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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

DECEMBER 16, 2000

The State Of Retail: Testing Brick-And-Mortar's Foundation

Chains Balance Central & Local Decision-Making

The Challenge Of Improving Retail Customer Service

Identifying & Keeping Retail Music Employees

BY ED CHRISTMAN

NEW YORK—While super chains like Tower Records/Video/Books, HMV, and the Virgin Megastore are acclaimed by label executives for their decentralized operations, retail chains that are known for strong leadership from corporate headquarters also make allowances for a degree of autonomy at the store level, according to retail executives and store managers.

Stores in the 20-unit Virgin Entertainment Megastore chain buy locally because each is practically in a completely different market. But Glen Ward, CEO for the

(Continued on page 89)

Concerts West Deal Boosts AEG

BY RAY WADDELL

NASHVILLE—Anschutz Entertainment Group's (AEG) acquisition of Concerts West and subsequent move to become a major player in the national concert promotion scene has the potential to bring tough competition to national promoters SFX and House of Blues (HOB).

By purchasing Concerts West (*Billboard* Bulletin, Dec. 6) and making known its intention to be an

(Continued on page 90)

BY ED CHRISTMAN and BRIAN GARRITY

NEW YORK—Last month, Peter Glen, a retail consultant who in the past has worked extensively with

music chains, went shopping at Tower Records/Video/Books in San Francisco and had an experience that label critics contend is commonplace in record stores today.



GROMACKI

"I was looking for Guy Lombardo's '[Enjoy Yourself] It's Later Than You Think' and asked a clerk for help," relates Glen, who once was

hired by Tower to critique the chain in the mid-'90s. "I knew exactly what I wanted, and when I said Guy Lombardo, the tattooed, pierced clerk sniggered at me."



DREESE

The clerk sent him to the appropriate department, but the recording Glen was searching for didn't appear to be in stock. So he found the store manager and asked him if he could call

other Tower stores to see if they had an album with the Lombardo recording, and, according to Glen, "the manager answered no."

"He obviously didn't care," Glen says.

Glen also tried the Virgin Megastore in that town, but it didn't have the Lombardo record either—or, if



COSIMANO

it did, the line for information was too long to wait on.

"Instead, I went home, got on my computer, signed on to Amazon, set my timer, and 80 seconds later, I bought the Lombardo

CD I wanted," he says. "And it was delivered to my home two days later."

(Continued on page 86)



BENSON

BY BRIAN GARRITY

NEW YORK—Customer service and a positive in-store experience may be more important than ever

for brick-and-mortar merchants, as they deal with competition from loss-leadering music merchants, Web retailers, and Napster.

But hiring and retaining people to create and support the right environment for shoppers is anything but easy, retailers say, especially with unemployment at a near all-time low and the competition for good help as ferocious as it has ever been.

Also, retailers are hard-pressed to be overly competitive in perhaps

(Continued on page 89)

Billboard's 11th Annual Music Awards

Backstage Before The Big Night

BY LARRY FLICK

LAS VEGAS—It's 9:15 a.m., the day before the Dec. 5 telecast of the Billboard Music Awards, and the members of 'N Sync are already an hour into rehearsing the dance routine that will open the show.

The music to its pop revision of Johnny Kemp's classic funk anthem "Just Got Paid" is bouncing off the walls of the empty MGM Grand Arena in Las Vegas, a sound occasionally punctured by the sharp commands of a choreographer putting the band through the paces.

Their focused energy as they continually repeat a difficult step combination is impressive. Boy bands are not supposed to consist of such hard workers.

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'N SYNC

Creed's Album Sales May Spike

BY EILEEN FITZPATRICK AND JILL PESSELNICK

LOS ANGELES—Creed—which won the rock artist of the year honor at the Dec. 5 Billboard Music Awards in Las Vegas—is poised to be the biggest winner at the cash register, according to retailers.

"We've seen a huge increase with Creed after the [Nov. 30] My VH1 Awards, and this could just add to it," says Harmony House Records and Tape head music buyer David Levesque. The 39-store chain is based in Troy, Mich.

National Record Mart buyer John Artale agrees that the band's awareness factor is gaining momentum. "The buzz on Creed is huge right now after just

(Continued on page 85)



DESTINY'S CHILD

Best Buy Acquires Musicland Chain

BY ED CHRISTMAN

NEW YORK—In a move that would create the music industry's largest retail account, Best Buy has signed a definitive agreement to buy the Musicland Group, in a cash deal that will pay Musicland shareholders \$12.55 a share, or about \$425 million.

The deal, which needs shareholder approval and is expected to be completed in first-quarter 2001, would give Best Buy a music market share of about 18%, according to senior

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 THE BILLBOARD SPOTLIGHT
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Gaylord Shuttters Its Internet Division

BY PHYLLIS STARK

NASHVILLE—Gaylord Entertainment Co. is closing its Internet division, Gaylord Digital, and shopping its assets.

Gaylord Digital will be shuttered or sold by Dec. 31. Most of the 85 Gaylord Digital employees were terminated Dec. 5. The remainder will lose their jobs effective Dec. 31. Gaylord has also eliminated another 31 jobs in various parts of the company as part of what it terms its "ongoing operational review," for a total of 116 jobs lost. Gaylord Digital previously laid off 22 staffers in October. The company has approximately 5,500 employees.

The closing of Gaylord Digital is expected to result in a nonrecurring loss of approximately \$35 million for the fourth quarter. Through the first nine months of this year, the company's investment in Gaylord Digital resulted in a negative operating cash flow of \$16.5 million. Gaylord Entertainment's negative operating cash flow was \$10.9 million for that period. Among the larger expenses was Gaylord Digital's \$1 million-plus title sponsorship of Dixie Chicks' Fly tour, which wraps up this month.

Gaylord Digital's largest assets are Christian music E-tailer Musicforce.com; Christian broadcasting site Lightsource.com; full-service country music site MusicCountry.com, which launched in June; and Songs.com, a site for independent artists to sell their music.

Negotiations are under way for the sale of both Christian sites, which are believed

to have attracted numerous bidders. Proceeds from the sales, if consummated, are not expected to materially affect the nonrecurring loss for the quarter.

With the closing of its Internet arm, Gaylord has transformed from three operating groups into two—one encompassing its hospitality and attractions ventures, including the Opryland hotels, and the other encompassing its music, media, and entertainment ventures. Those ventures include Accuff-Rose Music Publishing, the Grand Ole Opry and its related businesses, Word Entertain-

ment, and Nashville radio stations WSM-AM-FM and WWTN. Previously, the company operated as three groups: hospitality and attractions, creative content, and interactive media.

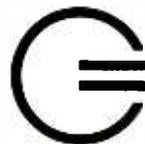
ment, and Nashville radio stations WSM-AM-FM and WWTN. Previously, the company operated as three groups: hospitality and attractions, creative content, and interactive media. Carl Kormmeyer has been named president of the newly created music, media, and entertainment group. He previously was the company's executive VP for corporate and operational development. Dave Jones continues

in his role as president of the hospitality and attractions division. Brian Payne remains president of interactive media, despite the elimination of the Internet division. Commenting on the closure of Gaylord Digital, Frank Breeden, president of the Gospel Music Assn. and the Christian Music Trade Assn., says, "It is no secret that times have been increasingly tough for dotcoms over the past 12-18 months. E-commerce is still seeking its own level and, in the process, has given a really rough ride for a lot of talented people in our industry. While we're saddened to learn that so many will face unemployment, we certainly understand the need for a business to operate profitably.

"Of course, we will watch with interest to see if a buyer for Musicforce.com emerges between now and the end of 2000," Breeden adds. "It would be great if at least one viable Christian music lifestyle Internet site with an E-commerce component attached could exist."

The company's cable operations, which were recently renamed from CMT International to MusicCountry, are believed to be on the block as well, although company spokesman Tom Adkinson would not confirm that. "Cable is part of the strategic review," he says, as is "every part of our company. We are examining what our core businesses are."

Assistance in preparing this story was provided by Deborah Evans Price in Nashville.



GAYLORD ENTERTAINMENT COMPANY

ment, and Nashville radio stations WSM-AM-FM and WWTN. Previously, the company operated as three groups: hospitality and attractions, creative content, and interactive media.

Carl Kormmeyer has been named president of the newly created music, media, and entertainment group. He previously was the company's executive VP for corporate and operational development. Dave Jones continues

MyMP3.com Relunched, With \$50 Annual Fee

BY EILEEN FITZPATRICK

LOS ANGELES—While the \$49.99 annual fee for MyMP3.com may seem high for an Internet music subscription service, MP3.com is paying—and will continue to pay—much more to bring back its personal music storage locker service.



ROBERTSON

After months of label and publisher negotiations, MP3.com has relaunched the service, with TowerRecords.com as its new retail partner.

MyMP3.com was disabled in May when labels and publishers won an injunction pending the resolution of a copyright infringement lawsuit filed in March. Within the past three months, MP3.com has settled the case with each of the five majors and publishers.

The service allows consumers to transfer their CD collections to a MyMP3.com Internet account through the company's Beam It technology. They can also immediately hear CDs they've purchased online through the company's Instant Listening technology. Consumers can "beam" up to 25 CDs into their accounts for free, but for more than that they will be charged the \$49.99 annual fee. A maximum of 500 CDs can be stored.

Under the terms of the publisher and labels deals, however, MP3.com will be required to pay some hefty licensing fees each time an album is beamed up to a consumer's storage locker.

The first time a consumer beams up a particular CD, MP3.com will have to pay at least \$1 as a one-time licensing fee, depending upon the number of tracks the album contains. Music publishers will get 10 cents per track, and labels get 1.5 cents per track per album. Every time a consumer streams

music from his or her account, MP3.com will pay another 0.5 cents per stream to the publisher and label combined.

The Harry Fox Agency will collect the royalties for the publishers, and the labels will collect their shares themselves.

To get MyMP3.com going again, MP3.com secured licenses with the music labels and publishers that sued it in March. The cases were settled, and MP3.com is paying an estimated \$160 million to the labels and \$30 million to publishing companies. But MP3.com chairman/CEO Michael Robertson contends that the long-term outlook outweighs the costs.

"It's important to look at the big picture," he says. "All music will move [from a packaged good] to being delivered digitally, and we're laying the foundation for music to be in one central place."

However, outstanding lawsuits by independent labels TVT Records and Zomba (which represents Backstreet Boys and 'N Sync) and small publishers will keep many tracks off the service. Robertson says there are no new developments in the lawsuits.

Unlicensed songs, many of which are found on major-label releases, will be "padlocked," meaning consumers will not be able to listen to them on their lockers. Therefore, a customer may only be able to listen to selected tracks on an album until clearances are obtained. But for those available tracks, the service will collect valuable marketing information for labels.

"We're collecting massive data on music fans," Robertson says. "Before, marketing a CD was an art, and we're turning it into a science. In the new world, music marketing will be data-driven."

Robertson says the service can track purchasing patterns based upon the albums a customer puts in storage. He says that other subscription services have failed because they lack the selection

MyMP3.com offers. In addition, other subscription models don't integrate consumers' existing CD collections and are difficult to use.

The service will also be supported by advertising revenue; the free area will contain more ads than the paid area, Robertson says.

Some analysts are throwing a wet blanket on Robertson's optimism. "To date, there has been little evidence that consumers are willing to pay for content on the Web, as evidenced by the experiences of organizations like Slate and TheStreet.com," says Raymond James & Associates VP Phil Leigh.

He notes that other premium services, such as those offered by RealNetworks, only see about 1% of their customers opting to pay for additional services.

When the free version of MyMP3.com was shut down, it boasted 500,000 members, according to Robertson.

Leigh also says that the "online advertising environment is not only tough now but is likely to get worse, as indicated by the results of a survey we conducted last week."

Tower Records senior VP of digital entertainment Mike Farrace says MyMP3.com is a "first step" that deserves a chance. "We weren't going to do anything with MP3.com until they had the licenses," says Farrace, who adds that the two companies have been in talks for several months. "We continue to be realistic about the expectations, but there's a place for this."

Djangos, Jungle Jeff, and Dufflebag are some of MyMP3.com's online retail partners. Robertson says the retail element should be up and running by mid-December.

Assistance in preparing this story was provided by Brian Garrity in New York.

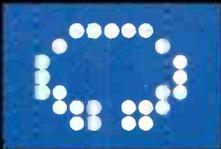


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ARTISTS & MUSIC



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Wilbur Rimes Countersues LeAnn Rimes Inc.

BY PHYLLIS STARK

NASHVILLE—Wilbur Rimes, the father and former manager/producer of singer LeAnn Rimes, has filed a countersuit against his daughter's company, LeAnn Rimes Entertainment Inc. (LREI), in Dallas.

The countersuit comes in response to a claim filed in May by Rimes and her mother, Belinda Rimes, alleging that Wilbur Rimes bilked his daughter out of at least \$7 million over the past five years. Among other defendants named in that suit was LeAnn's former co-manager, Lyle Walker.

The May lawsuit has charged Wilbur Rimes and Walker with a number of infractions, including fraud, breach of fiduciary duty, gross mismanagement, and dereliction of management duties.

The suit's central claim is that Wilbur Rimes was paying himself "egregiously excessive and unreasonable" management fees, producer fees, and guardian or "custodian" fees—essentially "triple dipping

into LeAnn's and LREI's income."

Besides the fees being paid to Walker, the suit claims Wilbur Rimes and Walker were "distributing to themselves over 70% of the recording royalties available for distribution by LREI, with less than 30% being paid to LeAnn or invested for her benefit."

Wilbur Rimes' countersuit, which names only LREI and not LeAnn herself as a defendant, claims he is owed a 3% producer's fee under a previous agreement made with his ex-wife, Belinda Rimes, in 1999.

Wilbur Rimes' attorney, Brad Rhorer of the Baton Rouge, La.-based Rhorer Law Firm, says, "LeAnn needs to understand that there are many people responsible for her success, especially her father, to whom she owes certain obligations. Wilbur has shown remarkable restraint in waiting this long [to file a counterclaim] in light of the blatantly false, venomous allegations that his daughter levied against him."

"The facts speak for themselves," says J. Cary Gray, an attorney with the Houston law firm Looper, Reed & McGraw, which represents LREI, as well as LeAnn and Belinda Rimes. "Everyone involved sincerely regrets it was necessary to bring this case in the first place."

"This document Mr. Rimes has filed is so full of blatantly false and misleading statements that are totally unrelated to any issue in this case," he continues. "The only reason he could have possibly included such inflammatory language was to try to humiliate his daughter enough that she would let him get away with what we believe were outrageous acts of misconduct."

A court date for Rimes vs. Rimes has been tentatively set for late May 2001.

LeAnn Rimes, who turned 18 in August, also recently filed a suit against Curb Records seeking to terminate her recording contract (Billboard, Dec. 2).

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Sometimes Internet audio doesn't exactly come out sounding like it was meant to sound. You need RealAudio® 8. It captures more of the highs and lows in the music before it leaves the station. In fact, nearly 9 out of 10 people tested couldn't tell RealAudio 8 at 64kbps from the original CD. And RealAudio 8 can immediately cut your bandwidth costs by up to a third of what you're already paying. It just adds up. Better sound and better use of bandwidth equals better business. Let us show you how to put RealAudio 8 to work for you. Visit realnetworks.com/listen or call 800.444.8011.





▶ Subject: THANKS!

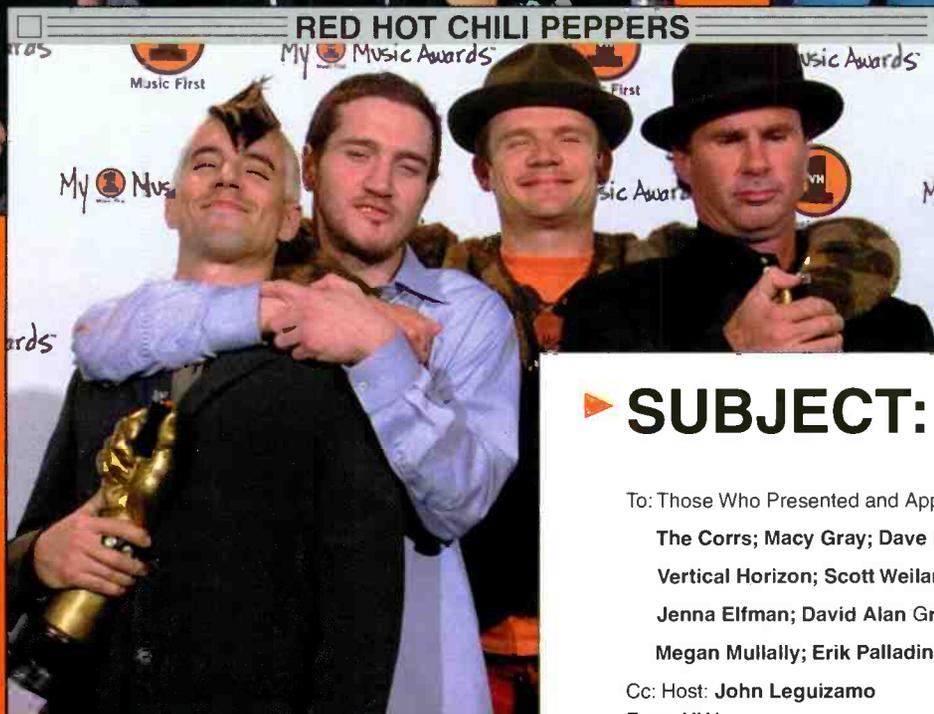
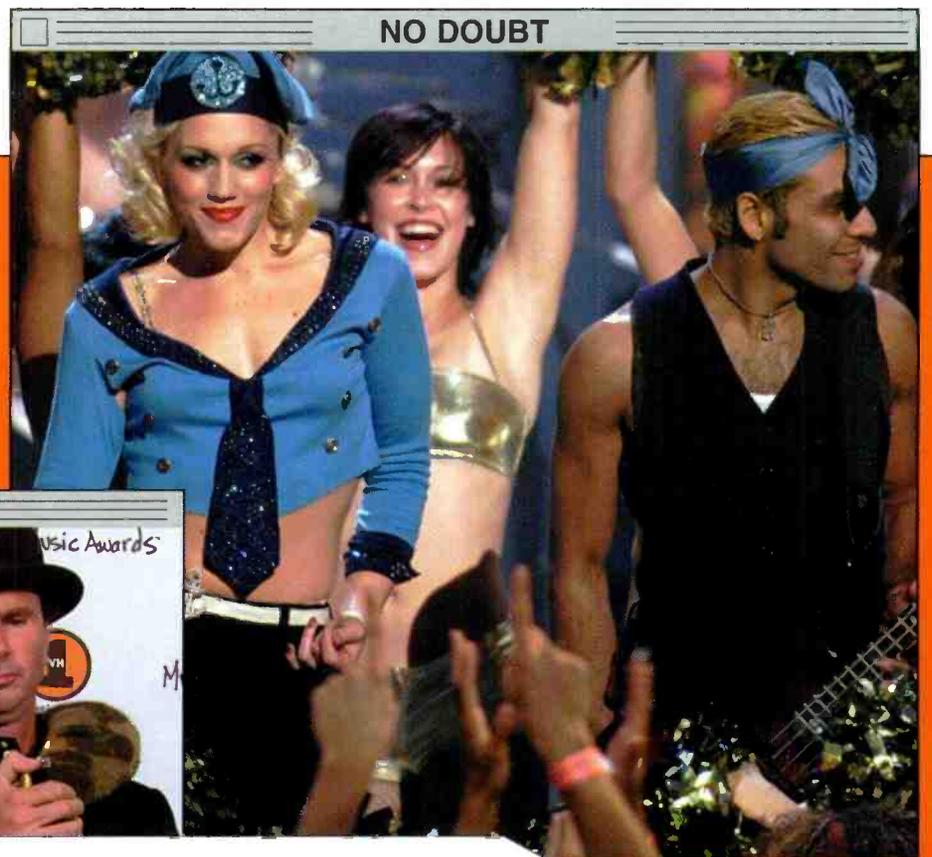
To: The Performers:

**Bon Jovi; Christina Aguilera; Creed; Metallica;
No Doubt; Red Hot Chili Peppers; U2**

From: VH1

You blew everyone away...

...and rocked the very first music awards show **TOTALLY RULED** by fans!
Millions voted, millions more watched. Together, we made music history.



▶ SUBJECT: Way to go!!

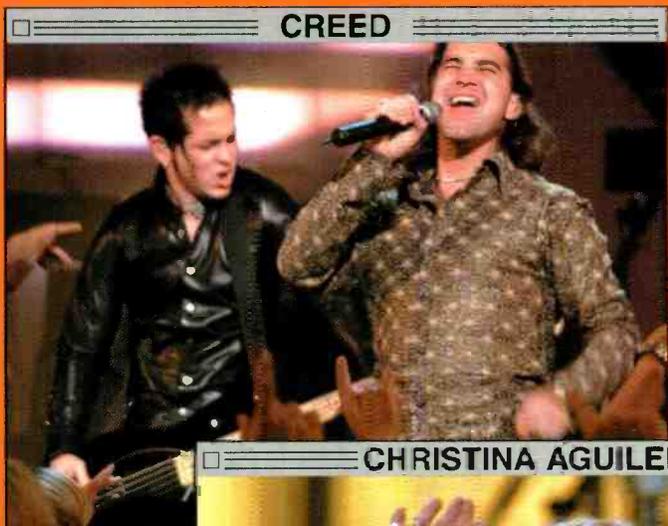
To: Those Who Presented and Appeared:

**The Corrs; Macy Gray; Dave Matthews Band; Mark McGrath; No Doubt; *NSYNC; Carlos Santana;
Vertical Horizon; Scott Weiland; Vanessa Williams; "Weird Al" Yankovic; Sandra Bullock; Ellen DeGeneres;
Jenna Elfman; David Alan Grier; Salma Hayek; Sean Hayes; Ashton Kutcher; Matt LeBlanc; Rob Lowe;
Megan Mullally; Erik Palladino; Kevin Spacey; David Spade; Sylvester Stallone; Tenacious D; Sela Ward**

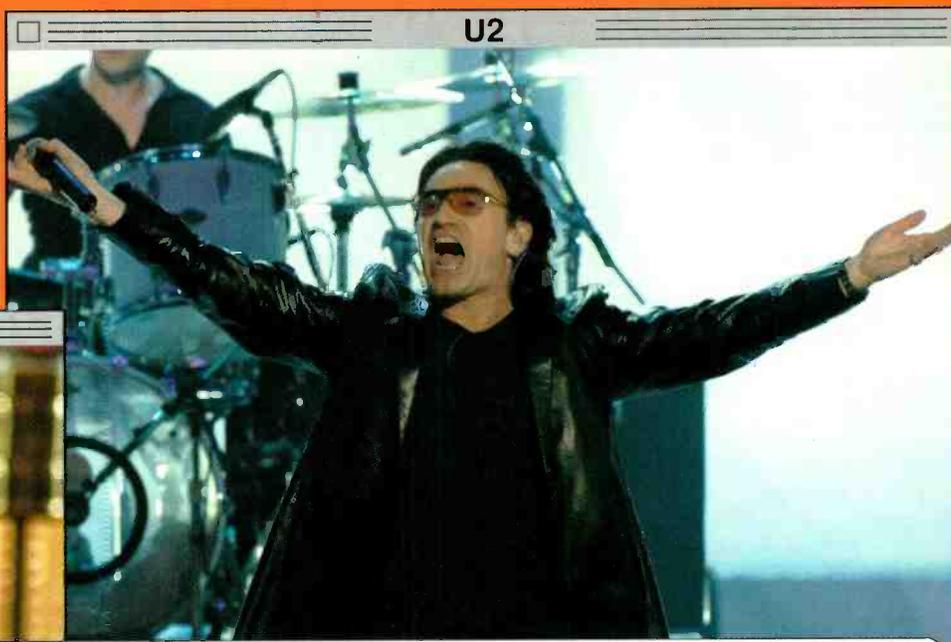
Cc: Host: **John Leguizamo**

From: **VH1**

Thanks for being such a HUGE part of the show :)
You made it bigger than we could've ever imagined.



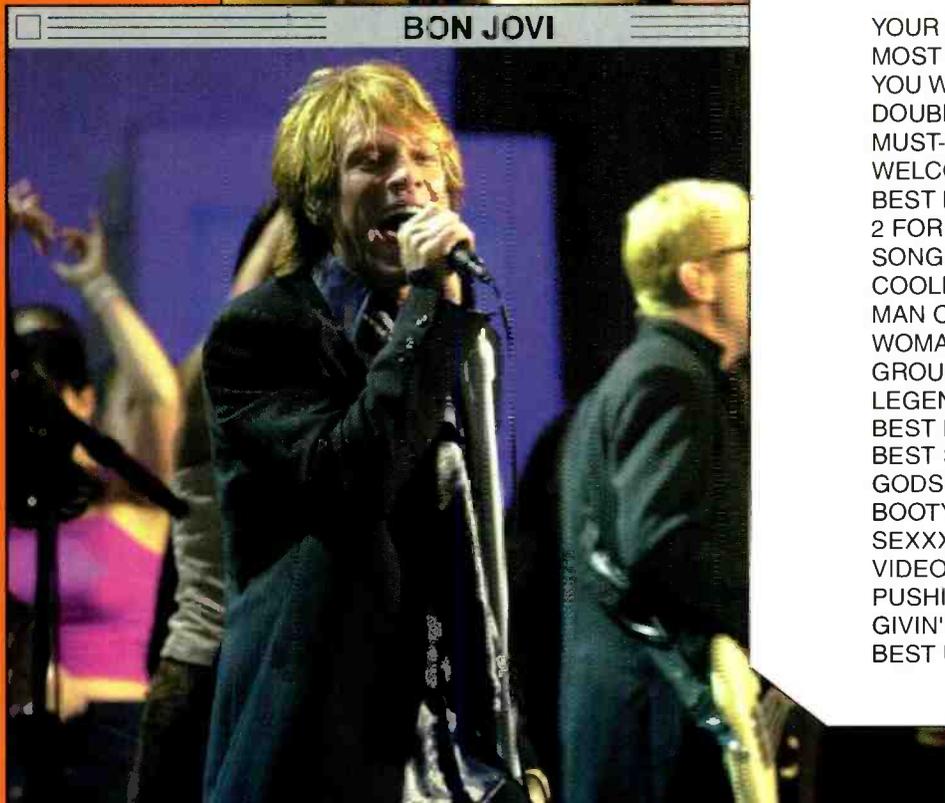
CREED



U2



CHRISTINA AGUILERA



BON JOVI

► Subject: CONGRATS!

To: My VH1 Music Award Winners
From: VH1

YOUR SONG KICKED A** BUT WAS PLAYED TOO DAMN MUCH: "Smooth"/Santana
 MOST ENTERTAINING PUBLIC FEUD: **Eminem vs. Everyone**
 YOU WANT FRIES WITH THAT ALBUM?: **Faith Hill/Pepsi**
 DOUBLE THREAT (MUSICIAN-ACTORS): **Will Smith/The Legend of Bagger Vance**
 MUST-HAVE ALBUM: "**Californication**"/Red Hot Chili Peppers
 WELCOME TO THE BIG TIME!: **Creed**
 BEST KEPT SECRET: **The Corrs**
 2 FOR 2: **Creed**
 SONG OF THE YEAR: "**Higher**"/Creed
 COOLEST FAN WEB SITE: **nancies.org/Dave Matthews Band**
 MAN OF THE YEAR: **Carlos Santana**
 WOMAN OF THE YEAR: **Faith Hill**
 GROUP OF THE YEAR: **Creed**
 LEGEND IN ACTION: **Sting**
 BEST LIVE ACT: **Dave Matthews Band**
 BEST STAGE SPECTACLE: **Metallica with the San Francisco Symphony**
 GODS OF THUNDER: **Metallica**
 BOOTY SHAKE: **Ricky Martin**
 SEXXIEST VIDEO: "**Breathe**"/Faith Hill
 VIDEO OF THE YEAR: "**It's My Life**"/Bon Jovi
 PUSHING THE ENVELOPE VIDEO: "**Californication**"/Red Hot Chili Peppers
 GIVIN' IT BACK: **Limp Bizkit**
 BEST UK ACT: **Robbie Williams**

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Clear Channel Unveils Webcasting Technology

BY FRANK SAXE

NEW YORK—Clear Channel Communications is using a developing Internet application to promote its radio and concert-venue operations and to help link the two divisions more closely.

Clear Channel is teaming with Chicago-based Perceptual Robotics, whose TrueLook technology allows Web surfers to control cameras at various concert locations, station remotes, retail locations, and sporting events. Through this partnership, Clear Channel hopes not only to create new content for its Web sites but to leverage its 1,100 radio stations and the live music performance arenas owned by its SFX Entertainment division.

ZOOMING IN ON BBMAK

To kick off the deal, TrueLook

Webcast the Nov. 30 BBMAK concert at San Francisco's Fillmore Theater, which is owned by SFX Entertainment.

Through TrueLook software, site visitors were able to personally control strategically placed telerobotic cameras so they could look wherever they wanted to, much as if they were in the Fillmore. TrueLook software interprets mouse clicks in a manner that allows multiple users to control cameras simultaneously; no matter how many visitors are using the system at the same time, each visitor only sees what he chooses.

TrueLook also allows users to create a scrapbook of sorts of their concert experience; more than 29,000 photos were snapped by viewers during the hourlong presentation. During the weekend that followed the Thursday night show, more than 64,000 additional page views were recorded.

This is not the first such project for TrueLook. It has Webcast U2's PopMart tour, the Grammys, and several sporting events, including Wimbledon, the U.S. Open, and the World Series.

"Our goal is to do more with the concept of interactivity of the global network," says Perceptual Robotics CEO Paul Cooper. "We want to give [users] a sense of being there by being able to poke around under their own control and provide a fun, compelling interactive experience that's hip in a way; it's not the same old couch-potato experience."

To promote the BBMAK event, dozens of Clear Channel top 40, adult top 40, and AC stations around the country hosted a link to the show on their Web sites, as well as gave the Webcast on-air promotional announcements. Among the stations placing a link on their site were WHTZ (Z100) New York, KHIS Los Angeles, and KHMV (Mix 96.5) Houston.

"This is another piece of unique, exclusive content that we're trying to provide to our radio station Web sites, so we can drive people to them more often," says Clear Channel's John Duncan. The company does not require stations to take part in the Webcast, says Duncan. He adds that in some markets the participating station for the BBMAK event was a top 40 outlet, while in others it was an AC station.

"What we're trying to do is figure out what kind of draw this type of event has," says Duncan. "We're not looking at raw numbers right now [but at the] response from those that do participate. We want to find out what they think about it and how they enjoy the experience."

What Duncan finds most compelling about the technology is its ability to make the station's Web sites more interactive. "It's not just a static image. Listeners go in and get the image they want to see—so this is unique, and I think it's an opportunity that listeners and Web site visitors will appreciate."

Clear Channel hopes that appreci-

Ritmoteca Pacts With BMG, Sony

BY LEILA COBO

MIAMI—After forging agreements with Sony Music Entertainment and BMG Entertainment that allow it to digitally distribute music from both companies, Ritmoteca.com has become the first Latin Web site to sign a digital distribution deal with any of the majors.

The agreements, which went into effect this month, give Ritmoteca.com access not only to Latin tracks, but to the entire digital catalog of both companies.

"We aren't marketing music only to Latin people," says Ritmoteca president/CEO Iván J. Parrón. "We are marketing Latin music and entertainment to the globe. Although our Latin audience will always be our consumer, we are seeking out nontraditional buyers of Latin music." This includes buyers in countries where it is difficult to find a substantial number of Latin music titles.

According to Parrón, 50% of Ritmoteca sales are within the U.S., 25% are in Latin America, 20% are in Europe, and 5% are in

Asia. The company sells music in digital form only (charging from 99 cents to \$1.99 per track) and bills itself as "the largest online source for digital Latin music and entertainment."

According to Parrón, the 1-year-old site features 300,000



tracks and is expanding its selection as labels continually update their digital catalogs. Most of Ritmoteca's material comes from exclusive agreements to sell the digital catalogs of most independent Latin music labels, including RMM, J&N, Sonolux, Joey, Hacienda Records, Discos Fuentes, Cutting Records, and Caimán. In obtaining such agreements—which, according to Parrón, typically span between three

and six years—Ritmoteca ventured into virtually untapped territory. Although many sites are devoted to Latin music, few, if any, are dedicated solely to digital downloads.

"I was skeptical at the beginning," says Rick Garcia, executive VP of Texas-based Hacienda Records. "But we've seen sales that have turned into royalties. It was a little bit slow [at the beginning], but as it's expanding, it's getting better. And I've been getting calls from all over the states from people saying, 'Hey, I've found this record I couldn't find before.'"

After building a strong catalog, Ritmoteca was ready to knock on the majors' doors. Although BMG, for example, has selected Latin content available through sites like Lycos Music, the Ritmoteca proposal was attractive on several levels.

"We are looking to expand the availability of our digital music as widely as possible, but also, Latin music is currently the [largest-
(Continued on page 96)]

Five Web Firms Scale Back Or Halt Operations

BY FRANK SAXE

NEW YORK—Five more entertainment dotcoms have fallen on hard times.

Among the latest victims is DiscJockey.com, which on Dec. 4 filed a Chapter 11 reorganization petition in U.S. Bankruptcy Court for Massachusetts in Boston. DiscJockey seeks protection from its creditors and investors, which are owed approximately \$3.4 million. The company has sharply scaled back its operations and is meeting with potential partners and buyers.

Jeffrey Schreiber, DiscJockey attorney, says the filing "will clear the way for DiscJockey.com to erase some poor decisions and mistakes that were made in the past by a management team which is fortunately long gone."

COO Dave Guinta says that last spring's stock market correction affected DiscJockey more than anyone had expected. "We couldn't imagine that so much Internet advertising came from other Internet companies, and all that just went away." The drop in dotcom spending caused DiscJockey's advertising model to "fall apart," says Guinta, as the company scrambled to generate advertising revenue.

"The other thing that hurt is audio advertising has not picked up as quickly as everybody thought it would," adds Guinta. "That's starting to turn around, but the problem is the last man standing is the one that's going to win."

Guinta says the company failed to fully capitalize itself. When it went to the market to raise funding in 1999, it sought out \$2 million in funding, instead of the \$6 million-\$8 million Guinta believes it should have pursued. "Ten months ago, we
(Continued on page 97)

Universal Film, Music Share Executive

Nelson To Oversee UMG Soundtracks, Universal Pictures' Film Music

BY CHUCK TAYLOR

NEW YORK—The appointment Dec. 5 of Disney film executive Kathy Nelson to the newly created role of president of film music for both Universal Music Group (UMG) and Universal Pictures will allow the company to infuse the entities with a bold new spirit of creativity and cooperation, according to Universal officials.

It also represents the first time that a major entertainment company has created an executive position that straddles the sometimes disparate music and film divisions (**Billboard Bulletin**, Dec. 5).



NELSON

In her new post, Nelson will oversee all UMG soundtracks, for releases from Universal Pictures and other studios. At Universal Pictures, she will manage development and production of film music.

Nelson, who has served for five years as president of film music at Walt Disney Motion Picture Group—and previously was senior VP/GM of soundtracks at MCA Records, where she worked for 11 years—will begin the Los Angeles-based post in January. She will report to UMG president/COO Zach Horowitz and Universal Pictures chairman Stacey Snider.

"Universal is virtually a new company since my days at MCA," Nelson says, "but the core people remain the same. When I left MCA, I was riddled with fear and anxiety because I had grown up in one place and then left home. With this move, I have the benefit of knowing what

I'm returning to, where my relationships with these people have grown even stronger over the years.

"And because I've worked on both sides—with music at MCA and film at Disney—I believe I'm in a unique position to understand the needs of both sides," Nelson continues. "When I moved to Disney, I already knew there were a lot of things I could intercept between the two sides. Any studio that works with a record company needs somebody that understands both sides' wants, needs, wishes, and

dreams. I'm like the connective tissue."

Adds Snider, "We felt like the studio was firing on all pistons, while the music company has the No. 1 market share in the world, and yet we weren't maximizing our cross-company opportunities. There are a lot of projects we can contemplate, but we didn't have the infrastructure in place to be able to follow through. We knew we should lead the way in terms of any number of film music projects, not just soundtracks. There was a need to
(Continued on page 96)

Pedro Juan Rodríguez Dies At 67

Salsa Legend, Fania All Star Popularized Many Standards

BY LEILA COBO

MIAMI—Salsa legend Pedro Juan Rodríguez, better known as Pete "El Conde" Rodríguez, one of the original members of the Fania All Stars, died Dec. 2 in New York, apparently of heart failure. He was 67.

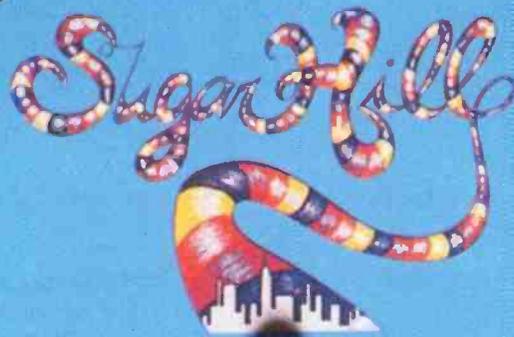
The Puerto Rican singer, who popularized a host of songs that have become standards in the salsa repertoire—including "Catalina La O" and "Esencia Del Guaguancó," was a long-time member of Johnny Pacheco's orchestra during the heyday of salsa in the '60s and '70s.

"He was one of the last living *soneros*," says producer Isidro Infante, who worked with Rodríguez on his last recorded track, "Marchando Bien."

