box. The site also offers the latest news on club shows and underground scenes proliferating all across the country.

Even television is starting to open up. Several years ago, just being a male with long hair or a female with a shaved head was enough to keep musicians off state-controlled television. Ultra-lite, pop-rock crossovers like Black Panther and Zero Point and, more recently, pop-punkster teeny-boppers Flower and harder-edged bands like funk-rock outfit Thin Man, have been able to appear on TV. Over the past month, Star TV's Channel V has been filming the Indie Night series of club concerts organized by Pulay Music at Beijing's CD Caf*. Although Channel V is Hong Kong-based, an increasing number of young people on the mainland have access to cable and learn about new music trends by watching.

Mainstream pop dominates the airwaves due more to lack of competitive, commercial radio programming than to any explicit prohibitions on rock, punk, electronic or alternative. "There's not much interesting on the radio," says Biaozi, a 20-year-old rock fan, "I think most DJs are totally out of touch with young people today. Most radio programming is for middle-aged housewives or old men! The only thing I can listen to is Youdai."

A longtime champion of rock music, DJ Zhang Youdai's *New Rock Magazine* radio show in Beijing has been a source of non-mainstream programming for the past 10 years. In the

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Artists Music

Asian Artists Moving Beyond Image And Targeting Talent

CHINESE POP ACTS long struggled to mimic the glitzy "Gang-tai" crooners of Hong Kong and Taiwan. While style and looks still sell albums in China, a new kind of pop star is on the rise. Beijing-based Xiyangyang's Lu Gengxu epitomizes this new trend. He's successful because "his music is genuine, and his image is that of an ordinary guy," declares his press representative, Dai Yongqiang. His debut album, "Future Future," sold more than 40,000 copies in the first month of release, impressive by mainland standards. A nerdy, bespectacled guy from Beijing's tech-heavy Tsinghua University, Lu Gengxu doesn't have a cheesy English name, doesn't dress in spandex and satin and isn't going to double as a super-model anytime soon. More Costello than Presley, he has been getting attention because of his music's substance rather than his personal style. Bringing his "new campus folk" back to school in a series of promotional university concerts, Lu Gengxu's pop sensibilities resonate with a youthful nostalgia that has got college kids singing along.

WITH HER FIRST ALBUM, "Yan Zi," Singapore-born singer Stefanie Sun Yan Zi is already giving her much more experienced colleagues a run for their money. In China, a tough market for newcomers, Sun has already notched up close to 200,000 units in legitimate sales. So one can only guess how many pirated copies of "Yan Zi" have been sold. Sun, who also writes some of her own songs and plays the piano, was discovered by Warner Music Taiwan and signed on as the label's first regional artist. "She's musical, she writes her own songs, she's instrumentally talented, and her voice is completely different. She fits into the scene in China, where the emphasis has always been more on music than packaging," says Warner Music Asia president Lachie Rutherford. "Although she is packaged by Taiwan, this is first and foremost a musical CD."

SOUTH KOREAN ACTOR/SINGER Jae-wook Ahn is leaping the cultural gap that divides the East Asian entertainment industries. In his most recent tour to mainland China, Ahn sold out shows in Beijing and Shanghai, drawing fans from all over the country. Ahn was first introduced to Chinese viewers more than three years ago through an imported Korean TV drama ("Star In My Heart"), in which he starred and sang on the accompanying soundtrack. Both the TV show and soundtrack found tremendous popularity in China, causing Ahn to release a Korea-China co-production album with half of the repertoire sung in Chinese. The driving force behind this international success story is Media Plus, a company that promotes Korean singers in China. "The fact that Ahn could both act and sing helped to promote him in China, where the synergy effect between the two areas is very well developed," says Chung Yun Joon, president of Media Plus.

RELIGIOUS MUSIC in the Philippines usually doesn't sell in big numbers, but local independent Viva Music Group (VMG) has found major success with the religious-themed, "Servant Of All." Released this past May, the album has reached the double-platinum mark (80,000 units sold). According to Rene Salta, head of A & R at VMG, the album's unique concept contributes

to its popularity. "Servant Of All" is patterned on a prayer hour for Catholics, and people can reflect and worship while listening to it," says Salta. The album includes both songs and spoken passages. Also, well-known pop artists and film stars perform on the album. Traditional religious songs are given new appealing treatments, and there are pop songs that can be interpreted in a religious manner, such as the Carpenters' "I

Won't Last A Day Without You" and Cat Stevens' "Morning Has Broken." VMG's approach to marketing the album is also different, says Salta. Singers from "Servant Of All" have performed at various church functions, and the album has been distributed to many Catholic churches, where it is available for sale. In addition, Salta says, a video for an album track called "Jubilee" is now the theme song for sister company Viva TV, which is in the Metro Manila area. (Both Viva Music Group and Viva TV are part of Viva Entertainment Group.) Salta is pleasantly surprised at the turn of events. "Religious music usually sells to a niche market in the Philippines and doesn't even get radio airplay," he says. "but we're finding there is a market if you have the right product."

SINGAPORE'S FIRST Chinese-language hip-hop act, Chou Pi

Jiang, is due to have its debut album released in Hong Kong by the end of the year. Since the band's warm response at the Taiwan Rock Festival in July, several major companies have courted the band's independent label, Mouse Records, to distribute the album in Hong Kong. "We are now deciding who we should go with," says Mouse Records owner Roy Ong. "The Taiwan audiences were surprised and shocked that Singapore has such an in-your-face band." The band's debut album, "The Voice Of Chou Pi Jiang," released in Singapore in September, is influenced by the Beastie Boys, Gangstarr and Rage Against The Machine. With a hard-hitting sound and poignant lyrics, the band hasn't conformed to Singapore's Mandarin-only media policy by including both Cantonese and Hokkien dialects. As a result, the album has received little radio play, gaining exposure instead via touring and the Internet at www.mouserrecords.com.

TABLA MAESTRO TAUFIQ is part of a collective featured on the recently released world-music album "Rhydhun," which the artist calls "an odyssey of rhythm." The album is on the new Free Spirit, India's first homegrown world-music label, promoted by former EMI distributors Mumbai-based Milestone Entertainment. "Rhydhun" (the title combines rhythm and "dhun," the Hindi word for "tune") features

Taufiq's brother, the illustrious Zakir Hussain, vocalist Shankar Mahadevan and other classical artists. A rarity is the last recording by Taufiq's and Zakir's father, the late great tabla master Ustad Allah Rakha. Says Taufiq, who conceived the "Rhydhun" project, "Going back in time, I cannot remember when my world of rhythm shifted from tabla to percussion. It could have been when I heard my father play with the great drummer Buddy Rich or when I understood Zakir's early experiments with Shanti, Diga and Shakti or maybe when I heard a host of drummers play at the Seattle World Music Festival." The "Rhydhun" album comes with an enhanced CD that includes video interviews and rare footage of Ustad Allah Rakha—to whom Taufiq dedicates the album, hailing him as "The Tree Of Rhythm," which is also the album's opening track. ■



Chou Pi Jiang



Stefanie Sun Yan Zi

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Kong's top artists, Sammi Cheng and Aaron Kwok, also are clearing between 200,000 to 300,000 copies per album.

Harry Hui, MTV senior VP for Greater China, agrees with Denekamp. "There is still this mystique and curiosity level for artists from Hong Kong and Taiwan," he says.

Until Warner Music China was set up, record labels operated in mainland China through representative offices in the major cities. In most cases, these offices are fully manned by Chinese staff. One of the things that differentiates a representative office from a proper record company is that the office is not authorized to conduct any business but only to aid in marketing and promotion plans. Distribution and retailing are signed over to authorized licensees, such as the Shanghai Audio-Visual Press (SAVP), Guangdong's Meika Holdings and Beijing Audio-Visual Press. Rutherford likens it to "having a Coke, opening it and then not being able to drink it."

Warner Music China products will still be licensed out, but WMC will operate as a normal record label in all other aspects.

Sony's Denekamp is hoping to take distribution of Sony products back into his own hands with imminent approval from the authorities for a fully functional joint-venture with SAVP. Sony and SAVP have had an agreement to sign and develop mainland talent since 1997.

One label that has not moved toward setting up offices in China has been Universal Music, despite the strength of its label. Its mainland business is conducted through its China division based in Hong Kong.

"We have always followed the policy of really checking out the market and being patient," says Universal's Hans Ebert, who says that the label is now moving on its China plans. "In the past, we've seen ad agencies move in hastily when they thought the market was opening, and they all got their fingers burned. It's a nice carrot to dangle in front of the world, but we have to be careful.

"But one of the advantages we have is that our president, Norman Cheng, is the only Asian running a major label in Asia," adds Ebert. "No one knows the market better than he does. He's very pragmatic about how we move into it and when, and for us to move into China now shows our confidence in the market."

Universal's stars, such as Jacky Cheung, Kelly Chan, Leslie Cheung and Ronald Cheng, all do well on the strength of their popularity in other Chinese markets.

INDEPENDENT PIONEERS

The independent label EEG (Emperor Entertainment Group), a relatively new player in the music industry, also has yet to establish any sort of a presence in China, although it plans to do so very soon. The label, barely two years old, set up a China division in August to look into possible sites.

"China is a huge market with a lot of talent and very little experience," says Raymond Chan, GM of the division. "We hope that we can use our Hong Kong experience to help boost the marketing and promotional strategies there. We don't just want to break our artists in there; we want them to achieve more than that."

EEG's promotional strategies in Hong Kong and Taiwan for its stars Nicholas Tse, Joey Yung and Dave Wang, have been to organize concerts, commercials and movie work. In China, Chan says they hope to achieve the same. "You can't break even with just records alone. We have television production going on in China, and we're experienced in organizing concerts there. These will be part and parcel of whatever we set up in China," he says.

With the advent of cable and terrestrial television channels, as well as the Internet, the Chinese audience has already been exposed to far more than their parents ever were. These sta-

tions have also provided another channel for record labels to promote their acts.

MTV's Hui says his channel's "Artist Of The Month" has proven very popular and effective in promoting acts. "We are committed to doing more with our 'Artist of the Month' promos. It's an important platform for them, because none of the other local stations do promotions. We're seeing a stronger partnership between us and labels such as Warner, Rock and Universal," he adds.

BATTLING PIRATES AND CENSORS

High piracy levels may yet deter some labels from setting foot in the country, but most industry people already note a marked improvement in the government's efforts to fight it.

On Warner's part, piracy was one of the reasons that motivated it to set up in China. "If we're not there, then piracy is a victimless crime because no one is there to complain. If you don't have a company and people on the ground who have relationships, then you are asking for trouble," says Rutherford.

EMI's Hung says the government has already been putting in more effort than ever before in fighting counterfeiting. "But it is a huge problem, because the country is so big. To be fair, it's not only China's problem but the surrounding countries as well. It's not a problem you can get rid of overnight."

Denekamp at Sony also offers praise for the efforts of the Chinese authorities in the past few years. "They still face a huge problem with imports, though," he adds. "The other positive thing we see on the part of the government is that they have started to realize that their AV industry is in a bit of a mess and they will have to accelerate the process of restructuring the industry. That's why they have welcomed foreign participation."

Censorship is another issue, although most labels accept the fact that they have to play by the rules in China. "We've come across censorship issues in other parts of the world. I don't think it will be an issue in China," says Rutherford.

One of the advantages the music industry has over the film industry in this respect is that there are no quotas on the number of albums record labels can release each year. "This decision actually lies with the distributing licensees. If they think the album will sell, they'll take it. If not, they won't. It's purely for commercial reasons, not political ones," says EMI's Hung. "We work very closely with our licensees, of course, and we've seen a lot of successes from that collaboration. For instance, in the past, the Japanese-repertoire market was almost negligible, but we introduced [R&B star] Utada Hikaru there, and she managed to sell close to 200,000. Our licensees were very happy."

THE TALENT SEARCH

While the potential for sales and profits is great in China, so is the potential for discovering new talent. Warner Music China has already signed two new acts, Pu Shu and Wan Feng, while Sony Music has signed on 10 names under its present collaboration with SAVP, including youth idol Man Jiang and the contemporary Jin Haixin. Universal has Zheng Jun and Deng Feifei. Although EMI's Faye Wong and Na Ying are mainland Chinese by birth, they are signed on to EMI Hong Kong and Taiwan, respectively. Even EEG has launched talent contests in Shanghai, Dalian and Chengdu to unearth new talent, whether for acting or singing.

"Hong Kong doesn't have enough composers, and Taiwan sometimes suffers from the same problem," says Rutherford. "But go to Beijing and you see songwriters everywhere. Zheng Yadong, who has written songs for Faye Wong, has signed to us as a producer and artist. He's a very talented composer, and there are so many like him in China."

China's accession to WTO can only help things, the record company executives feel. "The market has already been slowly opening as China is moving forward," says Denekamp. "If anything, the WTO can only make things better." ■

provinces, there is a small but growing presence of DJs, such as Kunming's DJ Zeng Ke, who are increasingly following his example in programming.

Recent concerts involving state-sanctioned rock performances in Beijing stadiums are also symbolically significant indicators of the changes taking place, says Cheng Jin, GM of Kirin Kid Productions, who has been involved in promoting original music since the late '80s.

On Sept. 16 in Beijing, the Modern Music Concert staged the first show of its kind allowed in the capital in 10 years, demonstrating "a more tolerant attitude towards rock music," observes Zhao Mingyi, drummer with the headlining group Black Panther and the high-profile organizer of the event.



THE NEXT GENERATION

Along with changes in market composition, a slow loosening of the hold on the media, and permission for "well-behaved" rock concerts in the capital, the music industry itself is entering a period of change. The influx of new companies is raising standards and challenging old business practices and conventional wisdom. China's new PNTR status and future WTO membership promise to bring a sharp increase in competition, as industry heavies and creative newcomers with financial resources, technology and experience that far outgun the domestic companies start to make moves on the mainland.

Two new companies, Pulay Music and YYYYD Productions, are making a big splash and represent a new direction for the mainland music business.

Pulay Music is a professional music management company, whose artistic repertoire includes the august Cui Jian; Wang Feng, former lead singer for Baojia Street #43; and the multi-talented producer/songwriter/singer Zhang Yadong. Following a massive mainland talent search, Pulay's Clark recently initiated a two-month series of "Indie Night" concerts to showcase some of the best acts out there and pique more media interest in rock music and live shows. Pulay Music is gearing up to sign a group of new artists and is pioneering creative ways to foster the development of the non-mainstream music market across the country, as well as preparing to distribute some of China's hottest rock music on the international market.

YYYYD brought in JVC's Sam Toyoshima, who was involved in development of London's Abbey Road Studios, and invested some \$5 million to create Oasis Studios, one of the largest and most state-of-the-art recording facilities in Asia.

"We want to create an outlet through which China's talent can find its optimal expression," explains YYYYD producer Jon Yen. Low-budget recordings and outdated technology have cobbled the development of the Chinese recording industry as much as piracy, some say. Access to this kind of resource on the mainland creates a whole new opportunity structure for musicians and a whole new standard of quality.

The problems that beset China's music industry are far from simple and will take time and effort to solve. No one involved in making music on the mainland denies this. Yet there has been a palpable excitement in the air of late. Many musicians, fans, industry representatives and analysts all believe that, despite the huge difficulties that lay ahead, a process of change has indeed been set in motion. As China remakes itself, a window of opportunity is opening for the music industry on the mainland to take the initiative and play an active part in its own transformation. ■

Credits
Billboard's Asia Pacific Quarterly was reported by Winnie Chung in Hong Kong, Maya Kovskaya in Beijing, Elisa Kim in South Korea, David Gonzales in the Philippines, Philip Cheah in Singapore and Nyay Bhushan in India.

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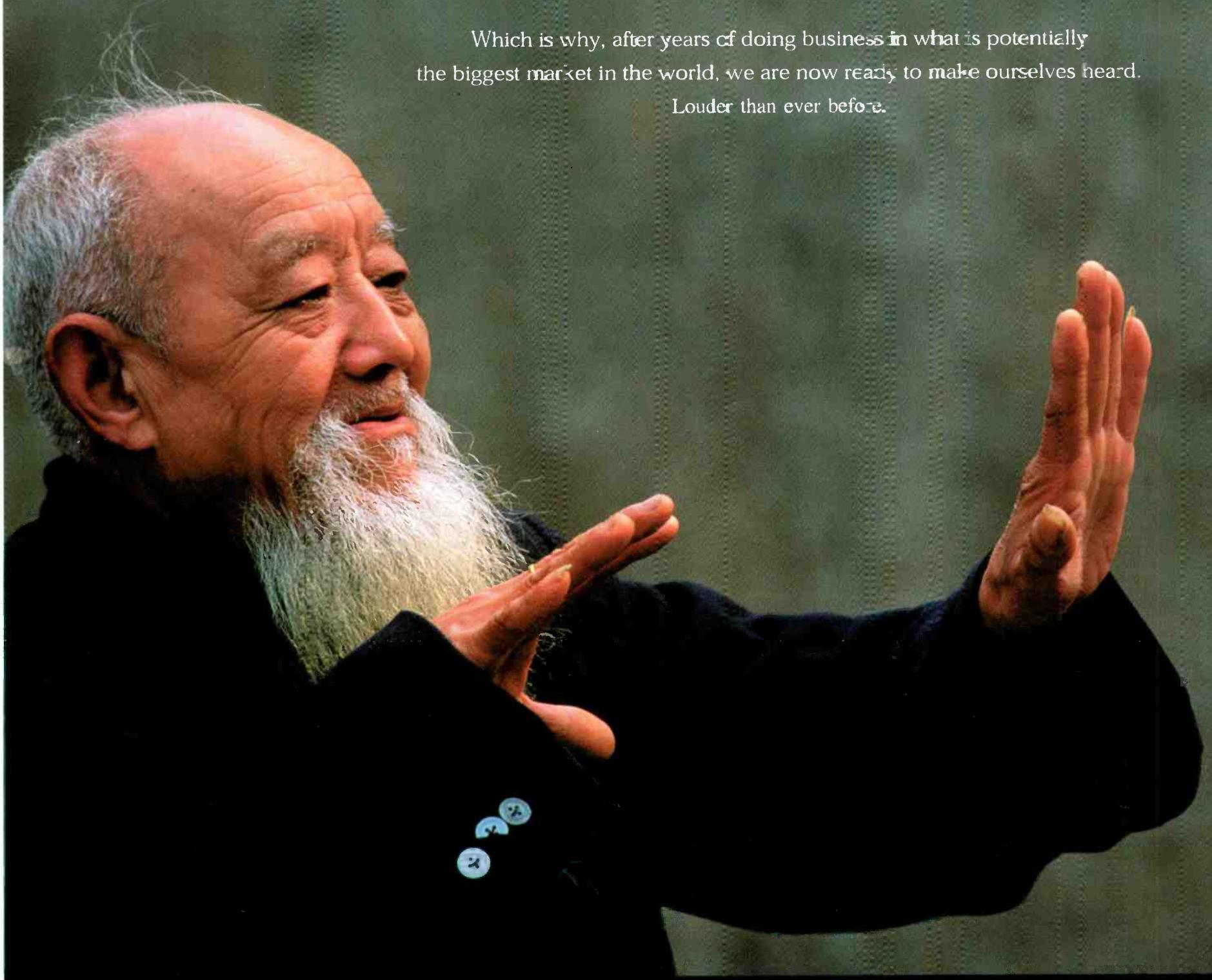
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Mall Of America's Rotunda Renamed In Addition To 3 Stores, Sam Goody Brands Central Mall Area

BY MATTHEW S. ROBINSON

MINNEAPOLIS—Having lived together for more than eight years, the Musicland Group and the Mall of America finally got hitched Oct. 24. The result is the renaming of the mall's five-story, 5,000-square-foot central rotunda as Sam Goody Central.

Opened in August 1992 and owned by TIAA-CREF, Melvin Simon & Associates, and Triple Five Corp., the 4.5 million-square-foot Mall of America is the largest mall in the nation. With 2.5 million square feet of retail space, the mall comprises



RECKFORD

more than 520 stores, 50 restaurants, eight nightclubs, an indoor amusement park, a walk-through aquarium, and its own concert and event venue. In 1997, according to a study by the National Park Service, this \$650 million consumer wonderland ranked as the No. 1 travel destination in the U.S. The newly renamed Sam Goody Central will feature live appearances by stars and up-and-comers from the worlds of stage, screen, and music. Also, Musicland, which operates 1,337 stores, will use sales satellites during performances to capture sales opportunities. And the parents couldn't be happier.

"I think it's a very positive move for our relationship," says mall GM Maureen Bausch. "Together, we can bring some fabulous and exciting events to the mall. And everyone benefits—especially the consumer!"

Sam Goody Central was launched with a daylong celebration featuring local and national musical talents and celebrities, ranging from fitness expert Stephanie Corley to members of the Minnesota Vikings.

With only a 3,500-square-foot

Record Town as its competition, the two Sam Goody stores and one Suncoast Motion Picture Company video store make up the mall's largest entertainment retailer, with a total 28,000 square feet of retail space. That breaks out into a 14,000-square-foot anchor store at one end of the mall, a new 11,000-square-foot co-anchor that recently opened on the mall's opposite end, and a 3,000-



square-foot Suncoast on the basement level.

Sam Goody has been a prominent member of the mall's family since day one. With the renaming of the central rotunda as Sam Goody Central, Musicland's licensing domination should be complete. "It's a licensing agreement most similar to the naming of a stadium in the sense that we have the signage and the naming rights to what was the Rotunda at the Mall of America," says Musicland president of stores Jonathan Reckford.

"The mall had asked us to build a second statement store at the other end to coincide with their other entertainment zone," Reckford explains. "We figured that if we were going to make a large secondary commitment and continue to provide a large number of events and presentations at the mall, since Sam Goody is predominantly a mall retailer anyway, the biggest mall in the country would be a good place to show what Sam Goody was all about."

Though Sam Goody will now have undeniable dominance over the mall, Bausch does not see the new arrangement hurting would-be competitors. "I think they will benefit," Bausch says, "because Sam Goody will bring musical artists and actors to the rotun-

da, and that brings more customers, which is good for all the stores." Bausch has not heard from Record Town as to whether it plans to renew its lease.

According to Reckford, the idea for the renaming had been thought up more than a year ago. However, due to complications among the mall's multiple owners, the final plan took some time to iron out. Now that all is in order, Reckford and his staff are excited about the future.

"The mall is unique in America in terms of visitors," Reckford says, noting that the mall is visited by more people than any other attraction in America. "What better place to make our flagship statement?"

Though there are plans to remodel Sam Goody's first anchor store to bring it up to date with its new twin, Reckford says that, for the time being, not much else will change in terms of how the stores are run.

"We are very excited about being highly visible and cementing what was already happening," Reckford says, mentioning a heretofore unheard-of signage arrangement that will have Sam Goody's name literally all over the mall.

Musicland director of corporate communications Lisa Hawks says that Sam Goody Central also represents a great sales opportunity. In addition to promotional signage, Sam Goody Central also includes sales stations that allow consumers to purchase products at the venue itself.

There is also talk of connecting the new central venue to the perimeter stores and even of broadcasting events to Sam Goody stores nationwide. For now, however, Reckford is happy to have the added visibility and market share that will come of the new arrangement. "It enhances our motivation to bring in top-level acts and to develop our marketing procedures," Reckford says.



Musicland chairman/CEO Jack Eugster, second from right, stopped by the grand opening in Minneapolis of Sam Goody Central to chat with MCA recording act SoulDecision.

IRMA Summit Moves To LA Conference Will Examine Impact Of DVD, MP3

BY STEVE TRAIMAN

NEW YORK—Multiple delivery systems for an expanding variety of audio, video, and multimedia home-entertainment formats will be highlighted at the Annual Marketing Summit, sponsored by International Recording Media Assn. (IRMA), on Dec. 6 at the Hilton Universal City & Towers in Los Angeles.

"Impact 2001: Physical Media Advances At The Dawn Of The E-Media Age," is the first summit to be held outside of New York. "The move to the West Coast was made to allow greater access to rights holders and content developers," says IRMA president Charles Van Horn. "We believe we will significantly increase our attendance and exposure, while lessening scheduling conflicts for attendees." Advance registration indicated a turnout of several hundred for the event,

according to IRMA operations director Phil Russo.

"The recording industry continues to undergo dynamic changes fueled by the birth of new formats and new means of transmission," Van Horn emphasizes in his "State



Of The Industry" report. He will provide exclusive statistics from recently completed IRMA research studies of both optical- and magnetic-recording media products, including projections for this year, 2001, and beyond.

Key topics and presenters will take a comprehensive look at the multifaceted opportunities for creators, packagers, distributors, and retailers of entertainment media, including DVD Video, DVD Audio, digital TV, broadband, and MP3.

Jeff Fink, Artisan Home Entertainment's president of sales and marketing, will provide insight

(Continued on next page)

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IRMA SUMMIT MOVES TO LA

(Continued from preceding page)

into how content providers are differentiating their marketing strategies by developing new ways to enhance the DVD Video viewing experience for movie enthusi-

asts and general consumers in "The Case For Compelling Content."

Paul Bishow, format launch director of Universal Music Group-ECAT,

will examine what promise DVD Audio holds for the consumer and what technical, marketing, and manufacturing issues still need to be addressed so that music labels will aggressively begin promoting and adopting this new, multichannel audio format in "DVD Audio: Welcome To The Next Dimension In Sound."

Jim Bottoms, Understanding & Solutions' joint managing director, will cover the present and future impact of broadband; digital TV; satellite, cable, and direct satellite TV; MP3; and the revolution in downloaded audio on the packaged-media business.

"Electronic audio delivery in a secure and controlled environment

can be profitable for everyone," says Koos Middlejans, business development manager of Royal Philips Electronics. His presentation on "Solid State, Flash Memory, And The Internet: The Consequences Of Secure Delivery" will specifically address current intellectual property issues and how packaged media will interrelate with the Internet.

Other presentations include Bruce Allan, IRMA board chairman and president/GM of Harris Corp.'s broadcast communications division, on the impact of the emerging "next generation" of interactive, multimedia broadcast on the public's expectations and experience of home video entertainment; Dr. Leo

Kivijarv, publications director of Veronis & Suhler, on the prevailing trends in consumer media today, how media have changed our social patterns, and what this means for the future of the industry; Dave Rubenstein, president/CEO of Cinram International, on the status of manufacturing for all leading optical media formats, from music and games to home video and CD-ROM; and "Multiple Delivery Systems: Co-Existing In An Age Of Expanding Technologies," with a presenter to be announced.

At a members-only meeting preceding the summit, new IRMA officers and board members will be elected for the coming year.

newsline...

GETMUSIC.COM has signed a deal to provide content to America Online's (AOL) music channel. GetMusic—co-owned by BMG Entertainment and Universal Music Group—will provide streamed video programming to the AOL channel, which will link to a co-branded GetMusic site. The latter will also have placement on AOL's Netscape and CompuServe properties.

HANDLEMAN says it plans to invest some \$30 million-\$40 million to develop Web-related services over the next three years as part of a company growth strategy. Peter Cline, COO for the Troy, Mich.-based rackjobber, says the funds will come from "normal cash flow." Plans call for a Handleman Web site, Click2theMusic.com, to which retail customers' sites can link for music sales; the development of Internet-based music kiosks for use at mass merchants; the establishment of a fulfillment center in Reno, Nev., for E-commerce transactions, from which Handleman will ship product directly to consumers on behalf of mass merchants; and a means by which Handleman can offer downloads via customers' sites. In addition, Handleman plans to continue with the international growth of its rackjobbing business, a move that began last year with the acquisition of British distributor Lifetime Entertainment Ltd. In February, Handleman will begin distribution to the U.K.'s ASDA chain; it is also eyeing opportunities in France and Germany. Handleman expects the moves to generate \$2 billion in sales by the end of fiscal 2005—an increase of 75% from fiscal 2000, which ended April 30.

TRANS WORLD ENTERTAINMENT posted a third-quarter net loss of \$15.6 million, or 32 cents per share, compared with a profit of \$3.8 million, or 7 cents a share, last year. The net loss before one-time charges, which totaled \$13.1 million, was \$3.1 million, or 6 cents per share. The company had forecasted a loss of 6 to 8 cents a share. One-time charges resulted from an \$11 million reserve for IRS claims against Camelot Music prior to Trans World's acquisition of the chain and a \$2.1 million write-off of an investment in an Internet business. Comparable-store sales decreased 4% year over year. Total sales declined to \$265.6 million from \$276 million a year ago. Trans World chief executive Robert J. Higgins said third-quarter sales were affected by a weak new-release schedule. He said the company expects to deliver strong sales and earnings in the fourth quarter.

BEST BUY has lowered its third-quarter earnings forecast, saying it now expects to earn 27 cents per share, compared with 37 cents in the same period last year. Analysts had estimated earnings of 44 cents per share for the third quarter. Shares in the stock fell 38.78%, or \$20.31, on the Nov. 9 announcement, closing at \$32.06. The stock was trading as high as \$88 per share in March.

ARTISTDIRECT posted a reduced net loss in the third quarter but negative cash flow, or ebitda (earnings before interest, taxes, depreciation, and amortization), due to higher operating losses. The company's net loss shrank to \$17.1 million, or 45 cents a share, from a loss of \$26 million in the same period last year when the company was not yet publicly traded. Ebitda was negative \$13.4 million, more than double last year's loss of \$5.2 million. Net revenue rose 102% to \$5.6 million. The online company says that it is "evaluating its strategic plan in order to improve operational efficiency" and that the changes will result in a 30%-40% drop in negative ebitda for full-year 2001. Shares in ArtistDirect recently hit a 52-week low of 50 cents on Oct. 26.

LIQUID AUDIO posted an increased third-quarter net loss of \$8.9 million, or 40 cents a share, compared with a net loss of \$5.8 million, or 27 cents per share, the year before. Net revenue for the three months that ended Sept. 30 totaled \$3.4 million, up from \$1.8 million a year ago. Cash, cash equivalents, and short-term investments totaled \$133.6 million as of the end of September, compared with \$157.8 million at year's end. During the quarter, the company said, EMI Recorded Music and Warner Music Group rolled out digital distribution programs that use Liquid's technology. In addition, Liquid Audio says its distribution channel grew to 1,000 music sites, including BestBuy.com. Elsewhere, Tower Records and HMV implemented Liquid Kiosk Network software to sell music downloads in their physical stores.

BELGIAN, DUTCH ACTS LINE UP TO PAY TRIBUTE TO LOUIS NEEFS

(Continued from page 68)

Granata enjoyed his own recent tribute on Nov. 10 when his much-covered composition "Marina" was the first song to be entered into the Flemish Hall of Fame, launched by author's rights group SABAM and

public broadcaster VRT.

Universal Music has high expectations for "Louis Neefs, 20 Yaar Later," which features a string of leading musicians and singers from the Low Countries, including Neefs' sister Connie,

who is signed to indie label Eufoda. Says de Clippeleir, "We're also happy that Dutch singers like Rob de Nijs, Stef Bos, and René Froger are on the album. In addition to the repertoire, which is known in Holland, they give us access to that market, where the album is due out early next year." Universal Belgium's special marketing division will also release a new Neefs compilation here later this month.

The album kicks off with a duet by Louis and Günther Neefs, "Geef Ons Een Bloem" (Give Us A Flower), with instrumental input from harmonica virtuoso Toots Thielemans. Other tracks include Helmut Lotti's "Billy The Kid," Bart Peeters' "Mijn Vriend Benjamin" (My Friend Benjamin), a soulful a cappella version of "Sixteen Tons" by Günther Neefs and Voice Male, and a duet by Connie Neefs and Thielemans on "Mijn Dorp In De Kempen" (My Village In Kempen).

Among the highlights are performances by Jo Lemaire, with a jazzy version of "Wat Een Leven," and a cover of "Aan Het Strand Van Oostende" (On The Beach In Ostend) by former Soulsister singer Paul Michiels.

The album is also gaining radio attention in Belgium thanks to de Nijs' version of "Annelies Uit Sas Van Gent" (Annelies From Sas Van Gent), released as a single in October on EMI from his new hits compilation.

Paul de Wyngaert, managing director of public broadcaster VRT Radio 2, says, "We have put the track on our 'A' rotation list, and others are scheduled as preferences in our Selector program. We have also decided to record the Dec. 19 show for broadcast on Christmas Day during a two-hour show featuring the concert material and interviews with people who knew and worked with Louis Neefs." The show will be shown on Belgian TV on Christmas Eve.

"The album is very much anticipated for the year-end period," notes Free Record Shop Belgium marketing manager Christophe Cumps. He adds, "The synergy of the album, the concert, and TV show should make it a top 15 album release [here]. Our customers will be attracted by the excellent cast of artists on the album."



Donnas At RED. Lookout! Records act the Donnas stopped by the RED Distribution headquarters in New York to help motivate the troops in the marketing of the band's next album, "The Donnas Turn 21," which is due Jan. 23, 2001. Pictured, from left, are lead singer Donna A.; Eric Anderson, RED national marketing manager; Molly Neuman, Lookout! president; guitarist Donna R.; drummer Donna C.; bassist Donna F.; and Alan Becker, senior VP at RED.

EXECUTIVE TURNTABLE

HOME VIDEO. The Walt Disney Studios promotes **Bob Chapek** to president of Buena Vista Home Entertainment and **Dennis Maguire** to president of Buena Vista Home Entertainment International in Burbank, Calif. They were, respectively, senior VP of marketing and senior VP of sales and distribution.

Américo Silva is named VP of operations for Paramount Home Entertainment in Hollywood. He was VP of manufacturing and distribution for Deluxe Video Services Inc.

DISTRIBUTION. BMG Distribution promotes **Kathy Berkholz** to senior director of national order service and **Susan S. Danz** to senior director of sales and financial operations in New York. They were, respectively, director of national order service and direc-

tor of sales and distributed label accounting.

Dan Riney is promoted to manager of facilities engineering for Sony Disc Manufacturing in Springfield, Ore. He was supervisor of facilities engineering.

NEW MEDIA. **Philippe Bellosguardo** is named chairman of the board for Music.com Inc. in New York. He is also president/CEO for Music.com Inc.

Lisa Della-Santina is named director of marketing for GotMerch.com in North Hollywood. She was marketing manager for Brodia.com.

MUSIC VIDEO. **Elyse Zaccaro** is promoted to executive producer, series and specials, for VH1 in New York. She was director of series and specials.

Top Independent Albums

LOCAL APPROACH WORKS FOR CZECH SITE

(Continued from page 64)

"I realized selection, price, everything here was poor. So I figured there had to be a demand for bigger selection, lower prices, and a more convenient shopping experience than trudging around town."

So far, less than \$1 million has been invested into albumcity, and the firm is in the middle of a venture-capital funding round.

One element of albumcity's focus on the local market is a feature that gives consumers access to 30-second sound clips from every song in the Czech repertoire. "You can click your way through Czech music history for the last 30 years," Morrison claims. And with half of all albumcity.cz sales coming from Czech bands, it's a policy that's paying off.

Even albumcity.cz's biggest non-domestic hit to date—U2's "All That You Can't Leave Behind" (Island/Universal)—has been outperformed by two domestic titles, including the multi-artist soundtrack to the Czech film "Samotari" (Warner Music), which has sold about 1,000 units online. The site now boasts 3,000 hits per day, and Schrantz says his venture commands up to 4% of the overall Czech music market.

According to figures from the International Federation of the Phonographic Industry, the retail value of the Czech Republic music market was \$51.1 million in 1999, with domestic repertoire accounting for 52% of that.

A recent survey by the Czech arm of accountancy firm Deloitte

'Before we came to the market, the record companies here basically ignored the Internet as a channel for marketing. It's amazing how fast they've changed their minds'

— JACK SCHRANTZ —

& Touche places albumcity.cz as the third-biggest Web site in the Czech Republic in terms of sales, behind first-placed fractal.cz, which sells airline tickets, and obchodni-dum.cz, which sells household appliances.

In total, according to Deloitte & Touche, third-quarter online music sales in the Czech Republic generated revenue of 5.5 million koruna (\$140,000) this year. That's three times the 1.95 million koruna (\$50,000) generated by online music sales in the first quarter, before albumcity.cz launched, and the marked increase is due to albumcity's arrival, according to Deloitte & Touche Czech Republic represen-

tative Jiri Donat.

Receiving that money from the customer is an issue for Central and Eastern European markets like the Czech Republic. Nine out of 10 transactions at albumcity.cz are made using cash on delivery, with bank cards making up the rest. Czech payment-card culture is still in its infancy, with most card transactions taking place at cash machines only.

One factor for the dearth in online card payments in the Czech Republic is the lack of security. So far only one commercial bank offers Secure Electronic Transaction cards. But Donat says payment isn't a problem. "The big obstacle is the logistics of delivery and service," he says. "With albumcity's promise of same-day delivery in Prague, that's where the firm succeeds." The company carries out its own deliveries in the city of Prague; orders outside Prague are delivered by post.

Albumcity sources product directly from labels, including the local affiliates of all five major record companies, cutting out third-party distributors whenever it can.

But getting the record business on board at first was difficult because of the skepticism that prevailed about online record stores in the Czech Republic. "Before we came to the market, the record companies here basically ignored the Internet as a channel for marketing. It's amazing how fast they've changed their minds," says Schrantz.

AWARD UPHOLDS SHOCK'S STATUS AS BIG PLAYER

(Continued from page 64)

proved successful in the domestic market.

"We identified a niche market early on, whether it's selling Australian music to HMV in Japan or supplying hard-to-find new-age releases to the U.S.," says Caldas. "We'd always been proactive at building relationships by making our presence felt at trade fairs around the world. But the Web site [shockexports.com] gives us 24-hour access to information and data, which was previously difficult, because when you're in Australia, you're dealing with many time zones. Orders through the site grew by 200% in the last 12 months."

What has also helped was the drop in value of the Australian dollar against the U.S. dollar to 52 cents which has made Australia an increasingly attractive purchasing source. So did the closure 18 months ago of the export division of former rival Mushroom Distribution Services (now rolled into Festival Mushroom Records).

The 1998 legalization of parallel imports saw local affiliates of major labels encouraging consumers to buy locally manufactured items with value-added bonus tracks and different pack-

aging—making those more attractive to collectors. As a result, the U.S. has become a significant market, accounting for almost 32% of the export division's trade. But Falvo adds that Europe remains important. "Korea, Hong Kong, Singapore, and Taiwan are expanding in the Asia-Pacific region," he says.

Caldas says that Shock has been widening its base of late. "Realistically, I'm not sure if there's much more room for growth on the record side of things, and diversification into new areas of business is important," he admits.

New growth is expected to come

from Shock's year-old fulfillment company for E-tailers—Fulfillment Australia—and the company's plans to drive business into nontraditional music retailers. Shock has had a successful track record of global licensing acts like Screamfeeder, Frenzal Rhomb, Josh Abrahams, and Bodyjar, although none of those have translated into sales success.

However, under new A&R manager Stuart MacQueen, the company is aiming to chase international markets more aggressively; Caldas says it will work its next project, guitar band Superheist, for some six to eight months.

SANZ SWEEPS AWARDS

(Continued from page 64)

confessed he had learned the phrases for the event. "It's the fine art of insincerity. I am what is known in the theater as a ham—I can't speak Spanish, except when the lights go up and I have to perform."

Bono told Billboard that he remembered when U2 played in front of 90,000 people in 1992 at the Real Madrid soccer stadium, and the band did not go to bed until 10 a.m. the following day. "Madrid is perfect for us," he joked. "In Los Angeles, everybody goes to bed at 10 p.m. so they can get up early to jog into their corporation. In Spain,

people have fun at night and go to bed at 10 a.m."

The Premios Ondas' 46 prizes were shared among radio, television, and cinema categories as well as music. Apart from Sanz, other music winners were Joaquin Sabina, Luz, Jose Merce, Brazil's Daniela Mercury, and Cuba's Amaury Gutierrez.

Sir Elton John won an honorary award and performed "Don't Go Breaking My Heart" with Kiki Dee at the Ondas. Mark Knopfler, Eros Ramazzotti, Tamara, and Mexico's Los Panchos also performed.

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
			IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	
				NO. 1
1	1	16	BAHA MEN ▲ S-CURVE 751052/ARTEMIS (10.98/16.98) HS	WHO LET THE DOGS OUT 10 weeks at No. 1
2	2	2	SNOOP DOGG D3 33349/DEATH ROW (16.98 CD)	DEAD MAN WALKIN
3	NEW		MARK AND BRIAN OGLIO 86958 (16.98 CD)	LITTLE DRUMMER BOYS
4	NEW		VARIOUS ARTISTS ROADRUNNER 8509 (12.98/18.98)	MTV: THE RETURN OF ROCK VOLUME 2
5	3	4	EVERLAST TOMMY BOY 1411* (12.98/18.98)	EAT AT WHITEY'S
6	NEW		OUTLAWZ OUTLAW 2000/BAYSIDE (11.98/16.98)	RIDE WIT US OR COLLIDE WIT US
7	5	5	M.O.P. LOUD 1778* (12.98/17.98)	WARRIORZ
8	NEW		THE PHARCYDE DELICIOUS VINYL 18223/EDEL AMERICA (16.98 CD)	PLAIN RAP
9	NEW		ESTEBAN DAYSTAR 8830 (23.98/27.98)	AT HOME WITH ESTEBAN
10	7	2	TRIPLE 6 MAFIA SMOKED OUT 9997/STREET LEVEL (11.98/16.98)	KINGS OF MEMPHIS: UNDERGROUND VOL. 3
11	8	22	THREE 6 MAFIA ● HYPNOTIZE MINDS 1732/LOUD (11.98/17.98)	WHEN THE SMOKE CLEARS SIXTY 6, SIXTY 1
12	9	44	SLIPKNOT ▲ I AM 8655*/ROADRUNNER (11.98/17.98) HS	SLIPKNOT
13	NEW		VARIOUS ARTISTS SUB POP 70525 (17.98 CD)	BADLANDS: A TRIBUTE TO BRUCE SPRINGSTEEN'S NEBRASKA
14	14	14	DE LA SOUL TOMMY BOY 1361* (12.98/18.98)	ART OFFICIAL INTELLIGENCE: MOSAIC THUMP
15	4	2	TYPE O NEGATIVE ROADRUNNER 8510 (11.98/17.98)	THE LEAST WORST OF
16	20	5	MERLE HAGGARD ANTI 86593/EPITAPH (11.98/17.98)	IF I COULD ONLY FLY
17	10	6	PAUL OAKENFOLD LONDON-SIRE 31035 (19.98 CD) HS	PERFECTO PRESENTS ANOTHER WORLD
18	13	23	SOUNDTRACK OVERBROOK 39001/NEW LINE (12.98/17.98)	LOVE AND BASKETBALL
19	12	30	NICKELBACK ROADRUNNER 8586 (8.98/13.98) HS	THE STATE
20	11	5	FLESH-N-BONE MO THUGS/IN THE PAINT 8196/KOCH (10.98/17.98)	5TH DOG LET LOOSE
21	22	44	KENNY ROGERS ▲ DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES
22	18	7	JOHN HIATT VANGUARD 79576 (16.98 CD)	CROSSING MUDDY WATERS
23	16	7	SOULFLY ROADRUNNER 8565 (11.98/17.98)	PRIMITIVE
24	25	6	KENNY ROGERS DREAMCATCHER 006 (13.98/17.98)	THERE YOU GO AGAIN
25	27	11	2GETHER TVT 6840 (10.98/17.98)	AGAIN
26	19	3	LESS THAN JAKE FAT WRECK CHORDS 616* (14.98 CD)	BORDERS & BOUNDARIES
27	17	3	AFU-R.A D&D/IN THE PAINT/FAT BEATS 8210*/KOCH (10.98/17.98) HS	BODY OF THE LIFE FORCE
28	29	7	PHIFE DAWG GROOVE ATTACK 068*/LANDSPEED (11.98/16.98) HS	VENTILATION : DA LP
29	28	6	VARIOUS ARTISTS DEATH ROW 2018 (11.98/17.98)	TOO GANGSTA FOR RADIO
30	36	2	MARCO ANTONIO SOLIS FONOISA 0521 (9.98/14.98) HS	EN VIVO
31	24	13	ELVIS PRESLEY RCA 23725/TIME LIFE (13.98/24.98)	THE ELVIS PRESLEY COLLECTION — COUNTRY
32	23	8	LOS TIGRES DEL NORTE ● FONOISA 6092 (8.98/12.98) HS	DE PAISANO A PAISANO
33	RE-ENTRY		TIM JANIS TIM JANIS ENSEMBLE 1103 (17.98 CD) HS	WATER'S EDGE
34	NEW		VARIOUS ARTISTS UNITED AUDIO 10801 (1.98 CD)	HAPPY HOLIDAYS
35	40	44	KITTIE ● NG 751002/ARTEMIS (10.98/16.98) HS	SPIT
36	38	4	DELTRON 3030 75 ARK 75033* (10.98/16.98) HS	DELTRON 3030
37	35	3	PENNYWISE EPITAPH 86598* (10.98/14.98)	LIVE
38	33	35	JOHNNIE TAYLOR MALACO 7499 (10.98/15.98)	GOTTA GET THE GROOVE BACK
39	39	5	SPINESHANK ROADRUNNER 8563 (8.98/13.98) HS	THE HEIGHT OF CALLOUSNESS
40	RE-ENTRY		BEBEL GILBERTO ZIRIGUIBOOM 1026/SIX DEGREES (16.98 CD) HS	TANTO TEMPO
41	31	2	BIG POKEY CHEVIS 5120 (11.98/16.98) HS	D-GAME 2000
42	34	9	B-LEGIT SICK WID' IT/IN THE PAINT 8167/KOCH (10.98/17.98)	HEMPIN' AIN'T EASY
43	26	2	LOS ANGELES DE CHARLY FONOISA 6096 (8.98/12.98) HS	UN SUENO
44	45	5	THE RIPPINGTONS FEATURING RUSS FREEMAN PEAK 8500/CONCORD (16.98 CD)	LIFE IN THE TROPICS
45	NEW		TIM JANIS TIM JANIS ENSEMBLE 1102 (17.98 CD)	DECEMBER MORNING
46	37	3	LEE WILLIAMS AND THE SPIRITUAL QC'S MCG 7018 (10.98/16.98) HS	GOOD TIME
47	49	5	DJ ESCAPE GROOVILICIOUS 35104/STRICTLY RHYTHM (19.98 CD)	PARTY TIME 2001
48	41	7	KANE & ABEL MOST WANTED EMPIRE 0001* (11.98/16.98)	MOST WANTED
49	RE-ENTRY		SOLDIERZ AT WAR MILITARY 57571 (8.98/13.98) HS	HU\$\$LIN 4 A KAUS\$
50	NEW		THE JOHN TESH PROJECT FAITH MD 34581/GTSP (11.98/16.98)	PURE HYMNS

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 multiples shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro) △ Certification of 200,000 units (Platino). ▲ Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl LP is available. Most tape prices are suggested lists. Tape prices marked EQ are equivalent prices, which are projected from wholesale prices. ■ indicates past or present Heatseeker title. ©2000, Billboard/BPI Communications, and SoundScan, Inc.

TO OUR READERS

Declarations of Independents is on hiatus. It will return shortly.

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NRM Is Trying To Lift Itself From Losses; Price War Looms Over Backstreet Album

RED INK: National Record Mart (NRM) continues to struggle, posting a \$4.9 million loss, or 97 cents a share, on sales of \$27.3 million in its fiscal second quarter, which ended Sept. 23.

The red ink was more than triple the loss in the same period last year—when NRM lost \$1.5 million, or 30 cents per share—on sales of \$30.7 million. Management attributed the loss to a comparable-store sales drop of 11.2%.

For the year, NRM is showing a loss of \$9.1 million, or \$1.80 a share, on sales of \$57.5 million. The company's stock price held steady at 39 cents a share on Nov. 7 and Nov. 8. The loss was a violation of the chain's cash-flow covenants in its revolving lending facility and in its \$15 million in notes, but both sets of lenders granted the chain a waiver, according to the company's Securities and Exchange Commission filing.

NRM chairman **Bill Teitelbaum** was unavailable for comment, but prior to the loss announcement, he told **Billboard Bulletin** that in mid-October the company had met its interest payment obligation of \$840,000 on the notes.

In addition to making that payment, NRM has also been catching up on payments to independent distributors, sources tell Retail Track. The chain had fallen behind in payments to suppliers in the independent sector and had been placed "on hold" by many of them, which means that the suppliers wouldn't send product until they were paid up.

Now, most of those independent suppliers that previously reported they

had NRM on hold say the chain has since become aggressive in trying to resolve payment issues and in some instances has been taken off hold.

But regardless of what has been going on with its independent suppliers, NRM has been diligently current in making payments to all the majors, sources at the big five distributors tell Retail Track.

RETAIL TRACK

by Ed Christman



In related news, an investor, **David Weiner**, has accumulated a 5.1% stake in NRM by buying on the open market. Weiner, formerly a president of K-tel International, now heads up W-Net, an Internet company specializing in video-streaming-enabled E-commerce platforms. The filing says shares were purchased at between 19 cents and \$4.875.

WHEN JIVE SHIPS Backstreet Boys' new album, "Black & Blue," for release Tuesday (21), it will have one of the biggest initial shipments ever, in the 6 million range, according to sources. What's more, sources say that Wal-Mart, the world's largest retailer, is buying 2.5 million copies of the album through its two

rackjobbers, Anderson Merchandisers and the Handleman Co.

Wal-Mart has the benefit of being the sole U.S. merchant stocking a version of the album with the bonus track "What Makes You So Different (Makes You So Beautiful)" (**Billboard Bulletin**, Oct. 23). The chain also has an exclusive in-store satellite broadcast on the street date of the band in concert. Still, some suggest that the premium and the exclusive broadcast together don't justify such a heavy order.

Consequently, retailers and industry observers fearfully speculate that Wal-Mart will answer Best Buy's \$9.98 **Limp Bizkit** promotion last month by loss-leading the Backstreet Boys album, with the most prevalent fear centering on an \$8.88 price, the sale price the giant discounter used during the height of the 1994-1996 price war. Jive and BMG Distribution executives were unavailable for comment.

SPEAKING OF BEST BUY, I see that it went out at \$9.98 on the new **Ricky Martin** album, following up on its **Limp Bizkit** promotion. Best Buy executives didn't return calls seeking comment. But according to press reports, company executives say it will strategically use price to drive traffic to its stores.

The \$9.98 price point is a far cry from the philosophy that company executives had been espousing since the Federal Trade Commission ended minimum-advertised-price policies. At the National Assn. of Recording Merchandisers Conference this fall, Best Buy executives were said to have told the majors they wouldn't be the first to start loss-leading records.

It wasn't. Compact Disc World was, offering some titles at \$10.99 for members of its frequent-buyer's club. BMG Direct holds the distinction of being the first to offer albums below \$10 (at \$9.98) with its suspended OnePriceCDs club. But considering what BMG Direct pays for albums, I don't think you can consider that a loss leader.

Best Buy was the first national account to loss-lead product below the \$10 threshold, with **Limp Bizkit**. But this time it was joined by Wal-Mart, which sold the Martin album at \$9.88.

My understanding is that the order to go to \$9.98 on select titles came from above the Best Buy music department. Best Buy corporate apparently was motivated to employ strategic use of loss leaders due to sluggish comparable-store sales. But I wonder if Best Buy executives will soon be taught that trying to strategically use loss-leader pricing is akin to the belief that it's possible to fight a strategic nuclear war. Some generals followed that theory during the Cold War; but most believed that a strategic nuclear war would quickly escalate to a nuclear holocaust. Thankfully, the world never found out which theory was correct, but we may soon find out if it's possible to strategically employ a loss-leader pricing promotion or if such a strategy will soon escalate into a full-scale price war.

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Artist Harnesses New Media For 'Virtopera'

Schoener Uses Net To Webcast Opera Performances, Interact With Audience

This issue's column was written by Kai R. Lofthus, Billboard's European new-media correspondent.

IN RECENT MONTHS, the public focus on technology's impact upon

music makers has concentrated on the perceived threat it poses to the established record business. But at least one veteran artist—German "musical adventurer" **Eberhard Schoener**—has been wholeheart-

edly embracing new media as an essential part of his art.

Signed to BMG's Munich division, keyboard player/composer/arranger/conductor Schoener has been recording since 1969. "Virtopera," however, is probably his most ambitious undertaking to date. It involves performing the four acts of his latest opera, utilizing different musical genres, in venues on three continents over a four-month period. Each of the performances is Webcast live on the Internet at virtopera.com. BMG will release the finished project on CD and DVD in 2001.

Technology, according to Schoener, is "both a challenge and a dangerous thing." As an artist, he adds, "I don't want to judge whether it's good or bad. But I do think there's a danger of losing [touch with] our real world to follow the virtual world."

The first act of "Virtopera"—featuring co-musicians based in London,

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TRAFFIC TICKER: Top Online Retail Sites

Unique Visitors From Home And Work (in 000s)

TOTAL VISITORS AT HOME		TOTAL VISITORS AT WORK	
1. amazon.com	10,952	1. amazon.com	5,025
2. barnesandnoble.com	3,900	2. buy.com	1,950
3. cdnow.com	2,967	3. barnesandnoble.com	1,855
4. bmgmusicservice.com	2,705	4. bmgmusicservice.com	1,316
5. buy.com	2,620	5. cdnow.com	1,081
6. columbiahouse.com	1,537	6. bestbuy.com	708
7. bestbuy.com	1,418	7. columbiahouse.com	555
8. walmart.com	1,017	8. walmart.com	424
9. samgoody.com	179	9. towerrecords.com	204
10. towerrecords.com	176	10. twec.com	16

HOUSEHOLD INCOME \$15,000-\$39,000/YEAR		HOUSEHOLD INCOME \$40,000-\$75,000/YEAR	
1. amazon.com	2,676	1. amazon.com	4,305
2. barnesandnoble.com	1,062	2. barnesandnoble.com	1,650
3. buy.com	885	3. bmgmusicservice.com	1,219
4. bmgmusicservice.com	823	4. buy.com	1,163
5. cdnow.com	797	5. cdnow.com	933
6. columbiahouse.com	432	6. columbiahouse.com	620
7. bestbuy.com	423	7. bestbuy.com	616
8. walmart.com	349	8. walmart.com	426
9. towerrecords.com	72	9. towerrecords.com	110
10. samgoody.com	47	10. twec.com	45

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.



Hamburg, San Francisco, and Los Angeles linked online to Schoener and a group of musicians and singers in Mantua, Italy—took place Oct. 8. The second act came Nov. 15 from Salvador di Bahia, Brazil. Acts three and four will come from Calcutta, India, on Dec. 8 and Cologne, Germany, on Jan. 12, 2001. Participating singers are **Helen Schneider** (mezzo soprano), **Nidia Palacios** (soprano), **Charles Maxwell** (counter tenor), **Laurence Gien** (baritone), **Patrick Green** (tenor), and rapper **Bok Lakermann**.

The plot so far: **Dieter Meier** (one-half of Swiss techno pioneers **Yello**), who plays a sage visiting the Palazzo Té theater in Mantua, comes into contact with a three-dimensional computer simulation named **Cold Genius**, which is trying to learn more about feelings. Meier is keen to introduce **Cold Genius** to the emotional world; the latter attempts to imitate longing in a song, but fails. His digital origins prevent him from recognizing fear, passion, love, and happiness.

The end of the first act has the two deciding to go to Brazil, where the second act is set. The character of **Cold Genius**, who only experiences "soul" if he ventures beyond the borders of the Internet, is derived from elements of **Purcell's** "King Arthur," **Offenbach's** "The Tales Of Hoffmann," and "Pinocchio."

Schoener is not only using new technology to create and perform his music; he's also using the Internet to interact with his audience. Members of the public who access the live video-streaming Webcast of the performances can contribute to the project's continual development, including adding verses to a *renga*, an ancient Chinese chain poem that will be performed during the final act in Cologne.

(Continued on page 87)

Billboard

NOVEMBER 25, 2000

Top Internet Album Sales

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST	BILLBOARD 200 RANK
1	1	2	NO. 1 ALL THAT YOU CAN'T LEAVE BEHIND INTERSCOPE 524653	U2	5
2	NEW	▶	THE MARK, TOM, AND TRAVIS SHOW (THE ENEMA STRIKES BACK!) MCA 112379	BLINK-182	8
3	2	3	GREATEST HITS VIRGIN 50316	LENNY KRAVITZ	11
4	4	4	CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER FLIP 490759/INTERSCOPE	LIMP BIZKIT	3
5	NEW	▶	TP-2.COM JIVE 41705	R. KELLY	1
6	NEW	▶	PUCCINI: LA BOHEME DECCA 464060	ANDREA BOCELLI	—
7	NEW	▶	CHARLIE'S ANGELS COLUMBIA 61064/CRG	SOUNDTRACK	7
8	NEW	▶	HALFWAY BETWEEN THE GUTTER AND THE STARS SKINT/ASTRALWERKS 50460*/VIRGIN	FATBOY SLIM	51
9	NEW	▶	REAL TO REEL EMMA JAVA 0002	ROGER CLYNE & THE PEACEMAKERS	—
10	5	6	KID A CAPITOL 27753	RADIOHEAD	49
11	NEW	▶	BADLANDS: A TRIBUTE TO BRUCE SPRINGSTEEN'S NEBRASKA SUB POP 70525	VARIOUS ARTISTS	—
12	3	2	AWAKE REPUBLIC 159688/UNIVERSAL	GODSMACK	9
13	8	7	SAILING TO PHILADELPHIA WARNER BROS. 47753	MARK KNOPFLER	128
14	NEW	▶	WHEN SOMEBODY LOVES YOU ARISTA NASHVILLE 69335/RLG	ALAN JACKSON	15
15	15	11	NO ANGEL ARISTA 19025/RS	DIDO	31
16	9	6	YOU'RE THE ONE WARNER BROS. 47844	PAUL SIMON	87
17	12	8	MUSIC MAVERICK 47598/WARNER BROS.	MADONNA	21
18	6	2	STORIES FROM THE CITY, STORIES FROM THE SEA ISLAND 548144/IDJMG	PJ HARVEY	92
19	7	5	(BREACH) INTERSCOPE 490745	THE WALLFLOWERS	54
20	NEW	▶	LITTLE DRUMMER BOYS OGLIO 86958	MARK AND BRIAN	62

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

Home Video

MERCHANTS & MARKETING

U.K. DVD Committee Reports Record Sales In September

BY SAM ANDREWS

LONDON—Driven by strong demand for catalog titles, DVD sales set a new record in September, the U.K. DVD Committee reports.

During the month, the organization says, consumers snapped up 1.5 million DVD units worth 25 million pounds (\$36.25 million). In the last week of September alone, 370,000 DVDs were sold.

In 1999, total DVD sales were 4 million, making the September figures even more impressive.

"The British public is embracing DVD Video like no new technology before," says the DVD Committee's David King. "It wasn't a month for big sellers, but it really showed the

strong underlying sales from the catalog."

On average, King says, new

'DVD Video will be established in most U.K. homes far faster than anyone could have predicted'

—LAVINIA CAREY—

releases account for 45% of weekly sales, but in September only 30% of sales were new releases.

King says a trio of strong per-

formers—"Three Kings," which sold 62,000 units; "Tarzan," at 50,000 units; and "Men In Black," at 77,000 units—helped draw customers into stores, where they then picked up catalog titles.

With DVD sales up more than 400% from the previous year, King estimates that combined hardware and software sales will push retail revenue to 500 million pounds (\$725 million) by the end of the year.

The news is hardly surprising, given the results of a survey conducted by the group last summer. According to the survey, 40% of respondents who indicated they

were likely to purchase a new home entertainment device said it would be a DVD player.

'The British public is embracing DVD Video like no new technology before'

—DAVID KING—

"This is twice as many people as said they would be getting Internet

access," King says, "and also left other options, such as digital TV, video-on-demand, and pay-per-view, trailing behind."

Lavinia Carey, director general of distributor trade body the British Video Assn. (BVA), says that the group expects that holiday hardware sales will result in nearly 1 million households having a DVD player. "DVD Video will be established in most U.K. homes far faster than anyone could have predicted," she says.

In addition to celebrating the continued growth of DVD, the BVA (Continued on next page)

Susan 'Cindy' Olsen Revisits Working On 'The Brady Bunch'

Susan Olsen, who played Cindy on that '70s show "The Brady Bunch," is all grown up, a single mom, and a graphic artist. She's also the producer of "The Brady Bunch Home Movies."

Yeah, and I still battle with a certain dichotomy of feelings. There's a part of me that says, "I'm not just Cindy—I don't even like Cindy!" But the truth is that it's ridiculous to try to run from it, because it is so big. You have to embrace it.

You don't like Cindy. Did you feel that way back then?

I did. I was 7 when it started and 12 when it ended. The fact that Cindy would tattle was kind of a drag to me because I wouldn't have done anything like that. Then I'd go to school and be teased for things that Cindy did.

And the up side?

It was just fun—a lot of work, but I loved it! And even though I've been divorced twice, I believe in the Brady Bunch. I don't think it's unrealistic, because you can have a family like that.

The main thing is that it showed kids who respect their parents and parents who respect their kids. You never see Mike or Carol Brady put down or make fun of their kids.

If they made "The Brady Bunch" today, would it be any different?

You couldn't do it the same. You'd probably have to have one of the kids on crack or something in order for it to be "realistic." "The Brady Bunch" gets away with being the idyllic show it is because it's in a time capsule.

So what is the Brady mystique?

Love. The fact that we all genuinely loved each other comes through, and I totally think that is why the show is so successful.

CATHERINE CELLA



OLSEN

The title is part of the two-tape collection "The Brady Bunch Hour" from Rhino Home Video. The behind-the-scenes feature aired once five years ago and consists of home movies shot on the set of "The Brady Bunch" by the cast.

How did this come about?

My manager got a call from Robin Leach, who was looking for home movies for a spinoff of "Lifestyles Of The Rich And Famous." So I told him that I had these old things that go back to when we were doing "Brady Bunch," because Bob Reed [who played the Bradys' father, Mike] had given us all cameras in the first season. So my manager said, "Bye-bye, Robin," and we produced this special.

Having been part of such a hit show must be a two-edged sword.

Which DVD Broke The Shipment Record: 'Gladiator' Or 'Mission: Impossible 2'?

RECOUNT: It certainly doesn't have the worldwide drama (or importance) of the neck-in-neck race between presidential hopefuls **Al Gore** and **George W. Bush**, but DreamWorks Home Entertainment and Paramount Home Video are butting heads over initial shipment numbers of their holiday titles.

More than two weeks before its street date, DreamWorks Home Entertainment says that "Gladiator" has already broken the initial DVD shipment record. But Paramount Home Video is disputing the figure, saying its "Mission: Impossible 2" has equaled "Gladiator."

Both studios say each title has shipped 2.6 million units in North America, which would indeed be a record for a DVD. (Maybe some stores in West Palm Beach, Fla., threw out their shipment numbers.)

"Gladiator" hits stores Nov. 21, while "Mission: Impossible 2" arrived in stores Nov. 7.

DreamWorks is also touting "Gladiator" as the top renter in the U.K. The title was released there Oct. 23 by Universal Pictures International Video. According to the Media Research Investigation Bureau, in the U.K. "Gladiator" on VHS has been on top for two weeks and is renting at twice the rate of the No. 2 title, "Scream 3," which was released a week after "Gladiator."

A Paramount spokesman says that within the first three days of release, "Mission: Impossible 2" has sold 400,000 units and will easily beat sales for "Braveheart" and "Titanic," the supplier's previous multi-million-unit best sellers.

ETCHED IN STONE: Warner Home Video will release in January 2001 "The Oliver Stone Collection," which offers a choice between a six-title or a 10-title DVD set.

The collection is one of the largest cross-studio collaborations ever, encompassing not only Warner-distributed titles but those from Universal Studios Home Video, Buena Vista Home Entertainment, Columbia TriStar Home Video, Artisan, and 20th Century Fox.

Titles in the six-disc set are "Any Given Sunday Special Edition Director's Cut," "Born On The Fourth Of July," "The Doors," "JFK Special Edition Director's Cut," "Natural Born Killers," and "Wall Street," plus the documentary "Oliver Stone's America." The 10-

disc set's additional titles are "Nixon," "Talk Radio," "Heaven And Earth," and "U Turn." Each title is priced at \$119.92 and \$199.92, respectively.

As impressive as the collection is, it's missing two of Stone's best movies, "Platoon" and "Salvador." "Platoon," originally distributed by Orion, is now under the MGM Home Entertainment banner. MGM, as you may recall, freed itself from its distribution deal with Warner about two years ago and wasn't eager to participate. The 1986 film "Salvador" was distributed by Hemdale, which fell off the map as a video distributor a few years back.

A Warner spokeswoman says that "every effort was made to get everyone to join the collection."

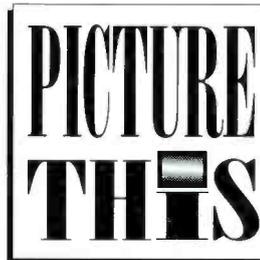
As expected, the collection will have numerous bells and whistles, including two full-length commentaries on "Any Given Sunday" and 17 minutes of footage not seen in North America, plus audio commentary on the "JFK" disc that is not on the current DVD.

The sets arrive in stores Jan. 16, following a weeklong career retrospective at New York's Museum of Modern Art that will screen all 14 of Stone's films. VHS sets are available for \$59.92 for the six-tape set and \$99.92 for the 10-tape set.

Warner will also release the new version of "The Exorcist" Dec. 26, priced at \$24.98 for DVD and with rental pricing for VHS. The rerelease, which contains just 11 minutes of extra footage, grossed more than \$40 million at the box office.

YOU'RE THE TOPS: Classic World Productions will release Dec. 5 "The Four Tops Live In Concert: 40th Anniversary Special" exclusively on DVD. The disc is priced at \$20.98 and features the final performance of the legendary group—**Levi Stubbs, Abdul "Duke" Fakir, Renaldo "Obie" Benson**, and the late **Lawrence Payton**—during an anniversary concert held in 1996 at the MGM Grand in Las Vegas. Sixteen hits, such as "I Can't Help Myself" and "Reach Out I'll Be There," are on the disc.

The company will also release a double-album, "The Four Tops Greatest Hits," for \$14.98. The set was recorded in 1996, a year before Payton died.



by Eileen Fitzpatrick



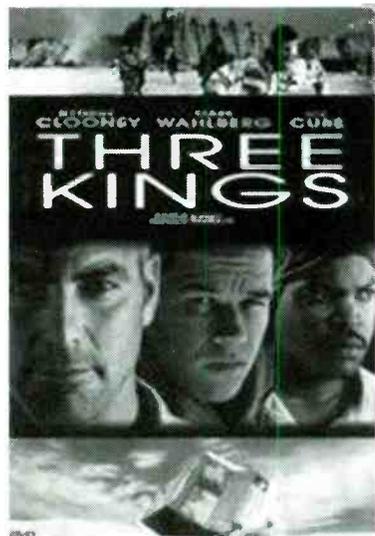
U.K. DVD COMMITTEE*(Continued from preceding page)*

celebrated its 20th anniversary with an awards ceremony in London.

The event, held at Her Majesty's Theater in the capital's West End theater district, saw honors go to "The Matrix" for best DVD, "East Is East" for best British video, "The Phantom Menace" for best-selling video, and "The Beach" for favorite rented film.

Store of the year honors went to Virgin Megastore, while HMV was named retail group of the year. Rental chain of the year was Choices Video, and Channel Video was named independent store of the year. Online retailer of the year was Blackstar.co.uk.

Marketing honors were also awarded to suppliers. Warner Vision/Warner Home Video picked up one for "Cher—Live In Concert" and for "The Iron Giant," and MGM Home Entertainment won an award for its James Bond VHS collection.



In addition, Carlton Video picked up an award for the special-interest title "The Second World War In Colour." Warner Home Video's joint DVD promotion with Toshiba and Blockbuster was also honored.

Steve Ayres, the former head of independent distributor VCI, who is credited with starting sell-through video in the U.K. back in 1979, was named the video industry individual of the year by Culture Secretary Chris Smith.

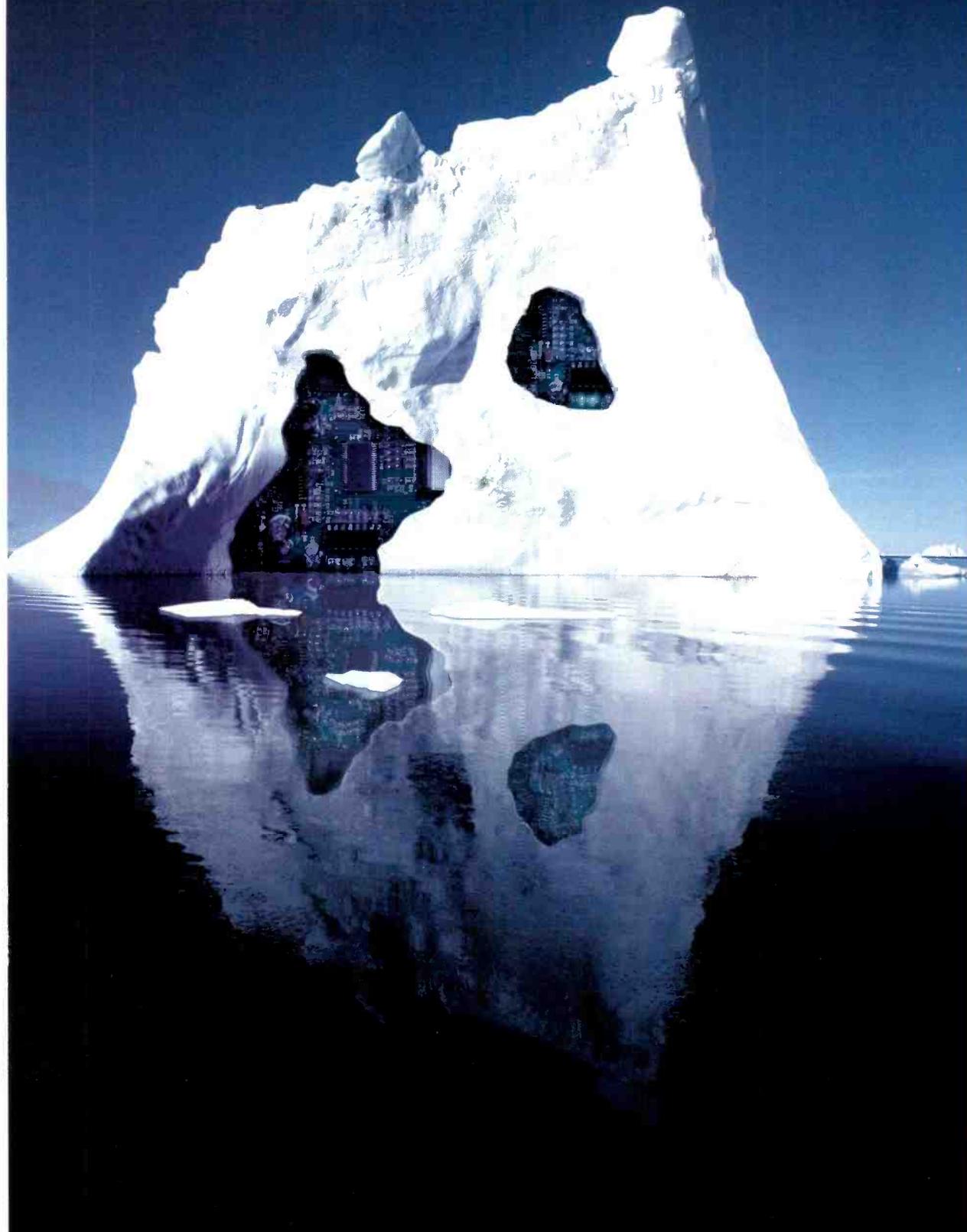
The BVA also announced its intention to bow a consumer awards show in conjunction with the British Assn. of Record Dealers (BARD).

The BVA and BARD have launched the initiative as part of an industrywide strategy to strengthen the profile of video among 18- to 30-year-olds. Nominations will be announced at the end of this month, and the winning videos will be announced in January 2001.

"This will be the first time that consumers can vote for their favorite home video across a whole range of categories," said Johnny Fewings, joint chairman of the BVA/BARD awards committee.

The awards show is being sponsored by confectionery company Nestlé Quality Street.