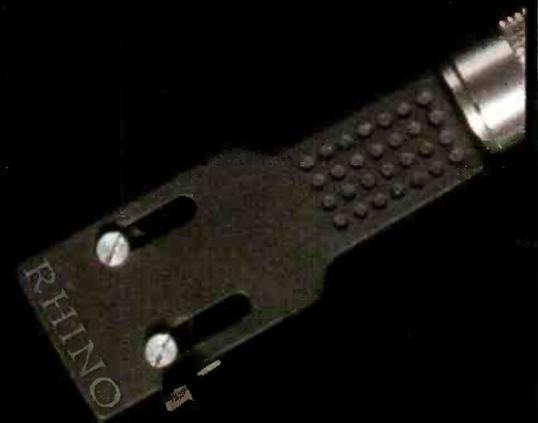
The song was included in "Obra Maestra," the Eddie Palmieri/Tito Puente album that was also Puente's

last studio recording before his death earlier this year. "Anyone can be a singer, but not everyone can be a *sonero* [a salsa singer who improvises]," added Infante. "Not only his improvisation, but his charisma, his attire—he was a great dancer! He was a *salsero* par excellence."

Born in Ponce, Puerto Rico, Rodríguez gained stature in the salsa world through his work with Pacheco and with the Fania All Stars, the all-star band formed by artists on the Fania roster, including Cheo Feliciano, Héctor Lavoe, Ismael Quintana, and Ray Barreto. Still active in music, Rodríguez had returned to Puerto Rico this past April for a Fania All Stars show, celebrating the 35th anniversary of the group's founding. Rodríguez was buried in his native city of Ponce.



**IN MEMORY OF JOE ROBINSON, SR.
CO-FOUNDER OF SUGAR HILL RECORDS AND
THE MAN WHO HELPED BRING
HIP-HOP TO THE WORLD**



Strictly Rhythm Enters Joint Venture With WMG

BY MICHAEL PAOLETTA

NEW YORK—After months of speculation, Warner Music Group (WGM) and New York-based independent dance label Strictly Rhythm have created a 50/50 worldwide joint venture. The deal also extends to Strictly Rhythm's imprints Groovicious and G2.

The partnership gives the 11-year-old Strictly Rhythm access to the marketing and promotional resources of WMG's numerous major U.S. labels for selected artists, which has the potential to boost sales and radio airplay of Strictly Rhythm recordings both in the U.S. and internationally. The partnership also gives all labels within WMG full access to Strictly Rhythm's extensive back catalog.

Over the years, Strictly Rhythm has developed such international acts as Ultra Naté, the Wamdue Project, Planet Soul, Reel 2 Real, Barbara Tucker, Roger Sanchez, and Armand Van Helden, among others.

"I have to liken my gut feeling to that of a baseball player who's been taken out of the minors and put into the majors," says Strictly Rhythm founder Mark Finkelstein, who adds that he's been considering aligning with a major since the mid-'90s.

"With this deal, the WMG gets one of the largest and most recognized dance labels in the world, especially throughout Europe, where it's had spectacular success," explains Peter Koepke, president of London-Sire Records. "We believe dance is an expanding universe, especially in the U.S., and we see this as significantly increasing our presence in the dance music arena."

Andy Allen, president of Alternative Distribution Alliance (ADA), which has a two-year history with

Strictly Rhythm (and is WMG's independent distribution arm), says his relationship with the label remains unchanged, except for the fact that "I'll now account to Strictly as a Warner company and not a third party."

"The typical Strictly Rhythm record, which starts at the club level and often grows beyond that, is the kind of thing we do very well with," elaborates Allen, who points to many of the label's acts (including Fragma and the Vengaboys) as being among his top 10 best sellers of 2000.

In England, where Strictly Rhythm has a second office, Warner Music International (WMI) will handle all manufacturing and distribution, while Strictly Rhythm will continue to promote and market its music itself. Throughout the rest of the world, Strictly Rhythm product will go through WMI affiliates, which will have first-right options on all label recordings.

According to Finkelstein, the deal with WMG has been in the works since October 1999. Last March, he says, WMG chairman/CEO Roger Ames made a formal proposal, which was sealed on June 28.

While Finkelstein maintains that it will be "business as usual"—and that the label will continue to independently sign, promote, and develop artists—he acknowledges that the deal offers him the best of both worlds and that it was ultimately done "to break dance music in the U.S."

In Europe, dance is considered pop music. But in this country, says Finkelstein, "dance music is seen as this bastard child—and unfortunately, perception becomes reality. Now, we not only have the street-savvy attitude of an independent, but the added major-

(Continued on page 96)



FINKELSTEIN



ALLEN



Anti-Piracy Directive To Be Drafted

European Commission Lays Groundwork For Swedish Transition

BY KAI R. LOFTHUS

OSLO—Sweden, which assumes leadership of the European Union (EU) next month, is planning the introduction of new laws to clamp down on the burgeoning crime of music piracy.

Preceding Sweden's highly anticipated involvement, the European Parliament voted unanimously (540-0) on a proposal—by the European Commission at a meeting Nov. 30 in Brussels—to introduce clearer measures to combat counterfeiting and piracy (**Billboard Bulletin**, Dec. 4).

As a result, the commission is expected to come forward with an initial draft of a piracy directive in late February, according to an official source.

Two months later, on April 23 and 24, Europe's policy makers are scheduled to convene in Stockholm for a closed session conference on counterfeiting and piracy to further address the issue.

The proposed piracy directive, one of a growing number of industry-related legislative actions in Europe (including directives on copyright and E-commerce), will be designed to harmonize and strengthen existing legislation within the union's 15 member

states. The directive also aims to outline procedures related to search and seizure of pirated material and evidence, as well as to regulate optical disc manufacturing plants.

These developments follow consultations with the music industry undertaken by EU politicians in the Green Paper on Counterfeiting and Piracy, issued in October 1998. EU calculations—based on figures supplied from a range of sectors, including data processing, audiovisual products, textiles, music, vehicle parts, and sports and leisure goods—estimate that piracy activities account for a total of 5% to 7% of world trade, representing 200-300 billion euro (\$177-\$266 billion) a year in lost revenue, as well as the loss of 200,000 jobs worldwide. Music alone is estimated to account for 10% of piracy activities.



According to estimates by the International Federation of the Phonographic Industry (IFPI), a total of 500 million CDs are sold annually on a global basis, while more than 25 million pirate files are available for

trading on the Internet. Europe's software, music, and audiovisual industries estimate that piracy deprives these industries of an annual revenue of 4.5 billion euros (\$4 billion).

The short-term goals of the commission's proposal include:

- training for supervisory authorities to be able to identify pirated goods (countries applying for EU membership will also have to implement such training);

- ensuring that negotiations with countries in Eastern Europe wishing to join the EU include counterfeiting and piracy as a priority issue;

- defining a methodology for collecting, analyzing, and comparing data, in order to have a simple, reliable, and effective evaluation tool to define and apply appropriate measures for combating piracy; and

- establishing a contact point at commission level to provide an interface among the various functions.

In the longer term, the commission says, it will focus on:

- a complementary mechanism for administrative cooperation between national authorities;

(Continued on page 83)

IFPI's Berman Extends Contract

Chairman/CEO Sets Goals For Two More Years

BY GORDON MASSON

LONDON—Jay Berman, chairman/CEO of the International Federation of the Phonographic Industry (IFPI), has exercised the option to extend his tenure for two more years so he can complete the job he set out to do.

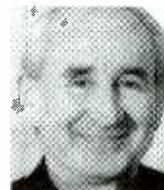
Berman became the IFPI's first full-time chairman/CEO two years ago, having left a similar role at the Recording Industry Assn. of America (RIAA), and he is adamant that the leadership role should remain a full-time post. "I have enormous respect for the guys that did this job before me, but [being part time] just

does not work in today's world. This job cannot be done part time," he says.

Berman has radically reorganized the IFPI since he took the helm. He counts integrating Latin America into the IFPI, the reopening of the IFPI's Eastern European office, and the strengthening of the secretariat team, especially its anti-piracy and enforcement unit, among the organization's key achievements in the past two years.

"It turned out that in the first two years there was a lot to do," says Berman. "The organizational and staff

(Continued on page 96)



BERMAN

NARAS D.C. Branch Gets Chapter Status

BY BILL HOLLAND

WASHINGTON, D.C.—In record time, the Washington, D.C., area branch of the National Academy of Recording Arts and Sciences (NARAS) has gained chapter status, having achieved a voting membership of more than 400, with about 200 additional associate members.

The new chapter will also serve as a base for the organization's federal lobbying efforts. The former branch was founded in January 1998 with about 100 initial members.

(Continued on page 90)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Linda Moran is promoted to special adviser to Time Warner chairman/CEO Gerald M. Levin and president Richard D. Parsons for Time Warner Inc. in New York. She was senior VP of group and external relations for the Warner Music Group.

Gail I. Edwin is promoted to senior VP of global litigation for Sony Music Entertainment in New York. She was VP and litigation counsel.

Pete Rosenblum is named VP of promotion for Mammoth Records in New York. He was head of rock and alternative music promotion for Arista Records.

Joey Scoleri is promoted to VP of rock promotion for Hollywood Records in Burbank, Calif. He was national director of rock promotion.



MORAN



EDWIN



ROSENBLUM



SCOLERI



RICHARDSON



MURPHY



PUERTO



HELSEINGER

Janine Richardson is promoted to senior director of special events for the Warner Music Group in New York. She was director of events and contributions.

Cathleen Murphy is named director of A&R for Epic Records Group in New York. She was director of A&R for Hollywood Records.

Tonya Puerto is promoted to director of film and TV licensing

for Virgin Records America in Los Angeles. She was manager of film and TV licensing.

Irene Boudris is named recording administration supervisor for MCA Records in Santa Monica, Calif. She was project coordinator of special markets for Priority Records.

Nick Stern is named national manager of publicity and new media for Blackbird Records in

New York. He was in the publicity department at Nothing Records.

PUBLISHERS. Gary Helsinger is named director of A&R, West Coast, for Universal Music Publishing Group in Los Angeles. He was director of talent acquisitions for Chrysalis Music Group.

Bug Music promotes Julie Russell to director of licensing in

Nashville. Bug Music also names Wendell White director of copyright in Nashville. They were, respectively, director of copyright and licensing and copyright manager for BMG Music Publishing.

RELATED FIELDS. Jen Miller is named associate music producer for Musikvergnuegen in Hollywood. She was director of development for Whitewater Films.

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Novelty Tunes Have Good Shot At Top Spot On Brit Christmas List

BY PAUL SEXTON

LONDON—Robot gladiators vs. Irish teen heartthrobs and an imaginary builder vs. the guy from “Big Brother”—these are among the major contests to be played out during the sales week of Dec. 17-23, in the annual retail frenzy otherwise known as the race for the U.K. Christmas No. 1 single.

Like it or not—and much like the entire Christmas experience,

‘Too much has been made of the No. 1 thing. The public probably thinks, “Are these guys only making records so that they can be No. 1?”’

— KIAN EGAN —

the hype surrounding it tests the tolerance of many—the battle for the highly coveted holiday crown is as much a part of the British music year as the festival season or the Brit Awards.

Once again, labels have tailored their release schedules to maximize the exposure and sales of their key December singles, while retailers savor December’s traditional commercial boom.

Bookmaker William Hill, which issues regularly updated odds for the runners and riders on this eccentric Yuletide race card, has long placed RCA’s Irish pop balladeer act Westlife as the out-and-out favorite when the Christmas sales chart is unveiled Dec. 24.

The boy band’s “What Makes A Man”/“My Girl,” to be released Dec. 18, had odds of 4-9 at press time and was predicted to become its eighth consecutive chart-topper and second straight Christmas No. 1. Westlife’s “I Have A Dream”/“Seasons In The Sun” achieved the feat last year with first-week sales of 213,000 copies.

“If we do get it, it’s going to be pretty amazing, but if we don’t, it’s not the end of the world,” says the group’s Kian Egan. “Too much has been made of the No. 1 thing. The public probably thinks, ‘Are these guys only making records so that they can be No. 1?’”

Not only at Christmas but every week, the U.K. singles market is now under a constant media microscope, with the public made aware of detailed day-by-day sales figures in newspapers and on radio, television, and Internet news sites.

“I think it’s a shame in a way that they can get hold of that information,” says Egan, who believes that such access has removed the element of anticipation that used to greet the weekly unveiling of the new chart. “It takes all the fun out of it.”

The late decision to make the Westlife release another double-sided single was revealed to Billboard by the band’s manager, Louis Walsh of Rolo Management, due to favorable reaction and public demand for the quintet’s version of the Temptations’ classic “My Girl.”

Of Westlife’s extraordinary run of seven straight U.K. No. 1 singles since its debut in spring 1999 with “Swear It Again,” Walsh says jovially, “We’re actually going to go for 10 in a row. Then the pressure will be off.”

William Hill spokeswoman Serena Momberg says that betting on the festive No. 1 may not yet be

as much a part of the British way of life as a “flutter” on the horses, but nevertheless it is part of the fabric of the holiday season.

“We take thousands of bets,” she says. “The other very keen bet is the white Christmas [currently a 6-1 shot], and if the punters are very keen on betting on the weather, they can bet on the wet and dry Christmas as well.”

Last year, Momberg adds, the company took about 40,000 pounds (\$58,000) in bets on the



WESTLIFE

holiday No. 1. This year’s current second favorite, at 2-1, is “Can We Fix It?” by Bob the Builder, the latest BBC children’s TV character to make the transition to CD, via the voice of popular British actor Neil Morrissey.

Released Dec. 4 by BBC Worldwide, the single was, at press time, in an improbable race for the top spot on the Dec. 10 chart with Eminem’s Interscope release “Stan” (10-1 for Christmas), but observers believe Bob may outlast the controversial rapper and others to give Westlife some competition for consumers’ pocket money.

If so, it will be the latest example of British chart fortunes being

shaped in part by “toddler power.” Bob the Builder has become a children’s TV hero since making his small-screen debut in April 1999.

That followed closely behind the top five hit “Number 1” on BBC Music by the Tweenies, who were preceded by those other mighty role models for the under-5’s, the Teletubbies.

“Teletubbies Say Eh-Oh!” was No. 1 in the week before Christmas 1997, going on to be certified double-platinum (1.2 million units).

The power of television in shaping the tastes of singles buyers, especially at holiday time, is further reflected in two more front-runners. Eternal/WEA’s big hope is “At This Time Of Year” by Craig Phillips, the winner of the British version of the international TV sensation “Big Brother.”

Polydor, meanwhile, is in the fray with “Robot Wars (Android Love)” by Sir Killalot V. Robo-Babe, yet another BBC spinoff, this time from the “robot gladiator” contest series “Robot Wars,” which attracts some 5 million viewers per week. Merchandise from the series is also in hot demand this Christmas.

Adrian Rondeau, owner of the prominent indie retailer Adrians in Wickford, Essex, agrees with the choice of Westlife as festive No. 1 favorite but thinks Bob the Builder will also perform well, adding that early signs point toward very healthy business.

“The singles market at Christmas, one way or another, is always led by kids,” he says. “It’s a time of year when rational artists make silly records and rational people go out and buy them.”

Other contenders include “New Year” by London Records-signed trio Sugababes, who with only one previous hit, September’s “Reload,” have developed a repu-

tation as that unusual British commodity—a cool pop act. Also, Robbie Williams unleashes the latest single from his “Sing When You’re Winning” album, “Supreme.”

Old-fashioned Christmas songs with lyrics inspired by the season are hard to come by these days, but one of the outsiders in the 2000 contest is a melding of two fondly remembered Yuletide hits of the ’70s, bolted together as if by

‘The singles market at Christmas, one way or another, is always led by kids. It’s a time of year when rational artists make silly records and rational people go out and buy them’

— ADRIAN RONDEAU —

Dr. Frankenstein.

Wizzard’s 1973 No. 1 “I Wish It Could Be Christmas Every Day” (still likely to be heard on many British retailers’ in-store holiday tapes) has been merged with the Wombles’ 1974 “Wombling Merry Christmas” to create the new Dramatico release “I Wish It Could Be A Wombling Merry Christmas Every Day.”

Rondeau, when asked how he thinks such burlesque plays to foreign observers, says, “They probably think we’re all rather stupid. But it’s worth reminding them we do have good records... maybe just not at Christmas.”

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Son By Four Releases Its New 'Pain'

Sony Discos/Columbia Album May Break Act Big In America

BY MICHAEL PAOLETTA

NEW YORK—With its first English-language album, Sony Discos/Columbia's "Purest Of Pain," Puerto Rican foursome Son By Four is on the verge of crossover success à la Ricky Martin, Marc Anthony, and Enrique Iglesias.

"Quite honestly, we weren't actually thinking of recording an English language album," says Son By Four's lead singer, Angel Lopez. "But then [Sony Discos chairman] Oscar Lord suggested it and we thought, 'If Oscar thinks it's the right time for us to record



SON BY FOUR

in English, then it must be the right time.' It offered us the perfect opportunity to share our love of music with both the Latin and Anglo communities."

Last February, Sony Discos issued Son By Four's eponymous sophomore album, which has sold 315,000 units, according to SoundScan. Worldwide, the album has sold more than 1 million copies, says the label.

"Son By Four" reached the No. 1 spot on two Billboard charts: The Billboard Latin 50 (tropical/salsa), and Heatseekers. On The Billboard 200, the set peaked at No. 94. In this issue, and after 42 weeks on The Billboard Latin 50, the album is at No. 6.

One of the album's tracks—"A Puro Dolor"—has spent 42 weeks on the Billboard Hot Latin Tracks chart

(20 of them, non-consecutively, at No. 1), thanks to a handful of salsa, R&B, and pop remixes. In this issue, the indefatigable track sits at No. 2.

The Spanish track also made its presence known on The Billboard Hot 100, peaking at No. 65 in May. Three months later, its English version, "Purest Of Pain," peaked at No. 26 on the same chart. "A Puro Dolor"/"Purest Of Pain" has sold 220,000 copies, says SoundScan.

At the Billboard Music Awards, held Dec. 5 at the MGM Grand in Las Vegas, Son By Four not only served as an award presenter; but it picked up four honors as well: Hot Latin Tracks artist, hot Latin track, hot Latin pop track, and hot tropical/salsa track for "A Puro Dolor."

"We broke that song," says Kid Curry, PD at WPOW Miami, referring to "A Puro Dolor"/"Purest Of Pain." Curry says he began playing the Latin Grammy Award-nominated track the day after Son By Four's performance at the Billboard Latin Music Awards in April.

"It was funny," recalls Curry. "You had this act [Son By Four] surrounded by performances by Latin superstars, and all my wife and the Latina girls behind me kept singing was the chorus of 'A Puro Dolor.' My decision to add the song was based on my wife's and the Latinas' reactions to

the song. From day one, it was an instant success."

Several days later, Curry says he received a copy of the English version of the track, and immediately set about creating "our own Spanglish version." In the end, "it was a No. 1 track for us."

"The overall success of the song caught us completely by surprise," says Lopez, referring to himself and his bandmates (brothers Javier and George Montes and their cousin, *(Continued on page 22)*



Feeling Jazzy. Famed jazz saxophonist Richard Elliot, seated, recently signed a recording deal with the GRP label division of the Verve Music Group. The musician will begin work on his first disc for the label in early 2001. Flanking Elliot, from left, are Steve Chapman, his manager; Bud Harner, VP of A&R, Verve Music Group; Marc Lipner, director of business affairs, Universal Music Group; and Ron Goldstein, president, Verve Music Group.

Industry Execs Cite Napster, Mergers As Most-Memorable Stories Of 2000

AS THE YEAR 2000 draws to a close, The Beat has asked several top executives in the music industry what they thought was the biggest industry story/trend of the year, as well as what was their company's biggest success story was. Part 2 will appear in coming weeks. In their own words:

Les Bider, chairman/CEO, Warner/Chappell Music:



BIDER

The biggest story of the year has been the merger of [America Online] and Time Warner, bringing together the worlds of media and entertainment. This merger provides for all the possibilities of the future of our businesses together. The biggest trend of the year is the movement towards subscription music on the Internet.

Individual success with **Dido** and **Craig David** and the songs "Amazed," "Smooth," and "Livin' La Vida Loca" have been creatively rewarding this year.

Bob Jamieson, president, RCA Records: The biggest story and trend has to be the emerging of the Internet as an exciting opportunity to promote and sell music to music lovers around the world. This is the future: We need to embrace it!



JAMIESON

Certainly the biggest story for us has to be the unbelievable success of **Christina Aguilera** in two languages, globally. She is truly an incredible talent that has just begun to show the world what she is capable of achieving.

Evan Lamberg, executive VP of creative, North America, EMI Music Publishing: The biggest story of the year was definitely Napster. No matter how things go from here on with Napster; it officially kick-started where the music and entertainment business will be going when it comes to distribution, as well as everyone "sharing" and communicating with each other.



LAMBERG

The biggest story for me this year was working with **Rob Thomas**, **matchbox twenty**, Atlantic/Lava Records, **Jason Flom**, **Matt Serletic**, and **Michael Lippman** on the group's "Mad Season." Coming off "Yourself Or Someone Like You" and Rob's "Smooth"/**Santana** success, we had our work cut out for us. As you can see by the charts, we got the job done.



LOTT

Roy Lott, president/CEO, Capitol Records: For the first time since the advent of the CD, the biggest story of

the year is one of distribution rather than content. The ability to use the Internet to distribute music has created incredible opportunities and incredible challenges for everyone. The ability to connect with the public has never been greater... The possibility of losing all control over copyrights has also never been greater. No other event has consumed more of the industry's resources or attention. The other big story has been the continued increased attention placed upon first-week sales of albums, which has had negative consequences both on record-company profit margins (by increasing upfront expenditures) and on artist development.

For Capitol/EMI, the biggest story was undoubtedly the EMI/Time Warner merger. Our second-biggest story was having the No. 1 album in October and then in November with **Radiohead** and **the Beatles**, through very different but equally unique and individualized marketing plans.

Lou Mann, president of HOB Media Properties:



MANN

The biggest story for 2000 was the court battles that took place [in] the music industry [involving] MP3.com and Napster. The outcome of the MP3.com case changed the way the industry looked at third-party companies and how the digital distribution of music was going to be delivered in the future. It seemed to relax the big five music companies and allow them to focus on doing strategic partnerships with outside organizations to deliver digital music to the consumer.

The biggest story for us is the development of an additional nine House of Blues venues to a total of 36. The formation of our record label gives us a unique position in the industry as a fully integrated music marketing company.

Strauss Zelnick, outgoing president/CEO, BMG



ZELNICK

Entertainment: The story of the year surrounds the creation of new distribution media for music. Napster is just one part of the story. In the coming years, the music business will expand rapidly as an array of business models that serve consumers while protecting artists emerge.

My biggest [personal triumph] probably is after building BMG into a powerhouse in the business, reflected in our market share, record revenues and profits, record number of Grammy awards, and leadership in the club and digital media businesses, I have decided to move on to new challenges.



by Melinda Newman



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— Edith Wharton

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Come See About Me | Back In my Arms Again | Upside Down | I Will Survive | I'm Coming Out
Love Is Like An Itching In My Heart | You Can't Hurry Love | You Keep Me Hangin' On | Endless Love
Love Is Here and Now You're Gone | The Happening | Reflections | In And Out Of Love | Love Child
I'm Gonna Make You Love Me | My World Is Empty Without You | Someday We'll Be Together | Reach Out
and Touch (Somebody's Hand) | Ain't No Mountain High Enough | Chain Reaction | Remember
I'll Surrender | I'm Still Waiting | Lady Sings The Blues | Good Morning Heartache | God Bless The Child
Touch Me In The Morning | Brown Baby | Baby Love | The Last Time I Saw Him | You Are Everything
If We Hold On Together | Theme From Mahogany | Come In From The Rain | Home | The Boss
It's My House | I Ain't Been Licked | Where Did Our Love Go | Nothing But Heartaches | It's My Turn
My Old Piano | Why Do Fools Fall In Love | Mirror, Mirror | Work That Body | Muscles | Missing You
Swept Away | Eaten Alive | He Lives In You | My Mistake (Was To Love You) | Workin' Overtime
Force Behind The Power | When You Tell Me That You Love | Me One Shining Moment | Waiting In the Wings
Top! In The Name Of Love | I Never Loved A Man Before | Gone | I Thought That We Were Still In Love
Voice Of The Heart | Let Somebody Know | Forever Came Today | I Hear A Symphony | Sugar Foot**

A Night Of Sparkling Performances And VIP-Packed Parties



Artist of the year Destiny's Child burns through a "Charlie's Angels"-inspired medley of the hits "Independent Women Part I," "Say My Name," and "Jumpin', Jumpin'" at the Billboard Music Awards.

Highlights of the 11th annual Billboard Music Awards, held Dec. 5 at the Grand Garden Arena of the MGM Grand Hotel in Las Vegas, included crackling performances from 'N Sync (which co-hosted with comedian Kathy Griffin), Destiny's Child, 3 Doors Down, Creed, Ricky Martin, Dixie Chicks, Mystikal, and Faith Hill. The event was telecast by Fox-TV.

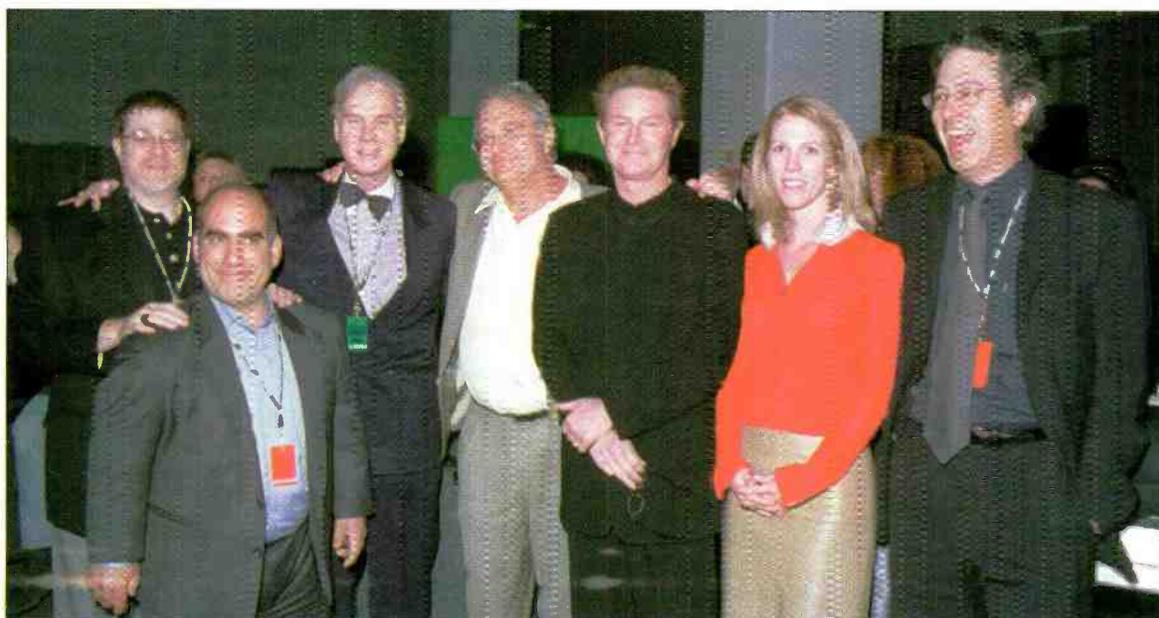
The ceremony was preceded on Dec. 4 by the Billboard Bash at Studio 54 in the MGM Grand, hosted by Mark L. Walberg of the Fox series "Temptation Island." The awards show was followed by a post-broadcast party at the Joint in the Hard Rock Hotel & Casino. (Photos: David Lee Waite)



Son By Four, which collected a quartet of Billboard Music Awards, sings its smash "A Puro Dolor" at the Billboard Bash.



Kristine W. wows Billboard Bash attendees with an electrifying version of her new single, "Loving You."



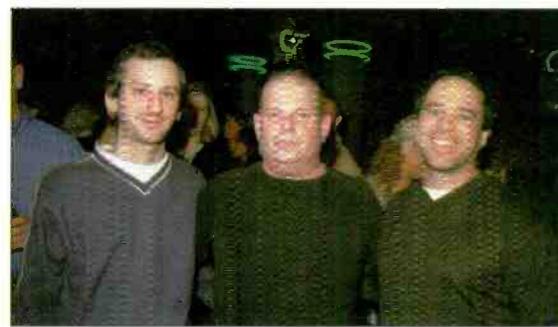
Shown, from left, celebrating Randy Newman's receipt of the 2000 Billboard Century Award are Billboard president and publisher Howard Lander, Warner Bros. Records Inc. president Phil Quartararo, Billboard editor in chief Timothy White, Newman, presenter Don Henley, Newman manager Cathy Kerr, and Warner Music Group chairman/CEO Roger Ames.



Sisqó, male artist of the year and new artist of the year, collects two of his six Billboard Music Awards at the Billboard Bash.



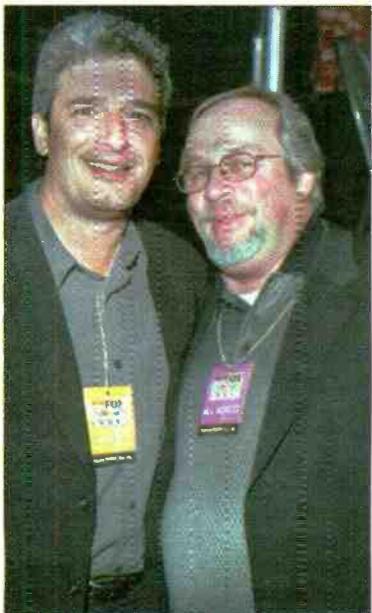
Shown, from left, Billboard senior writer Chris Morris, Spitfire Records VP Dennis Clapp, and Billboard Los Angeles bureau chief Melinda Newman head out to the Billboard Bash.



Shown, from left, S-Curve Records executive VP Steve Yegelwel, Baha Men manager Stu Bic, and S-Curve president Steve Greenberg enjoy the party at the Billboard Bash.



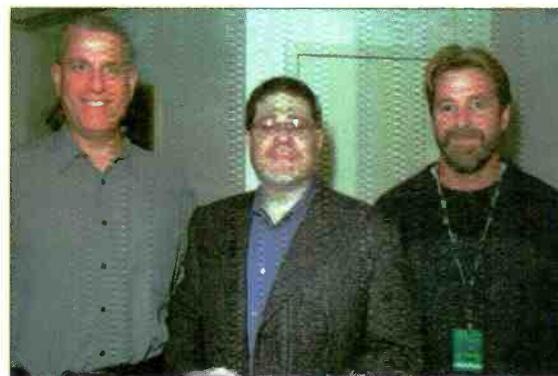
Shown, from left, JVC Disc America senior VP of sales and marketing Sean Smith, his date Shelly Abrams, and Billboard account executive Aki Kaneko step out to the Billboard Music Awards.



Jive Records senior VP/GM Tom Carrabba, left, hangs with Billboard director of charts Geoff Mayfield at the Billboard Bash.



Christina Aguilera, right, accepts the female artist of the year award from Carter siblings Aaron, front, and Nick.



From left, Billboard associate publisher Howard Appelbaum and Billboard president and publisher Howard Lander greet Bob Bain, executive producer of the Billboard Music Awards.

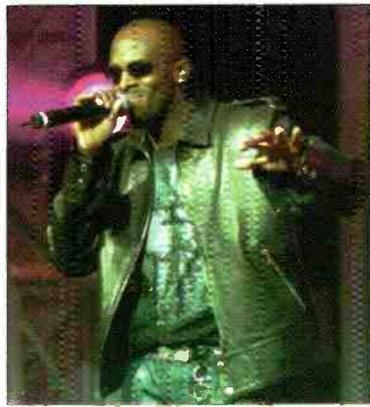


Shown, from left, Billboard account executive Phil Hart, Sony Music Nashville associate director of product management Kate McGlocklin, and Vedalabs CEO Jason Hewitt get together at the Billboard Bash.

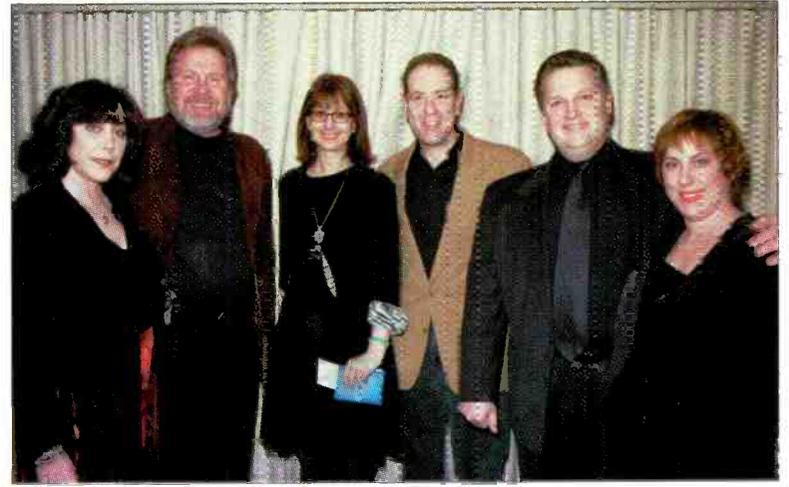
2000 BILLBOARD MUSIC AWARDS



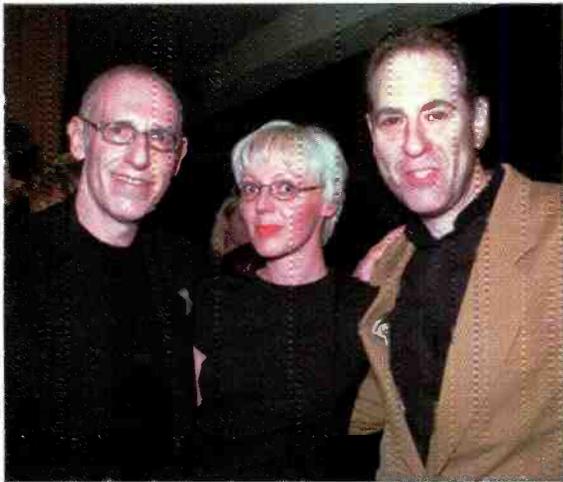
Shown, from left, backstage at the Billboard Music Awards are Billboard president and publisher Howard Lander, Warner Bros. Records Inc. president Phil Quartararo, Warner Bros. Records senior VP of creative services John Beug, Irving Azoff of Azoff Entertainment, Warner Music Group chairman/CEO Roger Ames, and John Baruck of Baruck-Consolo Management.



Joe performs "I Wanna Know"—honored as the R&B/hip-hop airplay track of the year—at the Billboard Bash.



Shown, from left, Joyce Schorr, Rhino Home Video senior VP Army Schorr, Billboard group advertising director Pat Jennings, Billboard associate publisher Irwin Kornfeld, Crest National executive VP John Walker, and Walker's wife, Cyd, gear up for the Billboard Music Awards.



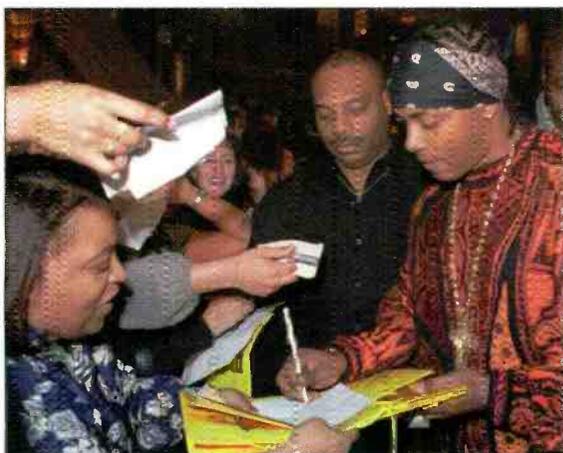
MTS Inc./Tower Records president Michael Solomon, left, and his wife, MTS Inc. public relations director Louise Solomon, are greeted by Billboard associate publisher Irwin Kornfeld at the Hard Rock party.



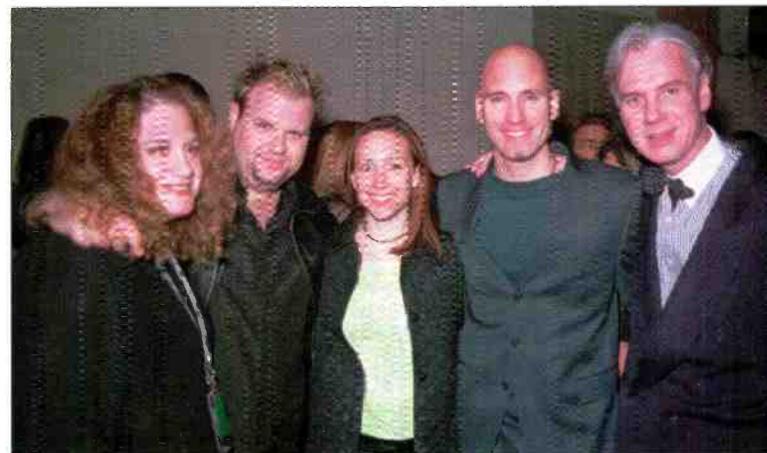
"Kryptonite," the rock track of the year and modern rock track of the year, was performed by 3 Doors Down at the Billboard Music Awards.



Britney Spears, right, collects her album artist of the year trophy at the Billboard Music Awards, as presenters BB Mak and Mandy Moore look on. Spears also won a special award for the biggest one-week sales of an album ever by a female artist.



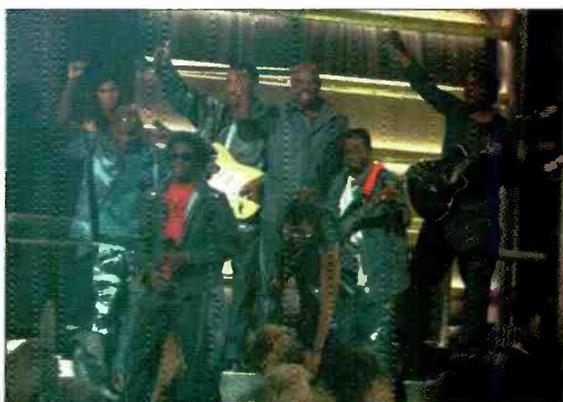
Mystikal, right, is mobbed by his fans outside the Billboard Bash. The rapper performed his hit "Shake It Fast" at the Billboard Awards ceremony.