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WANTED

SALVATION

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OWN WAY

PRETTY

WHEN YOU'RE
GONEI CAN'T BE
WITH YOUWALTZING
BACKFREE TO
DECIDE

ZOMBIE

RIDICULOUS
THOUGHTSDYING IN THE
SUN

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IMAGINATION

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Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
◀ No. 1 ▶								
1	1	4	TOY STORY 2	Walt Disney Home Video Buena Vista Home Entertainment 18460	Tom Hanks Tim Allen	1999	G	26.99
2	2	5	SLEEPY HOLLOW	Paramount Home Video 329623	Johnny Depp Christina Ricci	1999	R	19.95
3	3	4	PLAYBOY'S 2001 PLAYMATE VIDEO CALENDAR	Playboy Home Video Universal Music & Video Dist. PBV0867	Various Artists	2000	NR	19.98
4	7	9	PLAYBOY'S GIRLS OF HEDONISM	Playboy Home Video Universal Music & Video Dist. PBV0866	Various Artists	2000	NR	19.98
5	40	3	SIN: THE MOVIE	A.D.V. Films 001	Animated	2000	NR	19.98
6	15	4	GASARAKI: VOL. 1	A.D.V. Films 001D	Animated	2000	NR	19.98
7	5	4	PLAYBOY'S BEST OF COLLEGE GIRLS	Playboy Home Video Universal Music & Video Dist. PBV0868	Various Artists	2000	NR	19.98
8	10	46	BUENA VISTA SOCIAL CLUB	Artisan Home Entertainment 10171	Buena Vista Social Club	1999	G	22.98
9	8	24	SEX AND THE CITY	HBO Home Video Warner Home Video 99301	Sarah Jessica Parker Kim Cattrail	2000	NR	39.92
10	4	8	THE LITTLE MERMAID II: RETURN TO THE SEA	Walt Disney Home Video Buena Vista Home Entertainment 19680	Animated	2000	NR	26.99
11	18	18	THE SIXTH SENSE	Hollywood Pictures Home Video Buena Vista Home Entertainment 18301	Bruce Willis Haley Joel Osment	1999	PG-13	19.99
12	20	4	GENERATOR GAWL: VOL. 1	A.D.V. Films GG001D	Animated	2000	NR	19.98
13	19	2	AMERICAN BEAUTY	DreamWorks Home Entertainment 85304	Kevin Spacey Annette Bening	1999	R	19.98
14	6	10	NEXT FRIDAY	New Line Home Video Warner Home Video 5034	Jce Cube	1999	R	19.98
15	NEW ▶		LEFT BEHIND	Cloud Ten Pictures Ventura Distribution 0063	Kirk Cameron Brad Johnson	2000	NR	29.95
16	11	5	BALLER BLOCKIN'	Cash Money Universal Music & Video Dist. 53834	Cash Money Millionaires	2000	NR	19.95
17	9	3	SCOOBY-DOO AND THE ALIEN INVADERS	Warner Family Entertainment Warner Home Video 41372	Animated	2000	NR	19.96
18	24	47	THE MATRIX	Warner Home Video 17737	Keanu Reeves Laurence Fishburne	1999	R	19.98
19	16	13	ERIN BROCKOVICH	Universal Studios Home Video 85710	Julia Roberts Albert Finney	2000	R	22.98
20	29	14	THE FOG	MGM Home Entertainment 100812	Jamie Lee Curtis	1979	R	9.94
21	27	51	SLIPKNOT: WELCOME TO OUR NEIGHBORHOOD ●	Roadrunner Video 981	Slipknot	1999	NR	5.98
22	13	25	AMERICAN PIE	Universal Studios Home Video 84436	Jason Biggs Alyson Hannigan	1999	NR	19.98
23	38	2	THE GREEN MILE	Warner Home Video 2617	Tom Hanks Michael Clarke Duncan	1999	R	24.98
24	12	18	IT'S THE GREAT PUMPKIN, CHARLIE BROWN	Paramount Home Video 83718	Animated	1994	NR	19.99
25	14	25	SOUTH PARK: BIGGER, LONGER & UNCUT	Paramount Home Video 336823	Animated	1999	R	19.98
26	35	20	PLAYBOY'S NO BOYS ALLOWED	Playboy Home Video Universal Music & Video Dist. PBV0856	Various Artists	2000	NR	19.98
27	30	48	BRITNEY SPEARS: TIME OUT WITH BRITNEY SPEARS	Jive/Zomba Video 41651-3	Britney Spears	1999	NR	19.98
28	17	16	MARY-KATE & ASHLEY: SCHOOLDANCE PARTY	Dualstar Video Warner Home Video 56501	Mary-Kate & Ashley Olsen	2000	NR	14.95
29	34	26	PLAYBOY VIDEO CENTERFOLD PLAYMATE OF THE YEAR 2000	Playboy Home Video Universal Music & Video Dist. PBV0861	Jodi Ann Paterson	2000	NR	19.98
30	21	12	SAMURAI X	A.D.V. Films 001D	Animated	2000	NR	19.98
31	36	14	BUZZ LIGHTYEAR OF STAR COMMAND: THE ADVENTURE BEGINS	Walt Disney Home Video Buena Vista Home Entertainment 19751	Animated	2000	NR	24.99
32	26	9	EYES WIDE SHUT	Warner Home Video 17655	Tom Cruise Nicole Kidman	1999	R	19.98
33	32	11	THE TIGGER MOVIE	Walt Disney Home Video Buena Vista Home Entertainment 19302	Animated	2000	G	24.99
34	28	7	AARON'S PARTY (COME AND GET IT)—THE VIDEO	Jive/Zomba Video BMG Video 41721	Aaron Carter	2000	NR	9.95
35	NEW ▶		FIGHT CLUB	FoxVideo 2000306	Brad Pitt Edward Norton	1999	R	19.98
36	25	3	LUKE'S FREAKSHOW VOL. 1	Ventura Distribution 5543	Various Artists	2000	NR	19.98
37	23	9	ECW: EXTREME EVOLUTION	Pioneer Entertainment 71404	Various Artists	2000	NR	14.98
38	31	3	BLUE'S BUG MUSICAL MOVIE	Nickelodeon Video Paramount Home Video 839723	Animated	2000	NR	19.95
39	37	8	KILLER KLOWNS FROM OUTER SPACE	MGM Home Entertainment 1000957	John Vernon	1988	PG-13	12.95
40	22	10	THE BEST MAN	Universal Studios Home Video 20715	Taye Diggs Nia Long	1999	R	19.95

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2000, Billboard/BPI Communications.

Top Video Rentals™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
◀ No. 1 ▶					
1	1	5	U-571 (PG-13)	Universal Studios Home Video 86741	Matthew McConaughey Bill Paxton
2	3	4	RULES OF ENGAGEMENT (R)	Paramount Home Video 332173	Tommy Lee Jones Samuel L. Jackson
3	2	7	HIGH FIDELITY (R)	Touchstone Home Video Buena Vista Home Entertainment 20349	John Cusack Jack Black
4	4	4	PITCH BLACK (R)	Universal Studios Home Video 85550	Vin Diesel Cole Hauser
5	5	4	SHANGHAI NOON (PG-13)	Touchstone Home Video Buena Vista Home Entertainment 20771	Jackie Chan
6	8	2	THE PATRIOT (R)	Columbia TriStar Home Video 5702	Mel Gibson
7	13	3	KEEPING THE FAITH (PG-13)	Touchstone Home Video Buena Vista Home Entertainment 20769	Ben Stiller Jenna Elfman
8	7	6	FINAL DESTINATION (R)	New Line Home Video Warner Home Video 5057	Devon Sawa Ali Larter
9	6	9	AMERICAN PSYCHO (NR)	Universal Studios Home Video 20942	Christian Bale
10	11	5	28 DAYS (PG-13)	Columbia TriStar Home Video 60502	Sandra Bullock Viggo Mortensen
11	14	5	THE SKULLS (PG-13)	Universal Studios Home Video 85781	Joshua Jackson Leslie Bibb
12	9	8	MISSION TO MARS (PG-13)	Touchstone Home Video Buena Vista Home Entertainment 19573	Gary Sinise Tim Robbins
13	12	12	ERIN BROCKOVICH (R)	Universal Studios Home Video 85710	Julia Roberts Albert Finney
14	15	3	TOY STORY 2 (G)	Walt Disney Home Video Buena Vista Home Entertainment 18460	Tom Hanks Tim Allen
15	10	9	ANY GIVEN SUNDAY (R)	Warner Home Video 18322	Al Pacino Dennis Quaid
16	16	15	MAGNOLIA (R)	New Line Home Video Warner Home Video 4969	Julianne Moore Tom Cruise
17	17	12	THE CIDER HOUSE RULES (PG-13)	Miramax Home Entertainment Buena Vista Home Entertainment 20286	Tobey Maguire Michael Caine
18	NEW ▶		TIMECODE (R)	Columbia TriStar Home Video 606131	Salma Hayek
19	NEW ▶		FREQUENCY (PG-13)	New Line Home Video Warner Home Video 5057	Dennis Quaid Jim Caviezel
20	NEW ▶		RETURN TO ME (PG)	MGM Home Entertainment 1001071	David Duchovny Minnie Driver

◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2000, Billboard/BPI Communications.

Top DVD Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating) (Price)	Label Distributing Label, Catalog Number	Principal Performers
◀ No. 1 ▶					
1	NEW ▶		MISSION: IMPOSSIBLE 2 (PG-13) (29.99)	Paramount Home Video 334874	Tom Cruise
2	NEW ▶		TITAN A.E. (PG) (26.98)	FoxVideo 200924	Animated
3	1	3	THE PATRIOT (R) (27.96)	Columbia TriStar Home Video 5731	Mel Gibson
4	3	3	U-571 (PG-13) (26.98)	Universal Studios Home Video 20785	Matthew McConaughey Bill Paxton
5	5	4	TOY STORY/TOY STORY 2: 2-PACK (G) (39.99)	Walt Disney Home Video/Buena Vista Home Entertainment 20992	Tom Hanks Tim Allen
6	4	3	AMERICAN BEAUTY (R) (26.99)	DreamWorks Home Entertainment 85382	Kevin Spacey Annette Bening
7	2	2	FREQUENCY (PG-13) (24.98)	New Line Home Video/Warner Home Video 5058	Dennis Quaid Jim Caviezel
8	13	60	THE MATRIX (R) (24.98)	Warner Home Video 17737	Keanu Reeves Laurence Fishburne
9	9	5	RULES OF ENGAGEMENT (R) (29.99)	Paramount Home Video 332174	Tommy Lee Jones Samuel L. Jackson
10	8	2	HOW THE GRINCH STOLE CHRISTMAS (NR) (19.98)	Warner Family Entertainment/Warner Home Video 95409	Animated
11	7	3	PITCH BLACK (NR) (26.98)	Universal Studios Home Video 21106	Vin Diesel Cole Hauser
12	6	2	LEFT BEHIND (NR) (29.95)	Cloud Ten Pictures/Ventura Distribution 193	Kirk Cameron Brad Johnson
13	11	11	BRAVEHEART (R) (29.99)	Paramount Home Video 5584	Mel Gibson
14	10	5	SHANGHAI NOON (PG-13) (29.99)	Touchstone Home Video/Buena Vista Home Entertainment 20771	Jackie Chan
15	NEW ▶		TRANSFORMERS: THE MOVIE (G) (19.95)	Rhino Home Video 76644	Animated
16	19	11	ANY GIVEN SUNDAY (R) (24.98)	Warner Home Video 18322	Al Pacino Dennis Quaid
17	16	5	LOVE & BASKETBALL (PG-13) (24.98)	New Line Home Video/Warner Home Video 5064	Omar Epps
18	14	3	THE SKULLS (PG-13) (26.98)	Universal Studios Home Video 20782	Joshua Jackson Leslie Bibb
19	NEW ▶		JOSEPH: KING OF DREAMS (NR) (26.99)	DreamWorks Home Entertainment 86452	Animated
20	RE-ENTRY		TERMINATOR 2: JUDGMENT DAY (R) (39.98)	Artisan Home Entertainment 10967	Arnold Schwarzenegger

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Lyrick Has Love In Store With Direct-To-Vid Barney Feature

SMILE, BARNEY LOVES YOU: Lyrick Studios is getting a jump on Valentine's Day while Christmas wrapping is still strewn over family floors. "Be My Valentine—Love, Barney," a direct-to-video feature, comes to stores Dec. 26, running 50-plus minutes and priced at \$14.95. Each copy of "Be My Valentine" will come packaged with a free American Greetings Barney Valentine card.

Further marketing support includes involving the title in the ongoing promotion between Barney and Luvs Diapers, called Luvs/Barney Rewards. Consumers save UPC codes from Luvs diapers and other Luvs baby products, as well as select Barney videos. In addition to "Be My Valentine," the latter category includes "Come On Over To Barney's House," "Barney's Night Before Christmas," and "Barney's Halloween Party."

Upon accumulating certain numbers of points from the UPC codes, consumers can redeem them for Barney toys and merchandise such as a Barney's Tool Box plush doll, a Baby Bop's Purse doll, a Love & Lullabies Barney doll, and more. Luvs will push the new "Be My Valentine" in a free-standing insert scheduled to drop Jan. 14, 2001, which is expected to generate 40 million impressions.

In addition, American Greetings' "Val-packs" (packaged valentines) will feature a \$1-off coupon good toward purchase of either "Be My Valentine—Love, Barney" or a 10-inch Barney I Love You plush toy. The coupon, which must be redeemed by July 31, 2001, will be found in Val-packs at drug, grocery, military, and discount retailers. Each copy of the current, rereleased video title "Barney's Night Before Christmas" is packaged with a discount

coupon booklet that announces the Valentine video to consumers as well.

Lyrick is offering seven different retail displays for "Be My Valentine—Love, Barney." Three floor displays holding 18, 24, or 36 copies of the video are topped by a large cutout of the purple dinosaur as Cupid (wings, bow, and arrow included), which can rotate in a 360-degree circle. Four counter displays are configured to hold from 12 to 24 video units.

"Be My Valentine—Love, Barney," whose plot line involves making a Valentine card for the Queen of Hearts, has 15 songs (traditional and original) and reinforces developmental skills such as counting, rhyming, coordination, doing simple arts and crafts, expressing appreciation, and more.

BEAR NEWS: A pair of new "Bear In The Big Blue House" titles will be released Jan. 23, 2001, on Columbia TriStar Home Video, amid a plethora of "Bear" promotions and events. The video series is spun off the popular preschool TV series, which was just renewed for a fourth season on the Disney Channel's Playhouse Disney programming block. "Bear In The Big Blue House: Storytelling With Bear" and "... Early To Bed, Early To Rise" each run approximately 50 minutes and are priced at \$12.95.

The official Bear in the Big Blue House Fan Club is in full swing, and new promotions are under way. The videos will be cross-promoted with Mattel's Storytelling Bear toy in 2001. A staged presentation, "The Bear In The Big Blue House! Live On Stage!," is running 10 times a day at the Disney-MGM Studios theme park in Orlando, Fla., and is scheduled to continue through 2001. Final-



by Moira McCormick

ly, more than 500 pieces of Bear merchandise will be in stores over the next calendar year.

MONKEY BUSINESS: "MVP: Most Valuable Primate," the story of a hockey-playing chimpanzee, skates into stores Jan. 23, 2001, on the Warner Home Video/Keystone Entertainment label. Price is \$19.96 for VHS and \$24.98 for DVD. Single-unit order date is Dec. 19, and merchandiser order date is Dec. 12. The DVD's extra features are a commentary from the director, a featurette titled "The Chimp's A Champ," a theatrical trailer, and TV spots. The movie, which opened in U.S. theaters Oct. 20, made a strong showing in Canadian cinemas, where it was the No. 1 family film for its first six weeks of release. "MVP" was produced and directed by **Robert Vince**, who also helmed all three "Air Bud" movies.

Warner Home Video's ad campaign targets kids 6 to 11 and their moms, via TV spots (airing on Kids' WB!, the Cartoon Network, Nickelodeon, and Fox Family Channel), print advertisements (in People, Entertainment Weekly, Family Fun, and Sports Illustrated for Kids), and online ads (on Nick.com, SIKids.com, and Mamamedia.com). The "MVP" Web site features games, contests, giveaways, sneak peeks of the film, and featurette clips.

The star of the film himself, Jack the Chimp, is also touring

SITES + SOUNDS

(Continued from page 83)

They can also make suggestions about the music for the next act by sending an E-mail to music@coldgenius.com or visiting the Web site. They can influence the development of the plot by answering questions online.

Prizes will be given to online visitors who made the most valuable contributions, in Schoener's judgment, during the first three performances. The top winner will be invited to the closing performance in Cologne. Runner-up prizes include spending a weekend at Schoener's country house in the Bavarian Alps.

The first act of "Virtopera" was largely in classical style, but other acts highlight diverse musical elements, from traditional opera to samba. More meditative music to be played during the Indian concert will include appearances by Tibetan singers and monks.

The project is hardly a simple undertaking, but what else could be expected from a man who organized an event where veteran German punk femme fatale **Nina Hagen** sang arias accompanied by the **Tokyo**

Philharmonic? Or a **Bertolt Brecht/Kurt Weill** evening with **Sting**, Italian rock artist **Gianna Nannini**, **Jack Bruce**, and the **Hamburg State Opera Orchestra?** Or an interpretation of **Mozart's** "Coronation Mass," collaborating with **Deep Purple** and a boys' choir?

A former musical director for the Bayerische Opernhöhne and Munich Chamber Opera, Schoener has a worthy reputation as a collaborator, having recorded with such artists as **Andy Summers**, **Stewart Copeland**, and **Peter Gabriel**. His affiliation with BMG stretches back to his first album for Ariola, "Destruction Of Harmony," in 1971. He recorded for WEA, Eurodisc, EMI Electrola, Phonogram, Celestial Harmonies, Sony, Marlboro Music, and Intercord, before returning to BMG Ariola in 1996. Since then, he has recorded five albums. During the past five years he has discovered an affection for opera, having written four 30-minute pieces.

Schoener says that throughout his career, "there's one man especially who has supported me. **Thomas**

Stein, the president of BMG [in Germany, Austria, Switzerland, and Eastern Europe]. He tells me, 'You're the artist, you go figure it out.'"

Kevin Conroy, BMG Entertainment chief marketing officer and president of new technology, describes "Virtopera" as "a great example of BMG's commitment to creating compelling and cutting-edge online content. We're excited about BMG Germany's partnership with Schoener on this initiative... The Internet production will not only bring music fans closer to the artist but will also allow them to participate in the process."

Says Schoener, "With 'Virtopera,' I wanted to find out more what the Internet is and what it means for an artist. I think the difference really is that the Internet has no soul or feelings. Therefore, I want to find out what love, magic, and religion means in this context. I'm not doing this only because nobody has done it before. I love adventure, and I'm very curious. This is a very interesting time and moment; everything is changing."

hockey arenas around the country and making television appearances on such programs as "Today," "Good Morning America," and "Inside Edition."

KIDBITS: A new installment of the video series "The Big Comfy Couch," spun off the PBS preschool TV program and featuring Loonette the clown, her doll Molly, and their friends, will street Dec. 1 from Goldhil Home Media. Running 54 minutes at \$14.98, the title features two episodes, "Picky Eaters" and "Nap-time For Molly."

Reality-based video program-

ming for kids is still being produced. Case in point: a new series from Kid Rom Inc. of North Blenheim, N.Y. Two titles, each 30 minutes for \$12.95, have been released. "Brett The Jet," a live-action feature with an animated plane as the title character, includes behind-the-scenes footage of the U.S. Army Thunderbirds precision-flying team and the U.S. Army Golden Knights parachuters. "Toby The Tugboat" (the title character is also animated and interacts with live-action kids) features footage of the July 4 fireworks over New York Harbor, as well as footage of tugboats.

Billboard®

NOVEMBER 25, 2000

Top Kid Video™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS					
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label, Distributing Label, Catalog Number	Year of Release	Suggested List Price
◀ No. 1 ▶					
1	5	6	THE TIGGER MOVIE Walt Disney Home Video/Buena Vista Home Entertainment 19302	2000	24.99
2	3	8	MARY-KATE & ASHLEY: SCHOOLDANCE PARTY Dualstar Video/Warner Home Video 56501	2000	14.95
3	8	8	MARY-KATE & ASHLEY: GREATEST PARTIES Dualstar Video/Warner Home Video 56520	2000	14.95
4	7	7	VEGGIETALES: KING GEORGE AND THE DUCKY Big Idea/Lyrick Studios 2136	2000	12.99
5	6	3	SCOOBY-DOO AND THE ALIEN INVADERS Warner Family Entertainment/Warner Home Video 41372	2000	19.96
6	2	4	THE LITTLE MERMAID II: RETURN TO THE SEA Walt Disney Home Video/Buena Vista Home Entertainment 19680	2000	26.99
7	11	8	MARY-KATE & ASHLEY: AMAZING ADVENTURES Dualstar Video/Warner Home Video 56519	2000	14.95
8	20	2	FLINT: THE TIME DETECTIVE A.D.V. Films RS7101	2000	14.98
9	4	4	THE SIMPSONS TRICK OR TREEHOUSE FoxVideo 2000478	2000	24.98
10	10	10	THE POWERPUFF GIRLS: BUBBLEVICIOUS Warner Home Video 1576	2000	14.95
11	12	7	BUZZ LIGHTYEAR OF STAR COMMAND: THE ADVENTURE BEGINS Walt Disney Home Video/Buena Vista Home Entertainment 19751	2000	24.99
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14	14	8	BLUE'S CLUES: STOP LOOK AND LISTEN! Nickelodeon Video/Paramount Home Video 839663	2000	9.95
15	15	5	IT'S THE PIED PIPER, CHARLIE BROWN Paramount Home Video 13505	2000	12.95
16	13	2	BLUE'S BIG MUSICAL MOVIE Paramount Home Video 839723	2000	19.95
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21	1	22	IT'S THE GREAT PUMPKIN, CHARLIE BROWN Paramount Home Video 83718	1994	19.99
22	23	17	POKEMON: THE FIRST MOVIE Warner Home Video 18020	1999	26.99
23	22	20	TARZAN Walt Disney Home Video/Buena Vista Home Entertainment 15799	1999	26.99
24	24	23	THE ADVENTURES OF ELMO IN GROUCHLAND Columbia TriStar Home Video 04528	1999	21.96
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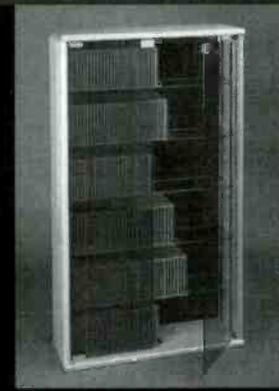
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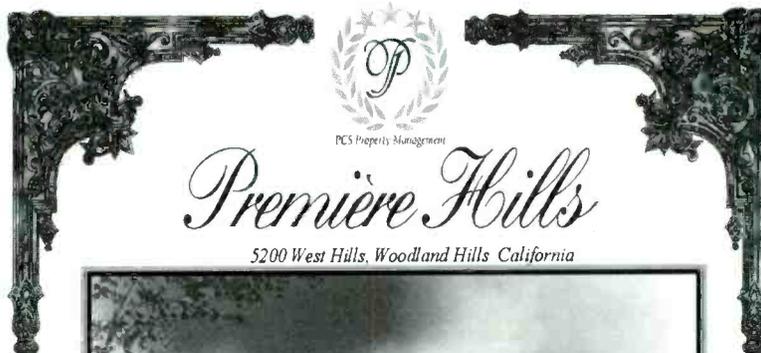
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Update

CALENDAR

NOVEMBER

Nov. 15-20, **Jamerican Film And Music Festival**, Wyndam Hill, Montego Bay, Jamaica. 323-938-2364.

Nov. 17, **Music Industry Summit 2000**, presented by the Florida chapter of the National Academy of Recording Arts and Sciences, Power Studios, Miami. 305-672-4060.

Nov. 19, **Bogart Backstage: On Tour For A Cure**, Barker Hangar, Santa Monica, Calif. 213-639-6160.

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**, 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. 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. 20, **MIDEMnet 2001**, Palais Des Festivals, Cannes. 212-370-7470.

Jan. 21-25, **MIDEM 2001**, Palais Des Festivals, Cannes. 212-370-7470.

FEBRUARY

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. 25-March 4, **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.



Gurtu Visits The Verve. Percussionist Trilok Gurtu recently stopped by the Verve Music Group's headquarters in New York. Gurtu recently released his Blue Thumb Records debut, "African Fantasy," and is preparing to tour the U.S. in support of the album. Shown, from left, are Jason Otaine, A&R manager for the Verve Music Group; Graham Lawson, Gurtu's manager from Mintaka Management; Gurtu; and Ron Goldstein, president of the Verve Music Group.

GOOD WORKS

CARE BEARS: Tower Records has created the Tony the Tower Bear to benefit the National Children's Cancer Society. The 8-inch bear will be available at all Tower locations and at towerrecords.com for \$5.99; \$1.50 from the sale of each bear will be donated to the society. Tony the Tower Bear was named in honor of **Tony Valerio**, a former Tower Records family member who succumbed to lung cancer in 1999. It will be available for sale through-

out the holiday season. Contact: **Sara Hanson** at 916-373-2988.

COLE CONCERT: On Dec. 2 **Faith Hill** and **Tim McGraw** will perform a benefit concert for the Navy/Marine Corps Relief Society USS Cole Fund at the Hampton Coliseum in Hampton, Va. Proceeds will aid the families of the 17 American sailors who were killed in the USS Cole bombing. Tickets range from \$29.50 to \$59.50. Contact: **Jesse Schmidt** at 615-846-3878.

HIV PREVENTION: Levi's Jeans and LIFEbeat are joining to present Music With a Message: World AIDS Day 2000 on Tuesday (21) at the Beacon Theatre in New York. The performer lineup includes **98**, **Jessica Simpson**, **Mya**, **OutKast**, **Baha Men**, and **the Corrs**. The concert will be hosted by **Carson Daly** and **Pink** and will be broadcast Dec. 1 on MTV as part of World AIDS Day programming. Proceeds will be donated to LIFEbeat's youth HIV prevention programs. Contact: **Samantha Kleier** at 212-333-7728, ext. 119.

LIFELINES

BIRTHS

Girl, **Althea Mary Ruth**, to **Amy** and **Robert Bradley**, Nov. 4 in New York. Father is a member of the recording act Robert Bradley's Blackwater Surprise.

Girl, **Addison Marie**, to **Terry** and **Eddie Kilgallon**, Nov. 6 in Nashville. Father is a member of the recording act Ricochet.

XZIBIT GETS 'RESTLESS' ON LOUD SET

(Continued from page 32)

track "Loud & Clear," and a trio called Golden State, which comprises himself, Bay Area rapper Saafir (formerly with Qwest), and Ras Kass, who's signed to Priority.

"We've got tons of talent out here," notes Xzibit. "The stereotype is that if it's not gangster, it's not West Coast. We definitely show that we can make music with the traditional West Coast [artists and producers]. But we also have our own twist."

Even before the Up in Smoke tour, Xzibit's peers were utilizing his commanding voice and lyrical prowess. He's made more than 30 guest appearances in the last year alone, most recently teaming with Limp Bizkit for "Getcha Groove On." Xzibit has been performing the song onstage with the band since the Anger Management tour kicked off Oct. 19. It's scheduled to end Nov. 21. The artist, who's booked by William Morris and managed by Doug Goldstein for Big FD Management, has been performing on back-to-back tours since 1998, when he began supporting his second album, "40 Dayz And 40 Nightz."

Xzibit's extensive road work inspired the track "Sorry I'm Away So Much," produced by DJ Quik and featuring himself and Suga Free. Xzibit dedicates this heartfelt song to his family—particularly his son. "He's 100% why I do what I do," he says.

Loud's marketing strategy is built around Xzibit's drive. "We've put most of our marketing dollars into tour support and street promotions," says Liz Hausle, Loud's product manager. Street teams have been hired to distribute 30,000 T-shirts and 130,000 CD samplers of Xzibit's most prominent track appearances as well as some album snippets, she reports.

In the Internet trenches, AKA.com spearheaded an online marketing campaign with 1,500 kids infiltrating its chat rooms, discussing the album and posting information on bulletin boards since early November. In addi-

tion, Hookt.com introduced mag-a-logs, a magazine/music catalog combination in which Xzibit is profiled and featured on the cover. Some 300,000 copies are being distributed via E-mail as well as in the form of hard copy at retail locations and other outlets blanketed by street teams. Loud is also promoting 30-second snippets of four or five album cuts on select Web sites.

Xzibit will perform on MTV's New Year's Eve bash at Times Square in New York. He's also confirmed for MTV's "Total Request Live" the weekend before the album's release. He'll appear on BET's "L.A. Live" as well as "106 & Park." Radio contest winners in 10 major markets will attend the release party being held in Los Angeles. And Loud has purchased 15- and 30-second spots on both MTV and BET that begin airing Nov. 20.

"Artistically, Xzibit knows what he wants, from album packaging to the design of his video set," adds Hausle. "He's very hands-on."

Xzibit personally delivered "X" to KPWR in Los Angeles. "Once we heard it, we put it into rotation immediately," says KPWR music director E-Man. "It's been [one of] the top two and three most-requested [records] since."

When Xzibit was invited to Trans World Entertainment's corporate offices in Albany, N.Y., and asked to join the Anger Management tour, he seized the opportunity. "He came up, we had lunch, and he basically played the entire record," says Jim Stella, urban music buyer for the retail chain. "We're anticipating a higher than normal release from him."

In the wake of such anticipation, Loud president Rich Isaacson is quite hopeful about the album and proud of Xzibit's growth. "Our sales projections are unlimited," he says. "Xzibit is a career artist. He's joining the rare breed of rappers who have continuity, broad appeal, and credibility—all at the same time."

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Summer Arbitrons Show AC Strong Top 40 Off, Country Rebound Slows In Quarterly Analysis

BY SEAN ROSS

NEW YORK—While the presidential election that won't leave will probably mean a huge jump for news/talk stations this fall, it's already been good for a mild boost. N/T outlets were up 15.5-15.7 12-plus this summer to lead all formats in the Arbitron ratings, exclusive Billboard analysis shows.

N/T stations were followed by the customary No. 1 music format, AC, which was deceptively flat at a 13.5 share but showed significant changes in key demos. R&B, which briefly overtook AC the previous summer, was right behind this time,

up 12.9-13.2. Top 40, after six months of rapid growth, was off slightly 10.5-10.3, while country's rebound slid to a halt 9.0-8.8.

The No. 6 format, album rock, was off 6.5-6.4, while classic rock was up 5.0-5.2, seemingly helped by its latest new variant, the "'80s and beyond" classic-hits station. Modern rock was up 3.9-4.1, albeit a tad short of last summer's 4.2 share.

In other format news, Spanish-language stations, after several years of rapid growth, had their biggest slide in recent memory, 7.2-6.8, while oldies stations were flat at a 5.6. Adult standards stations

were off 3.2-2.9. Smooth jazz outlets were flat at 2.8. Religious stations were up 2.3-2.5. Classical was flat at a 1.6. The numbers represent combined listening in Arbitron's 92 continuous-measurement markets.

AC RESHUFFLES DEMOS

AC, which was the all-format leader when Billboard first looked at national listening 11 springs ago, has lost more than four shares of listening since then but remains the No. 1 music format. Its 12-plus numbers were flat this time, but broken out by demos, AC was up
(Continued on page 94)

Hispanic Broadcasting Names Industry Liaison

BY FRANK SAXE

NEW YORK—In a first, the largest U.S. Spanish-language radio broadcaster has appointed a liaison to the record industry.

Richard Heftel will be VP of music industry relations for Hispanic Broadcasting Corp. (HBC), where he will oversee interaction among all 13 HBC markets and artists, agents, and record labels.

"There are times when you want to look at the whole country, not just an individual station," says Heftel, adding, "There are some advantages in a unified presence." For instance, Heftel says HBC may be able to get bigger acts to visit its San Antonio market as part of a larger tour that would include promotions with its stations in Los Angeles or San Francisco. It may also help HBC in markets where it competes with Spanish Broadcasting System (SBS) or Entravision.

HBC president/CEO Mac Tichenor agrees there may be added leverage for the broadcaster: "Perhaps in some cases that will be true,

but mainly it will be easier for us and them. We recognized a need to have a single coordinated liaison and point of contact between ourselves and a couple of constituencies—the record companies and also the artists and their promoters."

Although Heftel will have contact with every record label, he says local PDs will still select the adds for their stations. HBC, however, may consider group adds.

"It's possible, but each each market is going to have the same amount of responsibility," says Heftel, who says he will also serve artists. "As we have more people looking at what's new, what's out there, what's available, it will give us more flexibility in finding a place to put them and [their records]. There are times when you need to put something on the air to find out if it's going to fly

and provide you more test marketing to see if you want to add it to more stations."

BMG Latin national director of promotions George Major says HBC's new strategy for adding music will slow the process of getting records onto the charts, and it may make it more difficult to get records added. "It will be a little harder, but it will be a more secure way to get ahead, because we will be assured they are going to be played."

Major applauds HBC for focusing on the music business instead of simply on the business of selling advertising on its stations.

Heftel will also be responsible for the syndicated "The Renan Show," featuring Renan Almendares Coello. He also manages C2K, a nightclub in the Venetian hotel in Las Vegas, which reopened on Nov. 11.

Until earlier this year, Heftel oversaw HBC's stations in Los Angeles. Prior to that, he was in sales and management for KSSK-AM-FM Honolulu.



HEFTEL

newsline...

JOBS CUTS AT CLEAR CHANNEL. Clear Channel is in the process of finalizing plans to restructure the operations of its AMFM Radio Networks operations, which will lead to the layoff of several hundred people, Billboard has learned. In a filing with the Securities and Exchange Commission, Clear Channel says it has decided to close its AMFM corporate offices in Dallas and Austin, Texas, by March 31, 2001, as it combines the AMFM operations into co-owned Premiere Radio Networks. The restructuring has already begun, with a number of jobs being left unfiled and pink slips on the way for others. Clear Channel says in the 10-Q filing that as many as 400 employees will be fired. The company is offering severance packages to many of those being laid off, and it expects to pay out as much as \$185 million by the time the restructuring is completed.

BROADCASTAMERICA FILES CHAPTER 11. Internet radio portal BroadcastAmerica has filed for Chapter 11 bankruptcy reorganization in U.S. Bankruptcy Court in its hometown of Portland, Maine. The move is the first phase of a two-step merger with SurferNetwork.com, which specializes in inserting audio ads on the Internet. "We need breathing room to bring these companies together," says BroadcastAmerica president/COO John Brier. He adds that in the last four months the privately held company has seen venture capital disappear. "It's no secret that the financial markets are brutal, whether you're a public or private company," he says. BroadcastAmerica has a total of \$2.6 million in debt. SurferNetwork is also infusing \$1 million into BroadcastAmerica, and the two companies hope to raise between \$4 million and \$7 million by Dec. 1. The merged company will be headed by SurferNetwork.com chair/CEO Gordon Bridge, as BroadcastAmerica's current CEO, Alex Lauchlan, focuses on its recently launched BroadcastEurope.com. The bankruptcy proceeding will have no impact on clients, says Brier, adding that once the merger is completed, SurferNetwork.com's ad-insertion technology should allow stations to increase their Web revenues. No layoffs of BroadcastAmerica's 95 employees are planned.

RADIO AD SLOWDOWN CONFIRMED. The growth of radio revenue in September slowed, compared with previous growth rates this year. According to the Radio Advertising Bureau, September revenue grew by just 3% in local and national ad sales, compared with the same month last year. Local ad spending increased 6% in September, but national revenue fell 6%. However, year-to-date figures still show local sales running 15% ahead of 1999 and national revenue trending 20% higher.

NET NOTES. Listen.com has launched the 17-station Listen Radio Network. An additional 47 stations are available through the company's music partners, Sub Pop and Interscope Geffen A&M. Separately, ClickRadio has signed interactive license agreements with a number of labels—Minty Fresh, Hybrid Recordings, Aware Records, All Indie, and 75 Ark—that will bring acts such as Veruca Salt, the Cardigans, Guster, and Mike Errico to its catalog of offerings.

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Adult Contemporary

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
◀ No. 1 ▶					
1	1	1	16	BACK HERE HOLLYWOOD 164040 †	BBMAK 4 weeks at No. 1
2	3	3	9	CRUISIN' HOLLYWOOD SOUNDTRACK CUT †	HUEY LEWIS & GWYNETH PALTROW
3	2	2	29	TAKING YOU HOME WARNER BROS. ALBUM CUT †	DON HENLEY
4	5	6	38	YOU SANG TO ME COLUMBIA 79406 †	MARC ANTHONY
5	7	7	8	THIS I PROMISE YOU JIVE ALBUM CUT †	'N SYNC
6	4	4	34	I NEED YOU SPARROW 58863/CAPITOL/CURB †	LEANN RIMES
7	6	5	43	BREATHE WARNER BROS. 16884 †	FAITH HILL
8	8	8	12	THE WAY YOU LOVE ME WARNER BROS. 16818 †	FAITH HILL
9	10	9	59	I KNEW I LOVED YOU COLUMBIA 79236 †	SAVAGE GARDEN
10	14	17	6	SHAPE OF MY HEART JIVE 42758* †	BACKSTREET BOYS
11	9	11	63	AMAZED BNA 65957 †	LONESTAR
12	11	13	11	MY BABY YOU COLUMBIA ALBUM CUT †	MARC ANTHONY
13	13	12	57	THAT'S THE WAY IT IS 550 MUSIC 79473/550-WORK †	CELINE DION
14	12	10	29	I TURN TO YOU RCA 60251 †	CHRISTINA AGUILERA
15	15	14	43	SHOW ME THE MEANING OF BEING LONELY JIVE ALBUM CUT †	BACKSTREET BOYS
16	17	16	48	BACK AT ONE MOTOWN 156501*/UNIVERSAL †	BRIAN MCKNIGHT
17	16	15	84	YOU'LL BE IN MY HEART WALT DISNEY 860025/HOLLYWOOD †	PHIL COLLINS
18	19	19	7	CAN'T FIGHT THE MOONLIGHT CURB 73116	LEANN RIMES
19	18	18	56	SMOOTH ARISTA 13718 †	SANTANA FEATURING ROB THOMAS
20	23	25	7	BREATHLESS 143/LAVA ALBUM CUT/ATLANTIC †	THE CORRS
21	21	23	26	COULD I HAVE THIS KISS FOREVER ARISTA/INTERSCOPE ALBUMS CUT †	WHITNEY HOUSTON & ENRIQUE IGLESIAS
22	20	21	17	THERE YOU ARE RCA ALBUM & SOUNDTRACK CUT	MARTINA MCBRIDE
23	28	—	2	ANGEL ON MY SHOULDER ELEKTRA ALBUM CUT/EEG	NATALIE COLE
24	24	26	6	RUN TO ME EMI LATIN ALBUM CUT/CAPITOL	OSCAR DE LA HOYA
25	22	22	25	I WILL LOVE AGAIN COLUMBIA 79375* †	LARA FABIAN

Adult Top 40

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
◀ No. 1 ▶					
1	1	1	13	WITH ARMS WIDE OPEN WIND-UP 18004* †	CREED 5 weeks at No. 1
2	2	2	14	PINCH ME REPRISE 16827 †	BARENAKED LADIES
3	3	6	8	IF YOU'RE GONE LAVA ALBUM CUT/ATLANTIC †	MATCHBOX TWENTY
4	5	4	19	YOU'RE A GOD RCA ALBUM CUT †	VERTICAL HORIZON
5	6	5	19	KRYPTONITE REPUBLIC ALBUM CUT/UNIVERSAL †	3 DOORS DOWN
6	4	3	31	BENT LAVA 84704/ATLANTIC †	MATCHBOX TWENTY
7	8	8	15	CRAZY FOR THIS GIRL COLUMBIA ALBUM CUT †	EVAN AND JARON
8	7	7	20	WONDERFUL CAPITOL 58870 †	EVERCLEAR
9	10	11	51	EVERYTHING YOU WANT RCA 65981 †	VERTICAL HORIZON
10	9	9	33	DESERT ROSE A&M 497321*/INTERSCOPE †	STING FEATURING CHEB MAMI
11	12	12	12	THE WAY YOU LOVE ME WARNER BROS. 16818 †	FAITH HILL
12	13	15	11	BREATHLESS 143/LAVA ALBUM CUT/ATLANTIC †	THE CORRS
13	11	10	31	ABSOLUTELY (STORY OF A GIRL) 550 MUSIC ALBUM CUT/550-WORK †	NINE DAYS
14	18	24	8	BEAUTIFUL DAY ISLAND 562972*/INTERSCOPE †	U2
15	17	22	9	EVERYWHERE I GO COLUMBIA ALBUM CUT †	SHAWN MULLINS
16	15	14	25	CHANGE YOUR MIND UNIVERSAL ALBUM CUT	SISTER HAZEL
17	16	20	14	MUSIC MAVERICK 16826/WARNER BROS. †	MADONNA
18	14	13	22	TONIGHT AND THE REST OF MY LIFE WARNER BROS. ALBUM CUT †	NINA GORDON
◀ AIRPOWER ▶					
19	21	23	7	BABYLON ATO ALBUM CUT/RCA †	DAVID GRAY
20	19	16	18	IT'S MY LIFE ISLAND ALBUM CUT/DJMG †	BON JOVI
21	23	27	7	AGAIN VIRGIN ALBUM CUT †	LENNY KRAVITZ
22	22	21	9	SLEEPWALKER INTERSCOPE ALBUM CUT †	THE WALLFLOWERS
23	25	25	17	DEEP INSIDE OF YOU ELEKTRA ALBUM CUT/EEG †	THIRD EYE BLIND
24	27	31	5	SHAPE OF MY HEART JIVE 42758* †	BACKSTREET BOYS
25	26	32	6	SHE BANGS COLUMBIA ALBUM CUT †	RICKY MARTIN

Out Of Prison And Back On Airwaves

WKTU's Goumba Johnny Uses Song To Put Legal Woes Behind Him

BY FRANK SAXE

NEW YORK—Goumba Johnny is nearly a free man once again. The morning personality on dance/top 40 WKTU New York is back on the air after spending five months in a low-security federal prison in Loretto, Pa., and he will soon no longer be under house arrest.

It was behind bars that he came to terms with his mistakes and wrote the lyrics to a new song in which he jokingly tells his listeners about his crime and punishment. In doing so, he hopes to put the incident behind him.

Trouble began in January 1998, when Goumba, who was born Johnny Sialiano, was indicted on charges of extortion by federal authorities, along with 22 others, in connection with the Gambino crime family, which included reputed mobster John Gotti. A subsequent indictment, filed in January 1999, charged Sialiano with evading taxes on more than \$230,000 in income from Scores, a Manhattan topless nightclub he had worked at since 1991, as well as taxes from \$40,000 in winnings from a Scores football pool (Billboard, Feb. 19).

Sialiano maintained his innocence and rebuffed prosecutors' attempts to get him to testify against Gotti, a man Sialiano insists he has never met. The extortion charges were eventually dropped. For the tax charge, Sialiano was given a sentence of five months of prison and five months of home confinement, which will end by Christmas.

Since returning to the airwaves, Sialiano has never spoken about his legal troubles or his time in prison. "I don't talk about it on the air, because it doesn't have any entertainment value. We're a feel-good radio station," he says. Instead, he is addressing the incident in a song titled "The Feds Threw A Party."

The idea came out of a project Sialiano worked on with actor Vinnie Pastore, who played Big Pussy on HBO's "The Sopranos." The pair recorded the vocals for a song called "Vegas Ain't What It Used To Be," which will be featured on "Mob Story," a full-length album produced by Jack Douglas and Rich Guberti for Wiseguy Entertainment. Sialiano mentioned he had written some lyrics while in prison and was looking to set them to music.

"It was more of an accident," says Sialiano. "I never lay in bed and said, 'One day I want to cut a song.' I definitely had aspirations of doing comedy and radio, but singing isn't one of my aspirations."

WKTU VP of operations Frankie Blue gave the green light to add the track to the station's morning show music mix. "It's reality, it happened, and everyone knows the story," says Blue. "It's over, and even though the song reminds listeners of what happened, you got to have a sense of humor."

The reaction to the record has been largely positive, says Sialiano. "People who have heard the song say, 'I understand your story now.' So I think it pulls it together for the real, everyday listener."

One person who is not happy with the song is Sialiano's father, who would have liked his son to put the incident behind him and his family. Says the younger Sialiano, "To a certain extent, that's what I've done. It's a form of therapy to get all this off my chest."

The lyrics are a mix of humor, anger, and *mea culpa*, penned as

Sialiano walked endless circles around a prison-yard track. "I wrote these lyrics, then I rewrote and rewrote and rewrote them until it represented the essence of my attitude, which is 'I'm a wise ass, but I'm always making a point in some way.'"

In this case, his point is: Don't always trust the label. "You can't really trust anyone on the streets anymore, and I don't think you can trust the government," he says. "They say there's a right side and a left side, and I don't think either side is fair, except one side is labeled the good guys and the other is labeled the bad guys."

Sialiano says he also shied away from anger or bitterness. "It was at first laced with anger, and then I made it more tongue-in-cheek. I'm poking fun at myself. I'm a happy person on the radio and when I do comedy, so I didn't want to do anything that wasn't in that vein."

The song was produced by Brian Hardgroove, who has worked with artists such as Chuck D and Aerosmith's Steven Tyler and Joe Perry. Backing vocals came courtesy of D'Angelo backup singer Voodoo Child, and several of Marc Anthony's band members provided a Latin-infused bridge. Four takes later, Sialiano was a recording artist.

Blue says he was not worried about adding the song. "It's just like Howard Stern talking about his divorce or our morning show host Michelle Visage talking about her pregnancy, or [morning show co-host] Ralphie Marino talking about his kids. Are we proud of this? No, but it's behind Goumba, and he realizes that he has a better future here and being a comedian than he does hanging in the street."

LOOKING BACK AT LIFE BEHIND BARS

Sialiano, whose native New York neighborhood is dotted with as many red, white, and green Italian flags as stars and stripes, is no prima donna by any stretch of the imagination. But what he found at the Loretto Correctional Facility was worse than he expected.

"It was not club fed," he understates. His cell block had 135 men and eight "disgustingly filthy" toilets and showers. The entire facility, which houses 1,000, had just 15 phones, making outside contact limited at best. His cellmates included a bank robber, two heroin dealers, a murderer, and a "stick-up guy" from his old borough, the Bronx.

Says Sialiano, "It's almost embarrassing what you're in there for. They're in there for 20 years, and you're doing five months. Let's just say you're not a welcome addition."

(Continued on next page)



GOUMBA JOHNNY

'The Feds Threw A Party'

*The feds rounded up 40
They thought were bein' naughty.
It was on Jan. 21...
Man, that day was no fun.
I went out to the truck...
And there were the feds,
Waitin' for me like a sitting duck.
I hear, "FBI! FREEZE!"
Hey man, I can't feel my knees.
There were four knives pointin' at
my head
I told 'em, "Hey, I'm allergic to
lead!"
Thrown in the pen
with 40 other men.
Wiseguys, just starin',
Not really carin'.
Course I ended up getting' busted
'Cause of two guys I trusted.
People don't know what the facts
is
Yo! This is all about TAXES!
(CHORUS) The feds threw a
party
party party*

*The feds threw a party
party party!
The feds threw a party
party party
(This ain't no party...)
The feds threw a party
party party!
This ain't no party... These guys
got guns!

I did my time,
I don't want no glory,
I'm just here to tell you my Ital-
ian story.
If you wanna run the streets,
And get all those treats,
You make sure you run them
alone.
And you stay off that phone.
Because the biggest part about
being Italian
Is to be able to walk down that
street like a stallion.
And when they ask you to rat...
You just tell them, "I don't do that,
I don't do that, do that, do that."*

Top 40 Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE IMPRINT/PROMOTION LABEL	ARTIST
				◀ No. 1 ▶	
1	1	1	13	WITH ARMS WIDE OPEN WIND-UP	CREED
2	3	3	17	MOST GIRLS LAFACE/ARISTA	PINK
3	2	2	18	KRYPTONITE REPUBLIC/UNIVERSAL	3 DOORS DOWN
4	7	8	8	INDEPENDENT WOMEN PART I COLUMBIA	DESTINY'S CHILD
5	4	4	12	CASE OF THE EX (WHATCHA GONNA DO) UNIVERSITY/INTERSCOPE	MYA
6	6	6	9	THIS I PROMISE YOU JIVE	'N SYNC
7	5	5	16	MUSIC MAVERICK/WARNER BROS.	MADONNA
8	16	21	5	IT WASN'T ME MCA	SHAGGY FEATURING RICARDO "RIKROK" DUCENT
9	9	9	7	SHAPE OF MY HEART JIVE	BACKSTREET BOYS
10	8	10	8	SHE BANGS COLUMBIA	RICKY MARTIN
11	12	14	10	GOTTA TELL YOU WILD CARD/INTERSCOPE	SAMANTHA MUMBA
12	14	16	7	IF YOU'RE GONE LAVA/ATLANTIC	MATCHBOX TWENTY
13	11	15	12	PINCH ME REPRISE	BARENAKED LADIES
14	10	7	31	JUMPIN', JUMPIN' COLUMBIA	DESTINY'S CHILD
15	15	11	31	BENT LAVA/ATLANTIC	MATCHBOX TWENTY
16	13	13	15	YOU'RE A GOD RCA	VERTICAL HORIZON
17	17	12	19	(HOT S**T) COUNTRY GRAMMAR FO' REEL/UNIVERSAL	NELLY
18	18	17	14	DON'T THINK I'M NOT COLUMBIA	KANDI
19	19	19	12	NO MORE EPIC	RUFF ENDZ
20	21	22	11	DANCE WITH ME THE DAS LABEL/ATLANTIC	DEBELAH MORGAN
21	20	20	18	FADED MCA	SOULDECISION FEATURING THRUST
22	26	27	6	HE LOVES U NOT BAD BOY/ARISTA	DREAM
23	23	26	8	CRAZY FOR THIS GIRL COLUMBIA	EVAN AND JARON
24	25	32	6	E.I. FO' REEL/UNIVERSAL	NELLY
25	24	33	5	BETWEEN ME AND YOU MURDER INC./DEF JAM/DJMG	JA RULE FEATURING CHRISTINA MILIAN
26	22	18	18	COME ON OVER BABY (ALL I WANT IS YOU) RCA	CHRISTINA AGUILERA
27	28	31	7	THE WAY YOU LOVE ME WARNER BROS.	FAITH HILL
28	27	23	16	IT'S MY LIFE ISLAND/DJMG	BON JOVI
29	29	29	19	WONDERFUL CAPITOL	EVERCLEAR
30	30	30	21	DOESN'T REALLY MATTER DEF JAM/DEF SOUL/DJMG	JANET
31	37	—	2	AGAIN VIRGIN	LENNY KRAVITZ
32	36	—	2	WHAT'S YOUR FANTASY DISTURBING THA PEACE/DEF JAM SOUTH/DJMG	LUDACRIS FEATURING SHAWNNA
33	33	36	6	SHAKE YA ASS JIVE	MYSTIKAL
34	31	28	15	GIVE ME JUST ONE NIGHT (UNA NOCHE) UNIVERSAL	98 DEGREES
35	35	39	3	IF I AM 550 MUSIC/550-WORK	NINE DAYS
36	32	24	14	WHO LET THE DOGS OUT S-CURVE/ARTEMIS	BAHA MEN
37	34	35	26	DESERT ROSE A&M/INTERSCOPE	STING FEATURING CHEB MAMI
38	NEW ▶	1	1	BEAUTIFUL DAY ISLAND/INTERSCOPE	U2
39	NEW ▶	1	1	STRONGER JIVE	BRITNEY SPEARS
40	NEW ▶	1	1	STAN WEB/AFTERMATH/INTERSCOPE	EMINEM FEATURING DIDO

Compiled from a national sample of airplay of Mainstream Top 40, Rhythmic Top 40 and Adult Top 40 stations supplied by Broadcast Data Systems' Radio Track service. 248 Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs are ranked by Audience Impressions. ◯ Tracks showing an increase in Audience over the previous week. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in audience. Records below the top 20 are removed from the chart after 26 weeks. © 2000, Billboard/BPI Communications.

Radio

PROGRAMMING

SUMMER ARBITRONS SHOW AC STRONG

(Continued from page 92)

6.4-6.9 in teens and 14.3-14.7 in 18-34 and off 16.3-16.1 in 25-54 and 15.8-15.5 in 35-64.

Since our AC numbers include adult top-40 stations (which, by themselves, would be up 5.3-5.4), many of which can now play hard-rocking titles like 3 Doors Down's "Kryptonite," and since most more traditional ACs have also undergone proportionate (if less extreme) changes, it's not surprising to see the format growing at the younger end while shedding a few upper-demo numbers.

TOP 40 OFF, R&B UP

Top 40, meanwhile, was flat in 25-54 (8.3) and 35-64 (5.4) but down slightly at its younger end, off in teens (37.9-36.3) and 18-34 (15.6-15.3). Top 40 was still ahead of its 9.9 share from the previous summer and its 9.0 last fall. Unlike the spring book, when it grew sharply, there was no million-selling-Britney Spears or 2 million-selling 'N Sync first week powering top 40, which was more reliant on R&B and rock product from outside.

Perhaps not coincidentally, R&B radio (including all its variants such as adult R&B and R&B gold) was up in all demos, as was modern rock, up 8.5-9.1 in teens, 7.7-7.8 in 18-34, 3.6-3.8 in 25-54, and even 1.7-1.8 in 35-64. (Modern was, by the way, ramping up to a million-plus

first week for Limp Bizkit.)

Despite some evidence last year that the increasingly hip-hop-driven mainstream R&B format was alienating some adult listeners, the numbers have stabilized, with mainstream stations up 7.1-7.4 12-plus, if measured separately, and up 5.7-5.8 25-54. Broken out, adult R&B was off 3.2-3.1 12-plus, while R&B oldies stations apparently defied the negative buzz surrounding them, up 2.6-2.7.

COUNTRY LEVELS AGAIN

Country, which had seemed to be recovering nicely from an abnormally low 8.2 share last fall, was off a few tenths this time. It was up 4.3-4.8 in teens but down in 18-34 (7.8-7.4), 25-54 (9.0-8.8), and 35-64 (10.3-10.0). While country did a little better this book in terms of finding some music with younger-end appeal (e.g., Aaron Tippin's "Kiss This"), you would have expected to see a rise in 18-24 numbers as well as teen numbers, if that had been a factor. Instead, it's possible that the rise in teens for both country and AC may be a function of younger demos in the workplace this summer, despite the belief that there's less forced listening these days.

CLASSIC ROCK UP, ALBUM ROCK OFF

Album rock, which looked like it was getting a little help in the

spring from the hard-rock boom, was off slightly 12-plus but, again, up in teens (5.2-5.4) and 18-34 (10.4-10.6). It was down 25-54 (8.2-8.1) and 35-64 (5.6-5.5). Classic rock, meanwhile, was up sharply 35-64 (6.3-6.8) and slightly 25-54 (7.2-7.4). Last year, classic seemed to get a book or two's boost from the advent of "classic rock that really rocks" outlets; this year, it's already seeing a little impact from the new "'80s and more" outlets, most of which we're counting as classic rock (rather than oldies), because they concentrate on pop/rock artists without significant rhythmic or R&B content.

Spanish-language radio, which had been growing steadily for several years, fueled by the number of markets that were getting their first Spanish FM (or their first series of sub-format choices), was off 7.2-6.8, its sharpest decline in a year and a half. Spanish-language radio's travails seem to have been driven, again, by drops for the format in New York and Los Angeles, which weigh heavily into these numbers.

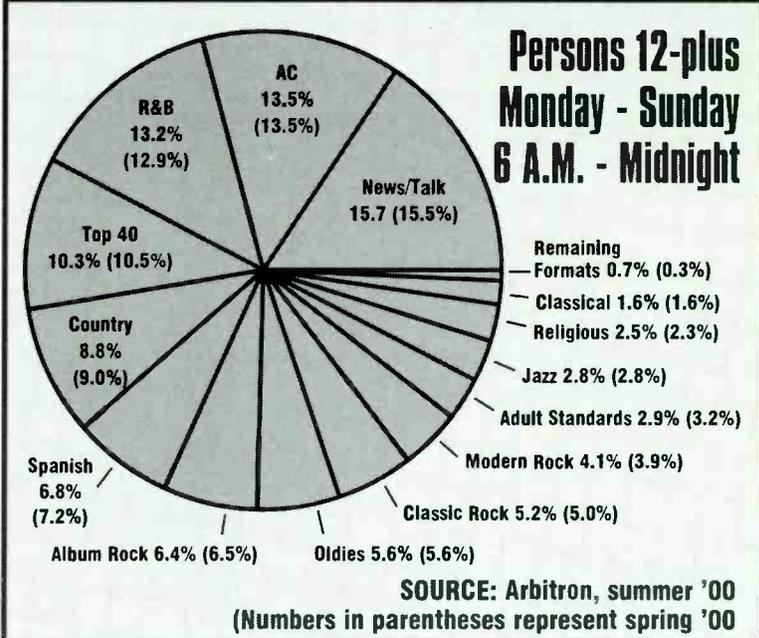
REMEMBERING 1990

Finally, if you're wondering how the summer 2000 numbers stack up against those from a decade ago, AC was the No. 1 format then with an 18.7 share, followed by top 40, which was down 14.4-13.7 (and losing audience at roughly that clip every book). N/T was a 12.5-share format at the time, followed by album rock with a 9.7 and country, which was on its way to a 13 share, with a 9.5. (Country was actually off a few tenths that summer; after that book, it would grow for three years straight.)

R&B radio was at a 9.2, meaning that it would add roughly the number of shares that top 40 lost. Oldies was at a 6.4, followed by Spanish (4.0), classic rock (3.8), adult standards (3.2), easy listening (still at a 2.6, but down from the mid-sixes just a year earlier), and religious (2.0). Jazz (1.9) was then only as big a format as classical (1.8). Then came modern rock (0.9), whose three-share gain over the past decade almost exactly equals album rock's losses.

Sean Ross is group editor of *Airplay Monitor*.

ARBITRON FORMAT SHARE



OUT OF PRISON AND BACK ON AIRWAVES

(Continued from preceding page)

tion, and people don't want to be around you."

Although the courts could have allowed him to go to a federal prison camp, he was instead sent to a minimum-security prison because he was deemed a threat to the public. "I'm not a wise guy, I'm a radio guy," jokes Sialiano, adding, "The only thing I'd kill you with is laughter."

All that time he was locked up, he

was receiving between 50 and 100 letters a week from listeners, offering him words of support and encouragement. "It pumps you up when you know people are thinking about you," he says. In fact, he got so much mail that a prison old-timer kindly suggested he not pick up his mail every day so he wouldn't anger other inmates. "I found the whole thing to be very sad," he says.

Sialiano, who is also a former New York Jet and Giant, is writing a book about his experiences, which will delve more deeply into his life behind bars.

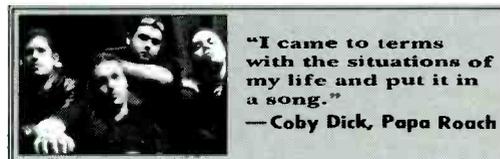
Although the song's lyrics include a line warning of the dangers of the street, Sialiano says his aim was not to preach. "My message is that bad things happen to good people and people do deserve a second chance."

Papa Roach front man Coby Dick says that having a record deal doesn't take away your personal problems. A case in point is the subject matter of the group's latest single, "Broken Home."

Dick says that the song, which is No. 12 on this issue's Modern Rock Tracks chart and is featured on the Papa Roach DreamWorks album "Infest," is about "my family falling to pieces pretty much and being stuck in the middle of two parents. One of them was actually not ever there. I had a bed-wetting problem for a lot of years, and I had a problem with my father."

"Eventually I came to terms with the situations of my life and put it in a song," Dick continues. "I

had felt like nobody understood me. But then I realized when I wrote the song that a lot of people do. People are connecting with it whether it be people that are 15 years old or people that are



"I came to terms with the situations of my life and put it in a song."
—Coby Dick, Papa Roach

30 years old. It's something that transcends no matter what country you're from or what language you speak or what religion you are."

One piece of correspondence from a fan par-

ticularly struck a chord. "This person sent me a piece of artwork," he says. "What it is, is a plaster model cast of her torso. It's all bandaged. There's a hole cut out in the center where there's a house, and the house is inside it, and it's broken in half. She's healing from her wounds, and she's coming from a broken home."

Though Dick says performing the very personal song keeps getting easier, the problems it touches on still run deep. He says, "A lot of people think that I don't have any emotional stress or anything, but you've got it wrong. It's different kinds of stress. The life I live is bigger than me. The better your life gets, the worse your life gets. All it is is yin and yang."

Billboard®

NOVEMBER 25, 2000

Mainstream Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
◀ No. 1 ▶					
1	1	1	23	LOSER THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL †
2	2	2	9	WHY PT.2 BLENDER	COLLECTIVE SOUL ATLANTIC †
3	3	3	14	HEMORRHAGE (IN MY HANDS) SOMETHING LIKE HUMAN	FUEL 550 MUSIC/550-WORK †
4	5	6	7	AWAKE AWAKE	GODSMACK REPUBLIC/UNIVERSAL †
5	4	4	12	ARE YOU READY? HUMAN CLAY	CREED WIND-UP
6	7	7	5	ANGEL'S EYE "CHARLIE'S ANGELS" SOUNDTRACK	AEROSMITH COLUMBIA
7	6	5	20	N.I.B. NATIVITY IN BLACK II: TRIBUTE TO BLACK SABBATH	PRIMUS WITH OZZY DIVINE/PRIORITY
8	9	8	30	LAST RESORT INFEST	PAPA ROACH DREAMWORKS †
9	10	11	6	ORIGINAL PRANKSTER CONSPIRACY OF ONE	THE OFFSPRING COLUMBIA †
10	8	9	43	KRYPTONITE THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL †
11	12	14	8	GOODBYE LAMENT IOMMI	IOMMI FEATURING DAVE GROHL DIVINE/PRIORITY
12	14	16	11	3 LIBRAS MER DE NOMS	A PERFECT CIRCLE VIRGIN †
13	13	10	9	SERIOUS JUJU TEN 13	SAMMY HAGAR CABO WABO/BEYOND
14	15	15	10	BEAUTIFUL DAY ALL THAT YOU CAN'T LEAVE BEHIND	U2 ISLAND/INTERSCOPE †
15	11	12	30	I DISAPPEAR "MISSION: IMPOSSIBLE 2" SOUNDTRACK	METALLICA HOLLYWOOD †
◀ AIRPOWER ▶					
16	18	26	11	ONE STEP CLOSER [HYBRID THEORY]	LINKIN PARK WARNER BROS. †
17	16	13	28	STUPIFY THE SICKNESS	DISTURBED GIANT/REPRISE †
18	17	19	6	NO WAY OUT NO. 4	STONE TEMPLE PILOTS ATLANTIC †
◀ AIRPOWER ▶					
19	21	27	10	ROLLIN' CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER	LIMP BIZKIT FLIP/INTERSCOPE †
20	22	24	9	BROKEN HOME INFEST	PAPA ROACH DREAMWORKS †
21	24	28	4	MY FAVORITE HEADACHE MY FAVORITE HEADACHE	GEDDY LEE ANTHEM/ATLANTIC
22	19	18	21	TURN ME ON "MR. DEADMAN" ...AN EDUCATION IN REBELLION	THE UNION UNDERGROUND PORTRAIT/COLUMBIA †
23	36	—	2	WHEN IT ALL GOES WRONG AGAIN SONGS FROM AN AMERICAN MOVIE VOL. TWO: GOOD TIME FOR A BAD ATTITUDE	EVERCLEAR CAPITOL
24	23	22	9	KILL THE KING CAPITAL PUNISHMENT	MEGADETH CAPITOL
25	27	30	4	DISPOSABLE TEENS HOLY WOOD	MARILYN MANSON NOTHING/INTERSCOPE †
26	30	34	5	STEP INTO THE LIGHT DUST FOR LIFE	DUST FOR LIFE WIND-UP
27	25	23	22	CALIFORNICATION CALIFORNICATION	RED HOT CHILI PEPPERS WARNER BROS. †
28	31	33	24	BAD RELIGION GODSMACK	GODSMACK REPUBLIC/UNIVERSAL
29	28	25	16	BREATHE THE STATE	NICKELBACK ROADRUNNER
30	29	31	9	SLEEPWALKER BREACH	THE WALLFLOWERS INTERSCOPE †
31	35	36	9	BLACK JESUS EAT AT WHITEY'S	EVERLAST TOMMY BOY †
32	39	—	2	FEEL ALIVE NO PLEASANTRIES	U. P.O. EPIC
33	37	37	4	CONGRATULATIONS SONG AMERICA'S VOLUME DEALER	COC SANCTUARY
34	33	32	14	BARTENDER (I JUST WANT YOUR COMPANY) BROKE	(HED)PLANET EARTH VOLCANO/JIVE †
35	38	39	3	BACK TO SCHOOL WHITE PONY	DEFTONES MAVERICK †
36	26	20	11	MINORITY WARNING	GREEN DAY REPRISE †
37	NEW ▶	1	1	HANGING BY A MOMENT NO NAME FACE	LIFEHOUSE DREAMWORKS †
38	34	29	12	JUST GOT WICKED 13 WAYS TO BLEED ON STAGE	COLD FLIP/GEFFEN/INTERSCOPE †
39	40	40	3	AGAIN & AGAIN GIFT	TAPROOT VELVET HAMMER/ATLANTIC †
40	NEW ▶	1	1	ANGEL'S SON STRAIT UP	STRAIT UP FEATURING LAJON IMMORTAL/VIRGIN †

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 99 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®

NOVEMBER 25, 2000

Modern Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
◀ No. 1 ▶					
1	1	1	14	HEMORRHAGE (IN MY HANDS) SOMETHING LIKE HUMAN	FUEL 550 MUSIC/550-WORK †
2	2	3	9	MAN OVERBOARD THE MARK, TOM & TRAVIS SHOW (THE ENEMA STRIKES BACK)	BLINK-182 MCA †
3	3	4	6	ORIGINAL PRANKSTER CONSPIRACY OF ONE	THE OFFSPRING COLUMBIA †
4	4	2	17	LOSER THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL †
5	5	7	10	BEAUTIFUL DAY ALL THAT YOU CAN'T LEAVE BEHIND	U2 ISLAND/INTERSCOPE †
6	8	8	12	FICTION (DREAMS IN DIGITAL) VAPOR TRANSMISSION	ORGY ELEMENTREE/REPRISE †
7	9	11	10	ROLLIN' CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER	LIMP BIZKIT FLIP/INTERSCOPE †
8	14	18	5	HANGING BY A MOMENT NO NAME FACE	LIFEHOUSE DREAMWORKS †
9	7	6	22	STELLAR MAKE YOURSELF	INCUBUS IMMORTAL/EPIC †
10	10	10	8	OPTIMISTIC KID A	RADIOHEAD CAPITOL
11	6	5	12	MINORITY WARNING	GREEN DAY REPRISE †
12	12	14	8	BROKEN HOME INFEST	PAPA ROACH DREAMWORKS †
13	11	9	32	LAST RESORT INFEST	PAPA ROACH DREAMWORKS †
14	13	12	23	STUPIFY THE SICKNESS	DISTURBED GIANT/REPRISE †
15	16	16	6	AWAKE AWAKE	GODSMACK REPUBLIC/UNIVERSAL †
16	17	20	8	ONE STEP CLOSER [HYBRID THEORY]	LINKIN PARK WARNER BROS. †
17	15	13	11	3 LIBRAS MER DE NOMS	A PERFECT CIRCLE VIRGIN †
◀ AIRPOWER ▶					
18	22	—	2	WHEN IT ALL GOES WRONG AGAIN SONGS FROM AN AMERICAN MOVIE VOL. TWO: GOOD TIME FOR A BAD ATTITUDE	EVERCLEAR CAPITOL
19	21	21	9	WHY PT.2 BLENDER	COLLECTIVE SOUL ATLANTIC †
20	18	17	27	RIGHT NOW NOW YOU SEE INSIDE	SR-71 RCA †
21	25	28	3	ON THE ROOF AGAIN HORRORSCOPE	EVE 6 RCA
22	23	30	4	SOUTH SIDE PLAY	MOBY FEATURING GWEN STEFANI V2 †
23	24	23	10	LITTLE THINGS GOOD CHARLOTTE	GOOD CHARLOTTE EPIC
24	27	26	4	DISPOSABLE TEENS HOLY WOOD	MARILYN MANSON NOTHING/INTERSCOPE †
25	19	19	10	BLACK JESUS EAT AT WHITEY'S	EVERLAST TOMMY BOY †
26	34	—	2	BUTTERFLY THE GIFT OF GAME	CRAZY TOWN COLUMBIA
27	30	31	4	BACK TO SCHOOL WHITE PONY	DEFTONES MAVERICK †
28	28	33	3	STEP INTO THE LIGHT DUST FOR LIFE	DUST FOR LIFE WIND-UP
29	26	24	6	NO WAY OUT NO. 4	STONE TEMPLE PILOTS ATLANTIC †
30	NEW ▶	1	1	RENEGADES OF FUNK LIVE	RAGE AGAINST THE MACHINE EPIC
31	29	22	24	CALIFORNICATION CALIFORNICATION	RED HOT CHILI PEPPERS WARNER BROS. †
32	35	35	6	AGAIN GREATEST HITS	LENNY KRAVITZ VIRGIN †
33	32	27	11	BARTENDER (I JUST WANT YOUR COMPANY) BROKE	(HED)PLANET EARTH VOLCANO/JIVE †
34	37	39	13	PINCH ME MAROON	BARENAKED LADIES REPRISE †
35	39	—	12	LEAVING TOWN A LIFE OF SATURDAYS	DEXTER FREEBISH CAPITOL
36	31	29	16	TESTIFY THE BATTLE OF LOS ANGELES	RAGE AGAINST THE MACHINE EPIC †
37	33	32	9	SLEEPWALKER BREACH	THE WALLFLOWERS INTERSCOPE †
38	NEW ▶	1	1	BREATHE THE STATE	NICKELBACK ROADRUNNER
39	38	36	19	TEENAGE DIRTBAG WHEATUS	WHEATUS COLUMBIA †
40	NEW ▶	1	1	OUTSIDE THE FAMILY VALUES TOUR 1999	AARON LEWIS WITH FRED DURST FLAWLESS/GEFFEN/INTERSCOPE

NASHVILLE SCENE

(Continued from page 39)

fan Jefferies, A&R director Ray Smith, promotions director Tony Patino, and operations director Kevin Anderson.

Craig Shelburne joins Ticketmaster Online's nashville.citysearch.com as associate music editor. He previously wrote for Nashville's The Tennessean, CDnow.com, SonicNet.com, Music-Country.com, and Country Music magazine.

ARTIST NEWS: Judy Collins has launched the New York-based Wildflower Records and named longtime business associate Katherine DePaul as the label's president. The label will release approximately two recordings a year, including some by new artists, and will contribute a portion of its proceeds to charity and nonprofit organizations. Wildflower is distributed by Navarre in the U.S. and Canada.

Danni Leigh exits the Monument Records artist roster. An album planned for early next year will not be released. Leigh previously was signed to Decca.

Tim McGraw and Faith Hill will perform a benefit concert for the Navy/Marine Corps Relief Society's USS Cole Fund Dec. 2 at the Hampton Coliseum in Hampton, Va. The fund benefits the families of the 17 sailors killed in the bombing of the USS Cole last month.

After a stab at the country market, BNA artist Jennifer Day is now being worked to AC radio. Her song "Completely" has received spins on 72 Broadcast Data Systems-monitored AC stations to date. "Her music really lends itself to that," says RCA Label Group senior VP/GM Butch Waugh. "That's where her talent lies. We shouldn't try to force something that's not there. I would love for her to be a huge country star, but really when you think about her vocals and her songwriting abilities, it really leans toward pop, and that's where we feel like we can have our most success with her."

As first tipped in Billboard-Bulletin last month, the fourth annual George Strait Country Music Festival will kick off in March 2001 with a lineup that will feature Strait, Alan Jackson, Lonestar, Lee Ann Womack, Brad Paisley, and Asleep At The Wheel. Additional artists will be announced later.

Kenny Rogers will hit the road with his annual Christmas show, "Christmas From The Heart Featuring The Toy Shoppe," Nov. 17 in Dalton, Ga. The 29-city tour runs through Dec. 23.

Chalee Tennison has signed with Buddy Lee Attractions for booking representation.

The Grammy Foundation has partnered with UltimateBid.com to auction six concert packages containing two VIP tickets to see Clint Black at the Las Vegas Hilton Dec. 7-9. A portion of the proceeds will go to the foundation in its efforts to advance music and arts education around the country. Bidding closes Nov. 27.

Music Video

PROGRAMMING

Thanks To All Who Participated In The Music Video Conference

BILLBOARD MUSIC VIDEO CONFAB: The 2000 Billboard Music Video Conference and Awards will be remembered as one of the best in recent years. The event—which took place Nov. 8-10 at the Universal City Hilton in Universal City, Calif.—featured highly informative panels, parties, artist showcases, and the grand finale of the Billboard Music Video Awards (see page 1 for the story on the winners). Here were some of the highlights:

Best spontaneous moment: Award-winning director **Wayne Isham**, the conference keynote speaker, began his very free-form Nov. 9 speech by balancing a chair on one hand and toasting the audience with a drink. We also loved how, later that day during the panel that judged new-artist videoclips, the audience unexpectedly began to sing along with one of the videos.

Best topical joke: At the awards show Nov. 10, host **John Salley** of "BET Live" said onstage, "If you don't win, don't call a lawyer and demand a recount. When you lose, you lose. This isn't the state of Florida."

Best exclusive moment: Multimedia company Enroute threw a cocktail party Nov. 9 and demonstrated its innovative First Person three-dimensional video technology. According to the company, the conference gathering was the largest group of people to ever get a first look at the technology.

Best surprise: Epic Nashville artist **Billy Gilman**, the big winner at this year's Billboard Music Video Awards, was taping a holiday TV special the night of the awards show. We were told the 12-year-old singer probably wouldn't be able to attend because of this prior commitment. But Gilman surprised many by arriving toward the end of the ceremony and giving a speech that conveyed his unabashed delight at winning all those awards. His youthful excitement was one of the best highlights of the entire event.

Best Kodak moment: The sight of Salley (who stands 6 feet, 11 inches) hoisting Gilman (who's under 5 feet tall) up to the podium when Gilman gave his acceptance speech. Salley then playfully pretended that Gilman was a talking puppet as Salley mouthed along the words to Gilman's speech.

THANK YOU: This conference wouldn't have been possible without the participation of so many great people. A big thank-you to

keynote speaker **Isham** and Billboard Music Video Awards host **Salley** for heading two of the conference's main events with charm and enthusiasm.

Thanks also go to all the sponsors, including event sponsors Motown Records, Enroute, and On Point Entertainment; all the panelists and moderators; Intelstream for outstanding work in producing the video presentations for the conference and awards show; Motown R&B singer **Sparkle**, who performed at the Nov. 8 party; awards show presenters **Bob Carlisle**, **Coal Chamber**, **Ruff Endz**, **Stacie Orrico**, **Lisa Raye**, **Brenda Russell**, and their record

companies and representatives; **A Perfect Circle** and **Gilman** for winning awards with style; all the artists who performed at the Nov. 10 pre-awards cocktail party; and all the Billboard colleagues who helped make this event possible. And thank you to all the conference attendees who made the conference the special event that it is. We couldn't have done it without you.

If you have any questions or comments about the Billboard Music Video Conference and Awards, feel free to contact me at 646-654-4730 or at chay@billboard.com.

THIS & THAT: BMG Entertainment is planning to make online streaming of its music videos available this year to BMG syndication partners.

Propaganda Films has launched a new music-video division called Extension Films. Extension is headed by executive producers **Catherine Finkenstaedt** and **Kim Del-lara**. Extension's roster of directors includes **Clark Eddy**, **Patrick Kiely**, and **Aaron Fjellman**.

MTV2 has named **Andrew Hunter** to the newly created position of VP of network development. He was MTV Networks account director of affiliate sales and marketing... **Marc Zimet** has exited Arista Records as VP of video promotion... Capitol Records has named **Diane Mayer** director of video promotion. She was Mammoth Records director of video promotion... VH1 has promoted **Elyse Zaccaro** to executive producer of series and specials. She was director of series and specials.

Elektra Entertainment has promoted **Diane van Horn** to VP of video promotion and **Larry Max** to senior director of video promotion. They were, respectively, senior director and director.