Shown, from left, Billboard Los Angeles bureau chief Melinda Newman; Ed Toth of Vertical Horizon; Kelly Scannell; her husband, Matt Scannell of Vertical Horizon; and Billboard editor in chief Timothy White celebrate the Billboard Music Awards at the Hard Rock party.



Shown, from left, Urbanesq.com VP of marketing Jay Cowan, Urbanesq.com president/CEO Michael Johnston, Billboard R&B editor Gail Mitchell, and Billboard advertising director Andy Anderson link up before the Billboard Bash.



Baha Men literally let the dogs out for a rousing moment early in the Billboard Music Awards show.



Ricky Martin steams up the stage at the MGM Grand Garden Arena with a live performance of his house-rocking hit "She Bangs."



Shown, from left, manager Mickey Shapiro, Carrie Wilson, and Wilson's husband, Rob Bonfiglio of the band Blush, party at the Hard Rock.

Josh Joplin Group Serves Up 'Useful Music' On Artemis Set

BY DANIEL JENKINS

SAN FRANCISCO—In a market dominated by hardcore rap/rock acts, Artemis Records hopes to shake things up with the Jan. 23 release of "Useful Music" by the Josh Joplin Group.

"You don't hear things like this at radio today," says Daniel Glass, president of Artemis Records. "The market is so saturated with that style, listeners need relief. There needs to be a little mix."

Glass is convinced there's an audience that is hungry for rock music that's both provocative and mature. "Current radio balance is too hard," he explains. "Josh's music rocks intelligently, and it doesn't hit you over the head."

Joplin got his start playing guitar at his grandmother's house. "She was a music reviewer for The Washington Times, so I listened to all her albums," he says. "She had a lot of folk albums, and that's where I picked up the Phil Ochs thing."

Joplin drew inspiration from the folk legend. "He is a musical hero of mine," he notes. "It was all about who he is, his rebellion. He was a poster on my wall."

The album includes a song named after Joplin's hero. "I've written many songs about Phil," he

says. "The fact that he didn't die naturally was an interesting thing for me to come to terms with." (Ochs committed suicide in 1976.)

After picking up a copy of Kevn Kinney's acoustic album "MacDougal Blues," Joplin headed to Atlanta, where he was inspired to meet other songwriters around his own age. He formed the Josh Joplin Group four years ago and began opening for local artists Shawn Mullins and Natalie Farr at the Trackside Tavern in Decatur, Ga. Mullins took the band under his wing and released the original version of "Useful Music" on his SMG label in 1999.

The album was co-produced by Mullins and Jerry Harrison, and Joplin drew great strength from working with them both. "Shawn and I have been friends for such a long time," he says. "When you work with a producer, you ask yourself if he's going to care about the songs, and Shawn really did."

The group was the first band Mullins produced. "He did it in the middle of his own success with a hit song," says Joplin. "He'd fly out to do 'The Tonight Show' and then be back working with us the next day."

Joplin was honored by the chance to work with Harrison,

known for his production work with No Doubt and Live. "Working with Jerry was very precious to me because I'm a huge fan of his music," he says. "I love the Talking Heads and Modern Lovers."

Harrison's down-to-earth man-



JOSH JOPLIN GROUP

ner put Joplin and the rest of the band at ease. "He related to us all on a personal level," says Joplin. "He was understanding and willing to discuss the songs. Songs are subjective things—they can mean different things to different people. The discussion lasted a few hours, about my influences and his. I felt elevated by him. He gave me more ideas—things I hadn't thought of—and they came out brilliantly."

Both producers' influence can be felt strongly on "Useful Music."

Reviews have compared Joplin's storytelling style to Mullins' work and noted a similarity in Joplin's vocal delivery to that of Harrison-produced Live front man Edward Kowalczyk. There are also frequent and inevitable comparisons to another Georgia band, R.E.M., especially on the first single, "Camera One." Joplin describes the song as being about "faith in the face of doubt" and credits the films of director Paul Thomas Anderson ("Magnolia") for partly inspiring the song.

"I had wanted to write a song about the kids who sell maps to the stars' homes in Hollywood," he explains. "I was fascinated by this population of nameless, faceless people who go there to make something out of themselves."

The "Camera One" single has already gone to triple-A stations, and a special limited-edition single, "Camera One +2," has been shipped to stores. It features the lead single plus two acoustic songs: "Sofa King" and a cover of Ochs' "Half A Century High." A video for "Camera One" is planned for January. "Due to the subject matter, we're seeking out an intelligent director for the video," says Glass.

Artemis is strongly committed to promoting "Useful Music" for the

duration. "We've been pushing this during October, November, and December while others are asleep at the wheel, just cashing in during the holidays," says Glass.

Joplin and band members Geoff Melkonian, Allen Broyles, and Deb Davis have been doing station appearances nationwide. "We've sat in meetings and discussed promotional aspects, everything from posters, pins, etc. to television and radio advertising," says Glass. "In the end, we decided the best thing to do was bring the music to the people."

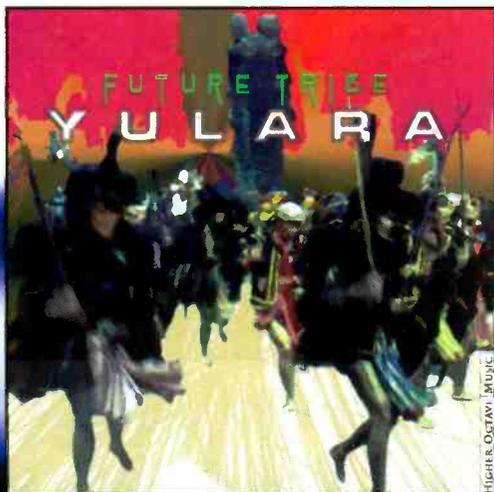
The group has played venues both big and small, performing in clubs with such bands as Fuel and Lighthouse. It has also played commercial venues like Amazon.com in Seattle and Borders Books & Music. "You want the people to love your music," says Glass. "Intimate audiences are the best."

A newly revamped Web site, JoshJoplin.com, has been set up with downloadable music.

"Our job is to expose the music over the course of months, believe in it, and stay with it," Glass concludes. "We're building an audience of music lovers who appreciate rock with intimacy and maturity. This is music that will be talked about. The timing is now."

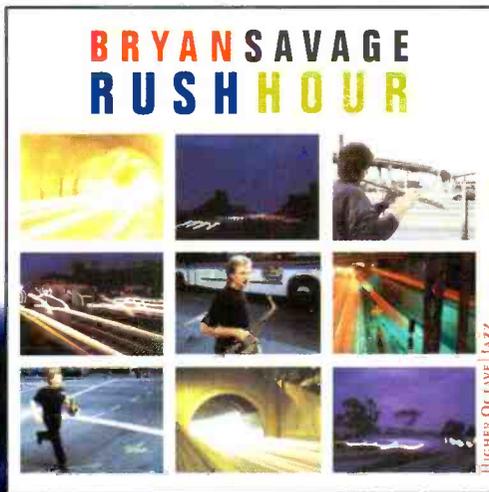
Yulara Future Tribe

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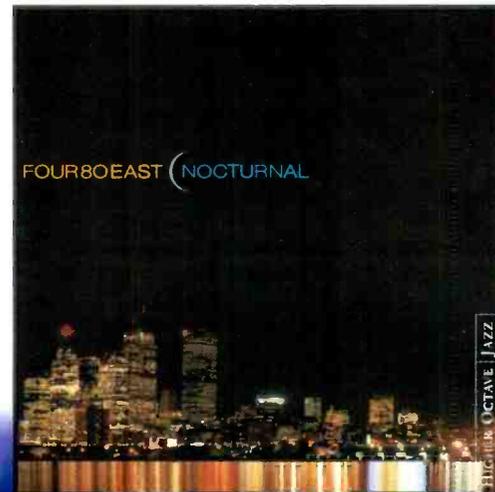
Bryan Savage Rush Hour

Bryan Savage's exciting, multi-faceted follow-up to Soul Temptation features his longtime core band from Denver and Los Angeles, plus an exciting shuffle groove remix of "Coral Princess" by 3rd Force.



Four80East Nocturnal

Four80East are back with a groundbreaking Urban-Electro-Groove-Jazz classic featuring the hit single, "Bumper to Bumper."



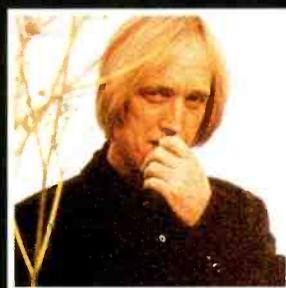
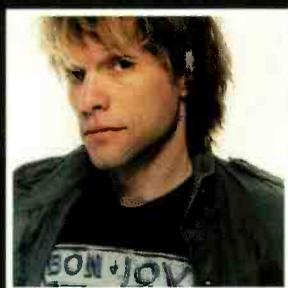
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Top Pop Catalog Albums

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	TOTAL CHART WEEKS
1	1	KENNY G ▲ ² ARISTA 19090 (12.98/18.98)	NO. 1 FAITH: A HOLIDAY ALBUM 3 weeks at No. 1	14
2	2	'N SYNC ▲ ² RCA 67726 (11.98/18.98)	HOME FOR CHRISTMAS	27
3	9	CREED ▲ ⁵ WIND-UP 13049 (11.98/17.98) HS	MY OWN PRISON	166
4	4	CELINE DION ▲ ⁴ 550 MUSIC 69523/EPIC (11.98 EQ/17.98)	THESE ARE SPECIAL TIMES	34
5	5	JEWEL ▲ ATLANTIC 83250/AG (10.98/17.98)	JOY: A HOLIDAY COLLECTION	13
6	8	KENNY G ▲ ⁸ ARISTA 18767 (12.98/18.98)	MIRACLES — THE HOLIDAY ALBUM	70
7	11	VARIOUS ARTISTS ● ARISTA 19019 (11.98/17.98)	ULTIMATE CHRISTMAS	18
8	6	GARTH BROOKS ▲ CAPITOL (NASHVILLE) 23550 (10.98/16.98)	THE MAGIC OF CHRISTMAS	11
9	3	DIXIE CHICKS ◆ ¹⁰ MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/17.98) HS	WIDE OPEN SPACES	149
10	7	NAT KING COLE ● EMI-CAPITOL SPECIAL MARKETS 57729 (2.98/5.98)	CHRISTMAS FAVORITES	13
11	12	MARTINA MCBRIDE ● RCA (NASHVILLE) 67842/RLG (10.98/16.98)	WHITE CHRISTMAS	20
12	10	98 DEGREES ▲ UNIVERSAL 153918 (11.98/17.98)	THIS CHRISTMAS	16
13	19	MARIAH CAREY ▲ ⁴ COLUMBIA 64222/CRG (10.98 EQ/16.98)	MERRY CHRISTMAS	59
14	17	ROSIE O'DONNELL ▲ COLUMBIA 63685/CRG (11.98 EQ/17.98)	A ROSIE CHRISTMAS	12
15	20	HARRY CONNICK, JR. ▲ ² COLUMBIA 57550/CRG (7.98 EQ/11.98)	WHEN MY HEART FINDS CHRISTMAS	57
16	24	BING CROSBY ● MCA SPECIAL PRODUCTS 731143/MCA (3.98/6.98)	WHITE CHRISTMAS	59
17	21	VARIOUS ARTISTS ● WALT DISNEY 860887 (5.98/7.98)	DISNEY'S CHRISTMAS COLLECTION	27
18	36	TRANS-SIBERIAN ORCHESTRA ● LAVA/ATLANTIC 92736/AG (11.98/17.98) HS	CHRISTMAS EVE AND OTHER STORIES	22
19	13	SHANIA TWAIN ◆ ¹⁸ MERCURY (NASHVILLE) 536003 (12.98/18.98)	COME ON OVER	161
20	47	VARIOUS ARTISTS ● LASERLIGHT 55610 (12.98 CD)	THE MOST WONDERFUL TIME OF THE YEAR	7
21	26	ELVIS PRESLEY ● RCA SPECIAL PRODUCTS 44931 (2.98/6.98)	IT'S CHRISTMAS TIME	8
22	—	PHILADELPHIA ORCHESTRA (ORMANDY) ● SONY CLASSICAL 6369 (5.98 EQ/9.98)	THE GLORIOUS SOUND OF CHRISTMAS	13
23	25	AMY GRANT ● A&M 490462/INTERSCOPE (11.98/17.98)	A CHRISTMAS TO REMEMBER	15
24	37	VARIOUS ARTISTS ▲ RHINO 70636 (6.98/9.98)	BILLBOARD'S GREATEST CHRISTMAS HITS (1955-PRESENT)	42
25	14	'N SYNC ◆ ¹⁰ RCA 67613 (11.98/18.98)	'N SYNC	141
26	34	MANNHEIM STEAMROLLER ▲ ⁵ AMERICAN GRAMAPHONE 1988 (10.98/15.98)	A FRESH AIRE CHRISTMAS	127
27	41	VINCE GUARALDI ▲ FANTASY 8431 (10.98/15.98)	A CHARLIE BROWN CHRISTMAS	41
28	39	VARIOUS ARTISTS ● EPIC 68750 (5.98 EQ/11.98)	SUPERSTAR CHRISTMAS	18
29	40	THE CARPENTERS ▲ A&M 215173/UNIVERSAL (10.98/14.98)	CHRISTMAS PORTRAIT	58
30	31	MANNHEIM STEAMROLLER ▲ AMERICAN GRAMAPHONE 1997 (10.98/15.98)	CHRISTMAS LIVE	20
31	42	MANNHEIM STEAMROLLER ▲ ⁵ AMERICAN GRAMAPHONE 1984 (10.98/15.98)	CHRISTMAS	119
32	29	BURL IVES ● MCA SPECIAL PRODUCTS 322177/MCA (6.98 CD)	RUDOLPH THE RED-NOSED REINDEER	9
33	15	KID ROCK ▲ ⁹ TOP DOG/LAVA/ATLANTIC 83119*/AG (12.98/18.98) HS	DEVIL WITHOUT A CAUSE	101
34	48	MANNHEIM STEAMROLLER ▲ ⁴ AMERICAN GRAMAPHONE 1995 (10.98/15.98)	CHRISTMAS IN THE AIRE	75
35	23	METALLICA ◆ ¹² ELEKTRA 61113*/EEG (11.98/17.98)	METALLICA	486
36	35	POINT OF GRACE ● WORD 63609/EPIC (11.98 EQ/17.98)	A CHRISTMAS STORY	16
37	22	GODSMACK ▲ ³ REPUBLIC 153190/UNIVERSAL (12.98/18.98) HS	GODSMACK	100
38	—	JIMMY BUFFETT ▲ MARGARITAVILLE 111489/MCA (3.98/7.98)	CHRISTMAS ISLAND	27
39	—	VARIOUS ARTISTS ▲ ⁴ A&M 213911/UNIVERSAL (11.98/17.98)	A VERY SPECIAL CHRISTMAS	91
40	—	NAT KING COLE ● CAPITOL 21251 (10.98/16.98)	THE CHRISTMAS SONG	58
41	18	FAITH HILL ▲ ⁵ WARNER BROS. (NASHVILLE) 46790/WRN (11.98/17.98)	FAITH	129
42	32	GEORGE WINSTON ▲ ³ WINDHAM HILL 1025/RCA (9.98/16.98)	DECEMBER	39
43	—	THE BEACH BOYS ● CAPITOL 95734 (10.98/16.98)	ULTIMATE CHRISTMAS	1
44	30	BOB SEGER & THE SILVER BULLET BAND ▲ ⁴ CAPITOL 30334* (10.98/15.98)	GREATEST HITS	319
45	46	THE BEATLES ◆ ¹⁸ APPLE 46443/CAPITOL (15.98/34.98)	THE BEATLES	237
46	—	VINCE GILL ▲ ² MCA NASHVILLE 110877 (3.98/7.98)	LET THERE BE PEACE ON EARTH	49
47	44	ANDREA BOCELLI ▲ ³ PHILIPS 539207 (12.98/18.98) HS	ROMANZA	157
48	33	BOB MARLEY AND THE WAILERS ◆ ¹⁰ TUFF GONG/ISLAND 846210/DJMG (12.98/18.98)	LEGEND	598
49	—	GEORGE STRAIT ● MCA NASHVILLE 170093 (11.98/17.98)	MERRY CHRISTMAS WHEREVER YOU ARE	10
50	—	VARIOUS ARTISTS ● A&M 540764/UNIVERSAL (11.98/17.98)	A VERY SPECIAL CHRISTMAS 3	22

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

Artists & Music

SON BY FOUR RELEASES ITS NEW 'PAIN'

(Continued from page 16)

Pedro Quiles). "Then to win four Billboard Awards was simply incredible. The whole experience has been beautiful."

"Purest Of Pain," which streeted Nov. 14, is a seamless fusion of salsa, hip-hop, R&B, pop, dance, and tropical. It was preceded by the Diane Warren-penned/Ric Wake-produced "Miss Me So Bad"/"Cuando Seas Mía," an album-only track that was delivered simultaneously to top 40 and Spanish radio the week of Oct. 16. The track is currently the No. 2 song at WPOW Miami, says Curry, who believes that it's headed to the top spot.

Of the new album's 13 tracks, four are English translations of Spanish songs that originally appeared on "Son By Four": "All I Ever Wanted" (Lo Que Yo Mas Quiero), "Purest Of Pain" (A Puro Dolor), "Sofia," and "Where Did Our Love Go" (Donde Esta Tu Amor).

According to Lopez, who wrote several of the album's tracks, the new album is a true expression of the group, which is managed/booked by Edwin Medina of San Juan-based RJO Management. "It's about our life experiences," Lopez acknowledges. "We put our hearts and feelings into all our songs. And when we're in the studio, we always record songs with the live stage in mind."

For Sony Discos/Columbia, the success of "Son By Four" laid the perfect foundation for introducing "Purest Of Pain" to both the Anglo and Latin communities. "We're definitely cross-marketing the new album to both markets," says Llord. "If a group has the proper ingredients to attract both markets, you must cultivate that."

Prior to the release of "Purest Of Pain," Sony Discos secured the title track as the theme song to the popular telenovela "Por Que Diablos," says Jorge Pino, senior VP/GM of Sony Latin. Additionally, Pino confirms the group will receive "lots of television exposure on Telemundo and Univision."

Beyond TV, Sony Discos utilized the Internet in raising awareness of the project via its own Web site (sonydiscos.com) as well as the act's (sonbyfour.net).

"Son By Four's bilingual site is averaging 41,000 hits a day," says Pino, who adds that "61% of the visitors are using the Spanish version, with the rest going the English route."

Heading into the holiday season, Son By Four is confirmed to perform at several radio-sponsored events, including WHTZ New York's Z-100 Jingle Ball and WKTU New York's Miracle on 34th Street, both at Madison Square Garden.

Pino says that several in-store retail appearances are also in the works. That will surely bring a smile to the face of somebody like David Massry, president of Neptune, N.J.-based 28-store specialty retailer Ritmo Latino, who says that "Son By Four" is "still a very strong album for us; it's still in our top 30. 'Purest Of Pain' is also doing very well, but it's not as strong yet. It'll probably

increase in sales as the popularity of the current single ["Miss Me So Bad"/"Cuando Seas Mía"] increases."

In January 2001, Columbia will aggressively begin courting the

'The overall success of the song caught us completely by surprise'

- ANGEL LOPEZ -

Anglo citizens of America, says the label's senior director of creative marketing Rocco Lanzilotta. For starters, the label will make "Miss Me So Bad" a priority at the radio stations that embraced "Purest Of Pain." In the video department, Simon Brand, who directed the video for "Purest Of Pain," will also handle

production chores for the video of "Miss Me So Bad."

"We'll also be going after all morning and evening talk shows," says Lanzilotta. "We want to get Son By Four performing on all the important shows. Because of the crossover success of 'Purest Of Pain,' I'm finding that many shows are interested in having the group on to perform."

As for the Internet, Lanzilotta gives great credence to the medium. "We're currently ironing out all the details with different portals and Web sites," he says. "But fans can definitely count on online chats, as well as special music streams."

At the end of February 2001, Son By Four will be one of four featured Sony Discos acts on the label's "The Battle Of The Latin Bands" tour, which will hit key territories like New York, Chicago, Miami, Los Angeles, and San Juan, among other cities.

amusement business		BOXSCORE TOP 10 CONCERT GROSSES			
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
'N SYNC, RAKA MEN, LIL' BOB WOV	MGM Grand Garden Las Vegas	Nov. 24-25	\$1,857,416 \$100-\$45.75	24,950 two nights	Fantasma Productions, SFX Music Group
TIM MCGRAW & FAITH HILL	Allstate Arena Rosemont, Ill.	Nov. 28	\$788,529 \$65/\$40-\$55	13,950 soldout	Jam Productions
DAVE MATTHEWS BAND	Target Center Minneapolis	Dec. 3	\$773,062 \$44	17,772 soldout	SFX Music Group, Theatre Live! in-house
TIM MCGRAW & FAITH HILL, WARREN BROTHERS	Baltimore Arena Baltimore	Dec. 1	\$700,948 \$62.50/\$32.50	11,975 soldout	SFX Music Group, Outback Concerts, Xentel Inc.
DIXIE CHICKS	Alamodome San Antonio	Nov. 30	\$473,706 \$51.50/\$35.50/\$29.50	15,152 soldout	Jam Productions, Glenn Smith Presents
BOB JOVI, LESS THAN JAKE	FleetCenter Boston	Nov. 8	\$635,101 \$65/\$45-\$32.50	15,004 soldout	SFX Music Group
TINA TURNER, JOE COCKER	Centennial Garden Arena Bakersfield, Calif.	Dec. 3	\$584,782 \$75.25/\$59.75	8,384 soldout	Nederlander Organization, SFX Music Group
DIXIE CHICKS	Fort Worth Convention Center Fort Worth Texas	Dec. 3	\$587,480 \$47.50	12,268 soldout	Jam Productions, Glenn Smith Presents
SMASHING PUMPKINS	United Center Chicago	Nov. 29	\$550,165 \$35	15,719 soldout	Jam Productions
BOB JOVI, LIT	Great Western Forum Inglewood, Calif.	Dec. 2	\$532,985 \$62.50/\$37.50/\$35	14,140 soldout	Nederlander Organization

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Composer James Newton Howard Knows Movie Magic Is In The Score

BY CHARLES KAREL BOULEY II

Exterior: mountainside.
Cut to: Avalanche heading toward edge of cliff.

Closeup: Chris has two picks in hand. He gauges jump. With avalanche approaching, he chances it. He leaps across the 100-foot gap, hoping to latch onto the mountain on the other side of the 5,000-foot drop.

Does that scene from the new film "Vertical Limit" sound exciting? It is, and that's because James Newton Howard is providing the score.

"Action scenes just aren't the same without the music driving the emotion behind them," Howard says. "The music has to become a character, a catalyst to bring the filmgoer to the edge of excitement. The job with 'Vertical Limit' was clear, a classic orchestral action score with all the stops pulled out."

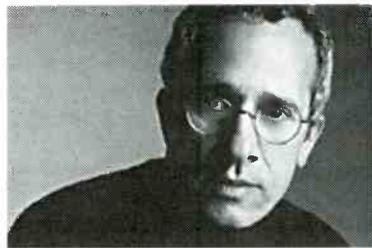
Howard has been helping filmmakers pull out the stops for over 15 years, with a résumé that reads like a Hollywood hit list. Having scored over 80 partial or complete works for television and film, Howard has tackled a variety of projects on opposite ends of the spectrum. He has scored the theme for the hit show "ER" as effortlessly as that for "Space Jam" and has tackled film projects as diverse as "The Postman" and "Snow

Falling On Cedars." In the last few years alone, he has composed music for "Unbreakable," "Mumford," "The Sixth Sense," "Runaway Bride," "My Best Friend's Wedding," "Dinosaur," and "The Prince Of Tides."

Being one of the busiest and successful film score composers working in the business would appear to be the fulfillment of a lifelong dream. However, Howard didn't start out making music for film. He studied at the University of Southern California School of Music and the Santa Barbara (Calif.) Music Academy of the West, but upon graduation in the 1970s was drawn to pop music. He was a member of the band Mama Lion and then released two solo albums, "JNH" in 1974 and "James Howard Howard And Friends" in 1984. This second album was commissioned by Yamaha to test its new synthesizers. Between albums, '80s producer Richard Perry used him as a session pianist, synth player, and programmer for albums by Carly Simon, Leo Sayer, Diana Ross, and Ringo Starr.

In 1975, while working for Melissa Manchester, he was contacted by Elton John. He worked with John several times and during the breaks began producing records for the likes of Cher and Randy Newman. He also arranged for Earth, Wind & Fire and Barbra Streisand.

Then, in 1985, Howard scored the film "Head Office." It wasn't as if he were changing gears; he just thought it would be an interesting challenge. It was an experience he loved so much that he hung up his pop music hat and dove headfirst into film. The industry welcomed him with open



HOWARD

arms and noticed his talents right away. He received an Emmy for the TV pilot "Men"; his score for "Dying Young" received a Grammy nomination; and his scores for "The Prince Of Tides" and "The Fugitive" received Oscar nominations.

"For some reason, I couldn't go back to the pop world once I began scoring film and television. It felt like what I was supposed to be doing, so, right or wrong, away I went."

One thing that keeps him working is his ability to tap into exactly what the director wants as a musical complement for the film. In the case of

"The Sixth Sense" and "Unbreakable," Howard had to bring director M. Night Shyamalan's dark and foreboding visions to life.

"It's very cerebral working with him. Night makes a very surreal, thoughtful, and quiet movie, and it evolves slowly," Howard says. "There are a million different ways of treating the score, so the process is much more experimental, searching for different tones and quality and dimensions for the music."

The diversity of Howard's projects is not lost on him. Switching gears is not often easy. "Moving from something like 'Vertical Limit' into 'Unbreakable' is sometimes hard. It takes a while to set down the pencil on one project and get into another that's so varied. Once you begin writing, the work consumes you, so letting it go and moving into an entirely new mind-set is a never-ending challenge."

So what inspires this prolific writer to create unique soundtracks that are identifiable with the film while retaining a definite sound almost immediately recognizable as Howard's?

"It's corny and unconscious, but the films still completely inspire me," he says. "Don't run off and sit on a rock and look at the sunset. I find inspiration in the images I see in the characters and make connections from my own life. Part of it is that I'm so

thrilled and honored each time to be asked to come and complete a director's vision by working with great orchestras and musicians. It instills a great work ethic in me, and, truth be told, I love to work."

It's a good thing Howard loves to work, because there is no stop sign in his future. Having done such a great job on Disney's "Dinosaur," he is doing another animated feature for the studio, "Atlantis: The Lost Empire," due in 2001. He is also doing Barry Sonnenfeld's "Big Trouble," Scott Hicks' "Hearts In Atlantis," and "America's Sweetheart," directed by Joe Roth and starring Julia Roberts.

Keeping his plate so full is not escapism for Howard. He is not a mad composer locked in a studio somewhere, avoiding life through work. On the contrary, his work is only a part of what he loves most. Waiting at home each night is wife Sophie and two sons, Jackson and Hayden.

"I try not to work weekends and evenings whenever possible and always remember that the drive that makes me want to work so much is derived from my wanting to make a happy life for my family," he says. "So, I must never ignore those duties first. Ultimately, one's life is the greatest production they'll ever work on, and the most important characters are those they love in it."

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SBS' Malone Releases 'Authorized Bootleg'

BY LARRY FLICK

NEW YORK—Michelle Malone believes in beating bootleggers to the punch. Instead of battling tape peddlers, she's assembled a live disc of her own, "Strange Bird, Volume 3: The Authorized Bootleg."

Due Dec. 21, the project compiles 13 tracks from dozens of live recordings made around the U.S. in numerous venues—from arenas and theaters to clubs and living rooms.

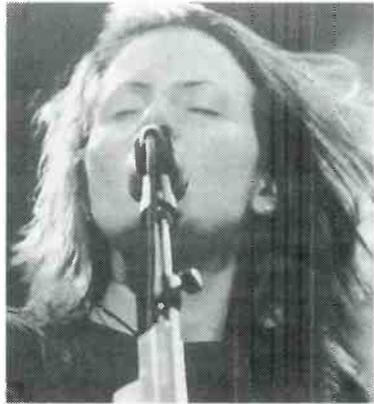
"I put the best of the best on this record, and I tried to include fan favorites and previously unreleased songs," Malone says.

"The Authorized Bootleg," which will be issued on SBS Records (an indie based in Decatur, Ga.), shows the rocker/tunesmith backed on several cuts by bassists Charlene Owen and David Labruyere and percussionist Michael Lorant. Otherwise, Malone performs solo on guitar. That should not imply, however, that the set has a soft musical tone.

"I feel that this record is fiery and passionate, whether it's rocking with abandon or ripping your heart out," she says. "I've always had a 'take no prisoners' approach to performing. This

record captures the live energy, which has always been the best way to discover my music."

SBS is hoping that Malone's fan base will expand as more people become acquainted with



MALONE

the artist's music in live settings. To that end, the label will service the disc to college and modern rock stations. SBS will also aggressively promote the disc to mom-and-pop retail as Malone continues what she describes as her "never-ending tour" of the U.S. It's a plan that should serve the artist well.

"Michelle Malone is a journey-woman artist, truly tireless,"

says her manager, Marlon Creation. "While she may never become a platinum artist, she has a loyal following that seems to get bigger and stronger with each release. She also gets stronger musically with each CD. Her history proves that without question."

Malone does not recall a time when music was not a part of her life. At the age of 4, she began singing in a church choir. By the age of 10, she had taught herself to play guitar. At the age of 19, she was encouraged by Amy Ray of Indigo Girls to perform between sets at their shows.

Michelle's first recording, "New Experience" (1987), was released to rave reviews, and she soon found herself signed to Arista Records. After 1990's "Relentless," Malone says she felt trapped by the politics of the major-label machine, and she asked to be released from her contract.

Having released her last five records in the indie scene, Malone says it's a world in which she feels most comfortable. "It's a beautiful and liberating thing to break free from the chains that can keep you from easily expressing yourself," she says.

SOUNDTRACKS AND FILM SCORE NEWS

BY CHARLES KAREL BOULEY

MAMMA MIA! Not all great soundtracks come from the silver screen. In fact, many of the best soundtracks come from the stage. One that came out recently without much fanfare warrants another look: the original London-cast album of the uproarious play "Mamma Mia" (Decca Broadway). Originally released in late October, the album is going to be making an impact at retail around the nation this January as the play moves into more and more major markets.

"Mamma Mia," which originated in London's West End, is a fast-paced musical with music and lyrics by **Benny Andersson** and **Björn Ulvaeus** (of **Abba** fame). The book by **Catherine Johnson** has been staged with more than 20 of the legendary Abba's greatest hits, including "The Winner Takes It All," "Take A Chance On Me," "SOS," and "Dancing Queen." Many artists have covered Abba hits over the years, but what emerges in this setting is an entirely new take on these now-classic tunes.



ABBA

"This idea has been thrown around for many years, but it was only when I was with my wife and kids at the West End production of 'Grease' that it struck me we could do it," says Ulvaeus. "Those lyrics of ours were always about relationships. If you look at the songs, they are little stories within themselves. Twenty-five years ago I didn't have a clue anything like this would happen, and I didn't even like musicals!"

Adds **Judy Craymer**, Ulvaeus' co-producer, "It's very exciting because people have tried to bring Abba's songs to the stage for a long time, and it has never been allowed to happen until now. It is fully endorsed and supported by Björn and Benny, who feel that the time is right and the story is right, with the lyrics providing the underlying material to tell the story. And their music has always been very theatrical. It is *not* a '70s revival show. We hope it will cross all generations and all theater-going audiences. There is a whole new generation of Abba fans who were not even born when they first come to fame."

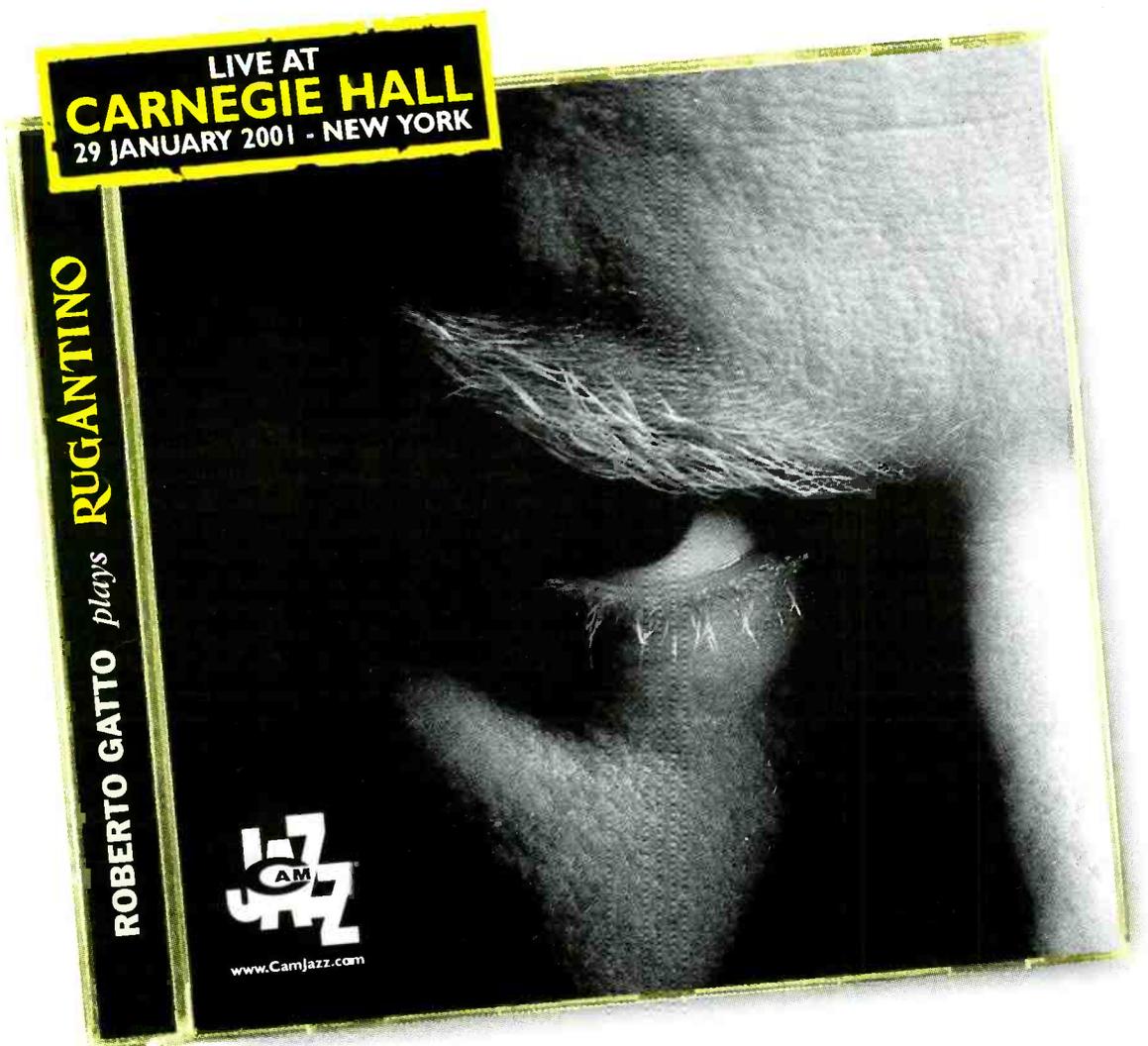
The CD is available at the show, which is now playing or opens shortly in San Francisco, Los Angeles, New York, Toronto, and London. It is also available at mamma-mia.com as well as through other online services.

SOUNDS THAT SCARE US: We've always maintained that if there is a hell, heavy metal music will be the Muzak. Filmmakers seem to agree, as illustrated by the soundtrack to **Wes Craven's "Dracula 2000"** (DV8/Columbia/Sony). The album is a metal-lovers dream and features previously unreleased new tracks by **Powerman 5000**, **Pantera**, **Slayer**, **System Of A Down**, **Disturbed**, **Static-X**, **Taproot**, **Monster Magnet**, and **Godhead** with **Marilyn Manson** (the singer, not the band). Powerman 5000's "Ultra Mega" is already picking up national airplay. The album hits stores Tuesday (12), with the film opening nationwide Dec. 22.

EVERYTHING OLD IS NEW AGAIN: "Reissue" seems to be the buzzword of the year 2000, with several labels repackaging and rereleasing soundtracks by the droves. While some should probably have stayed analog and obscure, others are a refreshing treat. The soundtrack to the cult classic "The Fog" (who could forget **Adrienne Barbeau**?) has been expanded, and Silva Screen Records hopes fans of this 20-year-old film will want to recall **John Carpenter's** work as both musician and director. The best part of the CD isn't the four additional bonus tracks from the film but a six-minute radio interview with **Jamie Lee Curtis** about the film.

Ted Turner wants to exploit the thousands of films he owns in as many ways as he can. When the films are not playing on one of his various networks, the soundtracks to such movies as "Hit The Deck," "Annie Get Your Gun," and "The Unsinkable Molly Brown" can be found on Rhino Records in association with TCM Music. The big-budget movie musicals transfer well to CD, and who can resist **Debbie Reynolds** singing "Belly Up To The Bar, Boys"?

A frightening closing note: As a 38-year-old man, I have begun frightening my friends. Their concern stems from my insistence on playing the Teletubbies' "Bedtime & Playtime Stories" (Kid Rhino) at parties. "Dipsy's Sleepy Song" or "Tubby Toast Accident" is crying out for a remix.



ENRICO RAYA • ENRICO PIERANUNZI • LUCA BULGARELLI • GABRIELE MIRABASSI • ROSARIO GIULIANI • GIANLUCA PETRELLA • STEFANO MASTRANGELLO • CLAUDIO CORVINI • MASSIMO PIRONE • PAOLO SILVESTRI

BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS ON CHART	ARTIST	TITLE
			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan	
			DECEMBER 16, 2000	
			IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	
1	5	2	LOUIE DEVITO E-LASTIK 5002 (16.98 CD)	No. 1 N.Y.C. UNDERGROUND PARTY VOLUME 3
2	3	5	SAMANTHA MUMBA WILD CARD/POLYDOR 549413/INTERSCOPE (11.98/17.98)	GOTTA TELL YOU
3	1	15	SOULDECISION MCA 112361 (11.98/17.98)	NO ONE DOES IT BETTER
4	4	70	BRAD PAISLEY ● ARISTA NASHVILLE 18871/RLG (10.98/16.98)	WHO NEEDS PICTURES
5	6	7	CRAZY TOWN COLUMBIA 63654/CRG (7.98 EQ/13.98)	THE GIFT OF GAME
6	22	3	LINDA EDER FEAT. THE BROADWAY GOSPEL CHOIR ATLANTIC 83406/AG (12.98/18.98)	CHRISTMAS STAYS THE SAME
7	19	4	COLDPLAY NETTWERK 30162/CAPITOL (16.98 CD)	PARACHUTES
8	8	14	STACIE ORRICO FOREFRONT 25253 (11.98/15.98)	GENUINE
9	7	15	DONNIE MCCLURKIN VERITY 43150 (10.98/16.98)	LIVE IN LONDON AND MORE...
10	9	25	HOKU GEFEN 490646/INTERSCOPE (11.98/17.98)	HOKU
11	11	16	ZOEGIRL SPARROW 51734 (15.98 CD)	ZOEGIRL
12	14	5	JAMIE O'NEAL MERCURY (NASHVILLE) 170132 (8.98/12.98)	SHIVER
13	10	6	REBECCA ST. JAMES FOREFRONT 25251 (16.98 CD)	TRANSFORM
14	12	3	CLEDUS T. JUDD MONUMENT 85106/SONY (NASHVILLE) (11.98 EQ/17.98)	JUST ANOTHER DAY IN PARODIES
15	35	8	AT THE DRIVE-IN GRAND ROYAL 49999/VIRGIN (9.98 CD)	RELATIONSHIP OF COMMAND
16	13	6	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE VERITY 43139 (12.98/18.98)	NOT GUILTY... THE EXPERIENCE
17	16	26	RASCAL FLATTS LYRIC STREET 165011/HOLLYWOOD (8.98/12.98)	RASCAL FLATTS
18	18	22	PHIL VASSAR ARISTA NASHVILLE 18891/RLG (10.98/16.98)	PHIL VASSAR
19	17	20	THE UNION UNDERGROUND PORTRAIT/COLUMBIA 67778*CRG (7.98 EQ/11.98)	...AN EDUCATION IN REBELLION
20	15	2	DELERIUM NETTWERK 30165 (16.98 CD)	POEM
21	23	6	NELLY FURTADO DREAMWORKS 450217/INTERSCOPE (8.98/12.98)	WHOA, NELLY!
22	25	8	KEB' MO' OKEH/550 MUSIC 61428/EPIC (12.98 EQ/18.98)	THE DOOR
23	21	2	INTOCABLE EMI LATIN 23730 (8.98/12.98)	ES PARA TI
24	24	12	EVAN AND JARON COLUMBIA 69937/CRG (11.98 EQ/17.98)	EVAN AND JARON
25	RE-ENTRY		DON MOEN HOSANNA! 1782/INTEGRITY (10.98/12.98)	I WILL SING

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	31	9	ROY D. MERCER VIRGIN (NASHVILLE) 50003 (10.98/16.98)	HOW BIG A BOY ARE YA? VOLUME SEVEN/HANGIN' IT UP
27	27	29	NICKELBACK ROADRUNNER 8586 (8.98/13.98)	THE STATE
28	30	5	CHRIS RICE ROCKETTOWN/WORD 61474/EPIC (11.98 EQ/16.98)	SMELL THE COLOR 9
29	20	2	VICENTE FERNANDEZ SONY DISCOS 84185 (9.98 EQ/15.98)	HISTORIA DE UN IDOLO VOL. 1
30	32	31	KEITH URBAN CAPITOL (NASHVILLE) 97591 (10.98/16.98)	KEITH URBAN
31	26	88	SONICFLOOD GOTEE 2802 (15.98 CD)	SONICFLOOD
32	NEW		NEWSONG BENSON 83327/JIVE (11.98/17.98)	SHELTERING TREE
33	29	9	PAUL OAKENFOLD LONDON-SIRE 31035 (19.98 CD)	PERFECTO PRESENTS ANOTHER WORLD
34	45	2	MR. C THE SLIDE MAN M.O.B. 159807/UNIVERSAL (12.98/18.98)	CHA-CHA SLIDE
35	40	11	DEBELAH MORGAN THE DAS LABEL/ATLANTIC 83342/AG (11.98/17.98)	DANCE WITH ME
36	38	8	CHAYANNE SONY DISCOS 84098 (10.98 EQ/17.98)	SIMPLEMENTE
37	RE-ENTRY		KURT CARR & THE KURT CARR SINGERS GOSPO CENTRIC 490747/INTERSCOPE (10.98/15.98)	AWESOME WONDER
38	42	16	RODNEY CARRINGTON CAPITOL (NASHVILLE) 24827 (10.98/17.98)	MORNING WOOD
39	NEW		NATALIE WILSON & THE S.O.P. CHORALE GOSPO CENTRIC /INTERSCOPE (11.98/17.98)	[GIRL DIRECTOR]
40	RE-ENTRY		NO QUESTION PHILADELPHIA INTERNATIONAL/RUFFNATION 47750/WARNER BROS. (11.98/17.98)	NO QUESTION
41	34	8	OSCAR DE LA HOYA EMI LATIN 21967 (11.98/17.98)	OSCAR DE LA HOYA
42	33	6	PASSION WORSHIP BAND SPARROW 51768 (15.98 CD)	PASSION: ONEDAY LIVE
43	36	7	KIRK WHALUM WARNER BROS. 47887 (17.98 CD)	UNCONDITIONAL
44	NEW		PRU CAPITOL 23120 (6.98/9.98)	PRU
45	28	15	RACHAEL LAMPA WORD 61068/EPIC (11.98 EQ/16.98)	LIVE FOR YOU
46	37	8	THE OC SUPERTONES BEC 17740 (16.98 CD)	LOUD AND CLEAR
47	44	5	MARCO ANTONIO SOLIS FONOVISA 0521 (9.98/14.98)	EN VIVO
48	43	4	RAZE FOREFRONT 25257 (15.98 CD)	THE PLAN
49	41	8	GOOD CHARLOTTE DAYLIGHT 61452/EPIC (11.98 EQ/17.98)	GOOD CHARLOTTE
50	NEW		BLUE MAN GROUP VIRGIN 48613 (17.98 CD)	AUDIO

POPULAR UPRIISINGS

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

ROYAL RAPPER: Won-G's latest album, "The Royal Impression" (Beyond/Music), debuted at No. 64 on the Top R&B/Hip-Hop Albums chart in the Dec. 6 issue.



Down But Not Out. Heavy rock band Downer released an album and EP on indie label Ammunition Records before signing with Roadrunner Records, which will issue Downer's self-titled album in first-quarter 2001. The Orange County, Calif.-based band worked with producer Bob Marlette (Black Sabbath) on the new set. Downer's often dark lyrics are about "what we face in our lives," says lead singer John Scott.

The album, which is bubbling under the Heatseekers top 50 chart, features first single "We Got What

You Want."

A videoclip for the song has been serviced to video outlets, and Won-G has been on a promotional tour. He recently performed at the Billboard Music Video Conference.

SOLO FROM BON JOVI: Bon Jovi keyboardist **David Bryan** steps into the spotlight with his debut solo album, "Lunar Eclipse" (Rouner Records). Instead of being a hard-driving rock album, as might be expected from a Bon Jovi alum, "Lunar Eclipse" is mostly acoustic. Bryan plays keyboard and sings lead vocals on the set, which he co-produced. Guest musicians include **Edgar Winter**, **Troy Turner**, and **Stanley Watson**. The Bryan-written Bon Jovi song "In These Arms" is featured on the album.

Bryan is still a member of Bon Jovi, which is touring in support of its latest album, "Crush."

WHELAN AND DEAL-IN': Celtic music artist **John Whelan** is no



Jazz Chanteuse. San Francisco-based jazz singer Carla Helmbrecht says her new album, "Be Cool Be Kind," is about "passion and love in life." The set—due Jan. 30, 2001, on Heart Music—features Ernie Watts (of the Charlie Haden Quartet) and Joe LaBarbera (of the Bill Evans Trio).

stranger to the Top World Music Albums chart: His 1996 set, "Celtic Reflections: Misty-Eyed Morning," was a No. 15 hit on the chart, and 1997's "Celtic Crossroads" reached No. 6. Whelan's latest album is "Celtic Fire" (Narada).

The British-born, Irish-raised Whelan currently lives in the U.S., where he is touring through 2001.

Tour dates include Dec. 17 in Woods Hole, Mass.; Feb. 23 in Cedar Rapids, Iowa; Feb. 24 in Chicago; Feb. 25 in Green Bay, Wis.; Feb. 28 in Ann Arbor, Mich.; March 14 in Madison, N.J.; March 16 in Milford, Conn.; March 17 in New York; March 23-25 in Westchester, N.Y.; April 16-25 in Woodstock, N.Y.; May 16-21 in Smithtown, N.Y.; and Sept. 28-30 in Bethlehem, Pa.

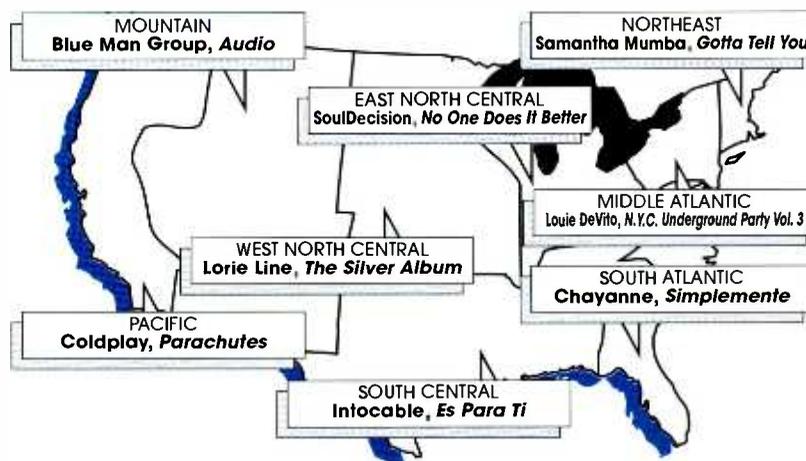
Entertainment. Janice-Marie plays bass, guitar, and keyboards on the album, in addition to singing. Included on the set is the track "Shock Rock Boo-



Wanted Men. Vocal group Marshall Dyllon has been rising up the Hot Country Singles & Tracks chart with "Live It Up," No. 50 this issue. The song is the first single from the group's debut album, "Enjoy The Ride" (Dreamcatcher Records). Marshall Dyllon has been on a U.S. promotional tour. Group member Todd Sansom says, "It's so cool having the chance to turn fans into friends."

gie," a new version of A Taste Of Honey's hit "Boogie Oogie Oogie." The title track has been serviced to AC and triple-A radio. Janice-Marie plans to tour next year in support of the album.

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

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

- EAST NORTH CENTRAL**
- SoulDecision No One Does It Better
 - Samantha Mumba Gotta Tell You
 - Mr. C The Slide Man Cha-Cha Slide
 - Brad Paisley Who Needs Pictures
 - Crazy Town The Gift Of Game
 - The Union Underground...An Education In Rebellion
 - Nelly Furtado Whoa, Nelly!
 - Soldierz At War Hu\$tin 4 A Kau\$e
 - Natalie Wilson & The S.O.P. Chorale [Girl Director]
 - Nickelback The State

- SOUTH ATLANTIC**
- Chayanne Simplemente
 - SoulDecision No One Does It Better
 - Donnie McClurkin Live In London And More...
 - Brad Paisley Who Needs Pictures
 - Crazy Town The Gift Of Game
 - The New Life Community Choir Feat. John P. Kee Not Guilty...The Experience
 - Louie DeVito N.Y.C. Underground Party Volume 3
 - Samantha Mumba Gotta Tell You
 - Cledus T. Judd Just Another Day In Parodies
 - Linda Eder Feat. The Broadway Gospel Choir Christmas Stays The Same

Reviews & Previews

ARTISTS & MUSIC

ALBUMS

EDITED BY MICHAEL PAOLETTA

R & B / HIP-HOP

K-CI & JOJO

PRODUCERS: various
MCA 088 112 398
K-Ci & JoJo pull out all the R&B stops on their third MCA album, drawing upon old-school influences. Taking its title from the Jodeci siblings' 10-year career, the set partners them with such big-name producers as Babyface, Teddy Riley, Jodeci cohort Donald "DeVante" DeGrate, and Timbaland. The best of the retro-leaning tracks are "All The Things I Should Have Known"; "Wanna Do You Right," which is infused with Luther Ingram's "If Loving You Is Wrong (I Don't Want To Be Right)"; "I Can't Find The Words," which calls to mind Johnnie Taylor and Bobby Womack; and lead single "Crazy." While this album doesn't break any ground that the duo hasn't covered before with its signature brand of smooth, seductive, get-down-on-your-knees R&B, it will without a doubt register with K-Ci & JoJo's legion of fans.

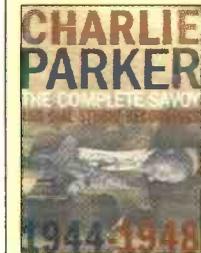
3LW

PRODUCERS: various
Epic 63961
With its eponymous debut, the young ladies of 3LW (3 Little Women) are the latest pop-infused R&B act to join the youth-driven musical movement. The threesome—Naturi (16), Adrienne (17), and Kiely (14)—offers 12 tracks of sweet and sad tales about boys, first love, and crushes. The album is full of radio-ready singles, including the edgy "Not This Time," a fast-paced tune

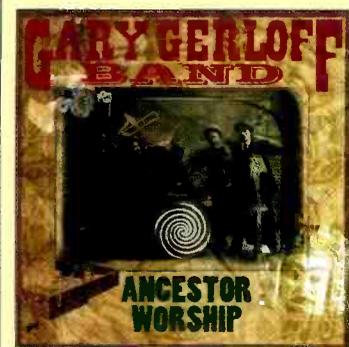
CHARLIE PARKER

The Complete Savoy And Dial Studio Recordings, 1944-1948

COMPILATION PRODUCER: Orrin Keepnews
Savoy/Atlantic 75679
This is perhaps the best large-scale, modern jazz reissue ever, a crowning achievement, a technological wonder, and a labor of love—despite the fact that most of these recordings have been in print, in one compromised sonic version or another, since they were recorded. Of course, there's no argument that Charlie Parker was the guy who forever changed the face of jazz. He was, and remains, inimitable and thrilling. Denon/Savoy spent several years prepar-



SPOTLIGHT



GARY GERLOFF BAND
Ancestor Worship
PRODUCER: Gary Gerloff
Planetary 9026
Gerloff and his four-man band, long a popular mid-Atlantic bar fixture, make an impressive foray into recording with this eclectic and utterly delightful collection. Fans with hearts in seminal American blues and country—and memories and affection for such latter-20th-century roots renovators as Hot Tuna, Dr. John, and Ry Cooder—will be thrilled to find that someone is indeed still making records like this. Such well-chosen standards as "Nobody's Fault But Mine," "Ragged But Right," and "How Can A Poor Man Stand Such Times" are rethought with both reverence for honored tradition and very modern, hip sensibilities. The classics sit snugly alongside several stout Gerloff-and-associates originals ("Deep Blue Sea," "Hawaii"); Charles Arthur's lap steel and dobro and Steve Bassett's letter-perfect Hammond B-3, in particular, lend jaw-droppingly impressive support to Gerloff's duly rough-but-right vocals. While their sense of humor is obvious, these guys take their music seriously, and their profound fondness for it radiates throughout. Tired of tightly formatted, predictable fare? This is the perfect antidote. Contact 804-340-0729.

about a woman scorned. The album's lead single, the catchy "No More (Baby I'ma Do Right)," is currently catching listeners' attention with its hip-hop backdrop. The similarly themed "Playas Gon' Play" is equally fun. "3LW" is also sprinkled with ballads like "Curious" and "More Than Friends

SPOTLIGHT

VARIOUS ARTISTS
O Brother, Where Art Thou?
PRODUCER: T Bone Burnett
Mercury Nashville 088 170 069
If the Coen Brothers' film "O Brother, Where Art Thou?," which opens Dec. 22, is a match for its soundtrack, then it will be superb. The film, set in Mississippi in the 1930s, stars George Clooney and John Turturro as escapees from a chain gang. The music that underwrites their odyssey is pure traditional righteousness. Alison Krauss sings "Down To The River To Pray," then joins Gillian Welch for "I'll Fly Away." Krauss and Welch add Billboard Century Award honoree Emmylou Harris into the mix for "Didn't Leave Nobody But The Baby." Ralph Stanley does an a cappella ver-



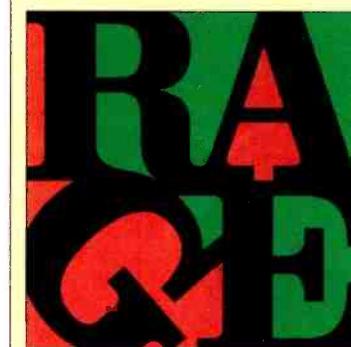
sion of "O Death" that's so deep in the Blue Ridge Mountains it's scary. The masterful Norman Blake contributes "You Are My Sunshine" and an instrumental cover of "I Am A Man Of Constant Sorrow," which is also covered by both John Hartford and the Soggy Bottom Boys. The Fairfield Four, appearing in the film as gravediggers, sing "Lonesome Valley." The Whites, Chris Thomas King, the Cox Family, and the Stanley Brothers also populate this rootsy, period soundscape.

(That's Right)." Like many of its contemporaries, 3LW has targeted its debut at its peers, and that's precisely where it succeeds.

MONIFAH

Home
PRODUCERS: various
Universal 012 157 999
New York native Monifah, who crossed

SPOTLIGHT



RAGE AGAINST THE MACHINE
Renegades
PRODUCERS: Rick Rubin, Rage Against The Machine, Brendan O'Brien
Epic EK 85289
On "Renegades," Rage Against The Machine delivers a feisty set of primarily thrash-hop covers of socially and politically charged hip-hop, pop, rock, and punk jams. But it wasn't always supposed to be this way. Originally, the band was to release a live album, with two bonus studio tracks. Well, two tracks evolved into 12, which now form the rock-solid foundation of this album. An absolute highlight of the set is the current modern rock smash, the blistering "Renegades Of Funk," which was originally recorded by Afrika Bambaataa. Just try resisting this song's electro-cuted beats or recently departed front man Zack de la Rocha's deft, syncopated delivery. That said, don't even think of ignoring the act's take on the Rolling Stones' "Street Fighting Man," Bruce Springsteen's "The Ghost Of Tom Joad," EPMD's "I'm Housin'," Bob Dylan's "Maggie's Farm," Eric B. & Rakim's "Microphone Fiend," or the Stooges' "Down On The Street." For sheer beauty, go directly to the unplugged reading of Devo's synth-pop treasure "Beautiful World," which, under the watchful eyes of RATM, becomes a hauntingly sweet anthem "for you—not me."

over with the red-hot single "Touch It" back 1998, looks to seduce listeners with this soulful 16-track set. With Teddy Riley on board as executive producer, "Home" touches on the singer/songwriter's many moods. The midtempo swagger of "I Can Tell," the album's first single, conveys the true

meaning of women's intuition. On the sensual "Peaches & Cream," Monifah portrays a sultry vixen. "Brown Eyes" mixes and matches funk riffs and hip-hop beats for the singer to wrap her sultry vocals around. While the aforementioned tracks are primed for contemporary radio, Monifah also offers straight-up soul on "Too Late." The title track gives the songstress the chance to get bluesy over a dark, guitar-driven track. Ballads like "Hard To Say Goodbye" and "Free Again" also impress.

LATIN

AFRO-CUBAN ALL STARS PRESENT FÉLIX BALOY

Baila Mi Son

PRODUCER: Juan de Marcos González
Ahora!/Tumi Music LC 3885
The latest offering from the Afro-Cuban All Stars family features the band's vocalist, Félix Baloy, in his first solo outing. Following in the Buena Vista Social Club vein (González, after all, recruited much of the talent for that album), "Baila" is a collection of traditional Cuban dance rhythms—*cha cha chá*, bolero, and, naturally, *son* and *son montuno*—superbly produced, full of swing, and held together by Baloy's distinctive voice. Baloy's gift as a songwriter is evidenced in the longing bolero "Después De Esta Noche." Other cuts, such as "Ven A Bailar El Cha Cha Chá," are delightful in their interplay of lyrics and instruments. The album features arrangements and improvisation that are far more modern-sounding, demanding, and exploratory than its Buena Vista predecessors. Still, we're back to the old *sonero* album—done well, with charm, soul, and a great vibe, but done so many times in these past couple of years that we can't help but wonder how many more encores will be appreciated.

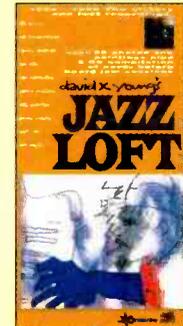
SUSANA ALLEN

Susana Allen
PRODUCER: Alejandro Allen
Piedra Angular/Vida Music 8297-2215-7
Latin Christian music, an ever-growing seller in the U.S. and the Latin region, has lacked a "figure"—à la Jaci Velásquez in the mainstream Christian market—to lead it to mainstream recognition. Mexico-born, Nashville-based Susana Allen could be the one. On her solo debut, Allen, who has long collabo-

(Continued on next page)

VITAL REISSUES®

from seven others, including trumpeter Don Ellis and vibes player Teddy Charles. The jams were taped by visual artist David X. Young in his midtown-Manhattan loft space using a mid-fi Webcor reel-to-reel.



As such, they capture the spontaneity and fun of the time, but the music, while swinging, is not astounding. There's also an accompanying 42-page booklet with coated paper stock thick enough to chop celery. Young, apparently best known not for his art but for his crash pad, merits 30 color reproductions of his (somewhat) abstract expressionist paintings, as well as a not-

very-convincing 15-page art-crit essay. There's also recurring mentions in the liners of every musician who ever dropped by Young's loft, though only nine of the 81 mentioned appear on the album. Contact 212-633-8800.

DION

King Of The New York Streets
PRODUCERS: Tom Cartwright, Dion DiMucci, Bob Hyde, Roy Lott, Mike Ragogna
The Right Stuff/EMI-Capitol 30296
In the grand scheme of rock history, Dion DiMucci (or just Dion to the world at large) will be remembered as a journeyman performer who played a highly influential role in the genre's evolution with minimal grandstanding. From the start, he simply relied on simple yet perfectly crafted tunes that allowed his distinctive voice to shine. The three-CD "King Of The New York Streets" firmly drives that point home. The project is rife with fond memories, thanks to such timeless gems

as "Runaround Sue," "A Teenager In Love," and "The Wanderer." Also featured are a handful of fun outtakes and alternate versions of familiar fare. Some die-hards will dig hearing Dion with his former group, the Belmonts, work through a couple takes of "I Wonder Why" in the studio, while others will enjoy hearing remastered versions of lesser-known (but oh-so-sweet) tunes like "The Majestic." The beauty of "King Of The New York Streets" is that it nicely traces Dion's growth

beyond the doo-wop era into the more introspective material that he tackled during the '60s and '70s. This project proves that Dion was a true rock rarity in that he managed to transcend trends. In fact, his voice remains a fine musical instrument that demands to be heard.



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

(Continued from preceding page)

rated with husband/producer Alejandro Allen, possesses a sweet, strong, and convincing voice that crosses genres—as well as languages (she also sings here in English and Hebrew)—with ease. Additionally, she benefits from solid musical production that makes this a good pop album to listen to in any genre. Tracks like “Sólo A Ti” and “Al Final Del Arco Iris” are catchy, well-crafted pop songs, and even the overtly religious “Barujaba” is saved by a spiraling, minor-key accompaniment of rippling keyboards and choruses. There are missteps, though, like the almost sermon-like “Quizá Mañana Entienda Más,” where the participation of Marcos Vidal on vocals sounds under-produced to a fault. Fortunately, such miscalculations don’t pull this album down.

WORLD MUSIC

★ VARIOUS ARTISTS

This is Samba! Volume 1 & Volume 2

PRODUCER: Katsunori Tanaka

Rounder 82161-5091; 5092

This two-volume release takes listeners beyond the techwise production values that predominate today’s chart-topping Brazilian samba to a more elemental samba sound that dates back to the early-20th-century origin of this distinctive music. Producer Katsunori Tanaka spent several years recording samba artists in the *favelas* of Rio. The *favelas* are where the *escolas de samba* (samba schools) are, and it is the *escolas* that have been defining and revitalizing samba for decades. “This Is Samba” offers 37 songs written by such composers as Nelson Sargento, Wilson Moreira, Monarco, Velha Guarda Da Portela, Zeca, and Guilherme De Brito. As we hear in track after track, samba is hardly one sound. The dreamy groove of Cristina’s “O Mau Lavrador” and the Sargento composition “Homenagem Ao Mestre Cartola” stand in sharp relief to the more recognizable tempo of “De Paulo A Paulinho” or “Nas Veias Do Brasil.” The overall impression is one of unassuming, yet completely persuasive, mastery of this thing called samba.

BLUES

★ RUSTY ZINN

The Chill

PRODUCERS: Bruce Iglauer, Rusty Zinn

Alligator ALCD 4876

Zinn is a West Coast guitarist who worked with Luther Tucker, Mark Hummel, and Kim Wilson, among others, before he began fronting his own band around 1996. “The Chill” is his first record with Alligator: Producer Bruce Iglauer has teamed up with Zinn at an auspicious point in the guitarist’s career to track what is certainly a breakout release. Zinn’s a fluent blues guitarist with a distinctive sound. At 30 years of age, he’s a young man in his genre, but the economy we hear in his playing, and his manifest ability to move with ease between jump and Chicago stylings, transmit the vibe of a player with an old soul. He’s an adequate vocalist, but like other guitarists of his caliber, he wasn’t likely to spend his career playing behind a singer. Check out his ultra-tasty guitarwork on “Dying On The Vine,” “Fallin’ Rain,” and “Meet Me Halfway” for openers, and it will become evident that Zinn’s axe is the main singer in this outfit.

NEW AGE

★ THE GUARNERI UNDERGROUND

Captive

PRODUCERS: Jeffrey Sick, John Schussler

Twisted Fiddle Records TFR0900

In the ’70s and ’80s, Shadowfax forged

a union between fusion and world music. Now the Guarneri Underground is picking up that cue. Led by the twin violins of Jeffrey Sick and John Schussler, the Guarneri Underground changes clothes at a global bazaar, donning Middle Eastern *dumbeks* and African cross-picked guitar on “Big Island,” and the Australian *didjeridu* and African talking drums on the hypnotic “Bloodmoon.” In addition to his violin, Schussler doubles on bouzouki, guitars, flute, and all kinds of African-Asian percussion. Not all the Underground’s songs are an ethnic stew, however. “Mango Twister” is a gentle ballad, while “Assisi” gets into a cyclical groove that recalls Jean-Luc Ponty. The Underground’s fusion roots are readily apparent when bandmates crank up the wah-wah pedal on “Bathers At Asnières” and “Captive,” conjuring images of Ponty, Jerry Goodman, and the best from fusion’s halcyon days. Contact 425-889-4548 or jksick@aol.com.

CLASSICAL

★ VIVALDI: The Four Seasons, Three Violin Concertos Giuliano Carmignola, violin; Venice Baroque Orchestra/Andrea Marcon

PRODUCER: Wolf Erichson

Sony Classical SK51352

Apologies to certain virtuoso American and German fiddlers, but the only truly meaningful additions to the overflowing racks of Vivaldi’s “Four Seasons” in the past few years have come from young Italian period-instrument bands—namely Il Giardino Armonico and Concerto Italiano, whose historically minded renditions of this most popular of all classical works make the music sound as if newly minted. The latest such Italian aces to take up the cause of their great countryman’s evergreen are the Venice Baroque Orchestra and solo violinist Giuliano Carmignola. Led by harpsichordist Andrea Marcon, the ensemble shows off its fresh, transparent timbre and infectious verve, with Carmignola’s bittersweet but sinewy tone doing full justice to the timeless melodies. A key bonus to this disc, though, is the inclusion of three previously unrecorded Vivaldi violin concertos; with its two slow movements, the B flat major work beguiles best. Sony has provided a well-appointed booklet, and the sonics are glorious.

CONTEMPORARY CHRISTIAN

TREE63

Tree63

PRODUCERS: Andrew Philip, E. H. Holden

Inpop 1243

This talented trio has already garnered fans in its native South Africa as well as the U.K. Now, it’s time for the U.S. to play catchup. On its impressive and engaging debut, Tree63 members John Ellis, Darryl Stewart, and Martin Engel have crafted an album that combines the best elements of modern rock with the true heart of worship music. Like other modern worship groups, such as SonicFlood (with whom Tree63 has been touring) and Delirious, Tree63 serves up songs that are both worshipful and catchy. Among the album’s best moments are the jubilant “Earnestly,” “Look What You’ve Done,” “A Million Lights,” and the joyous anthem “Treasure.” With infectious melodies, strong vocal performances, and heartfelt lyrics, Tree63 is well-poised to win over the U.S. FYI: Inpop was developed with the intent of exposing great international talent. With Tree63, the label is certainly accomplishing its mission.

SINGLES

EDITED BY CHUCK TAYLOR

R & B

RACHELLE FERRELL I Forgive You (4:11)

PRODUCER: George Duke

WRITER: R. Ferrell

PUBLISHER: not listed

Capitol 15680 (CD promo)

Rachelle Ferrell’s vocal talent is far more than just style and a pleasant sound. Her talent is her ability to control, manipulate, and texturize her voice in so many different ways, which makes her songs all the more beautiful and mesmerizing. On her latest single, “I Forgive You,” she holds each note and syllable, enveloping the words and letting them hang effortlessly in the air. But while Ferrell is most often recognized for her vocal ability (and rightly so), “I Forgive You” also showcases her writing skills. Avoiding all clichés in favor of creating flavorful poetry, Ferrell offers a story that simply sings, even if it were not accompanied by jazzy guitar and her softly played piano. Her use of pauses is like an instrument in itself; she is at once effortless and simple, yet ever so powerful. “I Forgive You” is a song that makes one stop, tune in, and listen to see who’s singing this beautiful record. It’s pure ear candy.

PROFYLE Jam (3:25)

PRODUCERS: Teddy Riley, Roy Hamilton

WRITERS: R. Hamilton, E. Dixon

PUBLISHERS: E. Dixon/Zomba Music Publishing/HitDistrict Music, BM

Motown 20341 (CD promo)

Coming off its hit single “Liar,” Profyle once again exploits the talents of super-producer Teddy Riley for the second release from its sophomore set. “Jam” is a percussion-laden track that’s all about the groove and racy lyrics. It’s actually the radio version of the album cut “Damn,” but since many radio stations—especially in the Bible Belt—may have a difficult time with such a word, the label decided to release a version that uses the word “jam.” Although the reasons are understandable, and it’s nice that it offers an alternative, the term “jam” just doesn’t translate the same way that “damn” does, considering the context of the song. “Damn, she looks fine” just makes more sense than “Jam, she looks fine.” It’s possible that many radio stations will opt for the album version, unless they are in a conservative region of the country. From the song’s retro-style guitar intro to the lead singer’s raw vocals (sounding an awful like an early Jodeci), “Jam” has a sexy vibe with a ghetto twist. Not only do they sing “damn,” they sing it Southern style, saying “hot damn.” It’s the song’s hook, accented and punctuated with a drumbeat that wouldn’t normally be considered ballad-friendly. But in “Jam”—or “Damn,” it works perfectly.

ROCK TRACKS

STRANGEFOLK Chasing Away (4:01)

PRODUCER: Nile Rodgers

WRITER: not listed

PUBLISHER: not listed

What the Folk Records (CD promo)

“Chasing Away” is the first single from

Vermont-based jam band Strangefolk. The quartet (which may have become a trio, depending on whom you ask) has been performing shows around the U.S. for the better part of a decade. This single comes from the group’s third full-length album, “A Great Long While,” released late this summer. Strangefolk has a timeless rock’n’roll feel, and the guys have a tight three-part harmony, a throwback to the seamless vocals of Crosby, Stills & Nash. But even CS&N didn’t have the legendary Nile Rodgers behind the scenes. The unit is really tight, as Rodgers fits everything together seamlessly—though it’s pretty bothersome that the vocal tracks are processed so much they sound as if they’re recorded underwater. Still, this band is why triple-A wakes up in the morning, and some rock stations will want to spin this as well. Contact 310-581-9432.

SCENIC The Spheres (8:22)

WRITER: Scenic

PRODUCER: Scenic

PUBLISHER: Independent Project Music, BM

Independent Project Records 061/Foundry Recordings

010 (CD promo)

With the three-track EP “Spheres,” Southwestern instrumental-rock outfit

NEW & NOTEWORTHY

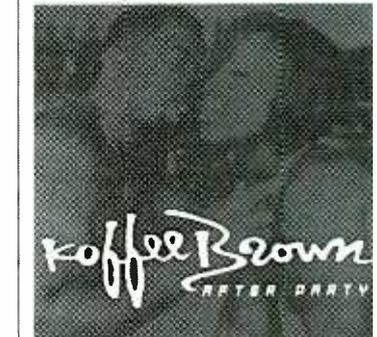
KOFFEE BROWN After Party (3:39)

PRODUCER: Allstar

WRITERS: A. Gordan, T. Beal, W. Gilchrist, N. Butler, E. Laues, J. Campbell

PUBLISHERS: All’s Street Music/WB Music Corp./Teron Beal Songs/BMG Songs/Darker Brother Publishing/Faithforce/Zomba Music Publishing/New Nation Publishing, ASCAP; Magic Man Publishing, Performing Right Society (U.K.)

Arista 3911 (CD promo)



It’s been more than a little while since a male/female duo has found success in the R&B arena, but that’s likely to change with the aural aroma of Koffee Brown, which consists of Vernell Sales and Falonte Moore. On the debut single “After Party,” the pair joins forces with the members of the trio Next (on background vocals) under the direction of executive producer Kay-Gee of Naughty By Nature. “Party” is a simple, happy, and funky record that will conjure up memories of Next’s smash breakthrough “Too Close,” which also had Kay-Gee’s producer touch. It also savvily samples a touch of Daryl Hall & John Oates 1981 smasheroo “I Can’t Go For That (No Can Do),” the duo’s only No. 1 single on the R&B singles chart. (It was also sampled earlier this year by Elektra artist Tamia.) Overall, there’s a cool, danceable vibe cascading throughout this sexy song—and thank God it actually presents R&B radio with something that *doesn’t* sound like Destiny’s Child. In fact, the groove is so compelling on this one that the instrumental mix on the promo single makes for good listening. This is a solid track and an intriguing launch for a duo we hope to hear a lot more from in the coming year. Spin it with pride.

Scenic offers a preview of the impending full-length follow-up to its 1998 masterpiece, “Acquatica.” That aural travelogue managed to combine the disparate spirits of the Ventures and Brian Eno into a sound that shimmered like the heat’s haze off a desert highway. On the haunting lead track here, “The Spheres,” Scenic continues where it left off, as plangent guitar lines peel out of the ensemble atmospherics and rock’n’roll is tuned onto a higher, more poetic plane. With the abstractions of “Lunar Afternoon” and the non-album bonus, “Riding The Arctic Express,” the sonic space is more inward but no less compelling. As is typical with productions on Scenic leader Bruce Licher’s Sedona, Ariz.-based Independent Project Records, “Spheres” is a true objet d’art, with the illustrated disc coming in a beautifully evocative letter-pressed folder. The limited-edition EP is a joint release, with the U.K. issue from London’s Foundry Recordings. Contact: ipr@sedona.net.

SUBMARINE Sunbeam (4:20)

PRODUCER: Machine

WRITERS: Jeffrey, Boyd

PUBLISHERS: RAK Publishing Ltd., ASCAP, administered by Finchley Music/Music & Media International

Kinetic/Reprise 44890 (CD maxi-single)

South London dance act Submarine crosses the pond for this first single from the trio’s debut album. “Skin Diving.” Vocalist Adaesi Ukairo half raps through the verses—without hiding her accent—and shares tales of a not-so-righteous life. “Jesus won’t want me for a sunbeam/Won’t want me for his dream team/He might not want me at all,” she claims in the chorus, showing off the high end of her soprano voice. The original version is the status-quo midtempo album mix, the way lots of other dance hits (e.g., “Coco Jambo”) first show up. A slew of remixes from a variety of remixer accompany the tune. Eric Kupper comes through with an uptempo mix, using some of the same synths he used to rework BT’s “Dreaming” this summer, and Way Out West reinterprets the tune with a dubbier interpretation. Even if Jesus doesn’t want this tune, clubland sure does—it’s already climbing Billboard’s Hot Dance Music/Club Play chart.