THE EYE



by Carla Hay

FOR WEEK ENDING NOVEMBER 12, 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

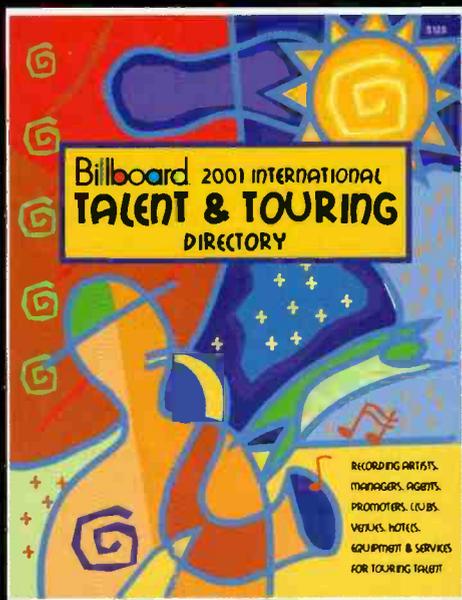
 <p>14 hours daily 1899 9th Street NE, Washington, D.C. 20018</p> <ol style="list-style-type: none"> Wyclef Jean, 911 Avant, My First Love Lil' Bow Wow, Bow Wow (That's My Name) R. Kelly, I Wish Jay-Z, I Just Wanna Love U Nelly, E.I. Lil' Kim, How Many Licks Ludacris, What's Your Fantasy Destiny's Child, Independent Women Part I Dave Hollister, One Woman Man Tania, Stranger In My House 13LW, No More Memphis Bleek, Is That Your Chick Mystikal, Shake Ya Ass MusiQ, Just Friends (Sunny) Jill Scott, Gettin' In The Way Ja Rule, Between Me And You Beenie Man Feat. Mya, Girls Dem Sugar Profile, Liar Whitney Houston, Fine Chante Moore, Straight Up Kelly Price, You Should've Told Me Doggystyle, Bitch If You're Ready Public Announcement, Mamacita Erykah Badu, Bag Lady Shyne, Bad Boyz Scarface, It Ain't Part II Keith Sweat, I'll Trade (A Million Bucks) Cam'ron, What Means The World To You Bilal, Soul Sista Carl Thomas, Emotional Prodigy Of Mobb Deep, Keep It Thoro Master P, Soulljas Shade Sheist, Where I Wanna Be LL Cool J, You And Me Shyne, That's Gangsta OutKast, B.O.B. Sade, By Your Side Next, Beauty Queen Funkmaster Flex, Do You Monifah, I Can Tell C-Murder, Down For My N's Wu-Tang Clan, Protect Ya Neck M.O.P., Ante Up De La Soul Feat. Chak, All Good 48 Talent, Celebrity Sparkle, It's A Fact Sisqo, Incomplete Mack 10, Tight To Def <p>NEW ONS</p> <p>Mya, Free Jagged Edge, Promise B.G., I Know Capone N' Noreaga, Ya'll Don't Want... Talib Kweli & Hi-Tek, The Blast</p>	 <p>Continuous programming 2806 Opryland Dr., Nashville, TN 37214</p> <ol style="list-style-type: none"> Vince Gill, Feels Like Love Dixie Chicks, Without You Alan Jackson, www.Memory Faith Hill/Tim McGraw, Let's Make Love Billy Ray Cyrus, You Won't Be Lonely Now Travis Tritt, Best Of Intentions Sara Evans, Born To Fly Kenny Chesney, I Lost It Shedaisy, Lucky 4 You Phil Vassar, Just Another Day In Paradise Don Henley, For My Wedding Aaron Tippin, Kiss This Patty Loveless, That's The Kind... Clay Davidson, I Can't Lie To Me Terri Clark, A Little Gasoline Keith Urban, But For The Grace Of God * Lee Ann Womack, Ashes By Now * The Kinleys, In Chris Cagle, My Love Goes On & On * Toby Keith, You Shouldn't Kiss Me * Alison Krauss, Maybe * Darryl Worley, A Good Day To Run * Rascal Flatts, This Everyday Love * Billy Gilman, Oklahoma * Carolyn Dawn Johnson, Georgia * Jessica Andrews, Who I Am * Diamond Rio, One More Day * Clark Family Experience, Meanwhile Back... <p>NEW ONS</p> <p>Billy Yates, What Do You Want From Me Now Collin Raye, She's All That Jo Dee Messina, Burn Steve Holy, The Hunger Tim Rushlow, She Misses Him</p>	 <p>Continuous programming 1515 Broadway, NY, NY 10036</p> <ol style="list-style-type: none"> Britney Spears, Stronger Destiny's Child, Independent Women Part I Backstreet Boys, Shape Of My Heart Lil' Kim, How Many Licks Limp Bizkit, Rollin' The Offspring, Original Prankster Mya, Case Of The Ex Jay-Z, I Just Wanna Love U Ricky Martin, She Bangs Lenny Kravitz, Again Ja Rule, Between Me And You Tionne "T-Boz" Watkins, My Getaway Baha Men, Who Let The Dogs Out Moby, South Side Green Day, Minority Marilyn Manson, Disposable Teens Linkin Park, One Step Closer Whitney Houston, I Will Survive P.O.D., School Of Hard Knocks David Gray, Babylon No Doubt, Bathwater Fuel, Hemorrhage (In My Hands) 3 Doors Down, Loser OutKast, B.O.B. Godsmack, Awake Eminem, My Name Is Wu-Tang Clan, Protect Ya Neck Mandy Moore, Walk Me Home R. Kelly, I Wish Deftones, Back To School Papa Roach, Broken Home Samantha Mumba, Gotta Tell You Nelly, E.I. Aaliyah, Are You That Somebody? Master P, Soulljas Funkmaster Flex, Do You Christina Aguilera, Come On Over Baby U2, Beautiful Day Souldecision, Faded Ludacris, What's Your Fantasy Mystikal, Shake Ya Ass OutKast, Ms. Jackson Deborah Morgan, Dance With Me Good Charlotte, Little Things Jill Scott, Gettin' In The Way Blink-182, Man Overboard Everlast, Black Jesus Orvy, Fiction (Dreams In Digital) A Perfect Circle, 3 Libras De La Soul, Ooh <p>NEW ONS</p> <p>Madonna, Don't Tell Me Alice In Chains, Bleed The Freak Nellie Furtado, I'm Like A Bird PJ Harvey, Good Fortune</p>	 <p>Continuous programming 1515 Broadway, NY, NY 10036</p> <ol style="list-style-type: none"> Faith Hill, The Way You Love Me Ricky Martin, She Bangs Matchbox Twenty, If You're Gone Creed, With Arms Wide Open 3 Doors Down, Kryptonite U2, Beautiful Day Vertical Horizon, You're A God The Wallflowers, Sleepwalker Bon Jovi, It's My Life Destiny's Child, Independent Women Part I Lenny Kravitz, Again The Corrs, Breathless Sade, By Your Side David Gray, Babylon Barenaked Ladies, Pinch Me Dido, Here With Me Evan & Jaron, Crazy For This Girl Macy Gray, Still Madonna, Music Nine Days, If I Am Jill Scott, Gettin' In The Way Collective Soul, Why Pt.2 Christina Aguilera, Come On Over Baby No Doubt, Bathwater Shawn Mullins, Everywhere I Go Moby, South Side Backstreet Boys, Shape Of My Heart Toni Braxton, He Wasn't Man Enough Red Hot Chili Peppers, Otherside Jennifer Lopez, Waiting For Tonight Michael Jackson, Beat It Faith Hill, Where Are You Christmas? Baha Men, Who Let The Dogs Out Richard Ashcroft, C'mon People Fuel, Hemorrhage (In My Hands) Creed, Higher Leigh Nash, Need To Be Next To You Santana Feat. The Pro, Maria Maria Don Henley, Taking You Home Third Eye Blind, Deep Inside Of You Sling Feat. Cheb Mami, Desert Rose Michael Jackson, Billie Jean Paul McCartney & Michael Jackson, Say Say Say Santana Feat. Rob Thomas, Smooth Faith Hill, Breathe U2, New Year's Day Alanis Morissette, Ironic Natalie Imbruglia, Torn Sinead O'Connor, Jealous Everclear, Wonderful <p>NEW ONS</p> <p>98 Degrees, My Everything Everclear, AM Radio Wu-Tang Clan, Gravel Pit 3LW, No More Evan & Jaron, Crazy For This Girl</p>
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THE CLIP LIST

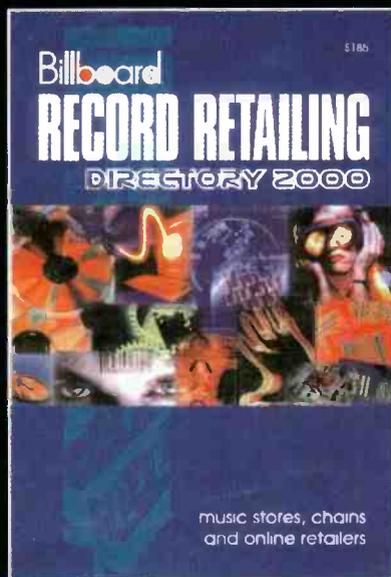
A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING NOVEMBER 25, 2000.

 <p>Continuous programming 1221 Collins Ave Miami Beach, FL 33139</p> <p>BOXTOPS</p> <p>R. Kelly, I Wish Nelly, E.I. Ludacris Feat. Shawna, What's Your Fantasy Spice Girls, Holler Backstreet Boys, Shape Of My Heart Jay-Z, I Just Wanna Love U Limp Bizkit, Rollin' Wyclef Jean Feat. Mary J. Blige, 911 B.O.N., Boys Blink-182, Man Overboard Ja Rule, Between Me & You Destiny's Child, Independent Women Part I Lil' Kim Feat. Sisqo, How Many Licks Limp Bizkit, My Generation Orgy, Fiction (Dreams In Digital) 'N Sync, This I Promise You Mystikal, Shake It Fast OutKast, B.O.B.</p> <p>NEW</p> <p>3 Libras, A Perfect Circle Aaron Carter, Bounce Bomfunk MCs, Freestyler Carl Thomas, Emotional Casper, Cha-Cha Slide Crystal Sierra, Playa No More Everclear, AM Radio Fozzy, Eat The Rich Lil' Zane, None Tonight Melanie C, I Turn To You Methrone, Your Body Mya, Free No Question, If U Really Wanna Go OutKast, Ms. Jackson Pru, Candles R. Kelly, To The Homies That Were Lost S Club 7, Natural Sade, By Your Side Vitamin C, The Itch</p>	 <p>Continuous programming 1515 Broadway New York, NY 10036</p> <p>NEW</p> <p>Nelly Furtado, I'm Like A Bird Wu-Tang Clan, Gravel Pit Sade, By Your Side Nine Days, If I Am Spineshank, Synthetic Everclear, AM Radio Evan & Jaron, Crazy For This Girl</p>  <p>Continuous programming 299 Queen St West Toronto, Ontario M5V2Z5</p> <p>Everclear, AM Radio (NEW) Lil' Bow Wow, Bow Wow (That's My Name) (NEW) Prozzak, www.nevergetoveryou (NEW) Trebacher, Brand New Lover (NEW) Coldplay, Yellow (NEW) Wu-Tang Clan, Protect Ya Neck (The Jump Off) (NEW) Apollo Four Forty, Charlie's Angels 2000 (NEW) Linkin Park, One Step Closer (NEW) Britney Spears, Stronger Eminem Feat. Dido, Stan Spice Girls, Holler Snow, Everybody Wants To Be Like You U2, Beautiful Day Green Day, Minority Ricky Martin, She Bangs Backstreet Boys, Shape Of My Heart Eminem, The Way I Am Pink, Most Girls Limp Bizkit, My Generation The Offspring, Original Prankster</p>	 <p>Continuous programming Hawley Crescent London NW18TT</p> <p>MoJo, Lady (Here Me Tonight) U2, Beautiful Day Spice Girls, Holler All Saints, Black Coffee Lenny Kravitz, Again Madonna, Music Robbie Williams & Kylie Minogue, Kids Ricky Martin, She Bangs Eminem, The Way I Am Die Fantastischen Vier, Tag Am Meer The Offspring, Original Prankster Demon Vs. Heartbreaker, You Are My High Busta Rhymes, Fire/Gorch Fonk Remix Liroy, L2K Enya, Only Time Whitney Houston & Enrique Iglesias, Could I Have... Craig David, Seven Days Spiller, Groove Jet Limp Bizkit, My Generation Sonique, Sky</p>  <p>24 hours daily 32 E 5th Street New York, NY 10022</p> <p>Bomfunk MCs, Freestyler Bon Jovi, Thank You For Loving Me Bryan White, How Long Collective Soul, Why Pt.2 De La Soul Feat. Chaka Kahn, All Good? Dexter Freebish, Leaving Town Godsmack, Awake Good Charlotte, Little Things Leigh Nash, Need To Be Next To You Lil' Bow Wow, Bow Wow (That's My Name) LL Cool J, The G.O.A.T. Moby Feat. Gwen Stefani, South Side Stone Temple Pilots, No Way Out Tionne "T-Boz" Watkins, My Getaway The Offspring, Original Prankster</p>	 <p>Three hours weekly 216 W Ohio Chicago, IL 60610</p> <p>The Smashing Pumpkins, Try Try Try At The Drive-In, One Armed Scissor Goldfinger, Counting The Days Marilyn Manson, Disposable Teens Dexter Freebish, Leaving Town Nelly Furtado, I'm Like A Bird Papa Roach, Broken Home New Found Glory, Hit Or Miss Godsmack, Awake Twiztid, We Won't Die The Offspring, Original Prankster Stone Temple Pilots, No Way Out Supertones, Escape From Reason Queens Of The Stone Age, Feel Good Hit... Fatboy Slim, Sunset (Bird Of Prey)</p>  <p>1/2-hour weekly 46 Gifford St Brockton, MA 02401</p> <p>Everlast, Black Jesus No Doubt, Bathwater Dexter Freebish, Leaving Town Union Underground, Turn Me On Mr. Deadman Limp Bizkit, Rollin' Moby Feat. Gwen Stefani, South Side Good Charlotte, Little Things The The Corrs, Breathless The Offspring, Original Prankster Marilyn Manson, Disposable Teens Collective Soul, Why Pt.2 Lenny Kravitz, Again Shawn Mullins, Everywhere I Go 311, Flowing</p>
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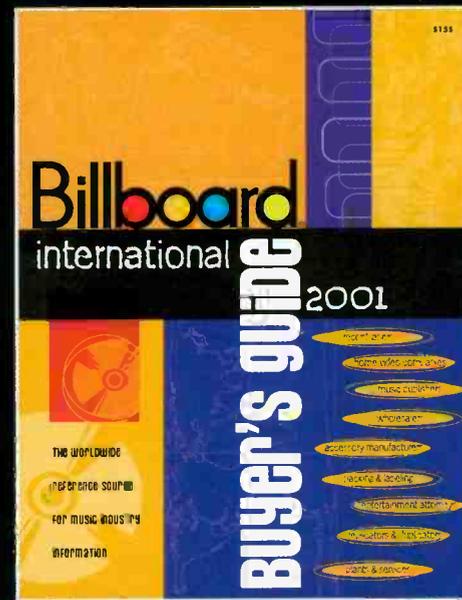
Who's who?



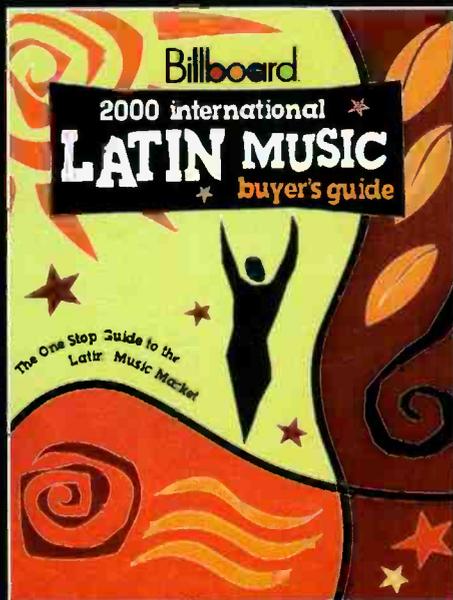
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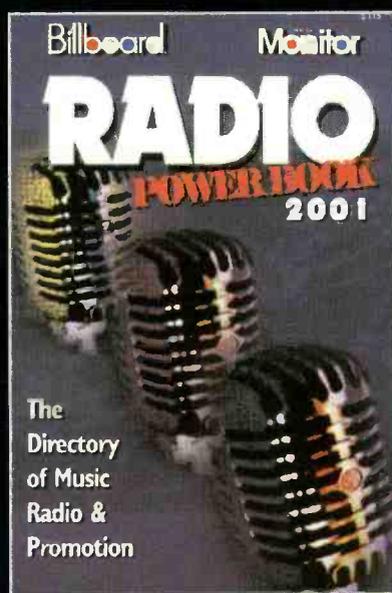
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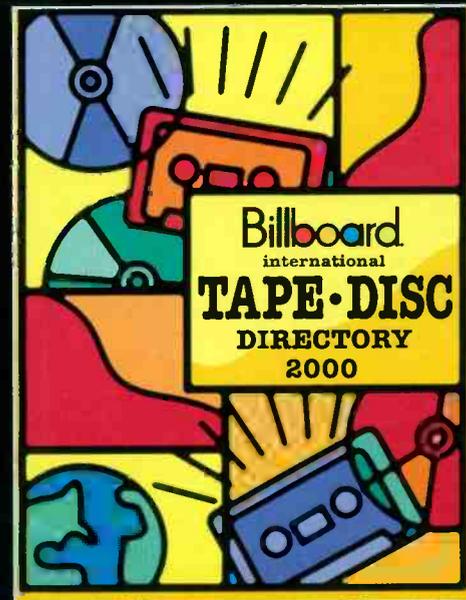
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How The Web Might Affect Compilations

NEW YORK—Does the widespread presence of shared music files over the Internet endanger the compilations marketplace?

While industry observers don't scoff at the Web's impact, neither are they intimidated by its potential effect on high-profile collections.

"Musicmaker and downloading over Napster are the same thing as building a mix tape for a party," says Ken Peterson, executive VP for Virgin Records. "It's gone on for years, because some social director for a fraternity always thinks he can make a better compilation than we can."

But no one said the industry accepts that enthusiastically. Columbia Records Group executive VP/GM Will Botwin says, "It doesn't mean we're happy about the fact that every piece of music is available on MP3 and compression formats, but it's a fact. People are music seekers."

The downloading trend doesn't cast any sort of doom over compilations, according to Michael Cohen, VP of commercial marketing for the Warner Music Group. "If anything, the popularity of Napster has finally proved that it's all about songs. The majority of record buyers are purchasing a record on the back of one song and are often disappointed with the rest of the album. The same holds true for soundtracks; you've got two or three hits and the rest is a lot of filler. There are so many choices now. People have to decide whether to buy music or a PlayStation. The compilations offer them something that's immediately attractive because [they're] full of the songs they already know and like, instead of force-feeding them an entire album, which has always been the model."

"The jury is still out on how the Internet is going to affect the compilations business in the long run," says David Santaniello, VP of strategic marketing alliances and sponsorships for Columbia Records. "But in the absence of having secure file-sharing over the Web, superstar compilations like this can satisfy the need in a legitimate way for kids to get a multi-artist sampler with the songs they like on it."

Besides, he adds, "our research shows that when people receive any kind of samplers—like a free giveaway at Tommy Hilfiger or Banana Republic—65% of those who listen say it influences their future music buying decisions."

"Encroachment of the Internet on our industry all points to the fact that compilations are here to stay—even if it's consumers on their own that are coming up with the themes like 'Fave Bummer Songs' or 'The Scariest Songs Of 2000,'" adds Clyde Lieberman, VP of creative operations in the U.S. for BMG. "It's only going to get easier. We just have to hope that we reach a point where they are legally downloading CDs at home in the future." **CHUCK TAYLOR**

BUMPER CROP OF POP COMPILATIONS RENEWS GENRE

(Continued from page 5)

tracks from 'N Sync, Sisqó, Britney Spears, Destiny's Child, Backstreet Boys, and 3 Doors Down. The 19-track "Now 5" hit the streets Nov. 14 and will debut in the next issue of Billboard.

Other current-based collections are eagerly falling in line—in this month alone, the R&B-niched "Vibe Hits" on Arista (linked with Vibe magazine), the multi-format "Universal Smash Hits" on Universal/Motown, Roadrunner's "MTV: The Return Of The Rock Vol. 2," LaFace Records' R&B-splashed "The Platinum Collection," and "Totally Hits 3," released by Arista in cooperation with Warner, Elektra, and Atlantic.

Other long-running current-hits series include MTV's "Party To Go" on Tommy Boy, Arista's "Ultimate Dance Party," and "The Source" hip-hop collections (originally on PolyGram/Universal Music TV [UTV], now on Def Jam/Universal). These albums also continue to flex chart muscle, demonstrating a dramatic growth curve in compilations since the mid-'90s.

In fact, their evolution has recast the reputation of compilations from the ubiquitous, somewhat camp coterie of '70s K-tel records—widely acknowledged as the vanguard of mass-appeal hit collections (see sidebar).

HEARTY THUMBS-UP

The genre today is drawing a hearty thumbs-up from all participating parties within the industry, with nary a notion of potentially negative impact for labels, retail, songwriters, or artists. Consumers, meanwhile, are getting 18 or 19 solid hits for less than a buck apiece.

"What you're getting with these compilations is radio on CD without the commercials," says Clyde Lieberman, VP of U.S. creative operations for BMG. "It's a win-win, a complete positive for everybody involved."

"The idea is to try to expand music into as many places as we can. These packages do that," says Ken Peterson, executive VP for Virgin Records. "I think they're here to stay.

We offer great value, we're exposing music to people that don't have the time or the inclination to buy a lot of the full artists' albums, and we've proved that the artist market, if anything, has improved because of the compilations."

Says Ste McNally, a member of BBMAK, whose top 15 Hot 100 and No. 1 AC hit "Back Here" is included on "Now 5," "Sometimes, radio listening can be passive, but a compilation puts the information right at a consumer's fingertips, and they might connect with what they hear. Hopefully, that will lead them to further explore an artist's full album."

The only facet of the industry that perhaps feels left out of the boom is those smaller labels that have not been invited to join in the record-company cooperatives behind the

new collections. Many indies butter their fiscal bread with a steady stream of collections.

Indeed, the majors have bonded in a way that shuts out many of the smaller players: "Now" was originally a joint venture of PolyGram, Universal, and the EMI Group, but now also has Zomba (Jive) and Sony in its camp (without the PolyGram name, since it merged with Universal last year). "Totally Hits" comprises Arista, Warner Bros., Elektra, and Atlantic; and "Platinum Hits" links Columbia with its C2 imprint, Ruffhouse, Interscope, and a handful of boutique labels.

"It's harder for me now," acknowledges Cory Robbins, founder and head of dance label Robbins Entertainment, which assembles two to four compilations a year. "The majors are no longer willing to sell me a track, because they're saving them for their own records. I can't blame them, but it's important for us to have these, because there are slow months here and there, and I need to have billing all the time."

"Maybe it is unfair to the smaller labels that the majors have

longest-running compilation series in the U.S. In their original form, the volumes showcased hit dance songs whose videoclips aired over the network.

Because of the hip brand identity, they garnered immediate authority at the cash register: The first volume moved half a million copies (with total sales of the 14-volume series now topping 8 million, according to SoundScan). But they were still a tough sell for Tommy Boy when negotiating with labels to make tracks available for the series.

"At that time, we were really in the business by ourselves," says Tommy Boy head of marketing Martin Davies. "We always had to convince people that selling us their hot tracks wasn't going to damage artist sales, because advertising would benefit impressions. That was always an uphill battle, though one we were able to win. Don't think we didn't spend a reasonable amount of money to do so, though."

The compilation business made its next overture into American pop culture in 1995, when "Jock Jams" on Tommy Boy caught the fancy of the sports-obsessed public. The first in the series, released in July '95, was a home run, moving 2.1 million copies. Since then, eight volumes, including two "Jock Rock" sets, have sold some 8.6 million copies.

"That series represented popular culture in stadiums, and there was plenty of relevant catalog that fit," says Davies, "from Village People to Gary Glitter, 'We Are The Champions' to the 'Macarena.' It was phenomenally successful."

In 1996 one of the majors at last jumped into the compilations ring. Says Steve Bartels, senior VP at Arista, "We'd been watching the popularity of 'MTV Party To Go' and 'Jock Jams' and had so many hit records doing well at radio that we wanted to give it our own touch." The label released the first of its annual series, "Ultimate Dance Party," in November 1996, selling 1.7 million copies of the set.

To date, the four albums released in the series have sold a total of 3.2 million copies, but for Arista, there were other profound benefits from the get-go. "No Mercy was a big part of that album," Bartels says. "Their first single, 'Where Do You Go,' was going top five at radio, and the added exposure from the television commercials took it even further. We're convinced that's one of the reasons their album went double-platinum."

BRINGING 'NOW' TO THE U.S.

Meanwhile, in most of the rest of the world, the "Now That's What I Call Music!" series (which launched in 1981 and just issued "Now 47") had become a household name, with

total worldwide sales surpassing 46 million, according to a spokeswoman at EMI in London.

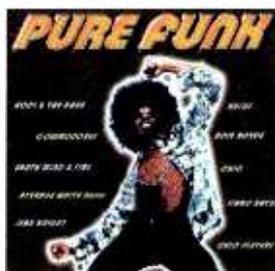
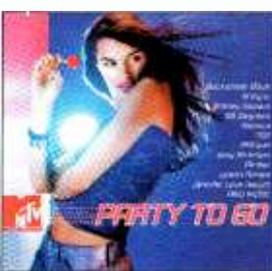
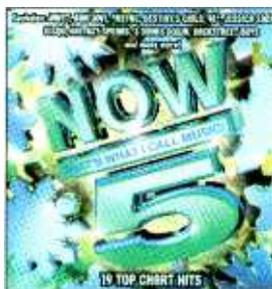
"'Now' was huge everywhere except America," says Bob Mercer, senior VP of UTV Records and Universal Music Enterprises. "It had been popular pretty much from the moment it was released, so it was obvious there was a straightforward demand, and we weren't supplying the U.S."

PolyGram, before folding into Universal, had already had great success here with its mid- to late-'90s series "Pure Funk" and "Pure Disco" and was open to a U.S. invasion.

With invited label parties brought together under one roof—a feat in itself—and UTV Records VP of A&R and marketing Jeff Moskow at the helm, the negotiating process to decide upon tracks for the initial "Now" got under way.

"We all approached this entirely as a front-line business," Moskow says. "The business of compilations has suffered in the past for not being regarded in that manner. There's

(Continued on next page)



COMPILATION SALES

Below are unit sales totals for today's best-selling U.S. compilation series, according to SoundScan. The release date follows the title.

- "Now 1" (Oct. 20, 1998): 1.8 million
- "Now 2" (July 27, 1999): 1.7 million
- "Now 3" (Dec. 7, 1999): 2.3 million
- "Now 4" (July 11, 2000): 2 million

(Total sales of the "Now" series in the U.K.: an estimated 46 million [figure provided by EMI London].)

- "Totally Hits" (Nov. 11, 1999): 1.7 million
- "Totally Hits 2" (May 23, 2000): 721,000

"Platinum Hits 2000" (Aug. 29, 2000): 130,000

"MTV Party To Go," launched in May 1991, with a total of 14 volumes, including the most recent, "MTV Party To Go 2000." Total sales: 8.1 million.

"Jock Jams"/"Jock Rock," launched in July 1995, with a total of seven volumes, including the most recent, "Jock Rock 2000." Total sales: 8.6 million.

- "1997 Ultimate Dance Party" (Nov. 12, 1996): 1.7 million
- "1998 Ultimate Dance Party" (Oct. 14, 1997): 807,000
- "1999 Ultimate Dance Party" (Oct. 27, 1998): 507,000
- "2000 Ultimate Dance Party" (May 16, 2000): 186,000

BUMPER CROP OF POP COMPILATIONS RENEWS GENRE

(Continued from preceding page)

been a lot of schlock that's been put out there. We worked for a common cause: to find the best repertoire among us."

"Every label pretty much appoints a key person, and when we meet, we take our label hats off and become the 'Now' guys," acknowledges Peterson. "It goes surprisingly well for companies that fiercely compete with each other at radio and retail on a daily basis."

As part of the process, adds Mercer, "we aren't just taking the best-performing singles of the last three or four months, because not all of those would sell to kids. We want the records to have a certain built-in integrity and flow to them. The aim is to have people put the record on and feel a sense of satisfaction by the end."

"Now" put down legs in the U.S. Oct. 20, 1998, with a multimillion-dollar investment of short-form television advertising to promote a roster of grade-A acts, including top 10 hits from Brian McKnight, Hanson, Tonic, Backstreet Boys, Janet, and Spice Girls. To date, the volume has sold 1.8 million copies, according to SoundScan, with subsequent volumes keeping pace and all landing in the top 10 of The Billboard 200. "Now 2," issued in July 1999, has moved 1.7 million copies; "Now 3," out in December 1999, has sold 2.3 million; and July's "Now 4" is just over the 2 million mark.

In addition to the profit from sales, labels benefit from the fact that their primary cost is marketing. There is no overhead in the creation of the album, since all tracks have been previously released. "These albums don't have the radio or video budgets or other costs that others do," says Bartels. "What you have here are tried-and-true songs that sell themselves with proper marketing."

While it may be perceived that the marketing behind the series was enough to launch "Now" in America, many theorize that diverse industry factors played a part.

According to David Santaniello, VP of strategic marketing alliances and sponsorships for Columbia Records, the consolidation of the broadcast business has created fewer—but bigger—hits, "which facilitated the thinking of teens that music is hit-driven, not artist-driven, which is not necessarily a good thing. However, it helped make the compilation business a phenomenon."

In line is pop radio's greatest success in a decade, thanks to tapping from the best of multiple genres. "The format is very broad; we're in an awfully good time, with some really great songs over the past few years," says John Ivey, PD of top 40 powerhouse WXXS (Kiss 108) Boston. "We've seen in our research that our audience is buying Celine Dion, Jay-Z, and Creed; people's tastes are a lot more varied than you'd think."

SINGLES' FADE FUELS COLLECTIONS

The fact that most labels no longer issue commercial singles to support their top 40 hits also may be playing a part in the success of current-based collections. "Singles are

How The Rest Of The World Compiles Hits

BY GORDON MASSON

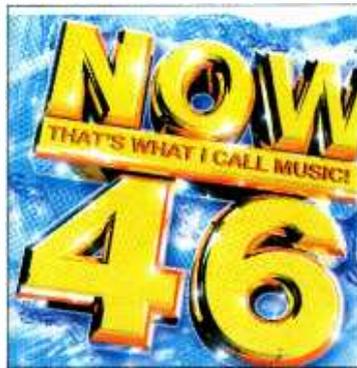
LONDON—Just as "Now 5" hits the streets in the U.S., the compilation series' granddaddy in the U.K. is putting out its latest volume as well—"Now 47."

The double-disc set, a joint venture among EMI, Virgin, and Universal (and PolyGram prior to its merger with Universal last year), has been around since 1982, with three album releases a year. In its 18-year history, "Now" has fostered the enviable position as market leader in a compilations market that accounts for about 30% of the U.K.'s total album sales.

"With older repertoire that isn't exclusive or hit-based, quite often there are several companies fighting over a similar concept, and that leads to attrition," contends Steve Pritchard, co-managing director of EMI/Virgin TV. "So it's quite a tough market, and it's slim pickings unless you can establish a bona fide brand where you can pick your date and time and you have the core of repertoire to actually maintain the quality of that compilation."

"It's not an easy market for speculative trading any more, either," he says. "Certainly, a lot of the independents have been squeezed out, with the exception of the likes of Ministry of Sound, who have built a base around club and dance and have their own strength in repertoire" (Billboard, Oct. 21, 2000).

The genre got its European start in the early '70s with companies like K-tel, Arcade, and Ronco establishing mass-media marketing for branded song collections. "By the late '70s and early '80s, the majors started getting involved, and certain other companies like Telstar came on board," says Brian Berg, Pritchard's partner as co-managing



director of Universal Music TV. "But during the last few years it's mainly been driven by the majors."

Although "Now" albums are consistent runaway hits in the U.K., the brand does not carry the compilation ball throughout Europe. "I don't think there are any plans to target Europe with the 'Now' series, because different territories have different brands and liaisons. The majors make it political and very difficult to launch elsewhere," says Berg.

Pritchard adds, "Historically, the other major territories have their own versions, whether it's 'Bravo' in Germany or 'Absolute' in Scandinavia. So other territories are already committed to their local brands."

He adds that the "Now" series has found success in Italy, the Far East, and now in America, but the actual joint ventures vary from territory to territory, making consistent negotiations with labels tough.

"Variations in markets overseas are extraordinarily wide, even within Europe," Pritchard says. "A lot of it depends on the culture and the relationships between the major record companies by territory. In Spain, for instance, it's very

difficult to get joint ventures going between major companies, so track trading tends not to happen. That, of course, makes it very difficult to put together top-line compilations."

France has "a sort of democratic rotation system" on major compilation brands where a group of record companies will partake in a joint venture and take turns with distribution, he says.

And in Scandinavia, "there are joint ventures that take in almost the entire record industry. In Belgium and Holland, there are cross-major, multi-party joint ventures working through an independent company, handling most compilations," Pritchard explains, though the region's agreement recently broke down.

He continues, "In Germany, the market tends to be driven by the difficulty in the short-term buying of TV; the reaction times and the availability of air time there are completely different from the U.K." And in Italy, the market is reputedly overloaded with independents and dance independents. "So there is no general trend across Europe," he says.

Meanwhile, back in the U.K., competition among compilations is fierce (and, in fact, is so forceful that two album charts exist: one for artist albums and one strictly for compilations).

"What tends to happen when the artists' chart shores up is that the really resilient brands like 'Now,' 'Ministry,' 'Cream,' 'Kiss,' and the 'Best Evers' tend to hold their places, but anything outside of that then struggles to get a space in the store."

Gordon Masson is Billboard's international news editor in London.

practically nonexistent now, and these compilations have all the songs you hear on the radio," says Paul Marabito, a buyer for Compact Disc World. "And yet 'N Sync and Backstreet Boys still sell millions of albums. Clearly, people are looking for their favorites on one disc, so they buy 'Now' and 'Totally Hits,' but they also want the full albums from their favorite one or two artists."

Indeed, the most valuable lesson learned from the trend is a turnaround in the long-held belief that compilations steal sales from the artists they include. "When you sell 2 million-plus albums, you



DAVIES

get the confidence of artists, managers, label presidents, and label heads of promotion," maintains Peterson.

Will Botwin, Columbia Records Group executive VP/GM, cites the presence of Destiny's Child's "Jumpin', Jumpin'" on "Now 5." "That will continue to fuel the enthusiasm and the heat on this group. We're real positive at this point about its impact there and what it's doing for our artist."

He adds that the media buy for the collections is bigger than that for most any individual artist album, often resulting in an advertising bonanza for the artists highlighted. "It seems that these have become a cultural phenomenon and are on their way to becoming a staple of the pop culture landscape. There's a consumer awareness and anticipation."

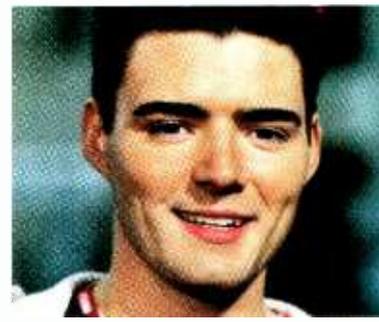
"We have a gut feeling at this point that people buying these are additionally buying another artist's album—that they're turning them on to new artists," Botwin says. "They're already bringing in incremental business and in turn are creating new fans for some of these artists."

Adds Mercer, "We've seen the evidence: Half of the people we're bringing into the store are buying the compilation they came for and one other record. Cannibalization to artist sales? All evidence points to the opposite. We often see a sales spike for artists on the compilations."

ARTISTS' VISION

Artists clearly have the same vision, pointing to the built-in exposure gained from appearing on the high-profile ventures and the reputable image of the leading compilations.

"There are some bands, like



McNALLY

matchbox twenty, that are similar to us, but fans of the boy bands also have the chance to say, 'I want to know more about this band,'" says Matt Scannell, leader of pop/rock band Vertical Horizon, whose No. 1 song "Everything You Want" appears on "Totally Hits 3."

Scannell, in particular, looks favorably upon the power of such collections, because of the belief that his band's inclusion on a number of new-band compilations helped spread the word about Vertical Horizon. "The concept to me is very sound," he says. "Being a part of these things can be a big help. And now that our song did well, I hope we can help kids in other bands as well by sharing a place on these albums."

Adds Jessica Simpson, whose hits appear on "Now 5" and "Platinum Hits 2000," "I think it's incredible, because people that love Britney Spears and Marc Anthony but don't know me might run across my song and become a fan. It's also a good feeling to be in the company of Christina Aguilera and Enrique Iglesias. It shows me that I'm doing something right."

"There's no downside to this," adds Dow Brain, co-songwriter of several singles for boy band LFO, including the top 10 "Girl On TV," which can be found on "Totally Hits 2." "It's added exposure and income, and being in the company of so many other artists is enticing."

Indeed, an artist's inclusion on a big-name compilation not only offers the opportunity to cash in on added exposure but pads the pocketbook, too.

Singers are paid for their contribution based on the royalty rate per copy sold that they have negotiated with their respective labels; there is no standard rate among artists.

If they wrote or co-wrote a song on a compilation, they are also entitled to mechanical royalties from publishers. Typically, a song publisher receives an advance, sometimes in the hundreds of thousands of dollars, while the singer/songwriters take from that 75% of the statutory rate established by the Copyright Office—or .0775 cents per copy sold.

But not all artists believe their presence on a high-profile compilation is a service to their careers. "There are some that just never license to a compilation," says Robbins. "You'll never see Prince or Michael Jackson on a collection. We don't even ask anymore."

However, evidence rings of a changing tide: Madonna marks her compilation debut with the No. 1 Hot 100 hit "Music," which appears on both "Totally Hits 3" and "Now 5."

"The fact that Madonna was willing to give us the lead single from her new album pretty much ends the argument about cannibalization for anyone else," says Michael Cohen, VP of commercial marketing for the Warner Music Group. The video for the song bookends the television commercial for "Totally Hits 3," "giving her \$2 million-\$3 million worth of advertising in which 'Music' plays a huge part. I think that was the final thing that persuaded her."

Even so, a licensing executive
(Continued on next page)

BUMPER CROP OF POP COMPILATIONS RENEWS GENRE

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who asked not to be identified stressed that context remains a key element for any artist being solicited for a compilation. "Sometimes someone will find themselves lumped onto a Christian package or a wrestling or muscle-beach set, and they object to that. We tell our artists that they have to be careful," the executive says.

"The most important thing is that artists are cognizant of what's going on," notes Bartels. "We let them see the TV spot that's going out. We're finding that the more successful these albums become, the less resistant they are to become involved."

But things can still occasionally go wrong. A classic example is Carly Simon's agreement to sell her "Anticipation" to help market Heinz

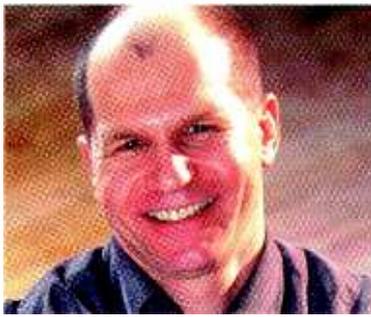
ketchup in the late '70s. "She hated the fact that it took on a life of its own. It destroyed the song for her," the unnamed exec says. "Some of these compilations today are really good, but it should always be understood exactly who they're being aimed at. They're not all heroes for our artists."