COUNTRY

ALLISON MOORER Think It Over (3:48)

PRODUCERS: Kenny Greenberg, Doyle Primm,

Allison Moorer

WRITERS: A. Moorer, D. Primm

PUBLISHERS: Louise Red Songs/Songs of Windswept Pacific/Full Pull Music

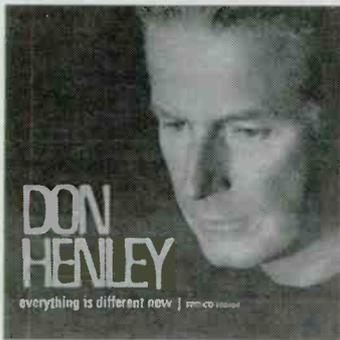
MCA 02123 (CD promo)

One of the true gems in the country market this past year has been Allison Moorer’s sophomore album. “The Hardest Part.” Though radio has yet to get on board, the project has received rave critical reviews, and this well-written, up-tempo single demonstrates why. Moorer has a sultry, emotion-laden voice that drips with Southern charm. That wonderful gift, combined with her songwriting talent, makes her one of Nashville’s most affecting artists. Her songs demonstrate her ability to cut to the heart of a situation, and this lyric (penned with husband Doyle “Butch” Primm) finds Moorer exploring the complexities of a relationship and assessing what she needs to do to survive. It’s a solid song and has the tempo country programmers are likely looking for. Moorer, Primm, and co-producer Kenny Greenberg infuse the song with enough tasty guitar riffs to make it linger in the listener’s mind. Programmers would do well to check this out and give Moorer her due.

(Continued on next page)

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

SPOTLIGHT



DON HENLEY *Everything Is Different Now* (4:28)
 PRODUCERS: Don Henley, Stan Lynch
 WRITERS: D. Henley, S. Crago, T. Drury
 PUBLISHERS: Third Lug Music, ASCAP, Viramore Music, BMI

Warner Bros. 100404 (CD promo)
 Soaring Eagle Don Henley has long been a master at lending an empathetic voice to the social and personal misdeeds of our culture. With this latest single from his current "Inside Job," which has quietly gone platinum over the past six months, he talks of the desolation of a lonely life and the eventual joy of true love. Everything about this song smells like a Grammy; it's one class act. Henley sounds as fresh as ever, giving a wrenched delivery to the pained parts of his song, then delivers joy and pride once he finds success. Lyrically, "Different" is one of those tracks that draws ears near with a story that most of us can relate to: "You go round in circles, just keep getting smaller/You wake up one morning, and half your life is gone/I got so tired of that, I got so lonely/I dropped down and I called out to heaven, 'Send me someone to love.'" And then, he sings, "I found somebody with a heart as big as Texas/I found an angel with the golden wings/She saw me down here in the dark somehow/And everything is different now." On the aural side, the song features a glistening acoustic guitar, which weeps along with Henley, creating an eerie, maudlin mood that guides the song through its duration. "Everything Is Different Now" offers hope to the lonely masses and marks one of those milestone songs that raises the bar at radio. Its potential at the AC format, blessedly, is a shoe-in for top five action, particularly on the heels of his No. 1 hit there, "Taking You Home." Just extraordinary.

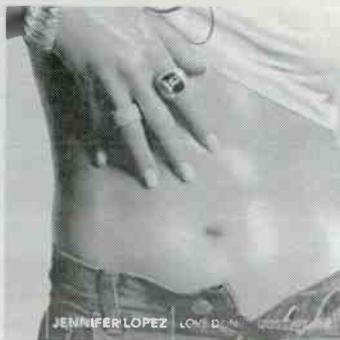
(Continued from preceding page)

RAP

WU-TANG CLAN *Gravel Pit* (4:16)
 PRODUCER: RZA
 WRITERS: Wu-Tang Clan, P. Moorman
 PUBLISHERS: Wu-Tang Publishing, BMI; Careers-BMG Music Publishing, BMI; Paulissa Moorman Publishing Designee

Loud 4450 (CD promo)
 Keeping with the Wu-Tang Clan tradition of tag-team lyrical expertise, MCs Method Man, Ghostface Killah, U-God, and singer Paulissa Moorman give birth to "Gravel Pit," Wu-Tang's second single from its third album, "The W." This track pushes four minutes and 15 seconds of the dark, enigmatic, raw sound that Wu-Tang producer RZA has so artfully mastered. Straying from the contemporary practice of slower, more conventional rap songs, "Gravel Pit" refreshingly clocks in at around 110 beats per minute. Relentless drum programming over an eerie organ, interspersed with a melodic horn, lays the foundation for "Gravel Pit's" lyrical frenzy. In the classical Wu-Tang style, the subject matter of "Pit" is indeterminable and esoteric, but this hypnotizing, unorthodox tune with the catchy chorus transcends the need for any coherent topic. "Gravel

SPOTLIGHT



JENNIFER LOPEZ *Love Don't Cost A Thing* (no timing listed)
 PRODUCER: Ric Wake
 WRITERS: D. Sharpe, G. Lawson, G. Franklin, J. Monroe, A. Harris
 PUBLISHERS: Annotation Music/Sweete-Ya Music/J-Rated Music, ASCAP; God's Child Music/Connotation Music/GQ Romeo Music/WB Music, BMI
Epic 16225 (CD promo)

The first single from Jennifer Lopez's upcoming sophomore set, "J.Lo," is a can't-miss groove that further capitalizes on the sex symbol's now-established record of meshing accessible pop melodies with funk-dusted, of-the-moment R&B beats. Producer Ric Wake thankfully steers clear of the over-used Destiny's Child sound that's being mimicked by seemingly every artist out there—that in itself makes this record a standout. Still, Lopez continues to illustrate the ills of an industry where image far outweighs any substantive modicum of vocal talent, and anyone who digs in deeper than to simply sing along can't avoid becoming aware of Lopez's limited abilities. For one, the verse lines are about as challenging on the musical scale as a nursery rhyme, while the chorus is more layered than a wedding cake. For those who are more impressed by the old-fashioned notion of singing ability than with the flesh parade on the cover of the promo single, this is enough to make you wish that MTV never existed. Nonetheless, this song's a smash. It's craftily written for just such a context, and Wake does the best with what he's given. But what a way to usher out the first year of a new century.

"Pit" takes more risks than Wu-Tang's previous single, "Protect Ya Neck (The Jump Off)," which work either for or against it. It'll depend upon the ears of listeners who are willing to be injected with a dose of its contagious melody. On the radio side, this is one "Pit" that stagnant R&B and hip-hop stations should willingly wallow in.

AC

STING *My Funny Friend And Me* (4:25)
 PRODUCERS: Jimmy Jam, Terry Lewis
 WRITERS: Sting, D. Hartley
 PUBLISHER: Wonderland Music, BMI
Walt Disney Records 11330 (CD promo)

Hot on the heels of his massive multi-format hit "Desert Rose," Sting throws out a lighthearted, jazzy little number from the soundtrack to Disney's "The Emperor's New Groove." In the quiet storm vibe, this track is ideal for a moon-soaked evening with a glass of red wine and that special somebody at hand. Delicately framed by keyboards, gentle percussion, and a courtly guitar, "My Funny Friend And Me" showcases the more adult side of this stately singer/songwriter; it's a treat that might click at smooth jazz stations as well as core ACs. This one ambles a little, seeming in no hurry to cash in on big sing-along hooks and dramatic instrumentation. And why not? Sting is certainly an accomplished enough artist to serve up songs that go just fine with brunch without having to be major top 40 blowouts. A fine moment from a career that continues to offer an adult alternative to much of today's pop fodder.

IN PRINT

THE BEATLES IN RISHIKESH

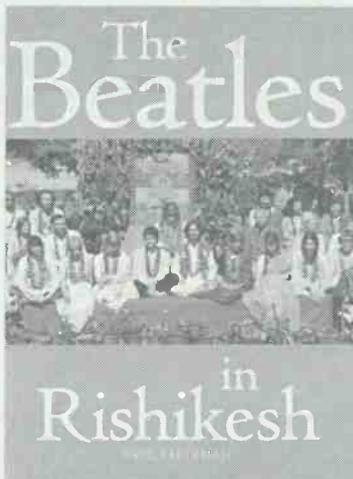
By Paul Saltzman
 Viking Studio
 143 pages; \$30

LENNON REMEMBERS

By Jann S. Wenner
 Verso
 151 pages; \$20

More than 30 years after the Beatles' acrimonious breakup and 20 years since John Lennon's tragic murder, the music of the band from Liverpool is as timeless and universally appealing as ever. The excitement over "The Beatles Anthology" series—and its inclusion of the first "new" Beatles music in 25 years—only underlines the phenomenon.

At the close of 2000, the Beatles are back on top. The new collection of their U.S. and U.K. chart-topping songs, "1," debuted, fittingly enough, at No. 1 on The Billboard 200. The Beatles CD and video "Anthology" collections have now been made complete with the companion book of the same title,



a current best seller put together by the surviving Beatles and Yoko Ono.

While "The Beatles Anthology" is receiving the most attention, several other Beatles-related books have just been published. Paul Saltzman's "The Beatles In Rishikesh" is an intimate portrait of the band's '68 pilgrimage to India, where they studied transcendental meditation with the Maharishi Mahesh Yogi.

In December 1967, Saltzman was a 23-year-old Canadian in search of himself. By then he had been a civil rights worker in Mississippi (spending 10 days in jail for his efforts), worked for the Canadian Broadcasting Corp., "smoked dope, done psychedelics, loved the Beatles, gotten laid, given out flowers . . . and loved the life I was living," Saltzman recalls. But he still felt his existence lacked a sense of meaning, so he left everything behind, including his girlfriend, and set out for India. Heartbroken by a subsequent

"Dear John" letter, Saltzman traveled to the Maharishi's ashram in the hope of learning meditation.

Meanwhile, the Beatles had recently produced their masterpiece, "Sgt. Pepper's Lonely Hearts Club Band," and performed the de facto theme song of the Summer of Love—Lennon's "All You Need Is Love"—for a worldwide audience via live satellite broadcast. Around the same time, George Harrison (who had fallen in love with the sound of the sitar on the set of the band's film "Help!") and later traveled to India to study the exotic instrument) saw the Maharishi deliver a lecture in London. Having conquered the world, broken down barriers in popular music, and experienced altered states of consciousness through LSD, the Beatles were now off to the East in search of the universal love about which they sang.

Although no press were allowed inside the ashram, the Beatles did not object to Saltzman photographing them, and the results are magnificent. These previously unseen photos portray the band in a more relaxed and unguarded state than they had known since their dramatic ascent to stardom in '63. Saltzman's intimate portraits, such as those of Lennon and McCartney strumming acoustic guitars, are striking. Unshaven, their hair growing longer, both the Beatles and their wives spent their time in Rishikesh meditating, resting, writing songs, and attending Maharishi's lectures. Saltzman captures them, as well as fellow attendees Donovan, Mia Farrow, and the Beach Boys' Mike Love, with an affectionate lens.

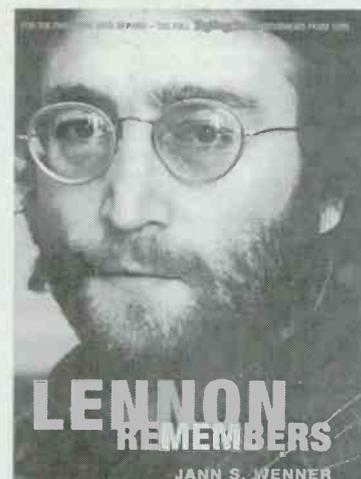
Saltzman also provides additional insight into the Beatles' spiritual quest. He recalls a conversation with Harrison while sitting in his bungalow: "I asked how [meditation] was for him. [Harrison] responded by saying 'You can have everything in life. Like we're the Beatles, aren't we? We can have anything that money can buy. And all the fame we could dream of. And then what? It isn't love. It isn't health. It isn't peace inside.' He paused, then continued, 'Meditation and the Maharishi have helped make the inner life rich for me. I get higher than I ever did with drugs. The meditation buzz is incredible. It's simple, the vibration is on the astral plane, and it's my way of connecting with God.' He gave me a dear, even loving smile, I thought. We sat a bit longer and went out into the warm winter sun."

In December 1970, Lennon and Ono sat down with Rolling Stone publisher Jann Wenner to give the lengthy interviews that would become "Lennon Remembers."

Initially serialized in the magazine and published later in book form in 1971, the interviews are revealed in their full transcription for the first time in this new edition.

"Lennon Remembers" is a first-person account of a brilliant artist tortured by feelings of abandonment, doubt, and rage. Having declared that "the dream is over" on his first post-Beatles release, feeling betrayed by everyone from his mother to the Maharishi to McCartney, Lennon is full of frustration and anguish, lashing out at virtually everyone in the Beatles organization. With the exception of Ringo Starr and Starr's then wife, Maureen, virtually no one is spared from the artist's sharp tongue.

A bundle of contradictions, Lennon rails at his former bandmates for their harsh assessment of Ono and his love for her, then confesses in the next breath that he cannot help loving them in spite of it. But it seems Lennon is angry at the whole world, and having



spent the previous months undergoing Dr. Arthur Janov's primal scream therapy, he is overflowing with emotion.

"It just built up, built up," Lennon recalls of Beatlemania. "The bigger we got, the more unreality we had to face, the more we were expected to do, until when you didn't shake hands with the mayor's wife, she starts abusing you and screaming or saying, 'How dare they?' . . . I couldn't take it. It hurt me so, I would go insane, swearing at them and whatever . . . One has to completely humiliate oneself to be what the Beatles were, and that's what I resent."

Immortalized in countless books, depicted in movies and on TV, and still atop the charts three decades later, the Beatles continue exerting an unprecedented influence on popular culture. "The Beatles In Rishikesh" and the complete "Lennon Remembers" stand out by virtue of the intimate and honest portrait each presents.

CHRISTOPHER WALSH



On The Right Foot. Ruff Ryders/Interscope rapper Eve—whose upcoming “Scorpion” album is the focus of a marketing/promotion alliance between her label and the Footaction USA retail chain—recently made a guest appearance at the grand opening of the chain’s Elizabeth, N.J., store. Pictured, from left, are Ruff Ryders director of marketing Samira Hall, Eve, Footaction marketing manager Marc Williams, Ruff Ryders GM Leota Blacknor, and Footaction director of marketing James Gilmer.

Public Announcement Debuts On RCA Act’s Release Follows 2 Years Of Personnel, Label Changes

BY GAIL MITCHELL

LOS ANGELES—Following a tumultuous two years that included personnel and label changes, revitalized quartet Public Announcement is ready to hit the ground running with its new RCA album, “Don’t Hold Back.” The 12-track set arrives in stores Feb. 6.

The foursome scored gold with its first Unohoo/A&M album, “All Work, No Play,” in 1998, sparked by the hit single “Body Bumpin’ Yippie-Yi-Yo.” Despite that success, however, the group landed in label limbo when A&M was sold. The act eventually

moved to Interscope but requested and received an unconditional release last year—owing to conglomerate merger mania—before ultimately hooking up with RCA.

The membership roster has also changed over the years. In its original incarnation in the early ’90s, the group featured hit singer/songwriter/producer R. Kelly. In the ensuing years, Earl Robinson (the only remaining member of the original lineup) was joined by primary lead singer Felony Davis, Glen Wright, and former member Euclid Gray. The latter exited last year and was suc-

Chicago-based EPE Management. “We’ve been through ups and downs over the past two years. But everybody is in unison, and we’re happy with our new label home. There’s a oneness there.”

“We’re blessed to still be here,” adds Robinson, who’s affectionately known as “Poppa PA.” “The guys I’m working with right now will make our future.”

Inspired by PA’s outlook for the future, the apt title of the group’s sophomore effort reflects not only a renewed career drive but a revamped musical direction as well. Whereas the first album consisted



PUBLIC ANNOUNCEMENT

ceeded by new kid on the PA block “Ace” Watkins, who was discovered through an open audition in the group’s home base of Chicago.

“We’re solid right now,” says Davis of the group, which is managed by

mostly of ballads, “Don’t Hold Back” is a more balanced R&B package that includes a healthy share of uptempo and midtempo tunes that pay homage to the quartet’s various influences, (Continued on page 31)

A Songwriter’s Long Road To Success; An Indie Label Head Upholds His ‘Promise’

GOOD THINGS COME TO THOSE WHO WAIT: That adage holds true—especially in the music industry. A current case in point is songwriter/guitarist **Joshua Thompson**, who describes his career as a “lesson in perseverance.”

Some 15 years after first meeting **Babyface**, Thompson got the chance to work with him when Babyface recorded the Thompson-co-written “Reason For Breathing”—the first single and one of two new tracks on his recent Epic release, “Babyface: A Collection Of His Greatest Hits.” Thompson penned the song with singer/songwriter/producer **Joe** as well as **Quincy Patrick**, **Scott Andrews**, and **Warren Wilson**.

“I appreciate Babyface giving me and the others this opportunity,” says West Orange, N.J.-based Thompson, who was born in Newark, N.J. “Other people wouldn’t have been gracious enough to let us come in and work with them.”

The DreamWorks Publishing writer began eyeing a career in music when he started playing guitar in a singing group in 1969. In the time that’s elapsed

since then, Thompson says, he’s “just been writing and writing, perfecting my craft. One day you wake up and someone says, ‘Hey, that’s pretty good,’ and you think you may have potential in this.” The first songs he wrote that were picked up by major artists were “Your Ex Wants You Back” (**Surface**) and “I Can’t Feel It No More” (**Gwen Guthrie**).

Things began to really click, he recalls, when he connected with **Joe**, with whom he’s co-written such songs as **Case’s** “Faded Pictures” and **Joe’s** “All The Things Your Man Won’t Do.” “We have a collaborative chemistry that I hadn’t had before,” notes Thompson. “On ‘Faded’ we tried to do something that was classic but with a new edge. The chord progression and melody on that song could be something from **the Spinners**.” He met his other principal writing partner, **Patrick**, through a mutual friend.

Upcoming projects include penning tunes for **Usher** plus artists on **Clive Davis’** new J Records label, including **O-Town**, **Luther Vandross**, and **the Product G&B** (via **Wyclef Jean’s** Clef Records). The “Maria Maria” duo is cutting the Thompson/Patrick composition “Black Rose,” originally written for **Joe**. Also set to record Thompson work is newcomer **Olivia**, whom Thompson met through **Wilson** and helped develop before she was signed to J

Records. Her debut album is slated for March 2001.

INDIE AVENUE: With all the product pouring forth from the majors, it’s tough sometimes for independent projects to get attention. With that in mind, I’m inaugurating an occasional forum that will focus on noteworthy independent R&B/hip-hop releases that might otherwise get lost in the shuffle.

First up is singer/songwriter **Victor Fields**, whose Oakland, Calif.-based Regina Records (named after his business partner/wife and daughter) has released Fields’ adult R&B-aimed “Promise.” Produced by **Kashif** (**Whitney Houston**, **Kenny G**) and featuring such musicians as **Eric Marienthal**, **Rodney Franklin**, and

Hiroshima’s Kimaya Seward, the album is a mix of standards (“Nature Boy”) and Fields originals (the title track) that incorporate R&B, jazz, reggae, and Latin music. A second CD sporting more original tunes is scheduled for March.



by Gail Mitchell

The former State Farm insurance executive traded in a six-figure salary to turn his moonlighting into a full-time commitment. “My turning point was the chance to open for comedian **Sinbad**,” recalls Fields. “It was my first gig, and I got a standing ovation. The beautiful connection I experienced with the audience was something that couldn’t be duplicated in my insurance job.”

Another life-altering experience occurred when his wife suffered a traumatic injury, and Fields became her primary caregiver. “She’s out of harm’s way now,” says Fields. “But she pretty much motivated me, saying, ‘This is your dream. If you don’t do it now, it won’t get done.’”

In addition to targeting the adult R&B and jazz/AC audiences, Regina Records plans to expand its artist roster to include hip-hop and old-school R&B. The label hopes to sign four new acts in the coming year.

While Fields underscores that it’s not a very level playing field for independents when it comes to airplay, he notes, “Our approach is regional. It may take longer, but like water it will trickle down and develop some power. We’ve got a fan club in Maryland and are developing one in Florida. People are hearing something, and it’s fresh. This is very challenging, but it’s going to happen because we’re determined to make it happen.”

“The Promise” is available through victorfields.com and Amazon.com or by calling 888-899-9100.



Stones Throw Group Breakestra To Debut With Its ‘Live Mixtape’

BY RASHAUN HALL

NEW YORK—As the hip-hop universe continues to expand, new acts are finding their niches. Los Angeles-based act Breakestra is quickly making a name for itself in hip-hop with its funk-influenced grooves and organic hip-hop covers, which are heard on its Stones Throw Records Jan. 9 debut, “The Live Mixtape Volume Two.”

The 10-piece ensemble, led by Miles Tackett, was formed in 1996 as a house band for “The Breaks,” a weekly coffeehouse series. The group—consisting of drummer Josh “Wallet” Cohen, saxophonist/flutist Geoff “Double G” Gallejos, trumpeter Todd Simon, trumpeter Paul Vargas, trombonist Dan Osterman, keyboardist Carlos Guaioco, percussionist Davy Cheg-widden, guitarist Dan Ubick, vocalist Demya, vocalist Mixmaster Wolf, and Tackett—has covered a wide array of tunes and wanted to record a set that highlighted its diversity.

“The songs included are just some of the songs I picked to learn for our repertoire,” says Tackett, who manages and books the group. “The scary thing is we have way more than that. There are songs from the first tape that aren’t even on there, so there are a variety of things that went into choosing the songs.”

Tackett continues, “I try to make a set that was balanced between edutainment, chronicling the history of hip-hop, and also a dynamic

that incorporates that jazz/funk-rare-groove sound. I also try to include some of the p-funk and soul sounds that I love, and then there are just classic breaks of hip-hop. So that’s what I was trying to capture—all those elements.”

The group’s growing popularity connected it with Stones Throw. Tackett met Stones Throw owner Peanut Butter Wolf a few years ago when a mutual friend brought Wolf to a show where Breakestra was playing with Cut Chemist. “He heard us play, and he took some interest in us,” Tackett says. “He got in touch with me about doing a 7-inch, because at the time he was doing a 7-inch series. So we put out the 7-inch [“Getcha Soul Togetha”], which was in addition to our first mix tape [“The Live Mixtape Volume 1”], which we released independently in ’98.”

“Wolf wanted to diversify the label, which has primarily been hip-hop, and Breakestra was just ideal,” says Eothen Alapatt, Stones Throw’s A&R project coordinator. “They take a hip-hop approach to funk and soul that creates a bridge between the two.”

According to Alapatt, the label will be concentrating on breaking Breakestra in three major markets first: New York, Los Angeles, and San Francisco. In addition to deploying street teams in those markets, Stones Throw will employ 100 interns nationwide to spread the word on the act.

Latin Hip-Hop: Looking Ahead To 2001

BY DERRICK MATHIS

LOS ANGELES—The Latin hip-hop front will welcome some new recruits when 2001 rolls around. Among the newcomers set to release solo albums are Bad Boy Entertainment artists “G” Dep and Mark Curry, as well as Epic’s Puerto Roca and 19-year-old Dominican Republican female rapper Armareda.

“Latins are gaining speed in the hip-hop genre because of the Latin culture and the dedication of their fan base,” says Kenyatta “Tally” Galbreth, Epic’s senior director of A&R. “One day somebody is going to be the next Jay Z-meets-Ricky Martin. I don’t know when that’s going to happen, and I’m not saying they’re going to sell 6 million copies. But they’re

going to represent the streets, respecting them and the Latin love.

“A lot of the Latin community has been raised in a similar plight as the urban African-American,” Galbreth continues. “So they have a similar vibe in their upbringing and what they like. They all wear baseball hats, ‘do rags, Timberlands, and Nikes.”

Also in the works are Latin hip-hop projects by independent Latin labels such as Proamsa Records. The Miami-based label, which features an eight-artist roster of Latin hip-hop and Spanish reggae acts, has inked a worldwide distribution deal with Fonovisa. The first full-length release from that affiliation will be a project by hip-hop group Los Dementes, slated for release in early 2001.

Ramon “Pucho” Bustamante, Proamsa’s president/GM, believes the success of his acts lies in their crossover potential and aggressive marketing to Hispanic youths who’ve long proved themselves loyal fans of hip-hop and rap.

“We want to aim at Spanish-speakers and then cross over for the English speakers,” says Bustamante. “So many young Latins in and out of the United States are big fans of American rap acts like Eminem, Cypress Hill, Dr. Dre, and Snoop Dogg. These artists are very influential.”

Bustamante also contends that timing is a critical element in getting the music out there. “Now is a good time for Latin artists whose music encompasses hip-hop, R&B, and reggae and those who want to do these styles of music in Spanish, taking advantage of the support that Spanish-speaking people give to these styles.”

‘One day somebody is going to be the next Jay Z-meets-Ricky Martin’

—KENYATTA “TALLY” GALBRETH—

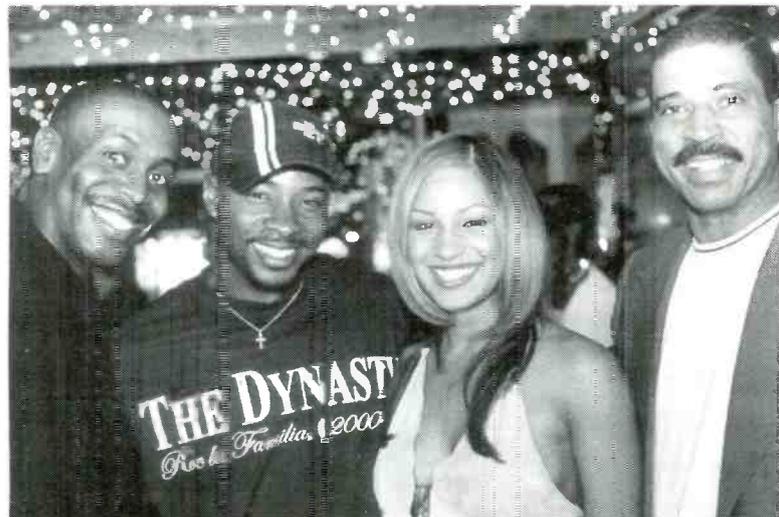
Chris Lighty, president/CEO of Violator Management, points to hip-hop’s power as a cultural force, regardless of the artist’s ethnicity.

“First and foremost, the music has an opportunity to be more of a cultural force,” he notes. “For me—and I think I can speak for a lot of people—it hasn’t been about, ‘Oh, I’m dealing with this group or artist because they’re Latino or Hispanic.’ I’m quite sure Cypress Hill wasn’t signed because they were some cool guys who have a Latino edge to them.

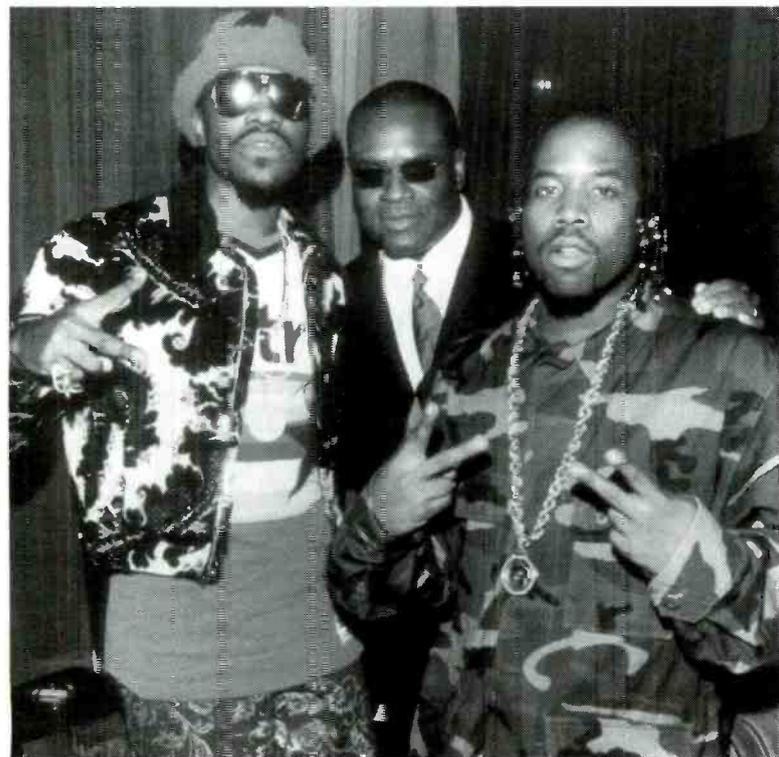
“No, it’s about great music,” continues Lighty. “When I signed the Beatnuts, it wasn’t because of anything else other than that they were great producers. When I did the Fat Joe deal, it wasn’t about him being a great Latin rapper; it was simply because I believed in him.”

Randy Roberts, GM of Loud Records—the home of the Beatnuts and the late Big Pun—agrees there really shouldn’t be a distinction between Latin hip-hoppers and other rap acts.

“I don’t consider Latin hip-hop to be separate from rap music as we know it,” says Roberts. “Latinos have been part of the hip-hop culture from its inception. Pun was one of the first artists to bring Latin hip-hop into mainstream awareness with his 1998 double-platinum album, ‘Capital Punishment.’ The Beatnuts and Fat Joe continue that legacy.”



Introducing Olivia. J Records held a meet-and-greet at Los Angeles’ Le Dome Restaurant on behalf of its new artist Olivia. “Bizouance” is the first single from her debut album, which is slated for a March release. Taking advantage of a photo op, from left, are J Records senior VP of black music Ron Gillyard, KKBT L.A. assistant PD/music director Dorsey Fuller, Olivia, and J Records senior VP of urban promotion Ken Wilson.



Platinum Rap. LaFace/Arista duo OutKast celebrates the platinum status of its new album, “Stankonia,” which features the singles “B.O.B.” and “Ms. Jackson.” Pictured are OutKast members Dre, left, and Big Boi, right, with Arista president/CEO Antonio “L.A.” Reid, center.

Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
NO. 1					
1	1	1	5	BABY IF YOU'RE READY (C) (D) (T) DOGGY STYLE 2132/TVT †	SNOOP DOGG PRESENTS DOGGYS ANGELS FEATURING LATOYA 4 weeks at No. 1
2	4	5	3	R.N.S. (C) (D) (T) KJAC 005/LANDSPEED	FREDDIE FOXXX BUMPY KNUCKLES
3	6	4	8	CROSS THE BORDER (C) (D) (T) (X) ATLANTIC 85008/AG †	PHILLY'S MOST WANTED
4	2	2	6	SOULJAS (C) (D) (T) NO LIMIT 38747/PRIORITY †	MASTER P
5	3	3	9	IT'S OK (C) (D) (T) AQUEMINI/EASTWEST 67091/EEG †	SLIMM CALHOUN FEATURING ANDRE 3000
6	12	11	9	BIG DOE (C) (D) FUTURESCOPE 3331 †	SUICIDE
7	5	6	13	HE DID THAT (C) (D) (T) NO LIMIT 38736/PRIORITY †	SILKK THE SHOCKER FEATURING MASTER P AND MAC
8	NEW ▶		1	NO! NO! NO! (C) (D) (T) KING PIN STATION 197 †	SUNNI BLACK FEATURING MOTHER SUPERIA
9	13	8	3	W.O.E. IS ME (WORLD OF ENTERTAINMENT) (T) INTERSCOPE 284*/RAWKUS	JURASSIC 5
GREATEST GAINER					
10	38	—	2	\$#!* ON YOU (T) SHADY/INTERSCOPE 292*/RAWKUS †	D-12
11	10	9	3	THAT SMUT (T) EASTERN CONFERENCE 273*/RAWKUS	SMUT PEDDLERS
12	9	10	19	BOUNCE WITH ME (T) (X) SO SO DEF/COLUMBIA 79476*/CRG †	LIL BOW WOW FEATURING XSCAPE
13	NEW ▶		1	IS THAT YOUR CHICK (T) ROC-A-FELLA/DEF JAM 562865*/DJMG †	MEMPHIS BLEEK FEATURING JAY-Z & MISSY ELLIOTT
14	7	7	6	I JUST WANNA LOVE U (GIVE IT 2 ME) (T) ROC-A-FELLA/DEF JAM 572666*/DJMG †	JAY-Z
15	8	19	3	911 (T) COLUMBIA 79460*/CRG †	WYCLEF JEAN FEATURING MARY J. BLIGE
16	35	50	17	COME RIDE WITH ME (C) (D) (T) SUCCESS 54392/LIGHTYEAR †	JAHARI
17	18	28	10	WHOA! LIL' MAMA... (C) (D) (T) FIRST STRING/EASTWEST 67102/EEG	X-CON
18	16	13	14	MOVE SOMETHIN' (C) (D) (T) RAWKUS 38703/PRIORITY †	TALIB KWELI & HI-TEK
19	30	32	16	CONNECT (C) (D) (T) TVT 6451 †	DJ HURRICANE WITH XZIBIT, BIG GIPP AND PHAROAE MONCH
20	15	23	15	SHAKE IT LIKE A DOG (C) (D) MOST WANTED EMPIRE 0002 †	KANE & ABEL FEATURING PNC AND 5TH WARD WEEBIE
21	11	24	3	HOW MANY LICKS? (T) QUEEN BEE/UNDEAS/ATLANTIC 85032*/AG †	LIL' KIM FEATURING SISQO
22	NEW ▶		1	IT WASN'T ME (T) MCA 155782* †	SHAGGY FEATURING RICARDO "RIKROK" DUCENT
23	50	—	22	SO FLOSSY (C) (D) (T) BUCHANAN 41111	MIDWEST MAFIA FEATURING PHATTY BANKS
24	47	—	14	GHETTO STAR (C) (D) (T) STREET SLANG 1001/EVEJIM	GREEN EYEZ FEATURING B-BRAZY, REDRUM, SQUEAK RU, BIG WY
25	14	12	12	WHAT'S YOUR FANTASY (T) DISTURBING THA PEACE/DEF JAM SOUTH 562944*/DJMG †	LUDACRIS FEATURING SHAWNA
26	34	14	12	FLAWLESS (C) (D) (T) GROOVE ATTACK 067/LANDSPEED †	PHIFE DAWG
27	NEW ▶		1	YOU DON'T HEAR ME THOUGH (D) DEF TYME/DIRON 70483/ORPHEUS	LEGEND
28	25	34	7	WHERE I WANNA BE (T) BABY REE 35055*/LONDON-SIRE †	DAMIZZA PRESENTS SHADE SHEIST FEATURING NATE DOGG
29	17	47	9	YA STYLE (X) RUFFTOWN/PALM PICTURES 70062*/RYKO PALM †	SYLK-E, FYNE
30	23	16	23	CALLIN' ME (C) (D) WORLDWIDE 53582/PRIORITY †	LIL' ZANE FEATURING 112
31	37	31	4	YES SIR (C) (D) (X) TIGHT IV LIFE 4504*	DRO
32	22	18	20	SHAKE YA ASS (T) JIVE 42721* †	MYSTIKAL
33	39	—	2	MS. JACKSON/B.O.B. (DV) LAFACE 24516*/ARISTA †	OUTKAST
34	26	46	5	DA BRIDGE 2001 (T) ILL WILL/COLUMBIA 79522*/CRG †	QB FINEST
35	NEW ▶		1	OH NO (T) RAWKUS 289* †	MOS DEF & PHAROAE MONCH FEATURING NATE DOGG
36	21	15	8	PROTECT YA NECK (THE JUMP OFF) (T) WU-TANG/LOUD/COLUMBIA 79524*/CRG †	WU-TANG CLAN
37	NEW ▶		1	ESCALADES & NAVIGATORS (C) (T) (X) SOLO 529*	BEN HATED FEATURING REE REE AND AX
38	45	—	2	THE LIE (CONSPIRACY) (D) STAR-TEK 70482/ORPHEUS	DAEZASTER
39	19	17	4	KEEP IT THORO (T) VIOLATOR 1954*/LOUD †	PRODIGY OF MOBB DEEP
40	NEW ▶		1	DPA (AS SEEN ON T.V.) DEF JUX 02*/FAT BEATS	COMPANY FLOW
41	NEW ▶		1	YOU DON'T WANT IT (T) RAWKUS 276*	CORMEGA
42	20	36	9	EVEN IF (T) DEF JAM/DEF SOUL 562902*/DJMG †	METHOD MAN
43	28	30	21	YEAH THAT'S US (C) (D) (T) RUFFNATION 16854/WARNER BROS. †	MAJOR FIGGAS
44	RE-ENTRY		2	GET IT UP (T) UNIVERSAL 158115*	STICKY FINGAZ
45	24	21	7	DO YOU (T) LOUD 1967* †	FUNKMASTER FLEX FEATURING DMX
46	32	29	37	I LIKE DEM GIRLZ (C) (D) (X) BME 7777* †	LIL JON & THE EAST SIDE BOYZ
47	29	26	25	CHERCHEZ LAGHOST (C) (D) (T) WU-TANG/RAZOR SHARP 79464/EPIC †	GHOSTFACE KILLAH
48	NEW ▶		1	GRAVEL PIT (T) WU-TANG/LOUD/COLUMBIA 79530*/CRG	WU-TANG CLAN
49	31	22	16	YOU NASTY (C) (D) (T) SHORT 42719/JIVE	TOO SHORT
50	RE-ENTRY		9	AND YOU KNOW THAT (C) (D) (T) LOCK DOWN 54398/LIGHTYEAR	D-DON FEATURING REDMAN

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

TO OUR READERS

Stephanie Lopez's Rhythm Section will return in the next issue.

DECEMBER 16, 2000

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
				No. 1		
1	2	1	4	R. KELLY	JIVE 41705* (12.98/18.98)	1
Hot Shot Debut						
2	NEW	1	1	MASTER P	NO LIMIT 26008*/PRIORITY (11.98/17.98)	2
3	4	2	3	SADE	EPIC 85185 (12.98 EQ/18.98)	2
4	6	3	6	OUTKAST	LAFACE 26072*/ARISTA (12.98/18.98)	2
5	3	—	2	ERYKAH BADU	MOTOWN 153259*/UNIVERSAL (12.98/18.98)	3
6	7	4	6	JAY-Z	ROC-A-FELLA/DEF JAM 548203*/IDJMG (12.98/18.98)	1
7	NEW	1	1	VARIOUS ARTISTS	RAWKUS 26131*/PRIORITY (10.98/16.98)	7
8	1	63	3	WU-TANG CLAN	WU-TANG/LOUD/COLUMBIA 62193*/CRG (12.98 EQ/18.98)	1
9	5	—	2	B.G.	CASH MONEY 860909/UNIVERSAL (11.98/17.98)	5
10	8	91	3	CAPONE -N- NOREAGA	TOMMY BOY 3110* (12.98/18.98)	8
11	12	7	3	MUSIQ SOULCHILD	DEF SOUL 548289*/IDJMG (11.98/17.98)	7
12	9	—	2	8BALL & MJG	JCOR 860915/INTERSCOPE (12.98/18.98)	9
Greatest Gainer						
13	18	16	17	SHAGGY	MCA 112096 (11.98/17.98)	13
14	11	5	3	KEITH SWEAT	ELEKTRA 62515/EEG (12.98/18.98)	5
15	10	—	2	DAVE HOLLISTER	DEF SQUAD/DREAMWORKS 450278/INTERSCOPE (11.98/17.98)	10
16	14	9	23	NELLY	FO' REEL 157743/UNIVERSAL (11.98/17.98)	1
17	17	13	10	LIL BOW WOL	SO SO DEF/COLUMBIA 69981*/CRG (11.98 EQ/17.98)	3
18	16	11	10	MYSTIKAL	JIVE 41696* (12.98/18.98)	1
19	15	8	7	LUDACRIS	DISTURBING THE PEACE/DEF JAM SOUTH 548138*/IDJMG (11.98/17.98)	2
20	13	6	4	PRODIGY OF MOBB DEEP	INFAMOUS/VOLATOR 1873*/LOUD (12.98/17.98)	6
21	19	12	8	JA RULE	MURDER INC./DEF JAM 542934*/IDJMG (12.98/18.98)	1
22	25	17	6	TAMIA	ELEKTRA 62516/EEG (11.98/17.98)	8
23	20	14	6	SOUNDTRACK	COLUMBIA 61064/CRG (12.98 EQ/18.98)	9
24	21	18	20	JILL SCOTT	WHO IS JILL SCOTT? WORDS AND SOUNDS VOL. 1 HIDDEN BEACH 62137*/EPIC (11.98 EQ/16.98)	9
25	22	20	30	AVANT	MAGIC JOHNSON 112069/MCA (11.98/17.98)	6
26	24	10	3	CHANTE MOORE	SILAS 112377/MCA (12.98/18.98)	10
27	23	19	9	SCARFACE	RAP-A-LOT 49855*/VIRGIN (12.98/18.98)	2
28	27	24	29	EMINEM	WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98)	1
29	31	30	12	CASH MONEY MILLIONAIRES	CASH MONEY 153291/UNIVERSAL (11.98/17.98)	2
30	29	22	34	CARL THOMAS	BAD BOY 73025/ARISTA (10.98/17.98)	2
31	26	21	15	WYCLEF JEAN	COLUMBIA 62180*/CRG (12.98 EQ/18.98)	3
32	30	25	63	YOLANDA ADAMS	ELEKTRA 62439/EEG (11.98/17.98)	5
33	50	52	4	YOLANDA ADAMS	ELEKTRA 62567/EEG (11.98/17.98)	33
34	33	23	4	OUTLAWZ	OUTLAW 2000/BAYSIDE (11.98/16.98)	16
35	28	—	2	TUPAC SHAKUR	THE ROSE THAT GREW FROM CONCRETE VOLUME 1 AMARU 490813/INTERSCOPE (12.98/18.98)	28
36	37	26	11	SHYNE	BAD BOY 73032*/ARISTA (11.98/17.98)	2
37	36	31	7	PROFYLE	MOTOWN 159744/UNIVERSAL (11.98/17.98)	13
38	48	37	12	RACHELLE FERRELL	CAPITOL 94980 (11.98/17.98)	16
39	35	—	2	SNOOP DOGG PRESENTS DOGGYS ANGELS	DOGGY STYLE 2130*/TVT (10.98/17.98)	35
40	32	15	3	BONE THUGS-N-HARMONY	ROUTHLESS 85177*/EPIC (12.98 EQ/18.98)	15
41	34	29	7	TALIB KWELI & HI-TEK	RAWKUS 26143*/PRIORITY (10.98/16.98)	5
42	42	60	4	SOUNDTRACK	MAVERICK 47850/WARNER BROS. (12.98/18.98)	42
43	38	33	24	LIL' KIM	QUEEN BEE/UNDEAS/ATLANTIC 92840*/AG (12.98/18.98)	1
44	43	38	32	TONI BRAXTON	LAFACE 26069/ARISTA (11.98/18.98)	1
45	40	34	23	KELLY PRICE	DEF SOUL 542472/IDJMG (11.98/17.98)	3
46	46	41	5	VARIOUS ARTISTS	BABY REE 31152/LONDON-SIRE (11.98/17.98)	28
47	47	90	3	VARIOUS ARTISTS	ARISTA/VRCA 41741/JIVE (12.98/18.98)	47

48	63	75	46	JAGGED EDGE	SO SO DEF/COLUMBIA 69862/CRG (11.98 EQ/17.98)	J.E. HEARTBREAK	1
49	49	51	71	DESTINY'S CHILD	COLUMBIA 69870*/CRG (11.98 EQ/17.98)	THE WRITING'S ON THE WALL	2
50	44	40	12	BOYZ II MEN	UNIVERSAL 159281 (12.98/18.98)	NATHAN MICHAEL SHAWN WANYA	3
51	41	32	21	BEENIE MAN	SHOCKING VIBES/VP 49093*/VIRGIN (11.98/16.98)	ART AND LIFE	18
52	39	27	12	LL COOL J	G.O.A.T. FEATURING JAMES T. SMITH: THE GREATEST OF ALL TIME DEF JAM 546819*/IDJMG (12.98/18.98)		1
53	45	28	3	BABYFACE	EPIC 85132 (12.98 EQ/18.98)	A COLLECTION OF HIS GREATEST HITS	28
54	59	43	6	WILLIE D	RAP-A-LOT 50022/VIRGIN (12.98/16.98)	LOVED BY FEW, HATED BY MANY	25
55	RE-ENTRY	3	3	PRU	CAPITOL 23120 (6.98/9.98)	PRU	55
56	54	44	6	PATTI LABELLE	MCA 112267 (11.98/17.98)	WHEN A WOMAN LOVES	26
Pacesetter							
57	77	78	13	NO QUESTION	PHILADELPHIA INTERNATIONAL/RUFFNATION 47750/WARNER BROS. (11.98/17.98)	NO QUESTION	47
58	53	53	55	DR. DRE	AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	DR. DRE — 2001	1
59	60	47	13	MACK 10	HOO-BANGIN' 50148*/PRIORITY (11.98/17.98)	THE PAPER ROUTE	4
60	52	46	32	MYA	UNIVERSITY 490853*/INTERSCOPE (12.98/18.98)	FEAR OF FLYING	7
61	58	62	35	PINK	LAFACE 26062/ARISTA (11.98/17.98)	CAN'T TAKE ME HOME	23
62	64	87	8	MR. C THE SLIDE MAN	M.O.B. 159807/UNIVERSAL (12.98/18.98)	CHA-CHA SLIDE	62
63	51	35	5	SNOOP DOGG	D3 33349/DEATH ROW (16.98 CD)	DEAD MAN WALKIN	11
64	74	94	23	SOUNDTRACK	OVERBROOK 39001/NEW LINE (12.98/17.98)	LOVE AND BASKETBALL	15
65	78	84	11	SOUNDTRACK	RUFFNATION 47859/WARNER BROS. (12.98/18.98)	BAIT	49
66	66	50	6	AFU-R	D&D IN THE PAINT/FAT BEATS 8210*/KOCH (10.98/17.98)	BODY OF THE LIFE FORCE	42
67	RE-ENTRY	2	2	NATALIE WILSON & THE S.O.P. CHORALE	GOSPO CENTRIC 490675/INTERSCOPE (11.98/17.98)	[GIRL DIRECTOR]	67
68	56	42	14	C-MURDER	TRU/NO LIMIT 50083*/PRIORITY (12.98/17.98)	TRAPPED IN CRIME	1
69	57	39	8	E-40	SICK WID' IT 41742/JIVE (11.98/17.98)	LOYALTY AND BETRAYAL	4
70	89	57	5	MONIFAH	UNIVERSAL 157999 (11.98/17.98)	HOME	39
71	62	45	14	BEBE	MOTOWN 159405/UNIVERSAL (11.98/17.98)	LOVE AND FREEDOM	11
72	99	92	10	KANE & ABEL	MOST WANTED EMPIRE 0001* (11.98/16.98)	MOST WANTED	41
73	65	59	13	DONNIE MCCLURKIN	VERITY 43150 (10.98/16.98)	LIVE IN LONDON AND MORE...	50
74	90	73	10	PHIFE DAWG	GROOVE ATTACK 068*/LANDSPEED (11.98/16.98)	VENTILATION : DA LP	31
75	69	48	8	M.O.P.	LOUD 1778* (12.98/17.98)	WARRIORZ	5
76	71	61	6	THE NEW LIFE COMMUNITY CHOIR	FEATURING JOHN P. KEE VERITY 43139 (12.98/16.98)	NOT GUILTY... THE EXPERIENCE	41
77	61	68	31	MARY MARY	C2/COLUMBIA 63740/CRG (10.98 EQ/16.98)	THANKFUL	22
78	55	36	9	GURU	VIRGIN 50188* (12.98/17.98)	JAZZMATAZZ STREETSOU	8
79	70	74	33	JOE	JIVE 41703 (11.98/17.98)	MY NAME IS JOE	1
80	79	70	3	CHARLIE WILSON	MAJOR HITS/JAKE 490371/INTERSCOPE (17.98 CD)	BRIDGING THE GAP	70
81	81	65	51	DMX	RUFF RYDERS/DEF JAM 546933*/IDJMG (12.98/18.98)	...AND THEN THERE WAS X	1
82	83	88	53	JOHNNIE TAYLOR	MALACO 7439 (10.98/15.98)	GOTTA GET THE GROOVE BACK	30
83	88	66	24	NEXT	ARISTA 14643* (10.98/17.98)	WELCOME II NEXTASY	4
84	75	49	8	CHANGING FACES	ATLANTIC 83401/AG (11.98/17.98)	VISIT ME	9
85	73	56	12	TOO SHORT	SHORT 41711/JIVE (11.98/17.98)	YOU NASTY	4
86	68	55	14	DJ CLUE	PRESENTS: BACKSTAGE — MIXTAPE (MUSIC INSPIRED BY THE FILM) ROC-A-FELLA/DEF JAM 546641*/IDJMG (11.98/17.98)		1
87	80	71	60	DONELL JONES	UNTOUCHABLES/LAFACE 26060/ARISTA (10.98/17.98)	WHERE I WANNA BE	6
88	67	54	5	TRIPLE 6 MAFIA	SMOKED OUT 99975/STREET LEVEL (11.98/16.98)	KINGS OF MEMPHIS: UNDERGROUND VOL. 3	28
89	82	79	71	MACY GRAY	EPIC 69490* (11.98 EQ/17.98)	ON HOW LIFE IS	9
90	72	64	3	WON-G	BEYOND 78152 (11.98/17.98)	ROYAL IMPRESSION	64
91	84	67	29	BIG TYMERS	CASH MONEY 157673/UNIVERSAL (11.98/17.98)	I GOT THAT WORK	1
92	RE-ENTRY	4	4	MONIQUE MOSEE	KNR 1237 (15.98 CD)	GIRL LIKE ME	83
93	85	86	25	THREE 6 MAFIA	HYPNOTIZE MINDS 1732/LOUD (11.98/17.98)	WHEN THE SMOKE CLEARS SIXTY 6, SIXTY 1	2
94	RE-ENTRY	24	24	WHITNEY HOUSTON	ARISTA 14626 (19.98/24.98)	WHITNEY: THE GREATEST HITS	3
95	NEW	1	1	STOCKS MCGUIRE	CITY HOUSING 1528/WALL STREET (6.98/7.98)	ENTREPRENI**A (EP)	95
96	NEW	1	1	PUNCHLINE AND WORDSWORTH	MONA HIP HOP 1005*/LANDSPEED (11.98 CD)	PUNCHLINE AND WORDSWORTH	96
97	95	82	49	JAY-Z	ROC-A-FELLA/DEF JAM 546822*/IDJMG (12.98/18.98)	VOL. 3... LIFE AND TIMES OF S. CARTER	1
98	86	58	11	CAM'RON	UNTERENTAINMENT 69873*/EPIC (11.98 EQ/17.98)	S.D.E.	2
99	RE-ENTRY	4	4	SOUNDTRACK	GOSPO CENTRIC 490754/INTERSCOPE (11.98/17.98)	HIS WOMAN, HIS WIFE	77
100	RE-ENTRY	3	3	BRANDY MOSS-SCOTT	HEAVENLY 8820 (11.98/16.98)	GIRLFRIEND	68

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

PUBLIC ANNOUNCEMENT DEBUTS ON RCA

(Continued from page 29)

among them Kelly, Take 6, Boyz II Men, Dave Hollister, the Isley Brothers, and Luther Vandross.

Noteworthy tracks range from the body-shaking title track to the Spanish-guitar-introduced midtempo charmer "Papi" to the sensuous, harmony-rich "Slow Dance" to the clever "Rithickulous," which Davis describes as a "2000 version of the [Commodores'] 'Brickhouse.'" Lead single "Mamacita" currently stands at No. 40 on the Hot R&B/Hip-Hop Singles & Tracks chart. The track, mixing ele-

ments of funk, soul, and Latin, became commercially available Dec. 5.

"We pepped it up," says Wright. "There are more dance/party tunes, as opposed to the first album. Don't get me wrong: There's nothing like that first album, but this one feels better."

"This album is different," agrees Robinson, who along with Davis, Mike Dunn, and others produced several songs on the set (the group's production company is named Yada Yada). "We have something for both younger and older listeners to think

about. Everything goes around in a circle, and it's definitely time for R&B. We're not knocking rap. But it's time for some good, old down-home singing to come back."

Which is something RCA feels will propel "Don't Hold Back" up the charts. Melding the album's merits with the quartet's performing expertise, the label mounted a nationwide promo tour, with initial stopovers in New York, Philadelphia, the Carolinas, Washington, D.C., and San Francisco, where Public Announcement

was the centerpiece of a Day in the Bay event during which the group performed on a boat ride.

"They are performers first and foremost," says RCA VP of marketing and artist development Angela Thomas. "And while we know they're great on ballads, we wanted to lead with the uptempo 'Mamacita' to show what they can do."

In addition to the group's new Web site (launched in mid-November), a CD sampler, appearances on the Jenny Jones and Queen Latifah tele-

vision shows, a "Mamacita" video, and advertising on BET and other media, RCA put together a club promotion in various major markets involving a search for the "hottest Mamacita." In December, a radio promotion awarding winning radio listeners a Motorola two-way pager was initiated.

On the retail front, Marketta Rodriguez, owner of Houston-based Serious Sounds, calls "Mamacita" a "hot track for clubs. Public Announcement is one of the most underrated R&B groups out today."

Hot R&B/Hip-Hop Airplay

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

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
			NO. 1	
1	1	8	MS. JACKSON	OUTKAST (LAFACE/ARISTA) 2 wks at No. 1
2	3	10	I JUST WANNA LOVE U (GIVE IT 2 ME)	JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)
3	2	14	I WISH	R. KELLY (JIVE)
4	5	15	MY FIRST LOVE	AVANT FEAT. KETARA WYATT (MAGIC JOHNSON/MCA)
5	4	14	INDEPENDENT WOMEN PART I	DESTINY'S CHILD (COLUMBIA)
6	7	15	JUST FRIENDS (SUNNY)	MUSIQ (DEF JAM/DEF SOUL/IDJMG)
7	6	16	911	WYCLEF JEAN FEAT. MARY J. BLIGE (COLUMBIA)
8	10	14	E.I.	NELLY (FO' REEL/UNIVERSAL)
9	8	20	BETWEEN ME AND YOU	JARULE FEAT. CHRISTINA MILAN (MURDER INC./DEF JAM/IDJMG)
10	12	14	EMOTIONAL	CARL THOMAS (BAD BOY/ARISTA)
11	9	21	SHAKE YA ASS	MYSTIKAL (JIVE)
12	13	24	WHAT'S YOUR FANTASY	LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG)
13	15	33	OPEN MY HEART	YOLANDA ADAMS (ELEKTRA/VEEG)
14	16	18	YOU SHOULD'VE TOLD ME	KELLY PRICE (DEF SOUL/IDJMG)
15	14	18	LIAR	PROFYLE (MOTOWN)
16	11	21	BAG LADY	ERYKAH BADU (MOTOWN)
17	18	10	ONE WOMAN MAN	DAVE HOLLISTER (DEF SQUAD/DREAMWORKS)
18	17	20	GIRLS DEM SUGAR	BECNIE MAN FEAT. MYA (SHOCKING VIBES/VP/VIRGIN)
19	26	7	DANGER (BEEN SO LONG)	MYSTIKAL FEATURING NIVEA (JIVE)
20	20	5	IT'S OVER NOW	112 (BAD BOY/ARISTA)
21	21	5	BOW WOW (THAT'S MY NAME)	LIL BOW WOW (SO SO DEF/COLUMBIA)
22	25	6	PROJECT CHICK	CASH MONEY MILLIONAIRES (CASH MONEY/UNIVERSAL)
23	27	7	PROMISE	JAGGED EDGE (SO SO DEF/COLUMBIA)
24	19	30	JUST BE A MAN ABOUT IT	TONI BRAXTON (LAFACE/ARISTA)
25	22	35	INCOMPLETE	SISQO (DRAGON/DEF SOUL/IDJMG)
26	23	37	LET'S GET MARRIED	JAGGED EDGE (SO SO DEF/COLUMBIA)
27	35	12	NO MORE (BABY I'MA DO RIGHT)	3LW (NINE LIVES/EPIC)
28	47	4	STRANGER IN MY HOUSE	TAMIA (ELEKTRA/VEEG)
29	43	2	STUTTER	JOE (JIVE)
30	40	3	IS THAT YOUR CHICK	MEMPHIS BLEEX FEAT. JAY-Z & MISSY ELLIOTT (ROC-A-FELLA/DEF JAM/IDJMG)
31	29	18	WHAT MEANS THE WORLD TO YOU	CAM'RON (EPIC)
32	28	18	GETTIN' IN THE WAY	JILL SCOTT (HIDDEN BEACH/EPIC)
33	37	11	DO YOU	FUNKMASTER FLEX FEAT. DMX (LOUD)
34	38	11	ILL TRADE (A MILLION BUCKS)	KELTH SWEAT FEAT. LIL MO (ELEKTRA/VEEG)
35	24	12	STRAIGHT UP	CHANTE MOORE (SILAS/MCA)
36	31	33	NO MORE	RUFF EN'DZ (EPIC)
37	45	7	IT WASN'T ME	SHAGGY FEAT. RICARDO "RIKROK" DUCENT (MCA)
38	32	32	WIFEY	NEXT (ARISTA)
39	30	17	DOWN FOR MY N'S	C-MURDER (TRU/NO LIMIT/PRIORITY)
40	33	22	BAD BOYZ	SHAYNE FEAT. BARRINGTON LEVY (BAD BOY/ARISTA)
41	42	7	MAMACITA	PUBLIC ANNOUNCEMENT (RCA)
42	52	3	SNOOP DOGG	SNOOP DOGG (NO LIMIT/PRIORITY)
43	46	11	BY YOUR SIDE	SADE (EPIC)
44	34	27	THE LIGHT	COMMON (MCA)
45	66	4	PUT IT ON ME	JR RULE FEAT. LIL MO AND VITA (MURDER INC./DEF JAM/IDJMG)
46	54	4	X21BIT	(LOUD)
47	53	7	ALL GOOD?	DE LA SOUL FEAT. CHAKA KAHN (TOMMY BOY)
48	39	11	HOW MANY LICKS?	LIL' KIM FEAT. SISQO (QUEEN BEE/UNDEAS/ATLANTIC)
49	55	4	DIDN'T CHA KNOW	ERYKAH BADU (MOTOWN)
50	49	4	MI AMOR	ANGIE MARTINEZ WITH JAY-Z (EASTWEST/VEEG)
51	56	11	STAN	EMINEM FEAT. DIDD (WEBB/AFRIMATH/INTERSCOPE)
52	50	9	THANK YOU IN ADVANCE	BOYZ II MEN (UNIVERSAL)
53	41	11	POP YA COLLAR	USHER (LAFACE/ARISTA)
54	60	4	COULD IT BE	JAHEIM (DIVINE MILL/WARNER BROS.)
55	61	4	REASON FOR BREATHING	BABYFACE (EPIC)
56	—	1	CHA-CHA SLIDE	M.R. C THE SLIDE MAN (M.O.B./UNIVERSAL)
57	59	11	WITHOUT YOU	CHARLIE WILSON (MAJOR HITS/JAKE/INTERSCOPE)
58	57	19	#1 STUNNA	BIG TYMERS (CASH MONEY/UNIVERSAL)
59	44	19	THAT OTHER WOMAN	CHANGING FACES (ATLANTIC)
60	58	20	WHERE I WANNA BE	SHADE SHEIST (BABY REE/LONDON-SIRE)
61	65	2	FREE	MYA (INTERSCOPE/RUFFNATION/WARNER BROS.)
62	—	1	A LONG WALK	JILL SCOTT (HIDDEN BEACH/EPIC)
63	69	2	OH NO	MOS DEF & PHAROAE MONCH (RAWKUS)
64	67	23	CASE OF THE EX (WHATCHA GONNA DO)	MYA (UNIVERSITY/INTERSCOPE)
65	62	18	BEST OF ME PART 2	MYA & JAY-Z (UNIVERSITY/INTERSCOPE/IDJMG)
66	64	13	THIS LUV	DONELL JONES (UNTOUCHABLES/LAFACE/ARISTA)
67	63	8	CRAZY	K-C I & JOJO (MCA)
68	75	2	I KNOW	SUNDAY (BETTER PLACE/CAPITOL)
69	—	1	BOUT DAT	MUSTER P FEAT. SILKK THE SHOCKER (NO LIMIT/PRIORITY)
70	—	1	THAT'S GANGSTA	SHYNE (BAD BOY/ARISTA)
71	70	16	NAH, NAH...	E-40 FEAT. NATE DOGG (SICK WID' IT/JIVE)
72	72	2	PIMP HARD	8BALL & MJG (UCOR/INTERSCOPE)
73	—	1	SO FRESH, SO CLEAN	OUTKAST (LAFACE/ARISTA)
74	—	5	THE RAIN	SPYGLASS (COLUMBIA)
75	74	3	IGNITE GUITAR	TONI BRAXTON (LAFACE/ARISTA)

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

HOT R&B/HIP-HOP RECURRENT AIRPLAY

1	—	1	SUMMER RAIN	CARL THOMAS (GHET-O-VISION/BAD BOY/ARISTA)
2	2	14	TRY AGAIN	AALIYAH (BLACKGROUND/VIRGIN)
3	—	1	BOUNCE WITH ME	LIL BOW WOW FEAT. XSCAPE (SO SO DEF/COLUMBIA)
4	3	4	WHERE I WANNA BE	DONELL JONES (UNTOUCHABLES/LAFACE/ARISTA)
5	9	12	I WISH	CARL THOMAS (BAD BOY/ARISTA)
6	4	9	DANCE TONIGHT	LUCY PEARL (OVERBROOK/POOKIE/BEYOND)
7	—	1	HEY PAPI	JAY-Z (DEF JAM/DEF SOUL/IDJMG)
8	5	10	WHATEVER	IDEAL FEAT. LIL' MO (VIRGIN)
9	12	20	U KNOW WHAT'S UP	DONELL JONES (UNTOUCHABLES/LAFACE/ARISTA)
10	6	11	THE NEXT EPISODE	DR. DRE FEAT. SNOOP DOGG (AFRIMATH/INTERSCOPE)
11	8	9	I WANNA KNOW	JOE (JIVE)
12	11	4	WHAT YOU WANT	DMX FEAT. SISQO (RUFF RYDERS/DEF JAM/IDJMG)
13	1	2	TREAT HER LIKE A LADY	JOE (JIVE)
14	18	8	SEPARATED	AVANT (MAGIC JOHNSON/MCA)
15	10	4	JUMPIN', JUMPIN'	DESTINY'S CHILD (COLUMBIA)
16	15	21	THONG SONG	SISQO (DRAGON/DEF SOUL/IDJMG)
17	7	6	(HOT S**T) COUNTRY GRAMMAR	NELLY (FO' REEL/UNIVERSAL)
18	16	14	SHACKLES (PRAISE YOU)	MARY MARY (C2/COLUMBIA)
19	13	15	HE WASN'T MAN ENOUGH	TONI BRAXTON (LAFACE/ARISTA)
20	17	14	MARIA MARIA	SANTANA FEAT. THE PRODUCT G&B (ARISTA)
21	14	20	PARTY UP (UP IN HERE)	DMX (RUFF RYDERS/DEF JAM/IDJMG)
22	19	24	I DON'T WANNA	AALIYAH (BLACKGROUND/PRIORITY)
23	—	1	BABY U ARE	GERALD LEVERT (EASTWEST/VEEG)
24	—	1	THIS WOMAN'S WORK	MAXWELL (COLUMBIA)
25	21	75	TOO CLOSE	NEXT (ARISTA)

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

R&B SINGLES A-Z

68	TITLE	(Publisher - Licensing Org.) Sheet Music Dist.
68	#1 STUNNA	(Money Mack, BMI)
7	911	(Sony/ATV Tunes, ASCAP/Huss Zwngig, ASCAP/EMI Blackwood, BMI/Te-Bass, BMI) HL
88	AFTER PARTY	(A's Street, ASCAP/WB, ASCAP/Teron Beal, BMI/BMG Songs, ASCAP/Darker Brother, ASCAP/Faith Force, BMI/Zomba, ASCAP/New Nation, ASCAP/Magic Man, PRS) ALL GOOD? (T-Grit, BMI/Daisy Age, BMI/Chaka Khan, ASCAP/Rugged Imnt, ASCAP)
53	ALL GOOD?	(T-Grit, BMI/Daisy Age, BMI/Chaka Khan, ASCAP/Rugged Imnt, ASCAP)
84	ANTE UP (ROBBING-HOODZ THEORY)	(Blind Man's Bluff, ASCAP)
34	BABY IF YOU'RE READY	(Nay D, ASCAP/Sokol, ASCAP/Black Blessed Girl, ASCAP/High Priest, ASCAP/Famous, ASCAP/Show Me How Daddy Ball, ASCAP/Black Fountain, ASCAP) HL
45	BAD BOYZ	(Solomon's Work, ASCAP/Universal-PolyGram International, ASCAP/EZ Elpee, ASCAP/Screen Gems-EMI, BMI/Jones Music America, ASCAP) HL/WB
8	BAG LADY	(Ivryng, BMI/WB, ASCAP/Airt Nuthin' Goni' On But Funking, ASCAP/Lot On Loose Leaves, ASCAP/Big Yacht, ASCAP/Sony/ATV Tunes, ASCAP/Phat Cat, ASCAP/Antraphil, BMI/Sharon Hill, BMI/Nate Dogg, BMI/Divine Pimp, ASCAP/BMG Songs, ASCAP) HL/WB
76	BEST OF ME PART 2	(EKOP, BMI/Sony/ATV Songs, BMI/ENOT, BMI/Sony/ATV Tree, BMI/Shellies House, SESAC/Lil Lu Lu, BMI/EMI Blackwood, BMI) HL
9	BETWEEN ME AND YOU	(Slavery, BMI/White Rhino, ASCAP/Lil Rob, BMI/DJ Inv, BMI/Ensign, BMI)
87	BIG DOE	(Motha, ASCAP)
80	BOAT DAT	(Big P, BMI)
19	BOW WOW (THAT'S MY NAME)	(EMI April, ASCAP/So So Def, ASCAP/Babyboy's Little, SESAC/Nootime, SESAC/EMI Blackwood, BMI/My Own Chit, BMI) HL
49	BY YOUR SIDE	(Angel, ASCAP/Sony/ATV Tunes, ASCAP) HL
25	CASE OF THE EX (WHATCHA GONNA DO)	(Famous, ASCAP/Tunes On The Verge Of Insanity, ASCAP/Mo Better Grooves, ASCAP/Hitco South, ASCAP/Tabulous, ASCAP/Hale Yeah, SESAC) HL
65	CHA-CHA SLIDE (M.O.B.)	(ASCAP)
26	COULD IT BE	(E-Ballad, ASCAP/WB, ASCAP/Hood Classics, ASCAP) Want My Daddy's Records, ASCAP/Zabula, ASCAP/May Baby, BMI/EMI Longitude, BMI/Universal-PolyGram International Tunes, SESAC/Jahque Joints, SESAC) HL/WB
73	CRAZY	(Watts, ASCAP/Link Broadner, ASCAP/Designee, BMI/EMI April, ASCAP/Cord Kayla, ASCAP/LB, ASCAP) HL/WB
66	CROSS THE BORDER	(EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP/Fatima & Baron Outlet, ASCAP/Mann Money, ASCAP) HL
47	DANCE WITH ME	(Frank, ASCAP/Lakshmi Puja, ASCAP/I & J Ross, ASCAP) HL/WB
23	DANGER (BEEN SO LONG)	(The Brads, ASCAP/Zomba, ASCAP/EMI Blackwood, BMI/The Waters Of Nazareth, BMI/EMI April, ASCAP/Chase Chad, ASCAP) HL
58	DIDN'T CHA KNOW	(Divine Pimp, ASCAP/Tribes Of Kedar, ASCAP/BMG Songs, ASCAP)
46	DOWN FOR MY N'S	(EMI Blackwood, BMI/My Own Chit, BMI) HL
40	DO YOU	(Boomer X, ASCAP/Dead Game, ASCAP/DJ Inv, BMI/Famous, ASCAP/Gang, BMI/Second Decade, BMI/Warner-Tamerlane, BMI) HL/WB
97	DREAM WITH NO LOVE	(Divided, BMI/Songs Of Universal, BMI/Gibstein, BMI/Cleveland's Own, BMI)
10	E.I.	(Jackie Frost, BMI/BMG Songs, ASCAP/Basement Beat, ASCAP/Universal, ASCAP) HL/WB
11	EMOTIONAL	(Thom, ASCAP/Yellow Man, BMI/Butter Jinx, BMI/Magnetic, BMI/EMI Blackwood, BMI) HL
100	FINE UPTON	(Zomba, ASCAP/I Betta Like My Music, ASCAP/Universal-PolyGram International, ASCAP)
69	FREE	(EMI April, ASCAP/Flyte Tyne, ASCAP/Urban Warfare, ASCAP/WB, ASCAP/EMI Songs, BMI/Who Knows Music, BMI/Elia & Gene's Son's, ASCAP)
43	GETTIN' IN THE WAY	(Blues Baby, ASCAP/JATCAT, ASCAP/Double OH Eight, ASCAP/Touched By Jazz, ASCAP/EMI April, ASCAP) HL
18	GIRLS DEM SUGAR	(EMI Blackwood, BMI/The Waters Of Nazareth, BMI/Chase Chad, ASCAP) HL
86	GOTTA TELL YOU	(Air Chrysalis Scandinavia, ASCAP/Murlyn, ASCAP/Universal, ASCAP/WB, ASCAP/Warner Chappell, PRS/EMI April, ASCAP) HL/WB
81	HE DID THAT	(Big P, BMI)
52	HE LOVES U NOT	(Stephen A. Kipner, ASCAP/EMI April, ASCAP/Muso, ASCAP/Griff Griff, ASCAP/Warner-Tamerlane, BMI/Appletree, PRS) HL/WB
50	HOW MANY LICKS?	(Notorious K.I.M., BMI/Undeas, BMI/Warner-Tamerlane, BMI/Yellow Man, BMI/Butter Jinx, BMI/Justin Combs, ASCAP/EMI April, ASCAP) HL/WB
94	I CAN'T DO THAT	(Madhouse, ASCAP/BMG Songs, ASCAP/Jungle Fever, BMI/EMI Blackwood, BMI/Soulvange, BMI) HL
2	I JUST WANNA LOVE U (GIVE IT 2 ME)	(Lil Lu Lu, BMI/EMI Blackwood, BMI/The Waters Of Nazareth, BMI/Chase Chad, ASCAP/EMI April, ASCAP/Justin Combs, ASCAP/Big Poppa, ASCAP/Denic Angelette, BMI/Wind Tiger, BMI/Strand, BMI/Zomba, BMI/Mike City, BMI) HL/WB
32	I KNOW	(EMI Blackwood, BMI/Love Baby, BMI/2 No-Tasha, BMI/Trif-o-Tunes, BMI/EMI April, ASCAP/Nirray, ASCAP)
36	I'LL TRADE (A MILLION BUCKS)	(Mo Loving, ASCAP/Salter Sounds, ASCAP)
21	INCOMPLETE	(Montell Jordan, ASCAP/Famous, ASCAP/Hudson - Jordan, ASCAP/Almo, ASCAP/Wixen, ASCAP) HL/WB
5	INDEPENDENT WOMEN PART I	(ENOT, BMI/Sony/ATV Tunes, ASCAP/Sony/ATV Songs, BMI/Cori Tiffani, BMI/Beyonce, ASCAP) HL/WB
90	IS IT REALLY LIKE THAT?	(Kevin Hicks, BMI/Nootime Tunes, BMI/Scanz, SESAC/Nootime, SESAC/Babyboy's Little, SESAC/Them Damn Twins, ASCAP/EMI April, ASCAP)
30	IS THAT YOUR CHICK	(Lil Lu Lu, BMI/EMI Blackwood, BMI/Virginia Beach, ASCAP/Mass Confusion, ASCAP/WB, ASCAP) HL/WB
98	IT'S A FACT	(Tuff Huff, BMI/Diva This, Diva That, BMI)
75	IT'S OK	(Gnat Booy, ASCAP/Chrysalis, ASCAP/Dungeon Ratz, ASCAP/CurbStone-LALD, ASCAP/Sir William, ASCAP/Big M, ASCAP/Ms. Pat, ASCAP)
20	IT'S OVER NOW	(Da Twelve, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Liquid Liquid, BMI/Sugarhill, BMI/20/20, BMI) HL
41	IT WASN'T ME	(Livingsting, ASCAP)
3	I WISH	(Zomba, BMI/R. Kelly, BMI) WBM
27	JUST BE A MAN ABOUT IT	(Braxton, BMI/Naked Under My Clothes, ASCAP/Chrysalis, ASCAP/October Eighth, BMI/Nootime Tunes, BMI/Black Baby, BMI/Scanz, BMI/Nootime, SESAC) WBM
6	JUST FRIENDS (SUNNY)	(Warner-Tamerlane, BMI/Portable, BMI/Notable, BMI/EMI April, ASCAP/Touched By Jazz, ASCAP/Nirray, ASCAP) HL/WB
89	LET'S GET HIGH	(WB, ASCAP/Airt Nuthin' Goni' On But Funking, ASCAP/Famous, ASCAP/Eight Mile Style, BMI/Loof On Loose Leaves, ASCAP/Big Yacht, ASCAP/Rockin' It, BMI/Antraphil, BMI/Sharon Hill, BMI/Hard Workin Black Folks, ASCAP) HL/WB
28	LET'S GET MARRIED	(So So Def, ASCAP/EMI April, ASCAP/Them Damn Twins, ASCAP/Babyboy's Little, SESAC/Nootime, SESAC) HL
12	LIAR	(Dixon, BMI/Zomba, BMI/Hitdistinct, BMI) WBM
51	THE LIGHT	(EMI Blackwood, BMI/Sir-Drome, BMI/Bandan, ASCAP/Universal-PolyGram International, ASCAP/E.P.H.C.Y., ASCAP/Songs Of Universal, BMI/Senseless, BMI) HL/WB
70	A LONG WALK	(Blues Baby, ASCAP/JATCAT, ASCAP/Dirty Dre, ASCAP) HL/WB
40	MAMACITA	(Nikatas, ASCAP/DreamWorks Songs, ASCAP/Travon, ASCAP/Universal, ASCAP)
57	MI AMOR	(Media Noche, ASCAP/EMI April, ASCAP/Lil Lu Lu, BMI/EMI Blackwood, BMI/Daysa's Day, BMI/Warner-Tamerlane, BMI) HL/WB
96	MOST GIRLS	(EMI April, BMI/Sony/ATV Songs, BMI/Demis Songs, ASCAP/E Two, ASCAP/EMI April, ASCAP) HL
1	MS. JACKSON	(Gnat Booy, ASCAP/Chrysalis, ASCAP/Dungeon Ratz, ASCAP) WBM
4	MY FIRST LOVE	(EMI Virgin, ASCAP/Rene Moore, ASCAP/Angel Notes, ASCAP) HL
95	MY MIND RIGHT	(Val's Child, ASCAP/DJ Twinz, ASCAP/WB, ASCAP)
82	NAH, NAH...	(Zomba, BMI/E-Forty, BMI/Show You How Daddy Ball, ASCAP/Black Fountain, ASCAP/Nate Dogg, BMI/Embassy, BMI)
33	NO MORE	(Eddie F., ASCAP/Sharay's, ASCAP/WB, ASCAP) Want My Daddy's Records, ASCAP/Universal-PolyGram International Tunes, SESAC/Jahque Joints, SESAC/Cliff Lighty, ASCAP) WBM
29	NO MORE (BABY I'MA DO RIGHT)	(Gimme Some Hot Sauce, ASCAP/Tunes On The Verge Of Insanity, ASCAP/Famous, ASCAP/Zomba, BMI/Faith Force, BMI/Killer Cam, BMI/Univiera, BMI/Warner-Tamerlane, BMI) HL/WB
89	NO NO NO	(King Pin Station, BMI/DOOS)
67	OH NO	(EMI Blackwood, BMI/Medina Sound, BMI/Tescadecapophia, BMI/Nate Dogg, BMI/Daysa's Day, BMI/Warner-Tamerlane, BMI)
17	ONE WOMAN MAN	(Mike City, BMI)
15	OPEN MY HEART	(EMI April, ASCAP/Flyte Tyne, ASCAP/Minneapolis Guys, ASCAP/Ji Branda, ASCAP/Jamyo, BMI) HL
78	PIMP HARD	(Hold My Own, ASCAP/All My Publishing, BMI/Bubba Gee, BMI)
62	POP YA COLLAR	(U.R. IV, ASCAP/EMI April, ASCAP/Shek'em Down, BMI/Hitco South, ASCAP/Kandacy, ASCAP/Air Control, ASCAP) HL
22	PROJECT CHICK	(Money Mack, BMI)
24	PROMISE	(So So Def, ASCAP/EMI April, ASCAP/Them Damn Twins, ASCAP/Bderf, ASCAP/Babyboy's Little, SESAC/Nootime Tunes, BMI/Gizzo, ASCAP)
55	PUT IT ON ME	(Slavery, ASCAP/White Rhino, ASCAP/Tru Stylz, ASCAP/DJ Inv, BMI)
83	THE RAIN	(Lil Oh, ASCAP/EMI April, ASCAP/Jame Hawkins, BMI/Sony/ATV Songs, BMI) HL
59	REASON FOR BREATHING	(Zomba, ASCAP/563, ASCAP/Q-Zik, ASCAP/Music Presses, ASCAP/Chen & Cohen, ASCAP/WB, ASCAP/Allies Tree, ASCAP/Plaything, ASCAP) WBM
71	R.N.S.	(Not Listed)
13	SHAKE YA ASS	(Zomba, ASCAP/Bout It, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP) HL/WB
48	SNOOP DOGG	(Virginia Beach, ASCAP/WB, ASCAP/My Own Chit, BMI/EMI Blackwood, BMI) HL/WB