For the labels, the primary target is the youth audience, but they have discovered that interest goes beyond those that gobble up Britney Spears and Backstreet Boys albums on the day of release.

"You're able to get to an ancillary market, people that don't go to record shops every day, so we're creating more consumers within the youth market," says Ken Peterson, executive VP for Virgin.

"We think a lot of people buying compilations are buying another artist's album, too," agrees Botwin. "These are incremental buyers, so they are definitely bringing in added business and becoming new fans of some of these acts."

All of which hints at a rosy future



ROBBINS

for the rejuvenated genre—with a few words of caution. Some sources note the importance of limiting the number of compilations hitting the marketplace, for fear of muddying

the playing field. "The same exists for compilations as does for artists," says Davies. "You've got to have a strong brand, strong songs, and you've got to do it well. If there are too many of these things coming out, you can overexpose a track, which does nobody any good."

Says First, "Certain compilations are brilliant, but more and more are coming out, and it dilutes the effect. The key is to get the right records for the context. It's all about repertoire."

Lieberman at BMG thinks that the continuing popularity of hits compilations will push the envelope for artists who insist that their collective artistry supersedes hit singles. "Most people in my generation grew up with finding glorious albums that become the talk of the town and everyone buys them," he says. "That doesn't happen so much anymore. But now, with compilations, it's incumbent upon the artists to make better music. The battle between instant hits and making great music

will continue forever."

In any case, says Davies, "if a compilation is the first album a kid buys because they feel safe with it, we've taught someone at a very young age that it's good to buy albums and get into music. That has to be good for everyone. And for



BARTELS

every consumer buying a compilation for Britney, they could discover their next passion in Santana. We should embrace compilations. They're a sign of a healthy business."

When Compilations Began With A 'K'

NEW YORK—It all started with a beat you could dance to—and an accordian.

Music compilations began in America in 1962, when Philip Kives, founder of K-tel, brought his late-night, longform merchandising commercials down from Canada. Along with various kitchen gadgets, he sold collections of music on vinyl and 8-track, primarily categorized by niche.

The first to be offered: "25 Polka Greats," followed by "25 Country & Western Greats." (OK, so it was a humble beginning.)

"Back then, there were no 800 numbers to call or places to send your \$5.98," says Bill Hallquist, director of marketing for Minneapolis-based K-tel Entertainment. "You would go to a nontraditional location like a supermarket or grocery store or the local Ben Franklin. During their heyday, you found them at retail."

In time, the collections became current-based and featured a half-dozen or so top 20 hits, featuring the top of the pops, like Elton John, Linda Ronstadt, and Rod Stewart, with several more lower-profile hits of the day. In time, record retailers also began selling the K-tel hits compilations. By the mid-'70s, the company's name was synonymous with the genre.

"I remember working in a record store then, and we would just blow these things out," recalls Cory Robbins, founder and head of Robbins Entertainment, now itself a manufacturer of niche compilations. "I remember this one in 1975 called 'Dynamite,' where we had boxes piled to the ceiling. I remember it being the most we ever got of one record. K-tel certainly had some enormous compilations then."

But because record charts relied on the good word of retailers, these collections never showed their true chart muscle; instead, higher-profile, hipper artists' efforts took the spotlight. Today, with SoundScan reporting actual over-the-counter sales, current-based compilations like the "Now" series and "Totally Hits" are seeing their day in the sun.

In July "Now 4" debuted at No. 1 on The Billboard 200, the first time a non-sound-track collection has ever reached the summit of the albums chart.

For K-tel, the '80s saw the company "become a victim of its own success," according to Hallquist, and in 1984, the compilation giant filed for bankruptcy. Gone were the big-budget TV marketing campaigns, and the company was forced to redefine itself.

Ironically, its realignment came at the time when many labels were repackaging catalog hits on compact disc for the first time, and K-tel took advantage of the well-timed trend. Other labels also began carving out niches with mass-marketed compilations; in particular, Rhino Records established a well-respected standing with its highly researched brand of catalog offerings, including the renowned "Have A Nice Decade" series of '70s pop hits.

K-tel also took on co-op projects with unsigned artists who remain active with both catalog and new projects, like Doug Kershaw and Johnny Rivers, the latter of whom has just issued "Live At The Whiskey," 35 years after the release of his first album of the same name. The label also has reissued the catalogs of popular '70s acts, such as teen idols the DiFranco Family. In addition, "we continue to release compilations that make sense," Hallquist says, "but we're more selective and leaner and meaner."

"K-tel is really part of American culture. We're still going after 35 years," he adds. "When we started, late-night TV was a wasteland. Philip Kives—who's still here, representing the 'K' in K-tel—truly introduced the concept to the United States." **CHUCK TAYLOR**



UMG AWARDED MP3.COM SPOILS

(Continued from page 5)

lawsuit against MP3.com.

The first question—will the other four major record companies now ask the court to balance the disparities between their smaller settlements and that of UMG?—remains unanswered. The other companies had reportedly settled for less than half the UMG damages—in the neighborhood of \$20 million each. Earlier in the case, the labels had agreed to a "most-favored nation" clause in the settlement with MP3.com under which each company's tally would be "bumped up" to the best deal reached by any of them.

Representatives of Sony Music Entertainment, EMI Recorded Music, BMG Entertainment, and Warner Music Group had no comment, but sources familiar with the case say that lawyers at all the companies will be investigating the possibility of equalized shares in the weeks ahead.

The second question concerns an after-the-judgment announcement by UMG president/COO Zach Horowitz that the company would share the MP3.com bounty with artists whose recordings were infringed, regardless of whether their contracts require a split.

While UMG's split will extend to some artists who are not entitled to a share as a requirement of their contracts, privately some industry veterans point out that the announcement made it seem as if the decision was a unilaterally benevolent UMG move.

In most cases, they say, there is already a requirement in modern artists' contracts for a share of infringement bounty, leaving labels no choice. They also say that all the other labels had already announced they would share damages and license money with artists in accordance with contracts.

Regarding Horowitz's announcement, Recording Artists Coalition (RAC) co-founder Don Henley tells Billboard, "UMG executives are touting the fact that they are going to share the MP3.com settlement money with the artists as if it were some unprecedented example of corporate largess. In reality, they have a con-

tractual obligation to share that settlement money with their artists.

"You can bet, however, that the artists aren't going to get any kind of equity split on UMG's option to buy up to 20% of MP3.com," he says.

Not mentioned by Horowitz in his announcement, nor in those of any of the other companies, is that the payment of the "split," in all cases, will be applied to artists' unrecouped royalty accounts. In no instances will artists be paid directly, though the bounty is, as one source characterized it, "pure profit with no expenses."

Some also questioned why UMG didn't talk or consult with recording artists beforehand or make an announcement before the judgement that the company intended to split the bounty.

Horowitz says it would have been premature. "We didn't really have any sense of how this would end up," he says. "We had made a decision along the way that this was the right thing to do. But we had no idea what we would end up getting throughout the trial, so it just seemed premature to be promising things."

In a separate written statement by the RAC, members including Clint Black, Bonnie Raitt, Jackson Browne, Trisha Yearwood, and Billy Joel called the case "a victory for the recording artist, especially those signed to UMG. By allowing a judgment to be entered without ruling on whether a sound recording is a work made for hire under the copyright law, the court has preserved for the UMG recording artists, and arguably all recording artists, the right to claim recapture of their copyrights at a later date. The ruling does not prejudice the recording artist in that regard."

Horowitz says, "We thought the work-for-hire issue [put forward by MP3.com] was a red herring. Our position was that whether or not it was a work for hire, the registration was still valid, and if it was a work for hire, it was valid. If it wasn't a work for hire, then it was a transfer of copyright under the contract, and either

way the registration was valid."

However, he wouldn't comment on the UMG contention at the trial that the infringed recordings were both works made for hire and validly registered as such—issues left unanswered by the judgment. "I don't want this great victory tarnished by a long discussion of works for hire," says Horowitz.

Henley also says he and RAC members "were very gratified that the work-made-for-hire issue was ultimately taken off the table."

Judge Jed S. Rakoff, in U.S. District Court in New York, approved the UMG judgment after it was brought to him by the parties in the first minutes of the damages section of the trial. The final phase could have dragged on for months, as UMG scrambled to justify its copyright registrations against charges of being invalid.

Horowitz, however, maintains that UMG agreed to the \$53.4 million figure—lower by half than the company's initial projections of damages—because a larger damages amount would have put MP3.com out of business. The damages figure total breaks down, if divided by the \$25,000 per infringement figure, to 2,136 recordings, far less than the earlier estimated claim figures circulated by UMG at the trial, which varied from about 6,500 to 10,000.

Horowitz says that that calculation "would be the wrong way to do it—that's not the way the judge arrived at the amount." He says the \$53.4 million figure came into play because MP3.com had stated in court that any amount of more than \$100 million would have put it out of business, leaving UMG to try to pursue a higher award through the bankruptcy courts, perhaps unsuccessfully.

The final judgment amount, he says, "accomplished our objective, which was to send a strong message out to potential infringers that if they do these kinds of things without the consent of the copyright owners and artists, there's going to be a very, very severe repercussion."

GILMAN SWEEPS BILLBOARD VIDEO MUSIC AWARDS

(Continued from page 5)

City, Calif.

The Epic Nashville recording artist swept all four categories in which he was nominated: best country new artist clip, best contemporary Christian clip, best contemporary Christian new artist clip, and best jazz/AC new artist clip.

The 12-year-old Gilman expressed sheer excitement over winning the awards. He told Billboard, "I'm so happy right now, I couldn't ask for more."

Top winner Gilman began singing country music at the age of 3. His debut album, "One Voice," reached No. 2 on the Top Country Albums chart, and has been certified platinum by the Recording Industry Assn. of America.

The "One Voice" video features Gilman riding in a school bus observing troubled people from one of its windows. He told Billboard that he liked making the video, but "it wasn't what I expected. I was expecting a small video, and I showed up on the set and it seemed like a million technical things were there. It was so hot that day that when I was sitting in the bus, my pants kept sticking to my seat."

The Billboard Music Video Awards show was the finale of the 2000 Billboard Music Video Conference, held Nov. 8-10 at the Universal Hilton.

This year's awards were given in 10 musical categories: contemporary Christian, country, dance, hard rock, jazz/AC, Latin, modern rock, pop, R&B, and rap/hip-hop.

Eminem's "The Real Slim Shady" (Web/Aftermath/Interscope) earned two awards: the Maximum Vision Award, given to the video that best advances an artist's career, and best rap/hip-hop clip.

The directing duo of Jonathan Dayton and Valerie Faris won the award

for director of the year for their work on the Red Hot Chili Peppers' "Californication" video. Upon accepting the award, Dayton talked about the importance of continually supporting local shows, and he mentioned that he and Faris got their start as directors on the MTV program "The Cutting Edge."

No Doubt's "Simple Kind Of Life" earned the FAN.tastic Video Award, voted on exclusively by fans at Billboard.com. The category received more than 83,000 votes this year.

The awards show was hosted by basketball star John Salley, who currently hosts the BET variety pro-



gram "BET Live." Awards show presenters were heavy metal band Coal Chamber, contemporary Christian singers Stacie Orrico and Bob Carlisle, R&B duo Ruff Endz, "The Source: All Access" host Lisa Raye, and R&B/jazz singer Brenda Russell.

Videoclips eligible for this year's awards were those that were released between Sept. 1, 1999, and Aug. 31, 2000.

Individual record companies submitted clips for nominations. Nominees were then chosen by committees of judges from the music industry, including video programmers, independent promoters, video producers, and media experts. Nominated clips were then eligible for the Maximum Vision and director of the year nominations, which were determined by a panel of Billboard editors.

The finalists in the FAN.tastic Video category were the five most-played videoclips (according to Broad-

cast Data Systems) from Sept. 1, 1999, to Aug. 31, 2000, on the national music video networks that report to Billboard.

For the first time this year, voting in the music video categories was open to Billboard readers. Voting in these categories was previously open only to people registered for the Billboard Music Video Conference.

Local/regional music shows also received honors at the Billboard Music Video Awards. The shows submitted air-check tapes for consideration. Final voting for the local-show categories took place at the conference by attendees.

Here is the complete list of winners:

GENERAL AWARDS

Maximum Vision: Eminem, "The Real Slim Shady" (Web/Aftermath/Interscope).

Director of the year: Jonathan Dayton and Valerie Faris.

FAN.tastic Video: No Doubt, "Simple Kind Of Life" (Trauma/Interscope).

CONTEMPORARY CHRISTIAN

Best clip: Billy Gilman, "One Voice" (Epic Nashville).

Best new artist clip: Billy Gilman, "One Voice."

No local/regional show finalists.

COUNTRY

Best clip: Faith Hill, "Breathe" (Warner Bros. Nashville).

Best new artist clip: Billy Gilman, "One Voice."

Best local/regional show: "Music Row Profiles" (Nashville).

DANCE

Best clip: Moby, "Bodyrock" (V2).

Best new artist clip: Manly Moore, "Candy" (550 Music/Epic Records Group).

Best local/regional show: "BPM" (Denver).

HARD ROCK

Best clip: Limp Bizkit, "Break Stuff" (Flip/Interscope).

Best new artist clip: A Perfect Circle, "Judith" (Virgin).

Best local/regional show: "Soundcheck" (Nashville).

JAZZ/AC

Best clip: Savage Garden, "I Knew I Loved You" (Columbia).

Best new artist clip: Billy Gilman, "One Voice."

No local/regional show finalists.

LATIN

Best clip: Enrique Iglesias, "Ritmo Total" (Interscope).

Best new artist: Christina Aguilera, "Ven Conmigo (Solamente Tú)" (RCA).

No local/regional show finalists.

MODERN ROCK

Best clip: Red Hot Chili Peppers, "Californication" (Warner Bros.).

Best new artist clip: Vertical Horizon, "You're A God" (RCA).

Best local/regional show: "Modern Buzz" (New Orleans and Baton Rouge, La.).

POP

Best clip: Madonna, "Music," (Maverick/Warner Bros.).

Best new artist clip: Macy Gray, "Why Didn't You Call Me" (Clean Slate/Epic).

Best local/regional show: "Smash Hits" (Los Angeles).

R&B

Best clip: D'Angelo, "Untitled (How Does It Feel)" (Cheeba Sound/Virgin).

Best new artist clip: Blaque, "Bring It All To Me" (Track Masters/Columbia).

Best local/regional show: "2-Zero-3 Music Clique" (Bridgeport, Conn.).

RAP/HIP-HOP

Best clip: Eminem, "The Real Slim Shady."

Best new artist clip: Eve, "Love Is Blind" (Ruff Ryders/Interscope).

Best local/regional show: "The Avenue" (Philadelphia).

Assistance in preparing this story was provided by Jill Pesselnick.

newsline...

MONTREAL-BASED UNIDISC MUSIC INC. has acquired the masters and song copyrights owned or controlled by Minnesota-based Simitar Entertainment in a bankruptcy sale of Simitar's audio recording and publishing assets. The deal includes the Pickwick catalog and exclusive worldwide administration rights for Simitar publishing affiliates Simitar Songs and Allen St. Music/Calle De Simitar Musica. Simitar, which is still operational, recently filed for Chapter 11 bankruptcy protection. As of Oct. 10, Unidisc assumed all rights and obligations related to the acquired assets, according to interim Simitar CEO Donald C. Wenson and Unidisc chairman/CEO George Cucuzella. Unidisc's catalog includes masters from the Prelude, Midland, Megatone, and Network labels.

IRV LICHTMAN

SOURCES SAY that Rhino Records and Warner Special Products are among the labels talking to publisher peermusic to turn a two-CD promotional package of Latin favorites into a commercial release. The set, released earlier this year to promote peermusic's extensive catalog of Latin songs, is called "The Golden Age Of Cuba." It contains 42 tracks, including songs by such composers as Ernesto Lecuona, Perez Prado, Beny More, Isolina Carrillo, and Margarita Lecuona. It's understood that peermusic would play a role in obtaining commercial licenses from labels who own the masters presented on the CDs. In recent years, many publishers have put together promotional packages containing masters that feature their repertoire; the release of peermusic's set would be the first time such a package evolved into a commercial release.

IRV LICHTMAN

MYRRH RECORDS VP/GM Jim Chaffee has announced he is leaving the label, becoming the latest in a series of high-profile departures from the Gaylord-owned Word Entertainment company. Chaffee has headed Myrrh, Word's sister label, for the past seven years. He was instrumental in the signing and development of Jaci Velásquez, Crystal Lewis, Michael Card, Anointed, Chonda Pierce, Mark Schultz, Salvador, Fernando Ortega, and others. Chaffee has formed a partnership with Michael Smith & Associates, a Nashville-based management company. Smith is a veteran manager with more than 20 years' experience working with both country and Christian acts. His roster includes

Pierce, Salvador, and author/speaker Debbie Morris. Chaffee will remain with Myrrh through Dec. 31 and officially join Michael Smith & Associates Jan. 15, 2001.

DEBORAH EVANS PRICE



ON CAPITOL HILL, low-power FM (LPFM) negotiations are on hold because of the presidential election dispute and the Thanksgiving holiday. Congress is due back in Washington, D.C., Dec. 5, when budget negotiations will resume. "At this point all things are on hold," says one lobbyist hoping to get a rider in a budget bill removed; that amendment would sharply reduce the number of available LPFM licenses and would require the Federal Communications Commission to roll out the service more slowly. Beltway insiders point out that whoever wins the White House may affect LPFM: Vice President Al Gore has come out in favor of micro-radio, and although Gov. George W. Bush has not publicly stated a position on LPFM, many of his closest advisers are LPFM's staunchest opponents.

FRANK SAXE

ENGLISH PIANIST RUSS CONWAY died Nov. 16 after a long fight with cancer. He was 75. Conway was Britain's best-selling artist of 1959, when he had consecutive No. 1 singles with "Side Saddle" and "Roulette," as well as three other top 10 hits. He logged six straight top 10 albums from 1958-60 on the Columbia label, which was then owned by EMI. The label estimates his career sales at 20 million albums. Conway is said to have been a favorite artist of Queen Mother Elizabeth.

PAUL SEXTON

BMG ENTERTAINMENT IS PLANNING to make online streaming of its music video available this year to BMG syndication partners. BMG will utilize technology from content service provider Akamai Technologies and Virage Inc., a provider of software products and application services for videos on the Internet, for this online video streaming.



CARLA HAY

INTERNET OPERATING COMPANY CMGI plans to close its entertainment portal icast.com Jan. 31, 2001, if a buyer does not step forward, according to a spokeswoman. On Nov. 13 Andover, Md.-based CMGI dismissed some 70 icast employees in New York and San Francisco. "Our board felt that they couldn't even identify a path toward profitability," the spokeswoman says. If icast is not sold by the deadline, the remaining 150 employees will be dismissed.

WES ORSHOSKI

Confab Debates Video's Survival

A Billboard staff report

LOS ANGELES—Survival was a running theme at the 2000 Billboard Music Video Conference, held Nov. 8-10 at the Universal City Hilton in Universal City, Calif.

Many participants debated means of survival in a shrinking music video industry hit hard in recent years by the decreasing production of videos, the increasing cost of making them, and the downsizing of staffs due to corporate mergers.

The "Independent Spirits" panel, moderated by Crash Films' Neil Maiers, covered a host of practical survival tactics for independent businesses. The panel mainly focused on encouraging independents to move toward successful trends like turning a specialty business into a multi-service one-stop and increasing repeat business opportunities with labels.

Panelists on "Taking Care Of Business: How Local Shows Can Succeed In The Advertising Game" suggested that local programmers raise money through advertising as well as alternative means.

"If you are struggling that hard,

use your camera for something else," advised Shane Reynolds of Nashville-based "Soundcheck" and "Music Row Profiles." Veteran local programmer Ralph McDaniels of New York's "Video Music Box" said that he has done just that by making and editing videos, as well as producing high-profile celebrity events, for additional revenue.

The panel "Brave New World: How New Technology Is Changing The Music Video Industry" focused on the critical roles of the Internet and digital technology in video development. The panel, moderated by Black Dog Films executive producer Vicki Mayer, covered the pros and cons of shooting on digital video and the importance of learning multimedia programs like Flash.

The group also discussed such new innovations as Enroute's three-dimensional First Person technology, which allows the viewer to control the angle and range in which videos are seen, and Sudden Industries' Vmations, a Web-based technology that is a lower-budget alternative for video production.

Pixel Envy special-effects supervisor Ryan Thompson encouraged

(Continued on next page)

BREAKING U.K. ACTS IN U.S. DEBATED

(Continued from page 5)

and former president, Chrysalis Records International.

• “English bands have forgotten how to rock.”

—Oedipus, VP of programming, WBCN-FM Boston.

• “There’ve been stones thrown at the U.K. talent pool, [but it’s produced] David Gray, Radiohead, Dido, the Chemical Brothers, and Fatboy Slim.”

—Marty Diamond, president, Little Big Man Booking & Building.

The working party and the reception that followed it were attended in total by some 200 U.K. industry professionals, including senior major- and independent-label executives; managers of such acts as Radiohead, David Gray, and Stereophonics; representatives of ASCAP, BMI, the British Phonographic Industry, and the U.K. government’s Department of Culture, Media, and Sport; and such established British artists as Boy George and Lulu, both of whom have had ample experience with the American market.

The evening reception also featured performances by three emerging U.K. artists: db records’ Tom McRae, Kelly Jones of V2 act Stereophonics, and Warner Bros.’ Amanda Ghost—with many in the audience commenting enthusiastically on the pleasure of hearing live showcase sets sans backing tracks.

In his keynote address, Massey, British-born but U.S.-based since he joined Sony Music in 1991, pointed out the divergence “going both ways” between the current U.K. and U.S. marketplaces,

which he feels has undermined Brits in America and vice versa. He pointed to a U.S. market share for hip-hop and R&B that rose higher than 30% last year, while in the “very pop and dance-driven” U.K. scene, 26 British and Irish girl and/or boy bands had enjoyed domestic success, of which only three had progressed to gold or platinum status in the U.S.

“The American business has changed dramatically in the past five or six years,” said Massey, “making it much harder for the American companies to take risks . . . Five or six years ago you could release a record [in the U.S.] by a great British band like [Parlophone/EMI’s] Mansun, who I believe in very strongly . . . That’s much more difficult to do today because the costs are so much greater.”

Massey also cited the increase in U.S. No. 1 records of local origin, from 75% five years ago to 93% last year. “The only country we could find that had more of that kind of nationalism was Pakistan,” he observed to audience laughter. “That just shows you how American the American business has become.”

He said that the integrity of the U.K. singles chart may also be hampering label efforts to develop internationally viable artists, where the rapid turnover of best sellers means that the chart “isn’t an excitement issue anymore. There was a time when people stood to attention when there was a No. 1 British record. They don’t any more . . . It would be great if it became a chart we could rely on

“There was a time when people stood to attention when there was a No. 1 British record. They don’t any more”

— DAVID MASSEY —

again and show off about.”

Referring to the Sept. 9 Billboard report’s much-quoted chart share statistics that showed a decline in British acts’ presence on the year-end U.S. top 100 album chart, from 32% in 1986 to 0.2% last year, Massey mused on the vast talent pool from which that mid-’80s zenith was achieved. “Where are [those kinds of artists]? I’m absolutely convinced they’re here. I’m just not convinced we’re all really looking for them and developing them. Maybe we’re spending a little bit too much time looking for the next Steps and not enough time looking for the next Terence Trent D’Arby. If we can find and develop those artists, the U.S. will be waiting.”

Oedipus, who declared himself, WBCN, and many fellow Bostonians as unswerving Anglophiles, reflected on the station’s proud history of breaking or encouraging such British acts as Led Zeppelin, Queen, the Clash, and U2.

“But unfortunately English bands have forgotten how to rock. The danger of English rock’n’roll has all but disappeared,” he said, citing the emergence of grunge in the U.S. as the turning point. “For British rock bands to break [in] the States, they must be encouraged to embrace radio and the media. We’re not the enemy. A loof rock stars are just no longer compelling. We’re all in this together, and we want to get to know these bands.”

“They have to understand the territory—that the U.S. is so vast, they have to try to break it city by city, region by region,” added Oedipus. “We once did a live broadcast with Oasis from New York, and Liam [Gallagher] walked out. The first thing he said was ‘Hello, America,’ not realizing of course that he was just broadcasting to the Boston metro area. I encourage you to champion your British rock bands. We need British rock.”

Jerry Blair, New York-based executive VP of Arista Records, touched on his personal experience with a rich array of British talent during his days with CBS, Chrysalis, and Columbia, reiterating a comment made by Amanda Ghost in the Billboard story: “Why should [British artists] mean something just because they’re British? They should mean something because they’re good.”

Blair applauded the artist work ethic that has contributed to the current American breakthrough of the U.K.’s Arista-signed Dido, whose “No Angel” album is ap-

proaching platinum status.

Billboard director of charts Geoff Mayfield, picking up on Massey’s observation about the speed of the U.K. charts, illustrated the corresponding faster pace of The Billboard 200 during the SoundScan era. An average of 764 albums per year now appear on that chart, compared with 677 pre-SoundScan, representing a wider window of opportunity, he said.

D’Arcy, the principal of music consultancy and management company Songline, referred to research he has been conducting on the U.K./U.S. divide for the Assn. of Independent Music, of which he is a board member.

“How is it,” he posited, “with all of the changes in style, personnel, musical instrumentation, technology, and everything else, that from 1965 to ’88 British music managed to occupy a substantial share of the American market? Fundamentally, we had a business as British music creators in North America. In 1989 that stopped. A decline began which has not been arrested and, frankly, doesn’t look as though it’s going to be arrested.”

“My conclusion was that this is not simply a music issue, this is an issue of process,” he continued, “that where British artists used to go to America, expose their music, develop a career, and build a market, that process has gone wrong.”

“Most British managers are solo operators,” D’Arcy said. “They work in teams of one or two. They have limited resources, many of them are young, many of them are inexperienced, and almost none of them have managed an artist in the United States before. When you compare and contrast that with the kind of new artists that are emerging in America, they on the whole tend to be involved with significant management companies, people like the Firm, Rebel Waltz, Q Prime. There are many major American management companies with a number of artists, a number of executives, and a great deal of power in the marketplace.”

“There was a time,” continued D’Arcy, “when British labels like Island, Virgin, and Chrysalis, my own label, had substantial American operations, and we were able to determine the priorities . . . It’s harder to do that if you’re the major-label partner of a multinational without a specific British agenda. The British are not really in business in America. Is there any wonder we’re not selling any records? Why would we sell any records? We’re not there . . . There’s no shop, there’s nobody in the store, there’s no sales clerk, and there’s no inventory. I think it’s surprising that we’re still selling the records we are selling.”

Diamond, who books such current U.K. acts as David Gray, Badly Drawn Boy, Richard Ashcroft, and Dido, stressed the importance of patience and commitment by labels in developing British acts in the U.S. “[That’s] a big part of it, [for] the label to sit there and say there’s a beginning, a middle, and distinctive end to

this project. What [Courtyard Management’s] Chris [Hufford] and Bryce [Edge] have done with Radiohead, from having a massive hit single [“Creep”], it could have been the beginning of the end. [But] as a team, they’ve leveraged a career.”

“Rob Holden’s patience with David Gray is now seven years-plus—this is not a career that started five minutes ago,” Diamond continued. “Dido has been to the country four times . . . If you want the audience to be involved, you have to make them involved.”

Diamond concluded by applauding the current U.K. talent pool for its ability to produce such acts, as well as the Chemical Brothers and Fatboy Slim.

In comments from the floor, Sony Music U.K. chairman/CEO Rob Stringer questioned the supposition that all British acts are automatically bent on conquering the U.S. As a label head, he is “not always upset” when one of his acts does not want to “do” America, since it makes them more available to the domestic label.

Nick Stewart, VP of international A&R for BMG U.K., advocated a return to the days when an act was signed and developed over a period of three albums. “Until we do that and get into that mindset again, things are not going to change,” he said.

Universal Music International senior VP of A&R and marketing Max Hole questioned whether the caliber of most current U.K. chart acts is sufficiently strong for export to North America.

Tony Wadsworth, president/CEO of EMI Records Group U.K. and Ireland, refuted the suggestion that the preponderance of one-off dance crossover hits in the U.K. “took money from the A&R pile,” pointing out that they are a profit center generating funds to be reinvested in longer-term projects.

EMI’s Positiva has been one of Britain’s most successful dance labels of recent years.

Jeremy Marsh, U.K. managing director of Telstar Records’ artist development labels, acknowledged the substantial U.S. success of Telstar pop trio BB Mak, which by observing the rules of exhaustive touring and promotion, has taken its debut album, “Sooner Or Later” (released in the U.S. by Hollywood Records), to gold there. To make such an impression, he said, “you have to put an act on a plane to the U.S. and just leave them [in the American market].”

But, echoing a point made by other speakers that a staggered U.S. release can benefit a U.K. act, Marsh admitted that BB Mak’s American focus was only possible after its U.K. launch in August 1999 had misfired. “It was only because we’d failed with them here that they were able to go to America,” he said, adding good-humoredly, “Now we have the problem of how we get them back.”

Assistance in preparing this story was provided by Gordon Masson in London.

CONFAB DEBATES VIDEO’S SURVIVAL

(Continued from preceding page)

ments to special-effects production houses to work out budgets before approaching record labels.

The “Playing In The Big Leagues” panel featured MTV senior VP of music Tom Calderone, directors Jonathan Dayton and Valerie Faris, Priority Records head of video promotion and production Shellie Fontana, VH1 VP of music programming Paul Marszalek, and RCA Records VP of video promotion and artist development Lou Robinson.

Topping the list of on-the-job challenges were managing staffers’ expectations, taking risks, handling relationships, and taking time in the decision-making process while simultaneously striving to remain creatively cutting-edge and focused on the music. The panelists also urged video entrepreneurs to take advantage of a college education and get hands-on experience in radio, TV, film, and writing.

“Control Freaks: The Music Video Struggle For Control In Artistic Vision, Money, And Censorship” was a panel that discussed the issues of artists taking more creative control of their videos, the growing number of directors getting star treatment, and wasteful spending in the video industry.

Interscope Geffen A&M Records director of video production Kathy Angstadt said that because video con-

cepts are often subject to numerous treatments and rewrites, “everything becomes watered-down. Taking a risk is less attractive.”

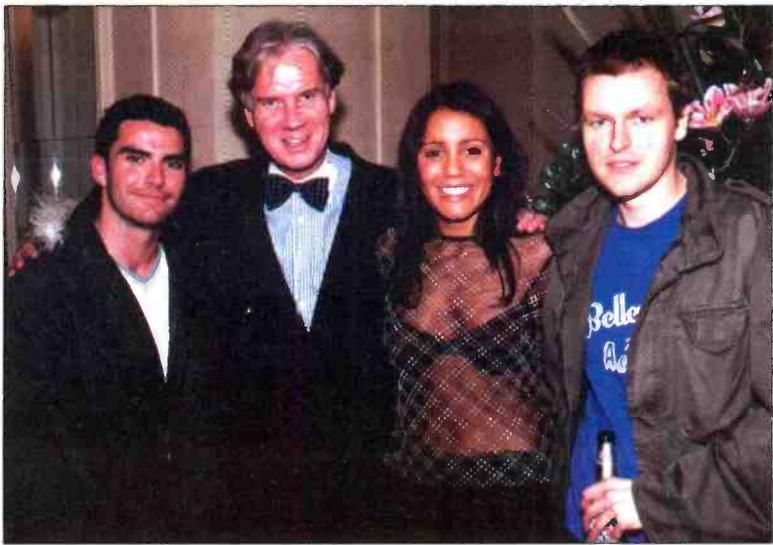
The panelists also said that censorship standards are constantly changing, although the Internet can serve as an alternative outlet for more creative expression.

As budgets for videos continue to grow, the panelists said, money is wasted on the artist’s “glam squad.” Additionally, video dancers have now formed an alliance in order to receive royalties, even on low-budget video.

Some directors are trying to cash in as well. Panelist Fatima Robinson, a choreographer and director, said that when a director for an Aaliyah video demanded a percentage of album royalties, production on the video was quickly halted.

At the keynote speech, award-winning music video director Wayne Isham called on record labels to give more respect to video directors’ craft. “This is a true, valid art form that some have forsaken. Filmmaking is a community that spread itself around the world. We need to remind people that this is more than just a job. It’s up to us to step up and reiterate that we’re doing something of value.”

This story was prepared by Marci Kenon, Derrick Mathis, Gail Mitchell, and Jill Pesselnick.



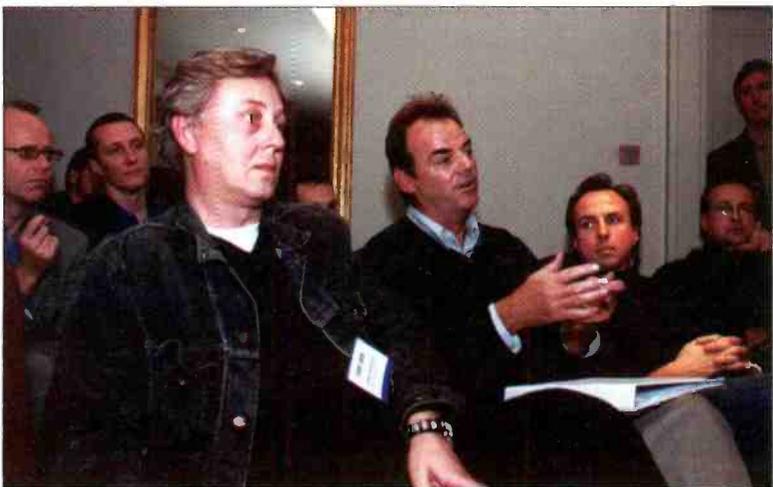
Billboard editor in chief Timothy White, second from left, congratulates "Atlantic Crossing" performers. Shown, from left, are Kelly Jones, Amanda Ghost, and Tom McRae.

Billboard Crosses The Atlantic For Roundtable, Showcase

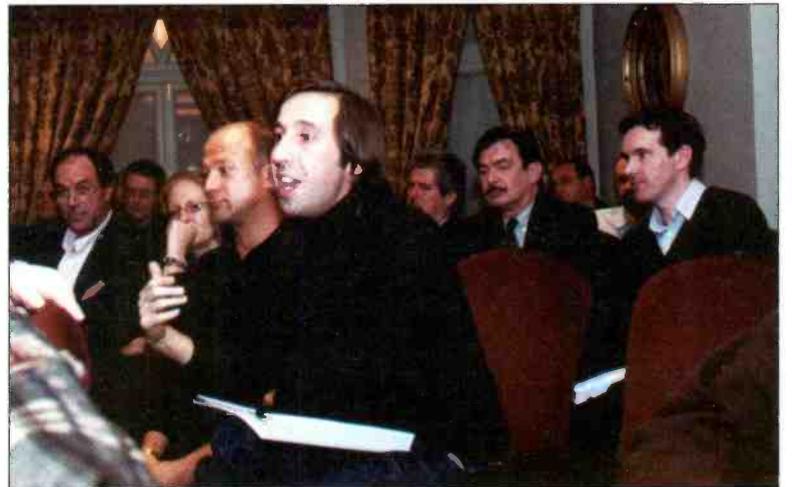
The Billboard Music Group hosted "Atlantic Crossing" Nov. 9 at London's Mandarin Oriental Hyde Park, an event taking its lead from the magazine's September front-page coverage of U.K. artists' fortunes in the U.S. market. The occasion began with an industry roundtable to discuss the topic, featuring keynoter David Massey, Epic Records Group executive VP of A&R, and speakers Jerry Blair, executive VP of Arista Records, New York; Doug D'Arcy, founder of Songline, London; Marty Diamond, president of Little Big Man Booking & Building, New York; Geoff Mayfield, director of charts, Billboard, Los Angeles; and Oedipus, VP of programming at WBCN Boston. The session was followed by a reception at the same venue, attended by industry professionals from the U.K. and continental Europe, that featured performances by three U.K. acts actively pursuing success in America: Amanda Ghost, Kelly Jones of Stereophonics, and Tom McRae. (Photos: Adam Scott)



British Phonographic Industry director general Andrew Yeates, left, discusses trans-Atlantic topics with Mark McGann, center, of the U.K. government's Department of Culture, Media, and Sport, and Cooking Vinyl managing director Martin Goldschmidt.



The American impact of Radiohead is discussed during "Atlantic Crossing" by Chris Hufford and Bryce Edge of Courtyard Management, which directs the band's career. Pictured, from left, are Sony Music Europe VPs Jonathan Morrish and Dwayne Welch; Hufford, in foreground; Edge; Telstar Records U.K. managing director Jeremy Marsh; Universal Music International senior VP Max Hole; and Billboard international editor in chief Adam White, standing.



Dave Dorrell, center, former manager of Bush, offers a view from the floor on the cultural makeup of the U.S. music market.



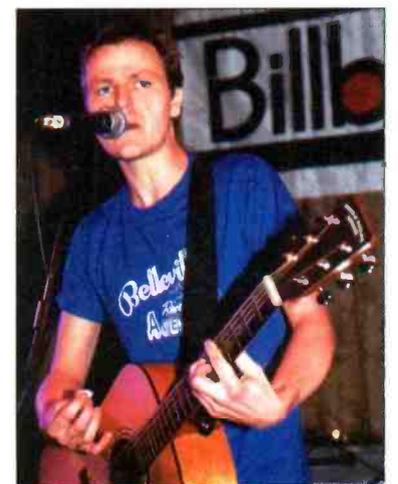
ASCAP senior VP of international Roger Greenaway, left, chats with Rob Holden of Mondo Management, whose clients include David Gray and Orbital.