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
▶ No. 1 ◀					
1	3	7	7	INDEPENDENT WOMEN PART I COLUMBIA 79493 †	DESTINY'S CHILD
2	7	11	6	LIVIN' FOR LOVE ELEKTRA 71532/EEG	NATALIE COLE
3	6	10	7	LULLABY OF CLUBLAND ATLANTIC 85009	EVERYTHING BUT THE GIRL
4	11	15	4	ONE MORE TIME VIRGIN 38758	DAFT PUNK
5	8	12	5	THE POWER OF ONE ATLANTIC 85021	DONNA SUMMER
6	13	14	5	THE UNDERGROUND STAR 69 509	CELEDA
7	1	4	8	DREAMIN' SALSOU 58891/THE RIGHT STUFF	LOLEATTA HOLLOWAY
8	14	21	5	PULL UP TO THE BUMPER EDEL AMERICA 18237	GRACE JONES VS. FUNKSTAR DE LUXE
9	4	5	9	MISS THE WAY GROOVILICIOUS 226/STRICTLY RHYTHM	RAZOR N' GUIDO FEATURING REINA
10	5	1	13	LOVE ONE ANOTHER TOMMY BOY 2145 †	AMBER
11	2	3	11	GOTTA TELL YOU WILD CARD PROMO/INTERSCOPE †	SAMANTHA MUMBA
12	17	24	5	FABULOUS (GUIDE YOUR ROCKET) JELLYBEAN 2611	BORIS & BECK
13	12	8	9	SANDSTORM GROOVILICIOUS 227/STRICTLY RHYTHM †	DARUDE
14	15	22	6	ISSUES G2 2010/STRICTLY RHYTHM	VERNESSA MITCHELL
15	10	2	11	HIGHER THINGS NERVOUS 20432	KIM ENGLISH
16	9	6	11	PASILDA JELLYBEAN 2609	AFRO MEDUSA
17	18	23	7	TOTALLY ATLANTIC PROMO	SHABOOM
18	19	25	5	EVERYBODY'S FREE TOMMY BOY SILVER LABEL 2126/TOMMY BOY	RICHARD (HUMPTY) VISSION FEAT. ROZALLA
19	29	41	3	LADY (HEAR ME TONIGHT) MCA 587900 †	MODJO
20	26	32	4	RISE IN NERVOUS 20447	STEVE LAWLER
▶ POWER PICK ◀					
21	38	—	2	DON'T TELL ME MAVERICK PROMO/WARNER BROS. †	MADONNA
22	24	33	4	GLORIOUS KINETIC PROMO/REPRISE †	ANDREAS JOHNSON
23	21	26	6	FEEL IT STRICTLY RHYTHM 12586	INAYA DAY
24	25	31	6	MY HEART GOES BOOM (LA DI DA DA) LOGIC 79126 †	FRENCH AFFAIR
25	20	16	11	THAT OTHER WOMAN ATLANTIC 84939 †	CHANGING FACES
26	22	13	8	WHAT YOU DO STONEBRIDGE 18235/EDEL AMERICA	BIG BASS VS. MICHELLE NARINE
27	31	37	5	STAND UP! STAR 69 1207	MAGIC CUCUMBERS FEAT. JOCELYN BROWN & CONNIE HARVEY
28	43	—	2	BEAUTIFUL DAY ISLAND PROMO/INTERSCOPE †	U2
29	37	45	3	U TURN ME NERVOUS 20435	BYRON STINGILY FEATURING LEEE JOHN
30	23	17	8	WITHIN OR WITHOUT YOU RASAM 004/STRICTLY RHYTHM	LOTUS
31	39	48	3	LIFETIME TO LOVE 4 PLAY 2029	CECE PENISTON
32	28	20	9	SUNBEAM KINETIC 44890/REPRISE	SUBMARINE
33	32	40	4	ROCK DJ CAPITOL PROMO †	ROBBIE WILLIAMS
34	44	—	2	DO YOU LOVE ME JELLYBEAN 2613	JOE T. VANNELLI PROJECT FEATURING MIJAN
35	27	19	9	SOUL HEAVEN JELLYBEAN 2110	THE GOODFELLAS
36	40	47	3	SHE BANGS COLUMBIA PROMO †	RICKY MARTIN
37	16	9	13	I TURN TO YOU VIRGIN PROMO †	MELANIE C
38	33	39	4	SEM CONTENCAO ZIRIGUIBOOM 5026/SIX DEGREES	BEBEL GILBERTO
39	42	49	3	SUNSET (BIRD OF PREY) SKINT 38748/ASTRALWERKS †	FATBOY SLIM
40	47	—	2	TESTIFY EMI GOSPEL 20305/CAPITOL	DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS
41	35	28	8	GIRL FROM THE GUTTER DREAMWORKS PROMO †	KINA
42	36	34	10	YEAH...RIGHT NERVOUS 20451	JONAH
43	30	27	10	COMO ME DUELE PERDERTE EPIC 79456 †	GLORIA ESTEFAN
44	41	36	7	KILLER RADIKAL 99034 †	ATB
▶ HOT SHOT DEBUT ◀					
45	NEW ▶	1	1	YOU TAKE MY BREATH AWAY GROOVILICIOUS 234/STRICTLY RHYTHM	SUREAL
46	NEW ▶	1	1	NIGHT IN THE CITY REPRISE PROMO	PM DAWN
47	34	18	12	LOVIN' IS REALLY MY GAME PERSPECTIVE/A&M 497075/INTERSCOPE	ANN NESBY
48	48	44	6	FORGIVE + FORGET YOU TOMMY BOY SILVER LABEL 2086/TOMMY BOY	SUGARBABIES
49	45	29	12	NEVER GONNA COME BACK DOWN NETTWERK 33114 †	BT FEATURING M. DOUGHTY
50	46	35	13	DON'T WANT ANOTHER MAN STAR 69 508/KULT	DYNAMIX PRESENTS TINA ANN

MAXI-SINGLES SALES

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
▶ No. 1 ◀					
1	1	1	12	MOST GIRLS (T) (X) LAFACE 2449G/ARISTA †	PINK
2	2	2	16	MUSIC (T) (X) MAVERICK 44909/WARNER BROS. †	MADONNA
3	3	3	32	DESERT ROSE (X) A&M 497321/INTERSCOPE †	STING FEATURING CHEB MAMI
4	4	5	21	JUMPIN', JUMPIN' (T) (X) COLUMBIA 79446/CRG †	DESTINY'S CHILD
5	5	4	6	THAT OTHER WOMAN (T) (X) ATLANTIC 84939/AG †	CHANGING FACES
6	6	6	16	THE HAMPSTER DANCE SONG (X) KOCH 8161 †	HAMPTON THE HAMPSTER
7	7	7	24	TOCA'S MIRACLE (T) (X) GROOVILICIOUS 122/STRICTLY RHYTHM †	FRAGMA
8	9	9	10	INDEPENDENT WOMEN PART I (T) COLUMBIA 79493/CRG †	DESTINY'S CHILD
9	10	11	19	DANCE WITH ME (T) (X) THE DAS LABEL/ATLANTIC 84684/AG †	DEBELAH MORGAN
10	8	8	31	KERNKRAFT 400 (T) (X) RADIKAL 99027 †	ZOMBIE NATION
11	11	10	28	DON'T CALL ME BABY (T) (X) VICIOUS GROOVES/C2/COLUMBIA 79371/CRG †	MADISON AVENUE
▶ GREATEST GAINER ◀					
12	15	—	2	WE ARE ALIVE (T) (X) MUTE 69145	PAUL VAN DYK
13	16	13	34	I WILL LOVE AGAIN (T) (X) COLUMBIA 79375/CRG †	LARA FABIAN
14	14	14	18	I WANT YOU TO NEED ME/THAT'S THE WAY IT IS (X) 550 MUSIC 79473/EPIC †	CELINE DION
15	12	18	35	WHAT A GIRL WANTS (T) (X) RCA 60224 †	CHRISTINA AGUILERA
16	17	12	19	LET'S GET MARRIED (T) (X) SO SO DEF/COLUMBIA 79437/CRG †	JAGGED EDGE
17	13	16	5	SANDSTORM (T) (X) GROOVILICIOUS 227/STRICTLY RHYTHM †	DARUDE
18	19	15	5	NOT THAT KIND (X) DAYLIGHT 79483/EPIC †	ANASTACIA
19	18	20	39	SAY MY NAME (T) (X) COLUMBIA 79346/CRG †	DESTINY'S CHILD
20	20	21	30	YOU SANG TO ME (T) (X) COLUMBIA 79428/CRG †	MARC ANTHONY
21	22	22	33	IT'S A FINE DAY (T) (X) RAMPAGE 0104	MISS JANE
22	24	25	15	NO ME DEJES DE QUERER/COMO ME DUELE PERDERTE (X) EPIC 79456 †	GLORIA ESTEFAN
23	21	29	31	WHERE YOU ARE/I WANNA LOVE YOU FOREVER (T) (X) COLUMBIA 79391/CRG †	JESSICA SIMPSON FEAT. NICK LACHEY
24	25	17	6	DON'T MESS WITH MY MAN (T) (X) POOKIE 78162/BEYOND †	LUCY PEARL
25	23	19	5	THE POWER OF ONE (T) (X) ATLANTIC 85021/AG	DONNA SUMMER
26	34	37	51	I DO BOTH JAY & JANE (T) (X) BADO KAT/AUREUS 431/WARLOCK	LA RISSA
27	28	24	7	EVERYBODY'S FREE (T) (X) TOMMY BOY SILVER LABEL 2126/TOMMY BOY	RICHARD (HUMPTY) VISSION FEAT. ROZALLA
28	36	33	32	FEELIN' SO GOOD (T) (X) WORK 79388/EPIC †	JENNIFER LOPEZ FEATURING BIG PUN & FAT JOE
29	31	26	33	I SEE STARS (T) (X) STREETBEAT 067	ROBIN FOX
30	35	27	5	SALTWATER (T) (X) XTRAVAGANZA/C2/COLUMBIA 79518/CRG †	CHICANE
31	26	36	8	TAKE YOUR TIME (T) (X) GROOVILICIOUS 224/STRICTLY RHYTHM	THE LOVE BITE
32	27	23	8	STRAIGHT UP (T) SILAS 155775/MCA †	CHANTE MOORE
33	37	28	14	NEVER GONNA COME BACK DOWN (T) (X) NETTWERK 33114 †	BT FEATURING M. DOUGHTY
34	43	30	6	CORRUPT (X) 550 MUSIC 79525/EPIC	KARISSA NOEL
35	39	41	21	DREAMING (T) (X) NETTWERK 33105	BT
36	RE-ENTRY	58	58	SUN IS SHINING (T) (X) EDEL AMERICA 005880	BOB MARLEY VS. FUNKSTAR DE LUXE
▶ HOT SHOT DEBUT ◀					
37	NEW ▶	1	1	ALL GOOD? (T) TOMMY BOY 2178 †	DE LA SOUL FEATURING CHAKA KAHN
38	40	32	20	STRONGER (T) (X) RCA 60281 †	KRISTINE W
39	48	—	16	LET THE MUSIC PLAY/GIVE ME TONIGHT (THE LOST MIXES) (X) CONTAGIOUS 8942	SHANNON
40	44	31	6	RELEASE (REMIXES) (T) (X) REAL WORLD 38740/VIRGIN	AFRO CELT SOUND SYSTEM
41	NEW ▶	1	1	ONE MORE TIME (T) (X) VIRGIN 38758	DAFT PUNK
42	RE-ENTRY	36	36	THE LAUNCH/YOU GOT MY LOVE (T) (X) GROOVILICIOUS 094/STRICTLY RHYTHM	DJ JEAN
43	RE-ENTRY	13	13	BLOW YA MIND (T) (X) JIVE ELECTRO 42707/JIVE	LOCK 'N' LOAD
44	47	48	9	SEX TONIGHT (T) (X) JELLYBEAN 2604	GILLETTE
45	RE-ENTRY	24	24	CAN'T TAKE THAT AWAY (MARIAH'S THEME) (T) (X) COLUMBIA 79399/CRG †	MARIAH CAREY
46	RE-ENTRY	71	71	BLUE MONDAY (T) (X) F-111/REPRISE 44555/WARNER BROS. †	ORGY
47	NEW ▶	1	1	FREESTYLER (T) (X) EPIC 79520	BOMFUNK MCS
48	RE-ENTRY	50	50	ABOVE THE CLOUDS (T) TOMMY BOY 2053	AMBER
49	RE-ENTRY	16	16	DIVE IN THE POOL (T) (X) NERVOUS DOG 20443/NERVOUS	BARRY HARRIS FEAT. PEPPER MASHAY
50	RE-ENTRY	32	32	DON'T STOP (T) (X) RADIKAL 99015	ATB

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)

produced "Time" by **Dajae** (licensed to Credence/EMI U.K.), the label is poised to have one of the biggest house records of 2001 with Dajae's next single.

Scheduled to street next month, the **Felix Da Housecat**-produced "Everyday My Life" is one joyful filtered-house jam, recalling the spirited buoyancy of club records from days gone by. Imagine **Chic's** "Everybody Dance" merging with **Sister Sledge's** "Thinking Of You" and being sideswiped by the soulful

stirrings of Dajae. Get the picture? The track, with remixes by **Felix Da Housecat** and **Junior Jack** and **L.A. Williams**, has already been licensed to Defected U.K., which will release it in February.

At the same time, Kid Dynamite will release deep-baked remixes of "Time," courtesy of **Dean Coleman**, **Josh Da Funky One** and **Steve Smooth**, and **DJ Rush**—as well as **Chez Damier's** classic "Chuggles," complete with never-before-released remixes.

SPINNING AROUND: In-demand remixer/producer **Hex Hector** has completed remixes of **Tamia's** "Stranger In My House" and **Kristine W.'s** "Loving You." (The former was done with **Mac Quayle**, while the latter was done solo.) Currently, he's in the studio with **Jennifer Lopez**, who is re-recording vocals for Hector's club restructuring of her latest single, "Love Don't Cost A Thing." In the production department, he's working on a track with **Anggun** for the

singer's next album.

There's also Hector's much-anticipated debut album as an artist. "It's going to be the musical life and times of Hex Hector," says the 35-year-old artist, who's been a DJ since 1979. "It'll be a retrospective of me and my career, where I've been, and where I'm headed."

Hector confirms that it's going to be a "straight-up club album, with all new and original material." The project will feature several singers, from yesterday and today, he adds.

Europe's **Olav Basoski** has just completed remixing **Mirwais'** "Naïve Song," **Madison Avenue's** "Everything You Need," and **Hatiras'** "Spaced Invaders." The Amsterdam-residing DJ/producer is also working on tracks for his debut album, which should arrive in the first or second quarter of next year.

Basoski, who's been missing in action behind the turntables for quite some time now, is scheduled to embark on a tour of Japan in January 2001, followed by the U.K. in February.

Parton Returns With 'Sparrow' On Blue Eye/Sugar Hill

BY DEBORAH EVANS PRICE

NASHVILLE—During the course of her career, Dolly Parton has proven adept at a variety of musical styles, from traditional homespun country to polished pop. But as her last album, "The Grass Is Blue," demonstrated, Parton is at her best when she returns to her Appalachian roots. She does so again on "Little Sparrow," due out Jan. 23, 2001, on Blue Eye/Sugar Hill.

"The Grass Is Blue," the first joint venture between Parton's Blue Eye imprint and Sugar Hill, garnered numerous accolades, including the album of the year honor at the International Bluegrass Music Assn. Awards in October.



PARTON

On her new outing, Parton again serves up some tasty bluegrass numbers, ably backed by such luminaries in the field as Alison Krauss, Sonya Isaacs, Becky Isaacs Bowman, and Dan Tyminski. This time, however, she widens the scope to include a Celtic-flavored number featuring the Irish ensemble Altan and covers by such artists as Cole Porter, the Eagles, and Collective Soul.

The result is a project too broad to be tagged strictly bluegrass, and Parton stamps each number on the 14-cut collection with her signature vocal style. "I'm calling it 'blue mountain music,'" she says of the acoustic project. "It's mountain music, and it's bluegrass. I've just kind of picked a name for the music, and I really think 'blue mountain music' is right on . . . We used the same bluegrass musicians that we used on the other album, except we used Chris Thile on mandolin instead of Sam Bush because Sam was on the road and we couldn't get him; but Chris was a wonderful choice."

Parton admits to being pleasantly surprised that "The Grass Is Blue" was so well accepted, especially by the bluegrass music community. "You could have knocked me over," she says of winning for bluegrass album of the year. "My brother said, 'That's one of the few times in my whole life I've ever seen you not know what to say.' He says I stammered and stuttered and sounded like a fool."

Though not a regular member of the bluegrass community, Parton says doing a bluegrass album wasn't really a stretch for her at all. "I've always done bluegrass music," she observes. "It's not like I came in the back door with this music. I've been doing it on my front porch for years. With the bluegrass community, they felt what I was doing and felt it was real."

She continues to serve up authentic, heartfelt music on "Little Sparrow," which was produced by Steve Buckingham. The collection features Parton originals from her own Vel-

vet Apple publishing catalog, such as "Bluer Pastures," "My Blue Tears," "Marry Me," "Mountain Angel," and the title track, alongside such covers as the classic "I Don't Believe You've Met My Baby," which features Keith Little and Claire Lynch on harmony vocals; the Randy Sharp-penned "A Tender Lie"; and the Cole Porter gem "I Get A Kick Out Of You."

There's also a stunning version of the Eagles' "Seven Bridges Road," which features Lyric Street artist Isaacs and her sister Isaacs Bowman. "Sonya and Becky are unbelievable," enthuses Parton. "I've always loved that song and thought [it] would be great sung with women, because the only way I've ever heard it was sung with men . . . I thought I'd gather me up some good girls, so I did it with the Isaacses, and they did a great job. They are such great singers."

"I feel real fortunate to have all the great people I have on this album," Parton continues. "I've worked with Claire Lynch many times, and she's just a doll, and my little Alison [Krauss], I'm just crazy over her. Any time I get a chance to sing with her I do. There is just a little soul mate there with Alison and me . . . And Rhonda and Darrin Vincent, I've been working with them for years. They are like a little brother and sister to me, and that's as close to a family sound I believe that I've ever heard with me and them. I love that."

The project also features Maura O'Connell on "Down From Dover," and Virgin Records' act Altan on "In The Sweet By And By."

"I don't know if this album will do what [the last] album did as far as critical acclaim, but I think this album is just as good. It's got a lot of my heart and soul," says Parton, who is self-managed and booked by the William Morris Agency. "I'm on the right track as far as the people who like to hear me do really heartfelt, gut music . . . This is really who I truly am. It's my roots, my Smoky Mountain DNA. It's in every fiber of my body. When I open my mouth to sing these songs, it amazes me the feeling I get here in my heart and down inside my soul."

Tower Records Nashville GM Jon Kerlikowske thinks that feeling will translate into brisk sales. "The real Dolly fans, that's how they think of her," he says of the Appalachian sound. "That's what she sounds the best doing."

Kerlikowske predicts "Little Sparrow" will sell well at his store. "Her last few records, we have been really strong out of the box with them," he says. "We've always gone kind of heavy on it, and her last few records have been reviewed well here by The Tennessean."

Sugar Hill GM Bev Paul anticipates the project doing well based on the reaction to "The Grass Is Blue." "The response to the first record was so overwhelming from

her fan base," says Paul. "People said, 'Man, I've never heard her sound this great.' And 'I didn't know what bluegrass music was, but if this is bluegrass music, I love it.' To draw some new ears from her core audience to the music was one huge benefit, and the other benefit was the whole bluegrass community got to hear Dolly singing bluegrass."

According to Paul, media will play a large role in marketing the new album. Plans call for Parton to appear on numerous TV outlets, including "Late Show With David Letterman" and "The Rosie O'Donnell Show" as well as PBS vehicles like "All Things Considered." The label also plans on placing print ads and launching a major effort at retail with listening posts, end caps, and merchandising around the street date, then putting another big push on the project with high retail visibility during Bluegrass Music Month

in May 2001.

Dan Sell, VP of sales and marketing for Sugar Hill parent Welk Music Group, says the Internet will play a major role in launching the new release, and the label will be working with Amazon.com to maximize its visibility. "They are starting to create programs via their online auction site," says Sell. "We'll provide Amazon with various auction items such as tickets and backstage passes to upcoming shows, autographed items, and various Dolly Parton memorabilia that they can actually auction off on the Amazon.com site. They tie the auction site to the music site, where we'll have Dolly prominently positioned. It's a full-circle promotion."

Sell says they'll also be working with CDnow on price and positioning. The label plans to provide a sampler CD to coffeeshops and cafés. In addition, Parton's music

will be part of the Patio Music Sampler, which goes to upscale hotels for their guests' enjoyment. A track will also be released to country radio, and there are plans for a video, although a single hasn't yet been selected.

According to Paul, there's the possibility of in-store appearances when Parton's schedule permits. There are also plans for Parton to showcase the album in New York, Los Angeles, and possibly other cities, which will allow her to utilize the musicians on the project.

Paul and Sell both hope to create synergies with other Parton projects/enterprises. "Little Sparrow" will be promoted and positioned at Dollywood, Parton's East Tennessee theme park. Parton is set to shoot a movie for the Lifetime cable network in the spring and will also be doing a remake of "Solid Gold Cadillac" for the Turner Network.

Swag Releases 1st Full-Length Album; Classics And New Duets From Stanley

CATCHALL: On March 13, Chapel Hill, N.C.-based Yep Roc Records will release "Catchall," the first full-length album by the Nashville-based band **Swag**. The band is made up of musicians who are regular members of other successful national acts: **Ken Coomer (Wilco)**, **Jerry Dale McFadden (Sixpence None The Richer/the Mavericks/Trent Sumner & New Row Mob)**, **Doug Powell (Not Lame solo recording artist)**, **Robert Reynolds (the Mavericks)**, and **Tom Petersson (Cheap Trick)**. The album, produced by **Brad Jones**, includes four tracks from Swag's previous vinyl-only releases and eight new songs.

ON THE ROW: **David Haley** was recently promoted from VP of promotion to senior VP of promotion at MCA Nashville. **Bill Macky** was elevated from national director of promotion to VP of promotion.

Nelson Larkin has relaunched his former label, Sunbird, which was active in the late '70s and early '80s with artists such as **Earl Thomas Conley**, **Billy Larkin**, and **Mel Street**. Veteran record promoter **Elroy Kahanek** has been hired to run the promotion department. Distribution will be through Red Distribution. The new Sunbird's debut artist is Lexington, Ky., native **Len Doolin**.

Brad Allen has been promoted to VP of creative services and COO of business affairs at Nashville-based Encore Entertainment. He previously was the company's creative director.

Tracy Collins joins Dreamcatcher Records as regional field promotion director. Collins most recently was with Diane Richey Promotions and previously worked at Giant Records.

SIGNINGS: **Delbert McClinton** has been signed to New West Records, which has offices in Los Angeles and Austin, Texas. His label debut, "Nothing Personal," is due March 6 and was produced by McClinton and

Gary Nicholson. It features guest appearances from **Iris DeMent**, **Benmont Tench**, and **Bekka Bramlett**. Nashville-based Eminent Records has signed folk singer/songwriter **Eric Taylor**. The label will release his new album, "Scuffletown," in March.

Relentless Records Nashville, a division of Madacy Entertainment, has signed singer/songwriter **Irene Kelley**. Her debut release, "Simple Path," is due in first-quarter 2001. Kelley's songs have been recorded by **Ricky Skaggs**, **Loretta Lynn**, **Trisha Yearwood**, and others.

Nashville-based talent firm Artist Envoy Agency has signed three alt.country acts to its roster: **Rosie Flores**, **the Derailers**, and **the Souvenirs**.



by Phyllis Stark

ARTIST NEWS: The release date for "Man Of Constant Sorrows," a collection of classics from **Ralph Stanley**, has been moved up from Jan. 30, 2001, to Dec. 26. The 72-year-old Stanley is already at work on a new studio album, "Climch Mountain Sweethearts," which features him in duets

with **Dolly Parton**, **Lucinda Williams**, **Iris DeMent**, **Maria Muldaur**, **Chely Wright**, **Gillian Welch**, and **Valerie Smith**. No release date has been set.

Sara Evans has been added to the lineup for next year's George Strait Country Music Festival, which kicks off in March.

As tipped here Dec. 2, **BR5-49** has been signed to Sony's Lucky Dog label. The band will soon begin recording its next album with producer **Paul Worley**.

Nashville studio musician **Jim Vest** is independently releasing his first solo album, "The Vest Of Christmas," through his Web site, jimvest.com. Vest has played steel guitar on projects by **Tim McGraw** and **Alan Jackson** and has played on hits including **Johnny Paycheck's** "Take This Job And Shove It" and **Vern Gosdin's** "Chiseled In Stone." He is band leader and musical director for Asylum artist **Chalee Tennison**.

Billboard TOP COUNTRY ALBUMS

DECEMBER 16, 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 ▶			
1	1	—	2	TIM MCGRAW CURB 77978 (12.98/18.98)	GREATEST HITS	1	
2	2	2	56	FAITH HILL ▲ ⁴ WARNER BRDS. 47373/WRN (12.98/18.98)	BREATHE	1	
3	3	3	66	DIXIE CHICKS ▲ ⁷ MONUMENT 69678/SONY (11.98 EQ/17.98)	FLY	1	
4	5	4	24	BILLY GILMAN ▲ EPIC 62086/SONY (7.98 EQ/11.98)	ONE VOICE	2	
				◀ GREATEST GAINER ▶			
5	6	6	7	BILLY GILMAN ● EPIC 61594/SONY (11.98 EQ/17.98)	CLASSIC CHRISTMAS	5	
6	4	1	4	ALAN JACKSON ARISTA NASHVILLE 69335/RLG (11.98/17.98)	WHEN SOMEBODY LOVES YOU	1	
7	7	5	10	KENNY CHESNEY BNA 67976/RLG (11.98/17.98)	GREATEST HITS	1	
8	8	7	10	JOHN MICHAEL MONTGOMERY ATLANTIC 83378/AG (11.98/17.98)	BRAND NEW ME	2	
9	10	9	28	LEE ANN WOMACK ▲ MCA NASHVILLE 170099 (11.98/17.98)	I HOPE YOU DANCE	1	
10	11	17	10	SHEDAISY LYRIC STREET 165007/HOLLYWOOD (11.98/17.98)	BRAND NEW YEAR	10	
11	16	19	8	LONESTAR BNA 67975/RLG (11.98/17.98)	THIS CHRISTMAS TIME	11	
12	9	8	18	SOUNDTRACK ▲ CURB 78703 (11.98/17.98)	COYOTE UGLY	1	
13	14	15	18	JO DEE MESSINA ● CURB 77977 (11.98/17.98)	BURN	1	
14	13	10	8	SARA EVANS RCA 67964/RLG (11.98/17.98)	BORN TO FLY	8	
15	15	12	19	AARON TIPPIN ● LYRIC STREET 165014/HOLLYWOOD (10.98/16.98)	PEOPLE LIKE US	5	
16	12	16	82	SHEDAISY ▲ LYRIC STREET 165002/HOLLYWOOD (10.98/16.98) HS	THE WHOLE SHEBANG	6	
17	17	14	11	GEORGE STRAIT MCA NASHVILLE 170143 (11.98/17.98)	GEORGE STRAIT	1	
18	18	13	9	TRAVIS TRITT COLUMBIA 62165/SONY (11.98 EQ/17.98)	DOWN THE ROAD I GO	8	
19	22	22	57	TOBY KEITH ● DREAMWORKS 450209/INTERSCOPE (10.98/16.98)	HOW DO YOU LIKE ME NOW?!	9	
20	20	20	79	LONESTAR ▲ ³ BNA 67762/RLG (10.98/17.98)	LONELY GRILL	3	
21	19	21	79	BRAD PAISLEY ● ARISTA NASHVILLE 18871/RLG (10.98/16.98) HS	WHO NEEDS PICTURES	13	
22	25	44	5	VARIOUS ARTISTS HIP-0 541831/UNIVERSAL (11.98 CD)	A COUNTRY SUPERSTAR CHRISTMAS III	22	
				◀ PACESETTER ▶			
23	27	24	59	ANNE MURRAY ● STRAIGHTWAY 20231 (19.98/19.98)	WHAT A WONDERFUL WORLD	4	
24	24	23	12	EMMYLOU HARRIS NONESUCH 79616/AG (11.98/17.98)	RED DIRT GIRL	5	
25	21	11	83	TIM MCGRAW ▲ ³ CURB 77942 (10.98/17.98)	A PLACE IN THE SUN	1	
26	23	18	5	DWIGHT YOAKAM REPRIS 47827/WRN (11.98/17.98)	TOMORROW'S SOUNDS TODAY	7	
27	26	29	39	GEORGE STRAIT ▲ MCA NASHVILLE 170100 (11.98/17.98)	LATEST GREATEST STRAITEST HITS	1	
28	30	26	5	JAMIE O'NEAL MERCURY 170132 (8.98/12.98) HS	SHIVER	22	
29	28	25	3	CLEDUS T. JUDD MONUMENT 85106/SONY (11.98 EQ/17.98) HS	JUST ANOTHER DAY IN PARODIES	25	
30	32	30	82	KENNY ROGERS ▲ DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES	6	
31	31	34	26	RASCAL FLATTS LYRIC STREET 165011/HOLLYWOOD (8.98/12.98) HS	RASCAL FLATTS	14	
32	29	28	58	ALAN JACKSON ▲ ARISTA NASHVILLE 18892/RLG (10.98/17.98)	UNDER THE INFLUENCE	2	
33	33	32	41	PHIL VASSAR ARISTA NASHVILLE 18891/RLG (10.98/16.98) HS	PHIL VASSAR	23	
34	34	33	7	BILLY RAY CYRUS MONUMENT 62105/SONY (11.98 EQ/17.98)	SOUTHERN RAIN	13	
35	36	27	7	JOHNNY CASH AMERICAN/COLUMBIA 69691/CRG (10.98 EQ/17.98)	AMERICAN III: SOLITARY MAN	11	
36	35	37	11	TERRI CLARK MERCURY 170157 (11.98/17.98)	FEARLESS	8	
37	40	39	54	REBA MCENTIRE ● MCA NASHVILLE 170119 (11.98/17.98)	SO GOOD TOGETHER	5	

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION	
38	37	38	64	MARTINA MCBRIDE ▲ RCA 67824/RLG (10.98/16.98)	EMOTION	3	
39	38	40	9	ROY D. MERCER VIRGIN 50003 (10.98/16.98) HS	HOW BIG'A BOY ARE YA? VOLUME SEVEN/HANGIN' IT UP	32	
40	44	36	9	KENNY ROGERS DREAMCATCHER 006 (13.98/17.98)	THERE YOU GO AGAIN	17	
41	42	47	87	JOHNNY CASH LEGACY/COLUMBIA 69739/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	18	
42	39	42	44	KEITH URBAN CAPITOL 97591 (10.98/16.98) HS	KEITH URBAN	18	
43	41	31	8	MERLE HAGGARD ANTI 86593/EPITAPH (11.98/17.98)	IF I COULD ONLY FLY	26	
44	47	41	5	RANDY TRAVIS WARNER BRDS. 47893/WRN (11.98/17.98)	INSPIRATIONAL JOURNEY	41	
45	45	43	16	RODNEY CARRINGTON CAPITOL 24827 (10.98/17.98) HS	MORNING WOOD	18	
46	48	46	58	GARY ALLAN ● MCA NASHVILLE 170101 (11.98/17.98)	SMOKE RINGS IN THE DARK	9	
47	50	54	33	SOUNDTRACK BNA 67963/RLG (11.98/17.98)	WHERE THE HEART IS	18	
48	46	45	15	BILL ENGVALL BNA 69311/RLG (10.98/16.98)	NOW THAT'S AWESOME	14	
49	43	35	4	SAWYER BROWN CURB 77976 (11.98/17.98)	THE HITS LIVE	35	
50	51	50	32	ROY D. MERCER VIRGIN 49085 (10.98/16.98)	GREATEST FITS: THE BEST OF HOW BIG'A BOY ARE YA?	26	
51	52	58	58	LEANN RIMES ▲ CURB 77947 (10.98/17.98)	LEANN RIMES	1	
52	53	51	87	MONTGOMERY GENTRY ● COLUMBIA 69156/SONY (10.98 EQ/16.98) HS	TATTOOS & SCARS	10	
53	54	56	33	VINCE GILL MCA NASHVILLE 170098 (11.98/17.98)	LET'S MAKE SURE WE KISS GOODBYE	4	
54	49	49	5	BRYAN WHITE ASYLUM 47890/WRN (11.98/17.98)	GREATEST HITS	25	
55	68	53	26	RONNIE MILSAP VIRGIN 48871 (17.98/24.98)	40 #1 HITS	28	
56	55	52	78	CHRIS LEDOUX CAPITOL 99781 (10.98/16.98)	20 GREATEST HITS	17	
57	61	61	35	VARIOUS ARTISTS TIME LIFE 18435 (13.98 CD)	CLASSIC COUNTRY LATE '60S	36	
				◀ HOT SHOT DEBUT ▶			
58	NEW		1	RICKY VAN SHELTON AUDIUM 8120/KOCH (10.98/17.98)	BLUE CHRISTMAS	58	
59	56	62	92	KENNY CHESNEY ▲ ⁷ BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO	5	
60	57	55	31	CHAD BROCK WARNER BRDS. 47659/WRN (11.98/17.98) HS	YES!	17	
61	66	73	59	JEFF FOXWORTHY WARNER BRDS. 47427/WRN (10.98/16.98)	GREATEST BITS	17	
62	NEW		1	JOHN BERRY ARK 21 810061 (10.98/17.98)	MY HEART IS BETHLEHEM	62	
63	58	—	5	PATSY CLINE UTV 560214 (21.98 CD)	THE ULTIMATE COLLECTION	49	
64	64	48	16	ELVIS PRESLEY RCA 23275/TIME LIFE (13.98/24.98)	THE ELVIS PRESLEY COLLECTION — COUNTRY	19	
65	60	57	62	CLINT BLACK ● RCA 67823/RLG (10.98/16.98)	D'LECTRIFIED	7	
66	65	66	14	PATTY LOVELESS EPIC 69880/SONY (11.98 EQ/17.98)	STRONG HEART	13	
67	67	59	6	CHRIS CAGLE VIRGIN 28293 (8.98/12.98)	PLAY IT LOUD	59	
68	62	60	18	THE KINLEYS EPIC 69593/SONY (10.98 EQ/17.98) HS	II	18	
69	59	65	33	ERIC HEATHERLY MERCURY 170124 (8.98/12.98) HS	SWIMMING IN CHAMPAGNE	17	
70	75	68	35	VARIOUS ARTISTS TIME LIFE 18434 (13.98 CD)	CLASSIC COUNTRY EARLY '70S	37	
71	74	67	35	VARIOUS ARTISTS TIME LIFE 18433 (13.98 CD)	CLASSIC COUNTRY 1970 — 1974	36	
72	63	64	18	CHRIS LEDOUX CAPITOL 26601 (10.98/17.98)	COWBOY	17	
73	73	63	81	DWIGHT YOAKAM ● REPRIS 47389/WRN (10.98/16.98)	LAST CHANCE FOR A THOUSAND YEARS: GREATEST HITS FROM THE 90'S	10	
74	71	70	47	MARK WILLS ● MERCURY 546296 (11.98/17.98)	PERMANENTLY	3	
75	70	—	66	CLAY WALKER ● GIANT 24717/WARNER BRDS. (10.98/17.98)	LIVE, LAUGH, LOVE	5	