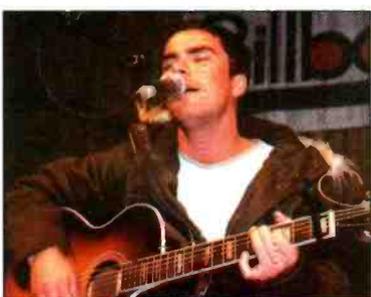
David Massey, executive VP of A&R for the Epic Records Group in New York, offers the event's keynote address, drawing upon his U.S. major-label experience as well as his earlier tenure as a U.K.-based artist manager to make his case about British artists' track record in America.



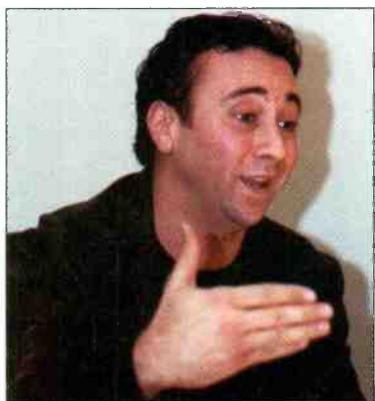
Marty Diamond, president of the New York-based Little Big Man Booking & Building agency, expresses a view during the conclave.



Tom McRae opens the evening's entertainment with material from his critically acclaimed eponymous debut album, released by db records.



Fresh from the recording studio, Kelly Jones of V2-signed Welsh rockers Stereophonics previews songs from the act's eagerly awaited third album.



Roundtable speaker Jerry Blair, executive VP of Arista Records in New York, brings his seasoned radio-promotion perspective to the gathering.



Doug D'Arcy, founder of London-based music consultancy and management firm Songline, speaks during the "Atlantic Crossing" roundtable.



Billboard director of charts Geoff Mayfield outlines U.K. artists' impact on the magazine's Heatseekers chart.



Warner Bros. artist Amanda Ghost, who broke off from a string of U.S. dates to return to London, performs three songs from her debut album, "Ghost Stories," for "Atlantic Crossing."

(Continued from page 5)

net economy," Webnoize president/publisher Tom Roli told Billboard, adding that the conference price was raised to \$500 to keep the event small. He said attendance at this year's conference was 1,394, compared with 1,410 last year.

But one major-label source described the mood of the conference as "grumpy"—noting that there is increased frustration among digital music start-ups over their inability to license music from and sell services to the majors at a speed and price they can agree with.

David Pakman, founder of digital locker service Myplay, voiced a common theme of the confab by saying that the digital music space cannot succeed "without some break in the logjam of large-scale licensing."

Further adding to the concerns was Napster's hazy alliance with Ger-

man media giant Bertelsmann AG.

In front of a packed house, Napster CEO Hank Barry and Bertelsmann eCommerce Group president/CEO Andreas Schmidt told attendees that they are shopping a business model to the major labels for file sharing but declined to disclose specific plans for the new file-sharing service.

They said the discussions thus far have been positive. "Three weeks ago, every single label was out to kill Napster," said Barry. "And now a lot has changed."

Just how much attitudes toward Napster have changed for everyone besides Bertelsmann is up for debate. One label source described the initial overtures of Bertelsmann and Napster as "not well-received."

Still, Barry contends that Napster and Bertelsmann "absolutely do have a solid model, and we can convince the

rest of the industry."

He also said the so-called "new Napster" won't really change but will evolve into a revenue-generating service, a sentiment echoed by Napster founder Shawn Fanning, who was also on the panel. Fanning indicated that a revamped user interface is in the works and that the application will evolve into a service that current users will endorse. "We are adamant about having the user experience and sense of community protected," he said.

Meanwhile, in another session, Recording Industry Assn. of America (RIAA) president/CEO Hilary Rosen downplayed the significance of the Bertelsmann/Napster alliance, noting that all of the majors are exploring peer-to-peer services and file-sharing applications. "Napster's got the brand name and the users, but their technology is nothing revolutionary, and there are a lot of other ones out there," she said.

Rosen said the Bertelsmann/Napster deal is a result of the copyright-infringement suit brought against Napster by the RIAA on behalf of the majors, as well as the online firm's realization that it needs to make its file-sharing application legitimate. The labels are not going to drop the suit but skirted the issue of whether the case would be brought to trial. "Whether or not a trial is necessary will really depend on the words of the 9th Circuit Court," she said. (The RIAA and Napster are awaiting an injunction decision by the 9th U.S. Circuit Court of Appeals in San Francisco.)

However, at another session discussing legal issues, lawyers said technology is moving faster than the legal system can keep up with it, and quick decisions often make bad laws.

"It's unfair to characterize the court's efforts as draconian. They are easily wary to handle new media, and there are going to be growing pains," said Greg Lapidus of the firm Mitchell, Silverberg, and Knupp. "Restricting the dissemination of creative product is not a good thing, but this is still a new area."

Ongoing legal uncertainties are preventing the public markets from crowning true category leaders—and keeping funding scarce, said Danielle Iuliano, a VP of corporate finance with Credit Suisse First Boston, the investment bank that underwrote IPOs for the likes of MP3.com and InterTrust Technologies.

Iuliano says that until the legal issues can be better resolved, ongoing fear of the next lawsuit is going to keep the investment community skeptical. "It is virtually impossible for a company to develop a business model with this much legal uncertainty of how copyright laws extend to the Internet," she said. "This is the only area where technology companies have not been given the benefit of the doubt."

Legal uncertainties and their effect on workable business models, in turn, have turned away investors, who have already been burned in the online music space.

Venture capitalists, in fact, have begun to realize that online music is not a business they should be in, according to Ravin Agrawal, partner in venture-capital firm

East/West Capital.

But legal/funding issues aside, Iuliano noted that there is still long-term promise for digital music businesses. She also pointed out that publicly traded online music companies are not alone in facing a stock market backlash and that the majority of all newly public technology companies are currently trading below their original offering price.

Listen.com chief executive Rob Reid, a former venture capitalist himself, said that the good news is that a turnaround is coming. But the bad news is that it is still somewhere between six and 36 months away.

"At this point, a rule that's very good for all of us to have is, 'Treat the money you currently have in the bank as if it is the last capital you will ever be able to raise,'" said Reid. "Because until further notice, unfortunately it is."

In the meantime, he said that even the healthiest online music companies need to restructure their operations, move into more stable revenue-generating areas, and consider cutting back on staff. "The truth is, on the Net we are in an environment that is changing so rapidly, so dynamically, and so unpredictably that any business model you may pursue today, however practical, almost by definition will be wrong in three years."

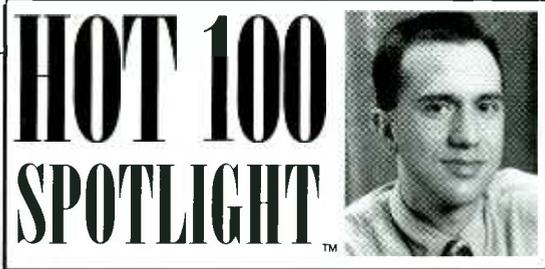
In other news from Webnoize: • Webnoize president/publisher Tom Roli said Webnoize will hold its first European conference May 22-23, 2001, in Amsterdam.

• Zomba Records Group has selected Liquid Audio as a digital service provider for the sale of downloads. Under the nonexclusive deal, Zomba will utilize Liquid Audio's encoding, digital rights management, and clearinghouse functions to sell album and single downloads via numerous sites. Liquid will distribute Zomba content in its own format as well as Windows Media. Zomba previously announced nonexclusive download-services deals with Amplified and Reciprocal. The company's download sales are expected to begin this fall with material from acts that include 'N Sync and Britney Spears.

• Business-to-business technology company CantaMetrix has named former DiscoverMusic.com president William Koenig as president/CEO, replacing company co-founder John Castle, who remains a board member. Koenig reports to CantaMetrix founder/chief technology officer Max Wells in Bellevue, Wash. CantaMetrix has developed MusicDNA, which enables companies to identify and track MP3 files.

• Savage Beast Technologies, a music search and recommendation engine, has inked a deal for its technology to be featured on the Web sites of Tower Records and Riffage.

• Digital rights management company Reciprocal unveiled an enhanced version of its commerce technology that allows the secure transfer of download order information between the clearinghouse and consumers.



by Silvio Pietrolungo

MIGHT MYA REACH DESTINY? *Destiny's Child* is No. 1 on The Billboard Hot 100 for a second consecutive week with "Independent Women Part I" (Columbia), as its airplay totals again take an astounding leap. "Women" gains 14.5 million listeners, its fourth consecutive 14 million-plus gain, for an audience total of 120 million. "Women" also earns the Greatest Gainer/Airplay designation for a fifth straight week, the first song to do so since **Lou Bega's** "Mambo No. 5 (A Little Bit Of...)" (RCA) in September-October 1999. "Women" is also the first song to receive the Greatest Gainer/Airplay award two weeks in a row while occupying the No. 1 slot since **Ricky Martin's** "Livin' La Vida Loca" (Columbia) in May 1999.

The only challenge "Women" will face during the coming weeks arrives next issue, as the retail single for **Mya's** "Case Of The Ex (Whatcha Gonna Do)" (University/Interscope) affects the chart. Taking into account another strong airplay week by "Women," "Case" will probably need to scan more than 50,000 units to take the crown. While achieving that total is quite possible for such a big radio track, it is not an easy feat in this retail climate. Should "Case" fail to move enough units to overtake "Women," then *Destiny's Child* should remain at No. 1 throughout the holiday season, as no other viable radio tracks are scheduled to be released to retail in the fourth quarter. In fact, "Women" has such immense audience numbers that it might well reclaim the No. 1 spot later if it does get knocked out next issue.

SAMANTHA SAYS: "Gotta Tell You" by **Samantha Mumba** (Wild Card/Interscope) rises to the top of the Hot 100 Singles Sales chart, scanning 34,500 units. This marks the second consecutive issue that the total units for the No. 1 record has set an all-time low. Since we began using SoundScan data in 1991, no No. 1 song dipped below 40,000 units before **Christina Aguilera** moved 38,000 units of "Come On Over Baby (All I Want Is You)" (RCA) on last issue's chart. Prior to this, the lowest one-week total for a No. 1 song belonged to **Marc Anthony's** "You Sang To Me," which scanned 44,000 units in this year's June 17 issue.

SHAGGY SOARS: "It Wasn't Me" by **Shaggy Featuring Ricardo "RikRok" Ducent** (MCA) makes the largest positional jump on the Hot 100, moving 30-16. "Me" climbs 19-11 on the Hot 100 Airplay chart, gaining 12 million listeners. In most weeks, Shaggy's increase would be enough to earn Greatest Gainer/Airplay honors, but with the behemoth "Independent Women" above it, it's only good for second-biggest gain. "Me" is Shaggy's biggest Hot 100 single since the double-sided hit "Boombastic/In The Summertime" (Virgin) peaked at No. 3 in August 1995, and it is his biggest Hot 100 Airplay record to date. The success of "Me" at radio has pushed the gold-certified album "Hotshot" to new heights on The Billboard 200 in its third month on the chart, as the title hits a new peak of No. 23 this issue.

CLOSE UP SHOP: This issue marks the final week of the 2000 chart year for all Billboard charts. Winners for some categories will be announced on the Billboard Music Awards, to be broadcast live at 8 p.m. ET/PT Dec. 5 on Fox. Complete year-end artist, title, and label rankings will appear in our special Year in Music issue that hits newsstands Dec. 23, dated Dec. 30.

DESTON SONGS OFF TO STRONG START

(Continued from page 53)

Child adds, "I couldn't get the kind of attention I wanted to help develop me as a songwriter, so I finally decided to create a small publishing company geared to the songwriter, and it's really worked because of the level of expertise everybody brings: me, as writer/producer; Winston, as a manager; and David, as a publishing executive."

Another objective at Deston Songs was its regional office setup, as exemplified by the new Nashville facility.

Says Child, "In Nashville, we have a little Victorian house on Music Row, which has three writing rooms, including a cute little 1962 Airstream Bambi trailer, parked behind the office. My motto is, 'A lot of hit songs were written in trailers,' and it's my favorite room there. One of the worst things about writing rooms is that they're side by side, so that you hear the song being written next to you when you stop to write your own lyrics. But in the Nashville office, they're separated by the lounge, and the trailer's completely separated. So it's a small way of showing that the songwriter's considered first."

A bigger way of demonstrating Deston Songs' commitment to its writers is its monthly written reports to its clientele.

"I don't know if other companies have done this, but in my experience we're the first publisher to send monthly reports to songwriters detailing which songs were sent where and what the comments were," says Child.

"This is something that protects me, too, as a songwriter," he says,

"because songwriters always feel, even when it's not well-founded, that nobody's working their material, and this is absolute proof. Plus, it protects me as an owner to know that songpluggers are working hard for the company."

Simoné hopes that the recording companies will now look at Deston Songs as a valuable resource when it comes to the A&R function.

"Just like the power in Hollywood is the movie script, the power in the music business is the song," says Simoné. "One thing I found strange at PolyGram Music was how few A&R people called up and said they needed songs. But the ones who did were the real A&R people: those who really understood the craft of making records. This is even more true today, because we're in such a pop world. So we want the record community to use us as their resource."

Simoné adds that the company is also in the market for buying and "reinvigorating" the catalogs of great songwriters and will announce its first major acquisition shortly.

"The philosophy is that nothing can start in the music business without a song," says Child. "I want our songwriters to feel like they are the stars, because they truly are. So our involvement in the publishing end of the business is to bring back the art of song publishing, while being fully able to bring a management approach to our songwriters in order to grow their names and catalogs and get them connected to diverse writing projects."

6 Million Albums Sold Worldwide (Baduizm & Live)
Co-Starring role in Cider House Rules (8 Academy
Award Nominations)

IN THE PAST FEW YEARS SHE HAS EARNED

3 GRAMMY AWARDS,

- *Best Female R&B Vocal Performance
- *Best R&B Album
- *Best New Artist (Roots)

4 SOUL TRAIN AWARDS

- *Best R&B/Soul Single
- *Best R&B/Soul Album
- *Best R&B/Soul Female Vocalist
- *Best R&B/Soul New Artist

6 LADY OF SOUL AWARDS

- *Best R&B/Soul Album of the Year, Solo
- *Best R&B/Soul Single, Solo
- *Best R&B/Soul or Rap Song of the Year
- *Best R&B/Soul or Rap New Artist

2 NAACP IMAGE AWARDS AND

1 AMERICAN MUSIC AWARD

- *Favorite New Soul/R&B Artist

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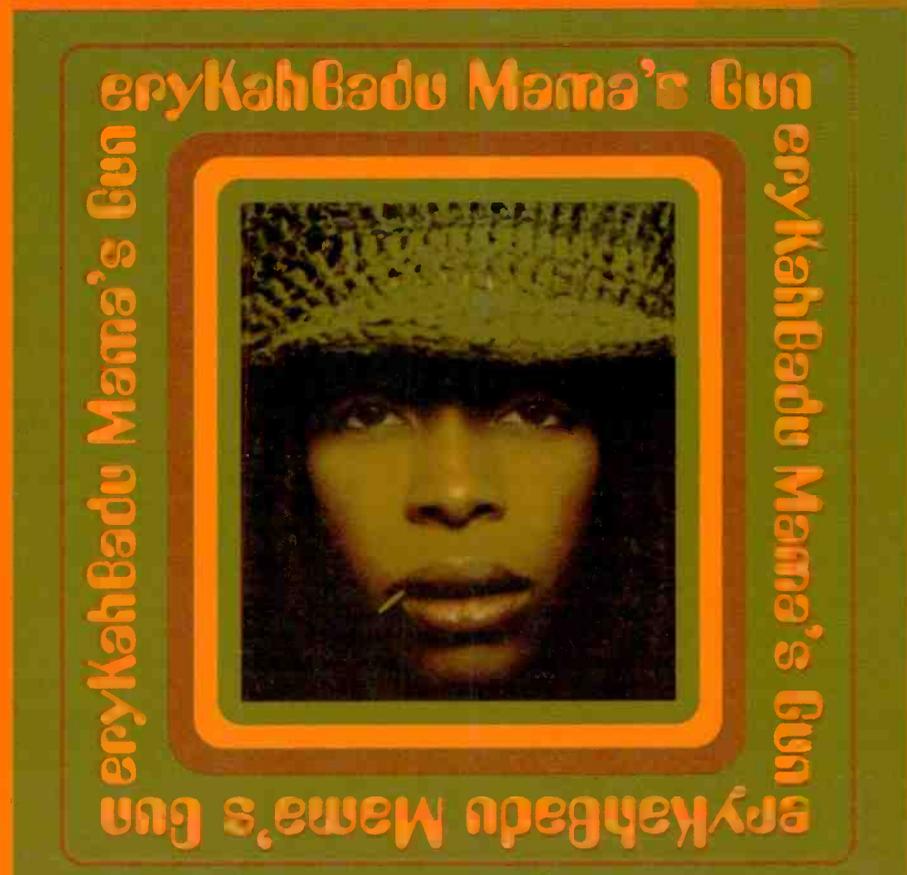
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THE Billboard 200

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

NOVEMBER 25, 2000



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
▶ No. 1/Hot Shot Debut ◀						
1	NEW	1	1	R. KELLY JIVE 41705 (12.98/18.98)	JIVE 41705 (12.98/18.98)	1
▶ Greatest Gainer ◀						
7	11	15	3	SOUNDTRACK COLUMBIA 61064/CRG (12.98 EQ/18.98)	CHARLIE'S ANGELS	7
8	NEW	1	1	BLINK-182 MCA 112379 (12.98/18.98)	THE MARK, TOM, AND TRAVIS SHOW (THE ENEMA STRIKES BACK!)	8
9	5	—	2	GODSMACK REPUBLIC 159688/UNIVERSAL (12.98/18.98)	AWAKE	5
10	9	6	59	CREED WIND-UP 13053* (11.98/18.98)	HUMAN CLAY	1
11	7	2	3	LENNY KRAVITZ VIRGIN 50316 (12.98/18.98)	GREATEST HITS	2
12	8	5	14	BAHA MEN S-CURVE 751052/ARTEMIS (10.98/16.98)	WHO LET THE DOGS OUT	5
13	14	11	26	BRITNEY SPEARS JIVE 41704 (11.98/18.98)	OOPS!...I DID IT AGAIN	1
14	16	14	34	'N SYNC JIVE 41702 (11.98/18.98)	NO STRINGS ATTACHED	1
15	NEW	1	1	ALAN JACKSON ARISTA NASHVILLE 69335/RLG (11.98/17.98)	WHEN SOMEBODY LOVES YOU	15
16	12	7	4	LUDACRIS DISTURBING THA PEACE/DEF JAM SOUTH 548138*/DJMG (11.98/17.98)	BACK FOR THE FIRST TIME	4
17	13	9	40	3 DOORS DOWN REPUBLIC 153920/UNIVERSAL (11.98/17.98)	THE BETTER LIFE	7
18	10	4	5	JA RULE MURDER INC./DEF JAM 542934*/DJMG (12.98/18.98)	RULE 3:36	1
19	19	13	7	98 DEGREES UNIVERSAL 159354 (12.98/18.98)	REVELATION	2
20	15	8	7	MYSTIKAL JIVE 41696* (12.98/18.98)	LET'S GET READY	1
21	17	10	8	MADONNA MAVERICK 47598/WARNER BROS. (12.98/18.98)	MUSIC	1
22	18	12	25	EMINEM WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98)	THE MARSHALL MATHERS LP	1
23	28	39	14	SHAGGY MCA 112096 (11.98/17.98)	HOTSHOT	23
24	25	24	7	LIL BOW WOW SO SO DEF/COLUMBIA 69981*/CRG (11.98 EQ/17.98)	BEWARE OF DOG	8
25	22	19	25	MATCHBOX TWENTY LAVA/ATLANTIC 83339/AG (12.98/18.98)	MAD SEASON	3
26	29	23	7	AARON CARTER JIVE 41708 (11.98/17.98)	AARON'S PARTY (COME GET IT)	16
27	26	20	53	FAITH HILL WARNER BROS. (NASHVILLE) 47373/WRN (12.98/18.98)	BREATHE	1
28	23	16	3	LINKIN PARK WARNER BROS. 47755 (7.98/11.98)	[HYBRID THEORY]	16
29	30	25	17	VARIOUS ARTISTS EMI/SONY/ZOMBA 524772/UME (12.98/18.98)	NOW 4	1
30	27	18	29	PAPA ROACH DREAMWORKS 450223/INTERSCOPE (11.98/17.98)	INFEST	5
31	32	34	26	DIDO ARISTA 19025 (10.98/16.98)	NO ANGEL	31
32	31	30	68	DESTINY'S CHILD COLUMBIA 69870*/CRG (11.98 EQ/17.98)	THE WRITING'S ON THE WALL	5
33	40	40	64	CHRISTINA AGUILERA RCA 67690 (11.98/17.98)	CHRISTINA AGUILERA	1
34	54	38	3	CHRISTINA AGUILERA RCA 69343 (11.98/18.98)	MY KIND OF CHRISTMAS	34
35	35	27	63	DIXIE CHICKS MONUMENT 69678/SONY (NASHVILLE) (11.98 EQ/17.98)	FLY	1
36	38	50	21	BILLY GILMAN EPIC (NASHVILLE) 62086/SONY (NASHVILLE) (7.98 EQ/11.98)	ONE VOICE	22
37	36	—	2	VARIOUS ARTISTS SPARROW 51779 (19.98/21.98)	WOW-2001: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND HITS	36
38	37	29	7	KENNY CHESNEY BNA 67976/RLG (11.98/17.98)	GREATEST HITS	13
39	NEW	1	1	SPICE GIRLS VIRGIN 50467 (12.98/18.98)	FOREVER	39
40	43	35	32	PINK LAFACE 26062/ARISTA (11.98/17.98)	CAN'T TAKE ME HOME	26
41	52	42	22	BON JOVI ISLAND 542474/DJMG (11.98/17.98)	CRUSH	9
42	33	17	6	SCARFACE RAP-A-LOT 49855*/VIRGIN (12.98/18.98)	THE LAST OF A DYING BREED	7
43	49	36	7	JOHN MICHAEL MONTGOMERY ATLANTIC (NASHVILLE) 83378/AG (11.98/17.98)	BRAND NEW ME	15
44	39	26	12	WYCLEF JEAN COLUMBIA 62180*/CRG (12.98 EQ/18.98)	THE ECLEFTIC: 2 SIDES II A BOOK	9
45	44	28	3	CELINE DION 550 MUSIC 85148/EPIC (12.98 EQ/18.98)	THE COLLECTOR'S SERIES VOLUME ONE	28
46	41	22	6	GREEN DAY REPRISE 47613*/WARNER BROS. (12.98/18.98)	WARNING:	4
47	77	106	4	CHARLOTTE CHURCH SONY CLASSICAL 89463 (12.98 EQ/18.98)	DREAM A DREAM	47
48	50	33	9	BARENAKED LADIES REPRISE 47814/WARNER BROS. (12.98/18.98)	MAROON	5
49	34	21	6	RADIOHEAD CAPITOL 27753 (11.98/17.98)	KID A	1
50	53	43	3	VARIOUS ARTISTS UNIVERSAL/MOTOWN 158299/UTV (18.98 CD)	UNIVERSAL SMASH HITS	43
51	NEW	1	1	FATBOY SLIM SKIN/ASTRALWERKS 50460*/VIRGIN (12.98/18.98)	HALFWAY BETWEEN THE GUTTER AND THE STARS	51
52	47	41	17	JILL SCOTT HIDDEN BEACH 62137*/EPIC (11.98 EQ/16.98)	WHO IS JILL SCOTT? WORDS AND SOUNDS VOL. 1	41
53	24	—	2	SNOOP DOGG D3 33349/DEATH ROW (16.98 CD)	DEAD MAN WALKIN	24

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
54	48	32	5	THE WALLFLOWERS INTERSCOPE 490745 (12.98/18.98)	(BREACH)	13
55	46	51	3	TAMIA ELEKTRA 62516/EEG (11.98/17.98)	A NU DAY	46
56	NEW	1	1	VARIOUS ARTISTS IMMORTAL 50364*/VIRGIN (12.98/18.98)	STRAIT UP	56
57	56	46	29	DISTURBED GIANT 24738/WARNER BROS. (11.98/17.98)	THE SICKNESS	29
58	58	59	27	AVANT MAGIC JOHNSON 112069/MCA (11.98/17.98)	MY THOUGHTS	45
59	55	44	8	FUEL 550 MUSIC 69436/EPIC (12.98 EQ/17.98)	SOMETHING LIKE HUMAN	17
60	57	45	59	STING A&M 490443/INTERSCOPE (12.98/18.98)	BRAND NEW DAY	9
61	45	31	7	SHYNE BAD BOY 73032*/ARISTA (11.98/17.98)	SHYNE	5
62	NEW	1	1	MARK AND BRIAN OGLIO 86958 (16.98 CD)	LITTLE DRUMMER BOYS	62
63	62	54	15	SOUNDTRACK CURB 78703 (11.98/17.98)	COYOTE UGLY	10
64	65	57	75	RED HOT CHILI PEPPERS WARNER BROS. 47386* (10.98/17.98)	CALIFORNICATION	3
65	64	56	9	BOYZ II MEN UNIVERSAL 159281 (12.98/18.98)	NATHAN MICHAEL SHAWN WANYA	4
66	59	48	9	LL COOL J DEF JAM 546819*/DJMG (12.98/18.98)	G.O.A.T. FEAT. JAMES T. SMITH: THE GREATEST OF ALL TIME	1
67	60	55	36	YOLANDA ADAMS ELEKTRA 62439/EEG (11.98/17.98)	MOUNTAIN HIGH...VALLEY LOW	24
68	82	75	29	MYA UNIVERSITY 490640*/INTERSCOPE (12.98/18.98)	FEAR OF FLYING	15
69	NEW	1	1	SOUNDTRACK INTERSCOPE 490765 (12.98/18.98)	DR. SEUSS' HOW THE GRINCH STOLE CHRISTMAS	69
70	102	101	3	ROSIE O'DONNELL COLUMBIA 85102/CRG (12.98 EQ/18.98)	ANOTHER ROSIE CHRISTMAS	70
71	74	74	6	SOUNDTRACK WALT DISNEY 860687 (17.98 CD)	REMEMBER THE TITANS	71
72	70	69	52	DR. DRE AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	DR. DRE — 2001	2
73	66	49	6	YANNI VIRGIN 49893 (12.98/18.98)	IF I COULD TELL YOU	20
74	69	62	73	LIMP BIZKIT FLIP 490335*/INTERSCOPE (12.98/18.98)	SIGNIFICANT OTHER	1
75	NEW	1	1	VARIOUS ARTISTS ROADRUNNER 8509 (12.98/18.98)	MTV: THE RETURN OF ROCK VOLUME 2	75
76	84	94	20	LIL' KIM QUEEN BEE/UNDEAS/ATLANTIC 92840*/AG (12.98/18.98)	THE NOTORIOUS KIM	4
77	124	150	4	BILLY GILMAN EPIC (NASHVILLE) 61594/SONY (NASHVILLE) (11.98 EQ/17.98)	CLASSIC CHRISTMAS	77
78	63	47	4	EVERLAST TOMMY BOY 1411* (12.98/18.98)	EAT AT WHITEY'S	20
79	20	—	2	INSANE CLOWN POSSE PSYCHOPATHIC/ISLAND 548174/DJMG (12.98/18.98)	BIZAAR	20
80	85	73	9	ANDREA BOCELLI PHILIPS 464600 (12.98/18.98)	VERDI	23
81	79	92	13	DAVID GRAY ATO 69351/RCA (16.98 CD)	WHITE LADDER	79
82	67	—	2	BOB DYLAN COLUMBIA 85168/CRG (17.98 EQ/24.98)	THE ESSENTIAL BOB DYLAN	67
83	78	72	22	B.B. KING & ERIC CLAPTON DUCK/REPRISE 47612/WARNER BROS. (12.98/18.98)	RIDING WITH THE KING	3
84	103	114	78	BACKSTREET BOYS JIVE 41672 (11.98/18.98)	MILLENNIUM	1
85	71	67	29	TONI BRAXTON LAFACE 26069/ARISTA (11.98/18.98)	THE HEAT	2
86	21	—	2	INSANE CLOWN POSSE PSYCHOPATHIC/ISLAND 548175/DJMG (12.98/18.98)	BIZZAR	21
87	72	60	6	PAUL SIMON WARNER BROS. 47844 (12.98/18.98)	YOU'RE THE ONE	19
88	93	86	25	LEE ANN WOMACK MCA NASHVILLE 170099 (11.98/17.98)	I HOPE YOU DANCE	17
89	61	37	4	TALIB KWELI & HI-TEK RAWKUS 26143*/PRIORITY (10.98/16.98)	REFLECTION ETERNAL	17
90	86	83	9	THE CORRS 143/LAVA/ATLANTIC 83352/AG (11.98/17.98)	IN BLUE	21
91	75	84	30	CARL THOMAS BAD BOY 73025/ARISTA (10.98/17.98)	EMOTIONAL	9
92	42	—	2	PJ HARVEY ISLAND 548144/DJMG (17.98 CD)	STORIES FROM THE CITY, STORIES FROM THE SEA	42
93	NEW	1	1	SOUNDTRACK MAVERICK 47850/WARNER BROS. (12.98/18.98)	RUGRATS IN PARIS	93
94	73	61	5	COLLECTIVE SOUL ATLANTIC 83400/AG (11.98/17.98)	BLENDER	22
95	NEW	1	1	OUTLAWZ OUTLAW 2000 (11.98/16.98)	RIDE WIT US OR COLLIDE WIT US	95
96	76	70	11	SARAH BRIGHTMAN NEMO STUDIO 56968/ANGEL (10.98/17.98)	LA LUNA	17
97	NEW	1	1	JAMES TAYLOR COLUMBIA 85223/CRG (12.98 EQ/18.98)	GREATEST HITS VOLUME 2	97
98	97	87	74	SANTANA ARISTA 19080 (11.98/18.98)	SUPERNATURAL	1
99	89	80	16	AARON TIPPIN LYRIC STREET 165014/HOLLYWOOD (10.98/16.98)	PEOPLE LIKE US	53
100	109	104	50	INCUBUS IMMORTAL 63652/EPIC (11.98 EQ/16.98)	MAKE YOURSELF	47
▶ Pacesetter ◀						
101	185	—	2	SOUNDTRACK MAVERICK 47856/WARNER BROS. (12.98/18.98)	LITTLE NICKY	101
102	101	90	8	BARBRA STREISAND COLUMBIA 63778/CRG (24.98 EQ/29.98)	TIMELESS: LIVE IN CONCERT	21
103	90	91	66	MOBY v2 27049* (10.98/17.98)	PLAY	45
104	83	68	5	ORGY ELEMENTREE/REPRISE 47832/WARNER BROS. (11.98/17.98)	VAPOR TRANSMISSION	16
105	114	117	12	SOULDECISION MCA 112361 (11.98/17.98)	NO ONE DOES IT BETTER	103
106	117	100	52	CELINE DION 550 MUSIC 63760/EPIC (11.98 EQ/18.98)	ALL THE WAY... A DECADE OF SONG	1
107	92	89	20	KELLY PRICE DEF SOUL 542472/DJMG (11.98/17.98)	MIRROR MIRROR	5
108	88	76	9	CASH MONEY MILLIONAIRES CASH MONEY 153291/UNIVERSAL (11.98/17.98)	BALLER BLOCKIN	13

Albms with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △△ Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. HS indicates past or present Heatseeker title. © 2000, Billboard/BPI Communications, and SoundScan, Inc.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
109	94	85	47	DMX ▲ RUFF RYDERS/DEF JAM 546933*/DJMG (12.98/18.98)	...AND THEN THERE WAS X	1
110	113	107	18	EVERCLEAR ● CAPITOL 97061 (11.98/17.98)	SONGS FROM AN AMERICAN MOVIE VOL. ONE: LEARNING HOW TO SMILE	9
111	95	78	8	GEORGE STRAIT MCA NASHVILLE 140143 (11.98/17.98)	GEORGE STRAIT	7
112	121	113	24	KID ROCK ▲ TOP DOG/LAVA/ATLANTIC 83314*/AG (12.98/18.98)	THE HISTORY OF ROCK	2
113	105	96	5	SARA EVANS RCA (NASHVILLE) 67964/RLG (11.98/17.98)	BORN TO FLY	62
114	107	97	30	JOE ▲ JIVE 41703 (11.98/17.98)	MY NAME IS JOE	2
115	68	—	2	DWIGHT YOAKAM REPRISE (NASHVILLE) 47827/WRN (11.98/17.98)	TOMORROW'S SOUNDS TODAY	68
116	NEW ►	—	1	INCUBUS IMMORTAL 61497/EPIC (17.98 EQ CD)	FUNGUS AMONGUS	116
117	125	118	80	TIM MCGRAW ▲ CURB 77942 (10.98/17.98)	A PLACE IN THE SUN	1
118	120	99	68	MACY GRAY ▲ EPIC 69490* (11.98 EQ/17.98) [RS]	ON HOW LIFE IS	4
119	80	65	4	PROFYLE MOTOWN 159744/UNIVERSAL (11.98/17.98)	NOTHIN' BUT DRAMA	50
120	116	112	59	MARC ANTHONY ▲ COLUMBIA 69726*/CRG (11.98 EQ/17.98)	MARC ANTHONY	8
121	140	149	96	BRITNEY SPEARS ● JIVE 41651 (11.98/18.98)	...BABY ONE MORE TIME	1
122	87	58	5	E-40 SICK WID' IT 41742/JIVE (11.98/17.98)	LOYALTY AND BETRAYAL	18
123	91	64	6	GURU VIRGIN 50188* (12.98/17.98)	JAZZMATAZZ STREETSOUL	32
124	122	116	6	TRAVIS TRITT COLUMBIA (NASHVILLE) 62165/SONY (NASHVILLE) (11.98 EQ/17.98)	DOWN THE ROAD I GO	51
125	139	129	51	JESSICA SIMPSON ▲ COLUMBIA 69096/CRG (11.98 EQ/17.98)	SWEET KISSES	25
126	198	—	2	AVALON SPARROW 51773 (16.98 CD)	JOY: A CHRISTMAS COLLECTION	126
127	135	128	45	VERTICAL HORIZON ▲ RCA 67818 (10.98/16.98) [RS]	EVERYTHING YOU WANT	40
128	112	98	7	MARK KNOPFLER WARNER BROS. 47753 (18.98 CD)	SAILING TO PHILADELPHIA	60
129	133	119	9	CHRISTINA AGUILERA RCA 69323/BMG LATIN (10.98/16.98)	MI REFLEJO	27
130	128	125	50	SISQO ▲ DRAGON/DEF SOUL 546816*/DJMG (12.98/18.98)	UNLEASH THE DRAGON	2
131	110	95	18	BEENIE MAN SHOCKING VIBES/VP 49093*/VIRGIN (11.98/16.98)	ART AND LIFE	68
132	131	120	25	A PERFECT CIRCLE ▲ VIRGIN 49253* (11.98/17.98)	MER DE NOMS	4
133	96	63	3	PATTI LABELLE MCA 112267 (11.98/17.98)	WHEN A WOMAN LOVES	63
134	108	77	9	SOUNDTRACK DREAMWORKS 450279/INTERSCOPE (18.98 CD)	ALMOST FAMOUS	43
135	144	140	15	JO DEE MESSINA ● CURB 77977 (11.98/17.98)	BURN	19
136	98	79	5	CHANGING FACES ATLANTIC 83401/AG (11.98/17.98)	VISIT ME	46
137	147	135	79	SHEDAISY ▲ LYRIC STREET 165002/HOLLYWOOD (10.98/16.98) [RS]	THE WHOLE SHEBANG	70
138	81	53	3	CARMAN SPARROW 51766 (19.98/21.98)	HEART OF A CHAMPION: A COLLECTION OF 30 HITS	53
139	181	191	26	BBMAK ● HOLLYWOOD 162260 (8.98/12.98) [RS]	SOONER OR LATER	38
140	106	82	10	C-MURDER TRU/NO LIMIT 50083*/PRIORITY (12.98/17.98)	TRAPPED IN CRIME	9
141	163	137	26	A*TEENS ● STOCKHOLM 159007/MCA (11.98/17.98)	THE ABBA GENERATION	71
142	154	—	2	LIFEHOUSE DREAMWORKS 450231/INTERSCOPE (8.98/12.98) [RS]	NO NAME FACE	142
143	126	115	26	BIG TYMERS ▲ CASH MONEY 157673/UNIVERSAL (11.98/17.98)	I GOT THAT WORK	3
144	150	148	76	LONESTAR ▲ BNA 67762/RLG (10.98/17.98)	LONELY GRILL	28
145	134	111	13	VARIOUS ARTISTS DEF JAM 542829*/DJMG (11.98/17.98)	THE SOURCE HIP-HOP MUSIC AWARDS 2000—THE ALBUM	17
146	149	134	9	SOUNDTRACK HOLLYWOOD 162241 (17.98 CD)	DUETS	102
147	51	—	2	TWIZTID PSYCHOPATHIC/ISLAND 548179/DJMG (11.98/17.98)	FREEK SHOW	51
148	156	151	21	DEFTONES ● MAVERICK 47667/WARNER BROS. (9.98/17.98)	WHITE PONY	3
149	177	164	31	NO DOUBT ▲ TRAUMA 490441*/INTERSCOPE (12.98/18.98)	RETURN OF SATURN	2
150	119	88	8	CAM'RON UNTERENTAINMENT 69873*/EPIC (11.98 EQ/17.98)	S.D.E.	14
151	100	81	5	M.O.P. LOUD 1778* (12.98/17.98)	WARRIORZ	25
152	111	71	3	HOOTIE & THE BLOWFISH ATLANTIC 83408/AG (12.98/18.98)	SCATTERED, SMOTHERED & COVERED	71
153	142	136	22	ANNE MURRAY ● STRAIGHTWAY 20231 (19.98/19.98)	WHAT A WONDERFUL WORLD	38
154	158	162	25	PLUS ONE 143/ATLANTIC 83329/AG (10.98/16.98)	THE PROMISE	76
155	129	122	3	NEWSBOYS SPARROW 51787 (16.98 CD)	SHINE: THE HITS	122

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
156	118	93	11	BEBE MOTOWN 159405/UNIVERSAL (11.98/17.98)	LOVE AND FREEDOM	30
157	NEW ►	—	1	THE PHARCYDE DELICIOUS VINYL 18223/EDEL AMERICA (16.98 CD)	PLAIN RAP	157
158	182	—	2	SAMANTHA MUMBA WILD CARD/POLYDOR 549413/INTERSCOPE (11.98/17.98) [RS]	GOTTA TELL YOU	158
159	RE-ENTRY	—	2	ESTEBAN DAYSTAR 8830 (23.98/27.98)	AT HOME WITH ESTEBAN	159
160	160	133	32	CAT STEVENS A&M 541387/UTV (11.98/17.98)	THE VERY BEST OF CAT STEVENS	58
161	153	144	10	JACI VELASQUEZ WORD 61073/EPIC (11.98 EQ/17.98)	CRYSTAL CLEAR	49
162	164	153	28	BRAD PAISLEY ● ARISTA NASHVILLE 18871/RLG (10.98/16.98) [RS]	WHO NEEDS PICTURES	102
163	148	139	28	MARY MARY ● C2/COLUMBIA 63740/CRG (10.98 EQ/16.98)	THANKFUL	59
164	137	110	9	EMMYLOU HARRIS NONESUCH 79616/AG (11.98/17.98)	RED DIRT GIRL	54
165	NEW ►	—	1	MOBY V2 27085 (21.98 CD)	PLAY THE B-SIDES	165
166	138	123	18	SOUNDTRACK ▲ DEF JAM/DEF SOUL 542522*/DJMG (12.98/18.98)	NUTTY PROFESSOR II: THE KLUMPS	4
167	123	102	3	THE NEW LIFE COMMUNITY CHOIR FEAT. JOHN P. KEE VERITY 43139 (12.98/18.98) [RS]	NOT GUILTY... THE EXPERIENCE	102
168	146	109	6	SOUNDTRACK COLUMBIA 85149/CRG (12.98 EQ/18.98)	SONGS FROM DAWSON'S CREEK VOLUME 2	59
169	161	147	43	JAGGED EDGE ▲ SO SO DEF/COLUMBIA 69862/CRG (11.98 EQ/17.98)	J.E. HEARTBREAK	8
170	136	105	9	TOO SHORT ● SHORT 41711/JIVE (11.98/17.98)	YOU NASTY	12
171	151	—	2	MONIFAH UNIVERSAL 157999 (11.98/17.98)	HOME	151
172	172	163	76	BLINK-182 ▲ MCA 111950 (12.98/18.98)	ENEMA OF THE STATE	9
173	179	168	53	SAVAGE GARDEN ▲ COLUMBIA 63711/CRG (11.98 EQ/17.98)	AFFIRMATION	6
174	176	159	90	EMINEM ▲ WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98)	THE SLIM SHADY LP	2
175	NEW ►	—	1	CARRERAS-DOMINGO-PAVARETTI SONY CLASSICAL 89131 (12.98 EQ/18.98)	THE THREE TENORS CHRISTMAS	175
176	127	66	3	MEGADETH CAPITOL 25916 (12.98/17.98)	CAPTIVOL PUNISHMENT "THE MEGADETH YEARS"	66
177	197	174	51	THIRD EYE BLIND ▲ ELEKTRA 62415*/EEG (11.98/17.98)	BLUE	40
178	168	127	5	BETTE MIDLER WARNER BROS. 47843 (12.98/18.98)	BETTE	69
179	200	—	44	P.O.D. ▲ ATLANTIC 83216/AG (11.98/17.98) [RS]	THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN	51
180	173	154	45	TOBY KEITH ● DREAMWORKS (NASHVILLE) 450209/INTERSCOPE (10.98/16.98)	HOW DO YOU LIKE ME NOW?!	85
181	178	155	21	NEXT ● ARISTA 14643* (10.98/17.98)	WELCOME II NEXTASY	12
182	115	—	2	POE FEI/ATLANTIC 83362/AG (11.98/17.98)	HAUNTED	115
183	RE-ENTRY	—	25	SOUNDTRACK ▲ HOLLYWOOD 162244 (12.98/18.98)	MISSION: IMPOSSIBLE 2	2
184	130	—	2	TRIPLE 6 MAFIA SMOKED OUT 9997/STREET LEVEL (11.98/16.98)	KINGS OF MEMPHIS: UNDERGROUND VOL. 3	130
185	166	156	12	DONNIE MCCLURKIN VERITY 43150 (10.98/16.98) [RS]	LIVE IN LONDON AND MORE...	108
186	155	132	22	THREE 6 MAFIA ● HYPNOTIZE MINDS 1732/LOUD (11.98/17.98)	WHEN THE SMOKE CLEARS SIXTY 6, SIXTY 1	6
187	143	—	2	VARIOUS ARTISTS BABY REE 31152/LONDON-SIRE (11.98/17.98)	DAMIZZA PRESENTS...WHERE I WANNA BE	143
188	175	184	5	OSCAR DE LA HOYA EMI LATIN 21697 (11.98/17.98) [RS]	OSCAR DE LA HOYA	121
189	145	108	11	DJ CLUE ROC-A-FELLA/DEF JAM 546641*/DJMG (11.98/17.98)	DJ CLUE PRESENTS: BACKSTAGE — MIXTAPE (MUSIC INSPIRED BY THE FILM)	6
190	169	138	70	SLIPKNOT ▲ I AM 8655*/ROADRUNNER (11.98/17.98) [RS]	SLIPKNOT	51
191	180	160	25	DON HENLEY ▲ WARNER BROS. 47083 (12.98/18.98)	INSIDE JOB	7
192	171	146	8	KANDI COLUMBIA 63753/CRG (11.98 EQ/17.98)	HEY KANDI...	72
193	159	143	9	RACHELLE FERRELL CAPITOL 94980 (11.98/17.98)	INDIVIDUALITY (CAN I BE ME?)	71
194	132	—	2	TOM PETTY AND THE HEARTBREAKERS MCA 170177/UTV (29.98 CD)	ANTHOLOGY: THROUGH THE YEARS	132
195	186	189	26	WHITNEY HOUSTON ▲ ARISTA 14626 (19.98/24.98)	WHITNEY: THE GREATEST HITS	5
196	183	196	68	VARIOUS ARTISTS ▲ INTEGRITY/WORD 69974/EPIC (17.98 EQ/19.98)	WOW WORSHIP: TODAY'S 30 MOST POWERFUL WORSHIP SONGS	70
197	170	130	46	JAY-Z ▲ ROC-A-FELLA/DEF JAM 546822*/DJMG (12.98/18.98)	VOL. 3... LIFE AND TIMES OF S. CARTER	1
198	157	126	4	JOHNNY CASH AMERICAN/COLUMBIA 69691/CRG (10.98 EQ/17.98)	AMERICAN III: SOLITARY MAN	88
199	NEW ►	—	1	SHEDAISY LYRIC STREET 165007/HOLLYWOOD (11.98/17.98)	BRAND NEW YEAR	199
200	152	124	3	WILLIE D RAP-A-LOT 50022/VIRGIN (12.98/16.98)	LOVED BY FEW, HATED BY MANY	124

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Andrea Bocelli 80	DJ Clue 189	Don Henley 191	Mary Mary 163	Outlawz 95	Sisqo 130	Remember The Titans 71	Yanni 73
Bon Jovi 41	DMX 109	Don Henley 191	matchbox twenty 25	Papa Roach 30	Fatboy Slim 51	Remember The Titans 71	Dwight Yoakam 115
Boyz II Men 65	Dr. Dre 72	Emmylou Harris 164	Donnie McClurkin 185	Brad Paisley 162	Slipknot 190	Remember The Titans 71	
Toni Braxton 85	Dr. Dre 72	Hootie & The Blowfish 152	Tim McGraw 117	A Perfect Circle 132	Snoop Dogg 53	Remember The Titans 71	
Sarah Brightman 96	Bob Dylan 82	Whitney Houston 195	Tim McGraw 117	Tom Petty And The Heartbreakers	SoulDecision 105	Remember The Titans 71	
Cam'Ron 150	E-40 122	Whitney Houston 195	Tim McGraw 117	The Pharcyde 157	SOUNDTRACK	Remember The Titans 71	
Carmen 138	Eminem 22, 174	Wyclef Jean 49	Tim McGraw 117	Pink 4	Almost Famous 134	Remember The Titans 71	
Carreras-Domingo-Pavarotti 175	Esteban 159	Joe 114	Tim McGraw 117	The Pharcyde 157	Charlie's Angels 7	Remember The Titans 71	

NATIVE AMERICAN MUSIC KEEPS GROWING STEADILY

(Continued from page 12)

meant more to me than any other award, because I received it from my peers and from my people," she says.

"It was a wonderful, emotional moment for us at the show," says Markus. "She was given the award by her sister, Priscilla, and her niece, Laura Satterfield, who make up Walela. It was a beautiful moment. They presented a historical [video] that documented her career, from her huge '70s hits, such as 'Higher And Higher,' and her marriage to Kris Kristofferson to returning to her roots with Walela . . . She's a wonderful human being, and we're proud to be associated with her."

Markus says the label plans to capitalize on Coolidge's accolade at retail. "The whole month of November we're running special positioning programs with various retailers. We've stickered the album [Walela's current release, "Unbearable Love"] as the recipient of the Lifetime Achievement Award. We've done a bunch of consumer advertising. They are on the cover this month of Rhythm magazine, the seminal world-beat magazine in this country."

During the show, the late Jim Pepper was inducted into the Hall of Fame and honored in a segment that included performances by the Grateful Dead's Mickey Hart, the Doors' John Densmore, Bill Miller, Jennifer Warnes, and Coolidge. The Living Legend Award was presented to Navajo code talkers. The men who received the honor—appropriately enough on Veteran's Day—were a group of soldiers from World War II responsible for sending military messages in code using the Navajo language. The code could not be broken by enemies and is credited with saving many lives.

The awards show was streamed live on the Internet on the Native American Music Assn. Web site and on Nativradio.com. It was broadcast over 225 radio stations, mostly PBS-affiliated; it was also taped by the A&E channel, which has aired the show the past two years, for possible later broadcast.

Even without widespread TV exposure, the show serves to increase the visibility of the genre. "We've seen an increase in traffic," says Brian Dausses, manager of the Wyoming

'They are supporting these releases out in the marketplace'

— ELLEN BELLO —

Ave. Hastings location in Albuquerque, "specifically with the artists who were involved in the show."

Pat Gorman, merchandise manager for Old Tucson Studios, says Native American music sells well at the Tucson, Ariz.-based film-location-turned-tourist-attraction. The store has four listening posts featuring Native music, one devoted exclusively to it. "It sells pretty well," she says. "You pretty much have to play it, because people don't recognize the songs like they would with western music. They know 'Home On The Range' and that kind of thing, but with Native American music it's pretty much original music most of the time. You have to play it, and if they like the sound, they buy it."

Gorman cites R. Carlos Nakai,

Walela, and Coyote Oldman among her best sellers, and she sees the number of Native American releases increasing. "I used to work at the Desert Museum . . . We used to have just a couple titles and now there are catalogs full," she says. "I've noticed a lot more women. It seems to be year of the woman in Native American music. A lot more women are getting involved."

Bello agrees that the number of Native American releases is increasing. "After the first awards show, the number of releases doubled," she says. "They were averaging about 50-60 releases a year. Once the awards show was born, it went up to an estimate of 140 recordings. It's been solid and steady ever since then . . . The awards show has had an impact, and I have to credit the labels and distributors for being there, and for continuing to find quality artists. They are supporting these releases out in the marketplace. It's a chain reaction."

Bee expects the genre to keep soaring. "I think it's just a matter of time before you will see Native American artists on the Billboard charts right along other rock artists, rap artists, and country artists, plus world beat, blues, and new age," says Bee of the diversity of music being made by Native American artists. "There's a fine influx of talent in all those genres, and the only thing native about it is the heritage."

Those involved in the genre intend to keep spreading the word. This year's event was followed the next day by industry seminars to help facilitate ways artists and labels can do better business, and plans are already under way for next year's awards show. The association has been approached by Soaring Eagle Casino & Resort in Mt. Pleasant, Mich., about hosting the show next year, but the arrangements are not final. There is also talk of taking the show to New York in 2002.

This following is a list of NAMA winners:

Artist of the year: John Trudell.

Best male artist: Andrew Vasquez.

Best female artist: Mary Youngblood.

Songwriter of the year: Robert Mirabal.

Best pop/rock recording: "Deeply Rooted," Clan/destine (Rez Dawgs Records).

Best rap/hip-hop recording: "Rez Affiliated," Litefoot (Red Vinyl).

Best folk or country artist: Thunder Bird Sisters.

Drum group of the year: Black Lodge Singers.

Best blues recording: "Live At Pachyderm Studio 1998," Indigenous (Pachyderm).

Best Latin recording: "Native Flamenco," Ruben Romero, Robert Tree Cody, Tony Redhouse (Canyon).

Best spoken-word recording: "The Elders Speak," M.L.D. Wilson & F. Cree (Makoche).

Best historical recording: "Stick Game Songs Of The Paiute," Judy Trejo (Canyon).

Best short- or longform music video: Joanne Shenandoah, "Warrior In Two Worlds."

BETWEEN THE BULLETS™



by Geoff Mayfield

CAREER BEST: As predicted here last issue, **R. Kelly** more than doubles his previous best sales week while notching his second No. 1 album on The Billboard 200. The crooner's "TP-2.com" also becomes Kelly's fourth chart-topper on Top R&B/Hip-Hop Albums. The new title actually ends up with a stronger tally, 543,000 units, than his first-day numbers suggested it might do. Kelly's previous best SoundScan tally was 248,500 copies, set in 1995 when "R. Kelly" opened in the big chart's No. 1 slot.

Pacing the album is "I Wish," which jumps to No. 1 on Hot R&B/Hip-Hop Singles & Tracks, his ninth song on that chart. It has been No. 1 for four weeks on Hot R&B/Hip-Hop Airplay and climbs to No. 12 on Hot 100 Airplay. Jive is billing "I Wish" as the biggest Broadcast Data Systems-measured audience song of Kelly's career. While it's true that the current song is racking up bigger listener numbers than "I Believe I Can Fly," Kelly's big "Space Jam" hit from 1997, it is important to remember that R&B stations were not included in the Hot 100 radio panel until the start of the 1999 chart year.

GOLDEN WEEKS: With **R. Kelly** surpassing half a million units, this is the third time in four weeks that Billboard's chart-topper has surpassed the 500,000 mark. Last issue, in fact, when **Jay-Z** and **OutKast** occupied the first two spots, both titles had openers in excess of 500,000 copies.

In this turbo-charged year, when four different albums have had million-plus starts, that's almost becoming a common event, but not one we should take for granted. Including 'N Sync, **Eminem**, **Britney Spears**, and **Limp Bizkit**, who have scored this year's biggest one-week totals, there have been 14 weeks in 2000 when the No. 1 title surpassed 500,000 units, more than we've seen in any year since The Billboard 200 adopted SoundScan data in May 1991.

From 1992 through 1999, the eight full years in which we've had point-of-sale charts, 1998 was the most fertile, with 11 different weeks in which the No. 1 title hit half a million or more, with six of those scored by the "Titanic" soundtrack. There were seven such weeks last year.

The lowest yield was in 1995, when just one No. 1 title—**Mariah Carey's** "Daydream"—was able to exceed 500,000. Similarly, **Guns N' Roses'** "Use Your Illusion II" was the only one to do so in the last seven months of 1991. There were just three such weeks in 1993; four each in 1992, 1994, and 1996; and eight No. 1 weeks of 500,000 or more in 1997.

Since Recording Industry of America Assn. figures confirm that the music trade is larger than ever, it is probably safe to assume that this year's 14 No. 1 weeks at a half million or more is the most of any year in the industry's history. And, with **Backstreet Boys** shipping out 6 million copies and holiday season traffic on the way, you know we'll see more before 2000 closes its curtains.

PRE-THANKSGIVING FEAST: Although we don't expect next issue's Billboard 200 will add another week above the half-million plateau, Nov. 14's ample release schedule will spark some exciting fireworks. Early retail numbers suggest that the multi-artist compilation "Now 5" and new releases from **Ricky Martin** and **Sade** will occupy the first three rungs of the big chart, with each on course to sell at least 300,000 units. If Sade does hit that mark, this will by far be the biggest for her of the three she has released since the switch to SoundScan. In 1992, her "Love Deluxe" topped out at 153,000 units, while the biggest week for 1994's "The Best Of Sade" was 150,000.

With a shot at 350,000 or more, the next "Now" will be the biggest U.S. release thus far in the series, bettering the 320,000 that this summer made "Now 4" the first hits compilation ever to rule The Billboard 200. Martin looks as if he'll do a little more than half of the 661,000 units that last year greeted his first English-language album, "Ricky Martin."

Look for **the Beatles'** "1" to do 250,000 or more, less than the first weeks for any of this decade's three "Anthology" compilations or for 1994's "Live At The BBC," but bigger than last year's "Yellow Submarine Songtrack," which started with 68,000 units. New ones from **Marilyn Manson** and **the Offspring** will probably each surpass 100,000 units.

LESS SPICY: Its first album debuted at No. 1 in 1997, and with its second, the act had the distinction of two albums appearing simultaneously in the top 10. Now, with one less member and moving into an R&B direction, **Spice Girls** bow at a much more pedestrian No. 39 with 34,000 units. That manages to be even less than the 39,500 copies that placed "Schizophonic," the solo bow by former Spice **Geri Halliwell**, at No. 42 in June 1999. On the other hand, this is a much healthier start than member **Melanie C** had with her solo album "Northern Light," released about a year ago. That album never reached The Billboard 200, spent but two weeks on Heatseekers, and has sold just 48,000 units to date. Time will tell if the production chops of **Rodney Jerkins**, **Jimmy Jam**, and **Terry Lewis** will help Spice Girls segue over to R&B radio and the potential of a new fan base.

IMAX EXPLORES COUNTRY HISTORY

(Continued from page 12)

a young Irish boy who travels through time to view different events in the development of country music.

Charged by Gaylord with making a "G-rated family film," Goldman says he drew his inspiration from stories like "Time Bandits" and "Alice Through The Looking-Glass" to make a film in which "children are discovering all forms of music through a journey."

"In the end, I think we made a film about the soul of the music and how important it is to all generations," continues Goldman, who says he was able to enlist the help of so many prominent artists thanks to "the spirit of the film." He adds, "This is about how important the music is to every human being's soul."

The film began shooting in August and moved to numerous locations, including Moab, Utah; Chattanooga, Tenn.; Ireland; and Detroit, where footage of a Dixie Chicks concert was captured on film. McBride was shot in Nashville portraying Patsy Cline. A scene set at a rural cabin near Nashville features Parton, Kathy Mattea, Guy Clark, Leigh Nash of Sixpence None The Richer, Roger McGuinn, and others singing Pete Seeger's "Turn! Turn! Turn!"

Other shooting locations included Gruene Hall, Texas' oldest dance hall, a North Carolina mountain

church, a New York street corner, and Gene Autry's Melody Ranch in California. Nashville locations included Tootsie's Orchid Lounge, where Jackson performed a Hank Williams song, and the Ryman Auditorium, where the original members of the Nitty Gritty Dirt Band reunited to perform their signature song, "Will The Circle Be Unbroken," along with more than 30 other acts. It was the first time the group's original members have performed together since 1987.

As the film moves rapidly among its many locations, it showcases various genres of music that have influenced country over the years, including bluegrass, gospel, mountain music, honky-tonk, cowboy, western swing, and country-politan; it also showcases contemporary country music.

Bisceglia describes the film as "stunningly beautiful" and "a love letter to the rest of the world from Nashville."

"I think we pulled off the impossible," says Goldman of the now nearly finished film. "I don't think anyone thought we could do it except ourselves. It looked hopeless many times, but Claire, myself, and this production team just never quit. They were driven by the passion for the music."

SPECULATION SURROUNDS BMG/EMI DEAL

(Continued from page 10)

a spectacular job so far of putting the right spin on this, but it's a lot of smoke and mirrors. Unless the commission can find an absolute drop-dead way of saying this [BMG/EMI merger] is different because—and I can't think what that "because" is—then it's going to become a huge political issue."

Indeed, the increased interventionism of EC Competition Commissioner Mario Monti regarding American businesses trying to merge with U.S. or non-U.S. partners has this year attracted comment and notice in the American media. More virulent reaction is certain if there is any suggestion from Monti's team that it would approve a European-owned music combination over an Anglo-American package.

"The commission has found that the present [Warner/EMI] merger would lead to a collective or oligopolistic dominant position being held jointly by the four majors: Time Warner/EMI, Sony, BMG, and Universal," declared a document from the EC's merger task force in September, relating to the recorded-music aspect of Warner/EMI.

It also stated, "The [European] market characteristics are so that there are few incentives for the majors to compete on price, but rather a strong incentive to reach a mutual understanding on what the pricing policy in the market should be." Also, "competition on prices has not been a prevalent feature of competition between the majors."

Patrick Zelnik, president of French independent labels' group UPFI and a former Virgin executive, doubts the commission would clear a BMG/EMI deal on the grounds that it combines two European companies, as opposed to a U.S. and a European company. "If you read carefully the [EC] statement

of objections, there isn't a single reference to the geographical origins of the groups. This is not a criterion the commission took into consideration."

A major-label regional chief says European competition authorities and the U.S. Federal Trade Commission worked together to assess the virtues and disadvantages of both the Warner/EMI Music plan and the Time Warner/America Online (AOL) fusion. "They were talking to each other," he says, "and had clearly agreed on an agenda."

This executive doubts the two agencies could favor BMG/EMI over Warner/EMI, since the newer combination would, in recorded music, be of roughly the same magnitude.

The marriage of BMG Music Publishing and EMI Music Publishing would be smaller than that of Warner/Chappell and EMI but still arguably large enough to concern regulators. BMG is thought to control copyrights to more than 700,000 songs worldwide, while EMI lays claim to more than 1 million copyrights. (Universal Music Publishing was thought to have successfully influenced EC thinking about the scale of the Warner/Chappell/EMI publishing combination, but a senior Universal source says the company is leaning away from a similar fight against BMG/EMI if that does, in fact, become a formal proposal.)

Philippe Kern, secretary-general of Europe's Independent Music Publishers and Labels Assn. (Impala), says the organization will not comment on rumors. However, he says Impala would have something to say should a proposed merger between EMI and BMG materialize. Impala was vehemently opposed to the Warner/EMI alignment, and Kern, a former PolyGram executive, is widely credited as being one of the best lobbyists in Brussels.

Market-share data was a vital tool for opponents of the Warner/EMI deal, even though many industryites acknowledge the shortage of dependable information in both recorded music and

publishing. For the fiscal year that ended March 31, EMI had approximately 12.5% of wholesale record sales worldwide, "excluding sales for which EMI did not have significant control over A&R or marketing and promotion," according to Warner/EMI Music merger documents.

It also said it had "approximately a 5% to 10% share of worldwide music publishing licensing revenues" in 1999—the same amount claimed by Warner Music for that year. In recorded music, Warner used 10.8% as its share of global music wholesale revenue in 1999, subject to the same qualification as EMI.

BMG did not publish a global market-share figure for its fiscal year that ended June 30, but industry estimates pegged the record group at between 10% and 12%. Thus, a melded BMG/EMI in the future might be in the 23%-25% ballpark and closing in on Universal Music's worldwide share, currently thought to be higher than that by several points. Sony Music is reckoned to have 15%-17% at present.

Nick R. Henry-Stolz, media analyst in the London offices of J.P. Morgan, estimates that a combined EMI/BMG "would meet regulatory problems for its music recording division in the Germany/Switzerland/Austria territories, where they have a combined market share of 32%," as well as in Italy and Spain. In the U.S., Henry-Stolz doesn't see "a better fit," as BMG and Warner "have similar market shares."

Henry-Stolz estimates that the combined BMG/EMI music publishing share worldwide would be around 35%, as opposed to 45% for Warner/EMI. "We therefore believe similar issues on the music publishing side could arise, of a limited magnitude," he says, suggesting that "BMG may have to terminate subpublishing deals such as the one with Famous Music."

However, Henry-Stolz says, "Warner is technically still in the race." He sees one possible concession scenario

for EMI/Warner: The British company parting with Virgin Records and the American firm selling Chappell. "In this case, BMG would be an ideal candidate to buy these assets," he says.

The Zomba Group has also been mentioned as a Virgin buyer. Some within Warner expected such a deal to materialize soon after the merger plan ran into stiffening resistance at the EC. (In September, there were unconfirmed reports that Ken Berry, president/CEO of EMI Recorded Music and chairman of the Virgin Music Group, had brought key Virgin lieutenants into London on a weekend to explain that the label might have to part company from EMI. Some members of that group cheered upon hearing the news, according to one person close to the situation.)

"Clive [Calder] has not bid for Virgin," says one seasoned Warner executive. "That has to happen for [the merger] with us to proceed. But he isn't going to pay top dollar for it. Why should he?"

Another high-ranking major-label officer says a Virgin/Jive scenario has been entertained by EMI executives for portrayal to the EC as the creation of a fifth major—thereby allaying EC concerns about collective dominance by the big four. "I think that's stretching it," this source says. "To me, and our lawyers, it's still five going to four."

EMI is locked into an exclusivity contract with Warner whereby it is precluded from soliciting a deal with any other party before Jan. 31, 2001. But that arrangement "doesn't stop anyone from talking over tea and buns," says a Warner insider. Nor, it is thought, does it prevent EMI from cutting a deal with another party before that deadline if, as is the case with Bertelsmann, that other party makes the initial approach.

According to EMI's Nov. 10 statement, "The transaction proposed by Bertelsmann does not involve an offer being made for EMI." Speculation is that a deal would most likely be a combination of the companies' businesses, not a takeover bid by the privately held German group. One scenario could see BMG brought onto the London Stock Exchange through a merger with EMI.

Sanford Bernstein's Nathanson believes that with two potential suitors for EMI, the British major is more than ever in control of its own destiny.

Of the possible BMG/EMI alliance, Nathanson says, "The deal all depends on the disposals. I actually think the AOL Time Warner/EMI [proposal] is a better fit; the publishing divisions have much better overlaps, even with divestiture. Also, BMG's greatest strength in terms of growth has been through the Jive label, and that could go away [from mid-2001]. If you take away Jive, BMG's U.S. business is no great shakes."

One advantage that Nathanson does

see with BMG will worry both its employees and those of EMI. "The margins at BMG look measurably lower than Time Warner's margins, which means that there is a lot of room for cost-cutting, so that is a positive." Should a deal come to fruition, he says, "it would be brutal" for the staffs at BMG and EMI. BMG is estimated to have a head count similar to the 10,000 and at EMI Music and 12,000 at Warner Music.

Nathanson adds, "Another reason I prefer the AOL Time Warner/EMI deal is there are greater synergies between the management there as well; [Warner Music Group chairman/CEO Roger] Ames has known Ken Berry for a long time. It would be an easier integration. With BMG/EMI, I don't know who would remain on the managerial staff. I don't know if there is much synergy or cohesiveness [between the two companies' management]."

Meanwhile, Ames and Berry reportedly met in New York during the week ending Nov. 11. "The merger is a priority for Ames and [Time Warner president Richard] Parsons," says a Warner Music insider; "so that Roger doesn't have to be the head of the fourth-largest music group worldwide. The boys here still want to do a deal."

This report was prepared by Adam White, Gordon Masson, and Emmanuel Legrand in London, with assistance from Wolfgang Spahr in Hamburg.

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Coldplay
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(Netwerk)

Various Artists
"Stoned Immaculate: The Music
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"Ryuichi Sakamoto: Piano Works"
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News contact: Jonathan Cohen
jacohen@billboard.com

SFX MUSIC GROUP NAMES NEW MANAGEMENT TEAM

(Continued from page 10)

him for granted."

Along with the executive team, SFX has announced co-managers for each of its eight regions, two senior executives responsible for booking and operations. Regional leadership includes Don Law and Dominic Roncace (Northeast), Larry Magid and Wilson Rogers (Mid-Atlantic), Wilson Howard and Joe Nieman (Southeast), Rick Franks and Mark Campana (North Central), Dave Lucas and Patrick Leahy (Central), Bob Roux and Fran MacFerran (Southwest), Gregg Perloff and David Mayeri (West), and Steve Herman (Canada).

It's an impressive talent lineup when considering that these regional leaders were key executives in the top echelon of concert promoters in North America prior to the SFX roll-up. They will now help run a concert promotion conglomerate responsible for generating up to 70% of gross North American concert dollars, owning, operating, or booking more than 130 concert venues.

"We're becoming a very cohesive unit, and by the end of the

month all the companies will be under the SFX brand," says Boyle. "I always said SFX had the best of the best."

Adds Zuckerman, "We hope this new organizational structure makes everything clear, both internally and externally. We're set up with a team of professionals to have a lot more reach and impact to be successful for Clear Channel."

Some prominent concert promotion names who have entered the SFX fold over the past few years are absent from the announcement, among them Mitch Slater of Delsen-Slater Presents, the first promoter purchased by SFX. As expected, Slater will join former SFX chairman Sillerman in a new management company roll-up (Billboard, Aug. 12).

"Mitch is working with Bob Sillerman," says Boyle. "We're going to miss Mitch—he was instrumental in building this company."

Slater's partner, Ron Delsener, will stay, according to Boyle. "Ron Delsener brings laughter and money to SFX," says Boyle.

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Hill, Martin, 'N Sync On Tap For 2000 Billboard Music Awards

The lineup for this year's "Billboard Music Awards" is beginning to take shape with performances planned by 'N Sync, Faith Hill, Creed, Ricky Martin, 3 Doors Down, and Mystikal. The event will take place Dec. 5 at the MGM Grand Garden Arena in Las Vegas and will air at 8 p.m. ET live/PT tape on Fox-TV.

Also set to appear as presenters are Britney Spears, Destiny's Child, Baha Men, Joe, Eve, Mandy Moore, BB Mak, Pink, Toni Brax-



HILL

ton, Vertical Horizon, Dido, Brian McKnight, and skateboard hero Tony Hawk. Additionally, Don Henley will present Randy Newman with the annual Century Award, Billboard's highest award for creative achievement.



MARTIN

The awards, which are timed for the music industry's busiest selling season, honor the year's No. 1 artists, albums and songs as determined by record-buying audience and radio airplay statistics.

Also signing on for this year's show is executive producer Bob Bain. This will be Bain's fifth year

at the helm of the show. This year alone, his company, Bob Bain Productions Inc., has overseen such music specials as "The Billboard Latin Music Awards 2000" for Telemundo; "The 2000 Essence Awards"; and "Britney Spears In Hawaii!"

Bain began his career in TV production as the co-executive producer of "The New Monkees" for Coca-Cola Telecommunications. In 1991, he became VP in charge of specials at the Fox Broadcasting Co. (FBC). He left FBC in 1996 to form his own company.

Additional performers and pre-



'N SYNC

senters for this year's show will be announced soon. For further information, call 646-654-4600.

PERSONNEL DIRECTIONS

Chris Dexter has joined the Billboard Music Group's production department in New York as advertising production coordinator for Billboard and Airplay Monitor. Dexter will assist in the coordination of advertising layouts for the publications as well as overseeing traffic flow.



DEXTER

Prior to joining the Music Group, Dexter was with the Writers Guild of America, where he served as signatory administrator

for three years, signing production companies and agencies to the Guild agreement. He has also worked in the promotions department at WPLJ New York. Dexter received his B.A. in film from the College of Staten Island.

Dexter reports jointly to Lydia Mikulko, advertising manufacturing manager for Airplay Monitor and Billboard, and Johny Wallace, advertising production manager for Billboard.

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

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R.'s 'TP-2.com' Is Jive's 8th No. 1

LET'S DO SOME JIVE TALKING: The Clive Calder-founded label collects its eighth No. 1 album this issue, as R. Kelly's "TP-2.com" enters The Billboard 200 in the pole position. Kelly also gave the label its first No. 1 album: The self-titled "R. Kelly" spent a week at the top in December 1995. And before that album went to No. 1, the label's highest-charting album was another set from Kelly—"12 Play" peaked at No. 2 in March 1994.

Four of Jive's eight chart-topping titles reached the summit this year: 'N Sync had an eight-week run beginning in April. Britney Spears spent a lone frame on top in June. And Mystikal had a one-week turn in October. That means Jive albums have spent 11 weeks on top in 2000, more than any other label. In second place is Interscope with 10 weeks at No. 1, thanks to Eminem (eight weeks) and Limp Bizkit (two weeks).

Kelly has the No. 1 R&B single this issue, as "I Wish" glides 2-1 to displace Erykah Badu's "Bag Lady" (Motown) after a seven-week run. "Wish" is Kelly's ninth No. 1 on Hot R&B/Hip-Hop Singles & Tracks. His first was "Honey Love," recorded when he was teamed with Public Announcement. With "Wish" on top, he now has an aggregate total of 34 weeks at No. 1, thanks mostly to the 12-week reign of "Bump N' Grind" in 1994 and the seven-week run of "Down Low (Nobody Has To Know)," his collaboration with Ronald and Ernie Isley in 1996.

While nine No. 1 songs is impressive, Kelly still has a way to go to match the artists with the most R&B No. 1 hits: Aretha Franklin and Stevie Wonder are tied with 20 each.

'BAG' IT UP: Erykah Badu may have yielded the No. 1 spot on the R&B chart to R. Kelly, but not before claiming the longest-running No. 1 Motown song since 1994, when Boyz II Men had a nine-week run with "I'll Make Love To You." By staying on top for seven weeks, "Bag Lady" is tied for being the third-longest running No. 1 Motown hit in the history of Billboard's R&B chart. Aside from "I'll Make Love To You," two other Motown singles had nine-week reigns: "I Can't Help Myself" by Four Tops in 1965 and "That Girl" by Stevie Wonder in 1982. Tied in second place are the Miracles' "Shop Around" (1961) and the Temptations' "Ain't Too Proud To Beg" (1966) at eight weeks apiece. "Bag Lady" is in third place with five other

Motown songs: "Please Mr. Postman" by the Marvelettes (1961), "I Heard It Through The Grapevine" by Marvin Gaye (1968), "Master Blaster (Jammin')" by Stevie Wonder (1980), "Endless Love" by Diana Ross & Lionel Richie (1981), and "All Night Long" by Richie (1983).

MUMBA NO. 5: Samantha Mumba advances 6-5 on The Billboard Hot 100 with her first chart entry, "Gotta Tell You" (Wild Card/Interscope). And hanks to Patrick Kelly of Brampton, Ontario, for suggesting the slug for this item.

'BELIEVE' IT: Cher's "Believe" re-enters the Hot Dance Music/Maxi-Singles Sales chart at No. 40 with "Believe." It's the title's 102nd chart week, the longest run on this chart in memory.



by Fred Bronson

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

YEAR-TO-DATE OVERALL UNIT SALES

	1999	2000
TOTAL	639,513,000	650,491,000 (UP 1.7%)
ALBUMS	542,274,000	577,060,000 (UP 6.4%)
SINGLES	97,239,000	73,431,000 (DN 24.5%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	1999	2000
CD	435,890,000	489,683,000 (UP 12.3%)
CASSETTE	104,973,000	86,062,000 (DN 18%)
OTHER	1,411,000	1,315,000 (DN 6.8%)

OVERALL UNIT SALES THIS WEEK

16,095,000

LAST WEEK

15,183,000

CHANGE

UP 6%

THIS WEEK 1999

15,088,000

CHANGE

UP 6.7%

ALBUM SALES THIS WEEK

14,808,000

LAST WEEK

13,883,000

CHANGE

UP 6.7%

THIS WEEK 1999

13,589,000

CHANGE

UP 9%

SINGLES SALES THIS WEEK

1,287,000

LAST WEEK

1,300,000

CHANGE

DOWN 1%

THIS WEEK 1999

1,499,000

CHANGE

DOWN 14.1%

TOTAL YEAR-TO-DATE CASSETTE ALBUM SALES BY STORE TYPE

	1999	2000	CHANGE
CHAIN	49,864,000	39,185,000	DN 21.4%
INDEPENDENT	15,987,000	14,513,000	DN 9.2%
MASS MERCHANT	38,637,000	31,582,000	DN 18.3%
NONTRADITIONAL	484,000	783,000	UP 61.8%

ROUNDED FIGURES

FOR WEEK ENDING

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan

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HOT-LINE: 33 (0)1 41 90 44 60 FAX: 33 (0)1 41 90 44 50
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USA

TEL: 1 (212) 370 7470 FAX: 1 (212) 370 7471 midem@aol.com
bill.craig@reedmidem.com / amy.dresser@reedmidem.com

HONG KONG

TEL: (852) 2965 1618 FAX: (852) 2507 5186
106534.176@compuserve.com

JAPAN

TEL: 81 (3) 3542 3114 FAX: 81 (3) 3542 3115
lily-ono@mtf.biglobe.ne.jp

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"cidd creates a lovely sonic intimacy" **entertainment weekly**

"stardom is around the bend" **elle**

"cidd is headed for the top" **washington post**

"no angel feels just about perfect" **interview**

and now... a platinum debut album

Dido
no angel

and next...

"thankyou,"

the song that's already
familiar to over

200 million people.

the follow-up to her
breakthrough single

"here with me"

(theme from roswell)

the music story

of the year continues...

Management: Network Management 

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