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

Billboard Top Country Catalog Albums

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

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
1	2	GARTH BROOKS ▲ CAPITOL 23550 (10.98/16.98)	THE MAGIC OF CHRISTMAS	13
2	1	DIXIE CHICKS ◆ ¹⁰ MONUMENT 68195/SONY (10.98 EQ/17.98) HS	WIDE OPEN SPACES	149
3	3	MARTINA MCBRIDE ● RCA 67842/RLG (10.98/16.98)	WHITE CHRISTMAS	30
4	4	SHANIA TWAIN ◆ ¹⁸ MERCURY 536003 (12.98/18.98)	COME ON OVER	161
5	6	BURL IVES MCA SPECIAL PRODUCTS 322177/MCA (6.98 CD)	RUDOLPH THE RED-NOSED REINDEER	24
6	5	FAITH HILL ▲ ² WARNER BRDS. 46790/WRN (11.98/17.98)	FAITH	137
7	7	VINCE GILL ▲ ² MCA NASHVILLE 110877 (3.98/7.98)	LET THERE BE PEACE ON EARTH	80
8	9	GEORGE STRAIT MCA NASHVILLE 170093 (11.98/17.98)	MERRY CHRISTMAS WHEREVER YOU ARE	21
9	8	TRISHA YEARWOOD ● MCA NASHVILLE 111091 (3.98/6.98)	THE SWEETEST GIFT	26
10	14	REBA MCENTIRE MCA NASHVILLE 170092 (11.98/17.98)	SECRET OF GIVING: A CHRISTMAS COLLECTION	20
11	11	REBA MCENTIRE ▲ MCA NASHVILLE 442031 (3.98/7.98)	MERRY CHRISTMAS TO YOU	62
12	16	VINCE GILL WITH PATRICK WILLIAMS AND HIS ORCHESTRA ● MCA NASHVILLE 170098 (10.98/17.98)	BREATH OF HEAVEN — A CHRISTMAS COLLECTION	29
13	15	PATSY CLINE ▲ MCA SPECIAL PRODUCTS 420265/MCA (3.98/6.98)	HEARTACHES	103

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
14	19	JOHN DENVER MADACY 4750 (5.98/9.98)	THE BEST OF JOHN DENVER	128
15	10	ALAN JACKSON ▲ ⁴ ARISTA NASHVILLE 18801/RLG (10.98/16.98)	THE GREATEST HITS COLLECTION	267
16	12	GARTH BROOKS ◆ ¹³ CAPITOL 97424 (19.98/26.98)	DOUBLE LIVE	107
17	17	GEORGE STRAIT ▲ ² MCA NASHVILLE 325800 (2.98/7.98)	MERRY CHRISTMAS STRAIT TO YOU	60
18	—	KENNY ROGERS ● MAGNATONE 108 (10.98/16.98)	THE GIFT	26
19	13	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18852/RLG (10.98/16.98)	THE GREATEST HITS COLLECTION	168
20	24	JOHN DENVER & THE MUPPETS ▲ LASERLIGHT 12761 (1.98/5.98)	A CHRISTMAS TOGETHER	33
21	25	ALAN JACKSON ▲ ARISTA NASHVILLE 21735/LASERLIGHT (6.98 CD)	HONKY TONK CHRISTMAS	55
22	—	VARIOUS ARTISTS HIP-0 440124/UNIVERSAL (6.98/11.98)	A COUNTRY SUPERSTAR CHRISTMAS II	15
23	20	HANK WILLIAMS JR. ▲ ⁴ CURB 77638 (5.98/9.98)	GREATEST HITS, VOL. 1	339
24	—	ANNE MURRAY SBK/EMI 31145/CAPITOL (10.98/16.98)	BEST OF THE SEASON	8
25	—	VARIOUS ARTISTS CURB 77514 (4.98/7.98)	CHRISTMAS COUNTRY CLASSICS	1

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

Billboard **HOT COUNTRY** SINGLES & TRACKS

DECEMBER 16, 2000

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 153 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
No. 1						
1	2	4	32	MY NEXT THIRTY YEARS B.GALLIMORE, J. STROUD, T. MCGRAW (P. VASSAR)	TIM MCGRAW CURB ALBUM CUT	1
2	1	1	25	WE DANCED F. ROGERS (B. PAISLEY, C. DUBOIS)	BRAD PAISLEY (V) ARISTA NASHVILLE 69009 †	1
3	4	5	21	WITHOUT YOU B. CHANCEY, P. WORLEY (N. MAINES, E. SILVER)	DIXIE CHICKS MONUMENT ALBUM CUT †	3
4	6	6	25	BORN TO FLY P. WORLEY (S. EVANS, M. HUMMON, D. SCOTT)	SARA EVANS (V) RCA 69008 †	4
5	5	3	25	BEST OF INTENTIONS B.J. WALKER, JR., T. TRITT (T. TRITT)	TRAVIS TRITT (C) (D) COLUMBIA 79404 †	1
6	7	10	18	I LOST IT B. CANNON, N. WILSON (N. THRASHER, J. OLANDER)	KENNY CHESNEY (V) BNA 69007 †	6
7	3	2	28	JUST ANOTHER DAY IN PARADISE B. GALLIMORE, P. VASSAR (P. VASSAR, C. WISEMAN)	PHIL VASSAR ARISTA NASHVILLE ALBUM CUT †	1
8	8	9	11	WWW.MEMORY K. STEGALL (A. JACKSON)	ALAN JACKSON (V) ARISTA NASHVILLE 69020 †	8
9	11	12	14	TELL HER D. HUFF (C. WISEMAN, KWESI B.)	LONESTAR BNA ALBUM CUT	9
10	9	8	18	THE LITTLE GIRL B. CANNON, N. WILSON, J. M. MONTGOMERY (H. ALLEN)	JOHN MICHAEL MONTGOMERY (V) ATLANTIC 85006	1
11	12	14	10	BURN B. GALLIMORE, T. MCGRAW (T. ARENA, P. RESWICK, S. WERFEL)	JO DEE MESSINA CURB ALBUM CUT †	11
12	13	17	11	ASHES BY NOW M. WRIGHT (R. CROWELL)	LEE ANN WOMACK (V) MCA NASHVILLE 172182 †	12
13	16	15	22	A LITTLE GASOLINE S. SMITH, K. STEGALL, T. CLARK (D. MILLER, T. ROGERS)	TERRI CLARK (V) MERCURY 172178 †	13
14	10	7	31	FEELS LIKE LOVE T. BROWN (V. GILL)	VINCE GILL (V) MCA NASHVILLE 172168 †	6
15	17	16	21	MY LOVE GOES ON AND ON R. WRIGHT (C. CAGLE, D. PFRIMMER)	CHRIS CAGLE (C) (D) (V) VIRGIN 58867 †	15
16	19	25	19	THERE IS NO ARIZONA K. STEGALL (J. O'NEAL, L. DREW, S. SMITH)	JAMIE O'NEAL (V) MERCURY 172177 †	16
AIRPOWER						
17	18	24	18	THIS EVERYDAY LOVE M. BRIGHT, M. WILLIAMS (D. WELLS, G. NELSON)	RASCAL FLATTS LYRIC STREET ALBUM CUT †	17
18	22	22	21	MEANWHILE BACK AT THE RANCH B. GALLIMORE, T. MCGRAW (G. KENNEDY, W. KIRKPATRICK)	THE CLARK FAMILY EXPERIENCE (C) (D) CURB 73118 †	18
19	14	11	21	GO ON T. BROWN, G. STRAIT (T. MARTIN, M. NESLER)	GEORGE STRAIT (V) MCA NASHVILLE 172169	2
20	15	13	28	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
21	20	20	15	WE'RE SO GOOD TOGETHER D. MALLOY, R. MCENTIRE (A. ROBOFF, B. DIPIERO, J. S. SHERRILL)	REBA MCENTIRE (V) MCA NASHVILLE 172181 †	20
22	26	27	11	BUT FOR THE GRACE OF GOD M. ROLLINGS, K. URBAN (C. CAFFREY, J. WEIDLIN, K. URBAN)	KEITH URBAN (V) CAPITOL 58877 †	22
23	21	18	30	KISS THIS A. TIPPIN, B. WATSON, M. BRADLEY (A. TIPPIN, T. TIPPIN, P. DOUGLAS)	AARON TIPPIN (V) LYRIC STREET 11282 †	1
24	27	28	11	A GOOD DAY TO RUN F. ROGERS, J. STROUD (D. WORLEY, B. TOMBERLIN)	DARRYL WORLEY DREAMWORKS ALBUM CUT †	24
25	25	21	36	WHAT ABOUT NOW D. HUFF (A. SMITH, A. BARKER, R. HARBIN)	LONESTAR (V) BNA 60212 †	1
26	29	29	7	WHEN IT ALL GOES SOUTH D. COOK, ALABAMA (J. JARVIS, R. CARNES, J. CARNES)	ALABAMA (V) RCA 69019 †	26
27	30	36	4	WILD HORSES A. REYNOLDS (B. SHORE, D. WILLS)	GARTH BROOKS CAPITOL ALBUM CUT	27
28	31	30	8	YOU SHOULDN'T KISS ME LIKE THIS J. STROUD, T. KEITH (T. KEITH)	TOBY KEITH DREAMWORKS ALBUM CUT	28
29	24	23	20	THE VISIT N. WILSON, B. CANNON (C. STEFL, G. ELLSWORTH, B. RODGERS)	CHAD BROCK WARNER BROS. ALBUM CUT/WRN	21
30	32	32	12	YOU MADE ME THAT WAY D. MALLOY, J. G. SMITH (D. MALLOY, G. BURR)	ANDY GRIGGS RCA ALBUM CUT	30
31	34	34	12	LUCKY 4 YOU (TONIGHT I'M JUST ME) D. HUFF (K. OSBORN, J. DEERE, C. MCCABE)	SHEDAISY LYRIC STREET ALBUM CUT †	31
32	33	31	13	GEORGIA P. WORLEY, C. D. JOHNSON (C. D. JOHNSON, T. VERGES)	CAROLYN DAWN JOHNSON (C) (D) (V) ARISTA NASHVILLE 69010 †	31
33	37	37	7	ONE MORE DAY M. D. CLUTE, DIAMOND RIO (S. D. JONES, B. TOMBERLIN)	DIAMOND RIO ARISTA NASHVILLE ALBUM CUT	33
34	38	40	10	MOVE ON B. WARREN, B. WARREN, C. FARREN (B. WARREN, B. WARREN, D. WILDE)	THE WARREN BROTHERS BNA ALBUM CUT	34
35	36	35	13	ALL NIGHT LONG J. SCAIFE (C. DANIELS, T. DIGREGORIO, C. HAYWARD, J. GAVIN, B. R. BROWN)	MONTGOMERY GENTRY (C) (D) (V) COLUMBIA 79515 †	35
36	40	39	12	WHAT DO YOU KNOW ABOUT LOVE P. ANDERSON (D. YOAKAM)	DWIGHT YOAKAM REPRISE ALBUM CUT/WRN	36
37	35	33	14	I WANT TO KNOW (EVERYTHING THERE IS TO KNOW ABOUT YOU) C. CHAMBERLAIN (L. ANDERSON, B. REGAN)	MARK WILLS (V) MERCURY 172184 †	33
38	43	46	7	WHO I AM B. GALLIMORE (B. JAMES, T. VERGES)	JESSICA ANDREWS DREAMWORKS ALBUM CUT †	38

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
39	39	38	16	EVERY MAN FOR HIMSELF E. SEAY, J. HOBBS (M. ELLIOTT, T. JOHNSON)	NEAL MCCOY (C) (D) (V) GIANT 16837	37
40	41	41	7	THINGS CHANGE B. GALLIMORE, J. STROUD, T. MCGRAW (A. MAYO, C. LINDSEY, B. LUTHER, M. GREEN)	TIM MCGRAW CURB ALBUM CUT	40
41	42	42	20	RIGHT WHERE I NEED TO BE T. BROWN, M. WRIGHT (C. BEATHARD, K. MARVEL)	GARY ALLAN (V) MCA NASHVILLE 172180 †	41
42	45	45	7	SHE MISSES HIM D. MALLOY (T. JOHNSON)	TIM RUSHLOW ATLANTIC ALBUM CUT †	42
43	44	44	10	OKLAHOMA D. MALLOY, B. CHANCEY (D. V. WILLIAMS, J. ALLEN)	BILLY GILMAN (C) (D) (V) EPIC 79503 †	43
44	48	49	6	THE HUNGER W. C. RIMES (B. MONTANA, D. FLINT)	STEVE HOLY CURB ALBUM CUT †	44
45	51	50	9	POUR ME C. HOWARD (T. RICK, P. RYAN, R. BEIGHLEY, S. WEDLOCK)	TRICK PONY WARNER BROS. ALBUM CUT/WRN †	45
46	46	47	7	WRONG FIVE O'CLOCK K. STEGALL (H. HEATHERLY, R. E. CARPENTER)	ERIC HEATHERLY MERCURY ALBUM CUT	46
47	52	—	2	WHERE ARE YOU CHRISTMAS? B. GALLIMORE, F. HILL (J. HORNER, W. JENNINGS, M. CAREY)	FAITH HILL INTERSCOPE ALBUM CUT/WRN †	47
48	58	57	9	DON'T MAKE ME COME OVER THERE AND LOVE YOU T. BROWN, G. STRAIT (J. LAUDERDALE, C. WOOD)	GEORGE STRAIT MCA NASHVILLE ALBUM CUT	48
49	53	53	5	GO BACK J. TAYLOR (J. CAMPBELL, D. HACKETT)	CHALEE TENNISON ASYLUM ALBUM CUT/WRN	49
50	47	48	12	LIVE IT UP R. BYRNE, P. VASSAR (R. BYRNE, P. VASSAR)	MARSHALL DYLLON DREAMCATCHER ALBUM CUT †	46
51	50	51	8	I'M IN R. FOSTER (R. FOSTER, G. MIDDLEMAN)	THE KINLEYS (C) (D) EPIC 79496 †	50
52	54	52	6	SCREAM B. J. WALKER, JR. (H. DARLING, J. ENAI)	MINDY MCCREARY (V) CAPITOL 58890 †	52
53	55	54	6	SHE'S ALL THAT D. HUFF, C. RAYE (C. RAYE, S. WRAY)	COLLIN RAYE EPIC ALBUM CUT †	53
54	62	56	4	LOOKIN' FOR LOVE M. A. MILLER, B. TANKERSLEY (W. MALLETTE, P. RYAN, B. MORRISON)	SAWYER BROWN CURB ALBUM CUT	54
55	57	—	7	DECK THE HALLS D. HUFF (PUBLIC DOMAIN)	SHEDAISY (D) LYRIC STREET 164036 †	40
56	56	55	6	LEGACY J. KELTON (N. COTY, R. VAN WARMER)	NEAL COTY (D) (V) MERCURY 172183 †	53
Hot Shot Debut						
57	NEW	—	1	MERRY CHRISTMAS FROM THE FAMILY J. SCAIFE (R. E. KEEN)	MONTGOMERY GENTRY (C) (D) (V) COLUMBIA 79515	57
58	60	—	2	JINGLE BELLS D. HUFF (TRADITIONAL)	SHEDAISY LYRIC STREET ALBUM CUT	58
59	NEW	—	1	IT'S A GREAT DAY TO BE ALIVE B. J. WALKER, JR., T. TRITT (D. SCOTT)	TRAVIS TRITT COLUMBIA ALBUM CUT	59
60	66	—	2	PLEASE B. J. WALKER, JR. (M. DULANEY, J. STEELE, J. HOBBS)	PAM TILLIS ARISTA NASHVILLE ALBUM CUT	60
61	61	—	5	HAVE YOURSELF A MERRY LITTLE CHRISTMAS M. MCBRIDE, P. WORLEY (H. MARTIN, R. BLANE)	MARTINA MCBRIDE RCA ALBUM CUT	53
62	64	—	2	WARM & FUZZY D. COOK, D. MALLOY, B. CHANCEY (D. MALLOY, D. COOK)	BILLY GILMAN (C) (D) (V) EPIC 79503 †	62
63	59	58	7	HOW LONG B. J. WALKER, JR., K. LEHNING (A. WILLIAMS, D. WILLIAMS)	BRYAN WHITE ASYLUM ALBUM CUT/WRN †	56
64	70	71	4	WHAT DO YOU WANT FROM ME NOW G. FUNDIS, B. YATES (B. YATES, M. GEIGER, B. TAYLOR)	BILLY YATES COLUMBIA ALBUM CUT †	57
65	NEW	—	1	THE CHRISTMAS SHOES L. AHLSTROM (E. CARSWELL, L. AHLSTROM)	NEWSONG BENSON ALBUM CUT/JIVE	65
66	67	—	2	BLUE CHRISTMAS J. STROUD (J. JOHNSON, B. HAYES)	CLAY WALKER GIANT ALBUM CUT	66
67	RE-ENTRY	—	2	HOW DO YOU MILK A COW C. T. JUDD, C. CLARK (T. KEITH, C. CANNON, C. T. JUDD, C. CLARK)	CLEDUS T. JUDD MONUMENT ALBUM CUT	67
68	NEW	—	1	THE KID IN ME B. CANNON, N. WILSON (D. DEAN, D. CLARKE, D. KOCH)	CRAIG MORGAN ATLANTIC ALBUM CUT	68
69	RE-ENTRY	—	2	WHITE CHRISTMAS M. MCBRIDE, P. WORLEY (I. BERLIN)	MARTINA MCBRIDE RCA ALBUM CUT	69
70	NEW	—	1	I'VE THOUGHT OF EVERYTHING G. COLE (T. MATTHEWS, K. SINGLETARY, D. SINGLETARY)	DARYLE SINGLETARY AUDIUM ALBUM CUT	70
71	65	59	8	THERE WILL COME A DAY B. GALLIMORE, F. HILL (B. LUTHER, A. MAYO, C. LINDSEY)	FAITH HILL WARNER BROS. ALBUM CUT/WRN	59
72	63	61	7	CAN'T FIGHT THE MOONLIGHT T. HORN (D. WARREN)	LEANN RIMES (C) (D) CURB 73116	61
73	73	—	5	SANTA'S GOT A SEMI D. JOHNSON, J. HOBBS (D. JOHNSON, P. BUNCH)	KEITH HARLING GIANT ALBUM CUT	60
74	68	65	3	SHE IS R. CROWELL (H. KETCHUM)	HAL KETCHUM CURB ALBUM CUT	65
75	71	—	2	SHOULDA SHUT UP D. GRAU (B. ENGVALL, P. HOWELL)	BILL ENGVALL BNA ALBUM CUT	71

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

Billboard **Top Country Singles Sales**

DECEMBER 16, 2000

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

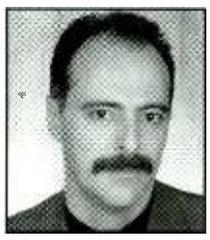


THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
No. 1					
1	1	1	11	THE WAY YOU LOVE ME WARNER BROS. 16818/WRN	10 weeks at No. 1 FAITH HILL
2	2	2	8	OKLAHOMA/WARM & FUZZY EPIC 79503/SONY	BILLY GILMAN
3	3	3	16	CAN'T FIGHT THE MOONLIGHT/BUT I DO LOVE YOU CURB 73116	LEANN RIMES
4	6	6	13	MY CELLMATE THINKS I'M SEXY MONUMENT 79495/SONY	CLEDUS T. JUDD
5	4	4	19	BEST OF INTENTIONS COLUMBIA 79404/SONY	TRAVIS TRITT
6	5	5	6	HOW DO YOU LIKE ME NOW?! DREAMWORKS 450932/INTERSCOPE	TOBY KEITH
7	7	7	5	MEANWHILE BACK AT THE RANCH CURB 73118	THE CLARK FAMILY EXPERIENCE
8	8	8	22	YOU WON'T BE LONELY NOW MONUMENT 79440/SONY	BILLY RAY CYRUS
9	12	14	8	ALL NIGHT LONG/MERRY CHRISTMAS FROM THE FAMILY COLUMBIA 79515/SONY	MONTGOMERY GENTRY
10	10	11	44	BREATHE WARNER BROS. 16884/WRN	FAITH HILL
11	9	9	26	THAT'S THE WAY CURB 73106	JO DEE MESSINA
12	14	15	8	I'M IN EPIC 79496/SONY	THE KINLEYS
13	13	13	12	MY LOVE GOES ON AND ON VIRGIN 58867	CHRIS CAGLE

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	11	10	32	ONE VOICE EPIC 79396/SONY	BILLY GILMAN
15	19	18	5	GEORGIA ARISTA NASHVILLE 69010	CAROLYN DAWN JOHNSON
16	16	16	8	NOBODY'S GOT IT ALL EPIC 79481/SONY	JOHN ANDERSON
17	15	12	20	I NEED YOU SPARROW 58863/CAPITOL/CURB	LEANN RIMES
18	17	17	9	SO WHAT EPIC 79502/SONY	TAMMY COCHRAN
19	18	20	23	THAT'S THE KIND OF MOOD I'M IN EPIC 79447/SONY	PATTY LOVELESS
20	20	19	32	WHEN YOU NEED MY LOVE DREAMWORKS 459043/INTERSCOPE	DARRYL WORLEY
21	21	21	182	HOW DO I LIVE CURB 73022	LEANN RIMES
22	22	22	41	GOODBYE EARL MONUMENT 79352/SONY	DIXIE CHICKS
23	23	23	64	ROCKY TOP '96 DECCA 155274/MCA NASHVILLE	THE OSBORNE BROTHERS
24	24	25	18	NOW THAT'S AWESOME BNA 60286/R/G	BILL ENGVALL FEATURING TRACY BYRD, NEAL MCCOY & T. GRAHAM BROWN
25	25	24	56	BIG DEAL CURB 73086	LEANN RIMES

Records with the greatest sales gains this week. ● Recording Industry Assn. of America certification for net shipment of 500,000 units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum), with multimillion titles indicated by a numeral following the symbol. © 2000, Billboard/BPI Communications and SoundScan, Inc.

COUNTRY CORNER



by Wade Jessen

PLAYING FOR TIME: As "My Next Thirty Years" (Curb) becomes **Tim McGraw's** 12th title to dominate Hot Country Singles & Tracks, there's undoubtedly a wish for at least a second week atop the chart on the singer's Christmas list—a hope that would keep alive his streak of posting multiple weeks at the top with each of his prior No. 1 songs. Given his solid margin over the nearest bulleted title on the chart, things look good for an encore. McGraw's song gains 341 detections to close with 5,589 spins, which leaves a margin of 405 plays between it and **Dixie Chicks'** "Without You" (Monument), which increases 102 detections and steps 4-3.

Meanwhile, McGraw's "Things Change" dips four plays but manages a 41-40 move, a seemingly small feat that is significant nonetheless, because it lands the title on "American Country Countdown With Bob Kingsley," where it will benefit next issue from those cumulative detections. Additionally, the song finishes with new spins at 12 monitored stations, including KNCI Sacramento, Calif.; WJCL Savannah, Ga.; WXTU Philadelphia; and WSSL Greenville, S.C. On Top Country Albums, McGraw's "Greatest Hits" weathers a 29% decrease to command a second week at No. 1 on a chart that is down approximately 14% overall from the prior week. On The Billboard 200, the hits set dips 4-5.

MARSHMALLOW WORLD: **Ricky Van Shelton** earns our Hot Shot Debut stocking on Top Country Albums, where "Blue Christmas" (Audium) enters with 3,000 units at No. 58. It's his second set of seasonal songs. In 1989 "Ricky Van Shelton Sings Christmas" (Columbia) rose to No. 32. Elsewhere on the chart, **John Berry's** second Christmas album, "My Heart Is Bethlehem" (Ark 21), starts with more than 2,500 scans at No. 62. Berry's "O Holy Night" (Capitol) peaked at No. 21 on Christmas week in '95.

IN THE FAST LANE: Up more than 6,000 units, **Billy Gilman's** "Classic Christmas" (Epic) wins the Greatest Gainer competition and moves 6-5, while his "One Voice" set inches 5-4. The seasonal set moves approximately 55,000 units, while the latter sells 58,000 copies. Pacesetter honors go to **Anne Murray's** "What A Wonderful World" (Straightway), which takes a 22% hike and jumps 27-23.

DYSFUNCTION JUNCTION: **Montgomery Gentry** offers comic relief in the form of "Merry Christmas From The Family" (Columbia), which grabs Hot Shot Debut honors at No. 57 on Hot Country Singles & Tracks. The song, written by roots country kingpin **Robert Earl Keen**, is a four-minute audio snapshot of a boozed-up family Christmas party with plenty of trailer park imagery. Spins are detected at 61 stations, including KDRK Spokane, Wash.; WKXC Augusta, Ga.; KSOP Salt Lake City; and WGH Norfolk, Va. Elsewhere on the radio chart, contemporary Christian group **NewSong** enters at No. 65 with "The Christmas Shoes" (Benson), a touching tale of a youngster who comes up short at the register while buying shoes for his dying mother, who waits at home. The track is from "Sheltering Tree," which re-enters Top Contemporary Christian albums at No. 37.

Fan Fair: Change Of Venue, Attitude In 2001

BY RAY WADDELL

NASHVILLE—A country music institution since 1972, Fan Fair will be a different animal in 2001, sporting a new location, a different vibe, and a charity angle.

Fan Fair, which is organized and produced by the Country Music Assn. (CMA), has been held at the Tennessee State Fairgrounds since 1982, where fair grandstands provided seating for the numerous shows and out-buildings were filled with artist and label exhibits, all during a Monday-Friday run. This year, Fan Fair will run Thursday to Sunday, June 14-17, 2001, with evening performances at the 55,000-person-capacity Adelphia Coliseum in downtown Nashville. Secondary stages at Riverfront Park (located on the other side of the Cumberland River) will host evening shows, and the Nashville Convention Center (also across the river) will house the exhibits.

A deal is being finalized that would have Fan Fair produced by Nashville-based promoter Steve Moore's Moore Entertainment in conjunction with SFX Nashville, headed by Brian O'Connell. Well-known country music promoter Ben Farrell of Lon Varnell Enterprises will serve as Fan Fair's promoter, as part of a multifaceted marketing campaign.

"With these new alliances, you can tell we have stepped up the level of expectations for growing Fan Fair into the future," says CMA executive director Ed Benson. "We felt it was time to reach out and get partners with expertise and experience."

An extensive six-month consumer promotional campaign under the "Road To Fan Fair" banner will kick off Feb. 1, 2001. "It's the most ambitious marketing initiative ever taken for Fan Fair, including Ben [Farrell], direct mail, national advertising, promotions, sweepstakes, and tie-ins with sponsors through our radio partners, all to make sure people know about Fan Fair," says Benson.



BENSON

"In the past, Fan Fair has sold itself on word-of-mouth, but that will begin to change in the future as we grow. We need to make use of all the tools available to grow an event that had begun to slip."

Gone is a lengthy Fan Fair association with the Grand Ole Opry. TNN and CMT are the official media sponsors of Fan Fair, and MJI Broadcasting is the radio partner. Ticketing, once handled by the Opry, is now overseen by Powers Management through the Gaylord Entertainment Center box office.

"The Grand Ole Opry joint venture and co-sponsorships; Fan Fair does not bring that forward the way it used to be," says Benson. "We're still working with the Grand Ole Opry, and they are still an important part of what's going on—we're promoting the Opry in our direct-mail piece."

During Fan Fair, the Opry will host a Saturday matinee performance at the Ryman Auditorium downtown, as well as regular Opry performances at the Grand Ole Opry House.

With the new location comes new expenses, as well as a potential upside. "The move increased our projected expenses, as you would expect when stepping up to world-class facilities," notes Benson. Proposed expenses are \$2.3 million, vs. projected revenues of \$2.5 million. "That's based on a very conservative attendance projection."

Fan Fair's move to Adelphia Coliseum was prompted by a slump in attendance in recent years, as well as a perceived stagnation of the event. Last year's Fan Fair drew about 21,000, much less than the early sell-out years of 24,000-plus.

"We had come to the point where we felt we needed to grow and enhance the event, or it might slide into further decline," says Benson. "Moving was an easy decision. We felt Fan Fair needed a breath of fresh air."

After flirting with various locations outside of Nashville, downtown received the CMA's nod following an aggressive pitch from the Nashville

Convention & Visitor's Bureau. With the move comes a change in Fan Fair's overall tone, reflected by the new marketing tagline "The World's Biggest Country Music Festival."

"We have never used that [title] before, but we always felt we were [the biggest] in terms of the number of acts participating," says Benson. "Now that we've increased our capacity for the four-day event, we feel we will be the biggest."

Benson says he expects 100% major-label participation in the 2001 Fan Fair. Shows will be organized by label group, a move precipitated by label input, he says.



The artist feedback has also been good, according to Benson. Already announced as performers are Tracy Byrd, Kenny

Chesney, Billy Ray Cyrus, Joe Diffie, Bill Engvall, Sara Evans, Vince Gill, Billy Gilman, Andy Griggs, Alan Jackson, the Kinleys, Lonestar, Patty Loveless, Jo Dee Messina, Martina McBride, Montgomery Gentry, Brad Paisley, Collin Raye, Travis Tritt, and Trisha Yearwood.

More than 200 artists, who are not paid to perform, are expected to sign on, and Benson says a new artist-driven charitable element of Fan Fair provides added incentive for artist participation. "Country artists are among the leading entertainers in the world in terms of philanthropy," he notes.

Half the net proceeds from Fan Fair will go to charities designated by the artists, with the other half going into the CMA's special fund for the promotion and development of country music. Its benefactors include the Country Music Hall of Fame and the proposed Country Music Retirement Center.

Just as Fan Fair has become a reunion of sorts between fans and artists, the backstage area during shows has become a schmooze-fest of sorts, populated by a who's who of music biz workers. Now, labels will use the Coliseum's suite level as a hospitality area.

Ticket prices for Fan Fair 2001 will range from \$59 to \$115.

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

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

- | | | | |
|---|---|--|---|
| 35 ALL NIGHT LONG (Miss Hazel, BMI/Songs Of Universal, BMI) WB | 19 GO ON (Hamstein Cumberland, BMI/Baby Mae, BMI/Glitterfish, BMI/Buna Boy, BMI) WB | 45 LITE'S WORK (BMI/Yellow Desert, BMI/Little Blue Box, ASCAP) HL | 21 WERE SO GOOD TOGETHER (Almo, ASCAP/Anwa, ASCAP/Sony/ATV Tree, BMI/Nothing But The Wolf, BMI) HL/WB |
| 12 ASHES BY NOW (Tessa, BMI) | 61 HAVE YOURSELF A MERRY LITTLE CHRISTMAS (EMI Feist, ASCAP) WB | 56 LEGACY (Murray, BMI/Neal Coty, BMI/Caribbean Stud, ASCAP/Big Picture, ASCAP/Suzabelle, ASCAP) WB | 25 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/WB |
| 5 BEST OF INTENTIONS (Post Oak, BMI) HL | 67 HOW DO YOU MILK A COW (Tokeco Tunes, BMI/Wacissa River, BMI/MRBI, BMI/Cleudus Crap Anthems, SESAC/Of Music, ASCAP) | 13 A LITTLE GASOLINE (Mighty Nice, BMI/Blue Water, BMI/Sony/ATV Cross Keys, ASCAP) HL | 36 WHAT DO YOU KNOW ABOUT LOVE (Coal Dust West, BMI/Wamer-Tamerlane, BMI) WB |
| 66 BLUE CHRISTMAS (Universal-PolyGram International, ASCAP) | 63 HOW LONG (Davand, BMI/Texascity, BMI) | 10 THE LITTLE GIRL (Coburn, BMI/Ten Ten, BMI) WB | 64 WHAT DO YOU WANT FROM ME NOW (EMI Blackwood, BMI/Pay The Bill, BMI/Sixteen Stars, BMI/HonPro, BMI/Milk The Whistle, BMI) HL |
| 4 BORN TO FLY (Sony/ATV Tree, BMI/Careers-BMG, BMI/Flloyd's Dream, BMI/Chuck Wagon Gourmet, ASCAP/Famous, ASCAP) HL | 44 THE HUNGER (Curb Magnasong, BMI/Red Quill, BMI/Moraine, BMI) WB | 50 LIVE IT UP (EMI Blackwood, BMI/Arbyrne, BMI/EMI April, ASCAP/Phil Vassar, ASCAP) HL | 26 WHEN IT ALL GOES SOUTH (Sony/ATV Cross Keys, ASCAP) HL |
| 11 BURN (EMI Blackwood, BMI/EMI April, ASCAP/My Own Chit, BMI) HL | 6 I LOST IT (Major Bob, ASCAP/Wamer-Tamerlane, BMI/Laxicas-ter, BMI) WB | 54 LOOKIN' FOR LOVE (Music City Music, ASCAP/EMI April, ASCAP/Southern Days, ASCAP/CMI, ASCAP) HL | 47 WHERE ARE YOU CHRISTMAS? (WB, ASCAP/Universal, ASCAP/Blue Sky Rider, BMI/Sony/ATV Tree, BMI/Rye Songs, BMI/Songs Of Universal, BMI) HL/WB |
| 22 BUT FOR THE GRACE OF GOD (BMG, BMI/Weedwackers, BMI/Cobum, BMI/Ten Ten, BMI) HL/WB | 51 I'M IN (Universal-PolyGram International, ASCAP/St. Julien, ASCAP/On My Mind, ASCAP) WB | 31 LUCKY 4 YOU (TONIGHT I'M JUST ME) (Without Anna, ASCAP/LehensSongs, BMI/Music & Media International, ASCAP/WB, ASCAP/Big Tractor, ASCAP) CLM/HL | 69 WHITE CHRISTMAS (Living Berlin, ASCAP) |
| 75 CAN'T FIGHT THE MOONLIGHT (Realsongs, ASCAP) WB | 59 IT'S A GREAT DAY TO BE ALIVE (EMI April, ASCAP/House Of Bram, ASCAP) HL | 18 MEANWHILE BACK AT THE RANCH (Universal-PolyGram International, ASCAP/Sondance Kid, ASCAP/Wamer-Tamerlane, BMI/Sell The Cow, BMI) WB | 38 WHO I AM (Sony/ATV Tree, BMI/Songs Of Teracel, BMI/Songs Of Universal, BMI) HL/WB |
| 62 THE CHRISTMAS SHOES (Sony/ATV Songs, BMI/Lowery, BMI/WB, ASCAP/Jerry's Haven, ASCAP) HL/WB | 37 I WANT TO KNOW (EVERYTHING THERE IS TO KNOW ABOUT YOU) (Sony/ATV Tree, BMI/BMG Songs, ASCAP) HL | 57 MERRY CHRISTMAS FROM THE FAMILY (Bug, BMI/Keen Edge, BMI) | 27 WILD HORSES (WB, ASCAP/Cash Crop, ASCAP/Wamer-Tamerlane, BMI) WB |
| 55 DECK THE HALLS (Public Domain) | 70 I'VE THOUGHT OF EVERYTHING (Hope-N-Cal, BMI/Cat IV, ASCAP/Sackman, ASCAP) | 40 MOVE ON (Sony/ATV Tree, BMI/Wamer-Tamerlane, BMI/One Hundred Billion Dollar, ASCAP) HL/WB | 3 WITHOUT YOU (Scrappin' Toast, ASCAP/EMI April, ASCAP/703, ASCAP) HL |
| 48 DONT MAKE ME COME OVER THERE AND LOVE YOU (Mighty Nice, BMI/Laudersongs, BMI/Scrambler, ASCAP) HL | 58 JINGLE BELLS (Public Domain) | 15 MY LOVE GOES ON AND ON (Caliber, ASCAP/WB, ASCAP/Platinum PLOW, ASCAP) WB | 46 WRONG FIVE O'CLOCK (Still Working For The Woman, ASCAP/Psychobilly, ASCAP/RC Moon Pie, ASCAP/MRBI, ASCAP) |
| 39 EVERY MAN FOR HIMSELF (Sony/ATV Tree, BMI/EMI Blackwood, BMI/Tim Johnson, BMI) HL | 7 JUST ANOTHER DAY IN PARADISE (EMI April, ASCAP/Phil Vassar, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP) HL/WB | 1 MY NEXT THIRTY YEARS (EMI April, ASCAP/Phil Vassar, ASCAP) HL | 8 WWW.MEMORY (WB, ASCAP/Yee Haw, ASCAP) WB |
| 14 FEELS LIKE LOVE (Vinny Mae, BMI) WB | 68 THE KID IN ME (Dawn Treader, SESAC/Dudedabe, SESAC/Dayspring, BMI/Definitive, BMI/Word, ASCAP/First Verse, ASCAP) | 43 OKLAHOMA (WB, ASCAP/Richard And Castle, ASCAP/Song Of Van, ASCAP) WB | 30 YOU MADE ME THAT WAY (Starstruck Angel, BMI/Malloy's Toys, BMI/Universal-MCA, ASCAP/Gary Burr, ASCAP/Wamer-Tamerlane, BMI) HL/WB |
| 32 GEORGIA (EMI Full Keel, ASCAP/Blakemore Avenue, ASCAP/EMI Longitude, BMI/Wedgewood Avenue, BMI) WB | | 33 ONE MORE DAY (EMI April, ASCAP/Sound Island, ASCAP/Mike Curb, BMI) HL/WB | 2 WE DANCED (EMI April, ASCAP/Sea Gayle, ASCAP) HL |
| 49 GO BACK (Isham, BMI/SwaydeMan, ASCAP) | | 60 PLEASE (Airstream Dreams, ASCAP/Coyote House, ASCAP/Famous, ASCAP/Songs Of Windswept Pacific, BMI/My | |
| 24 A GOOD DAY TO RUN (EMI Blackwood, BMI/Hatley Creek, BMI/Mike Curb, BMI) HL/WB | | | |

Songwriters & Publishers

ARTISTS & MUSIC

Swedish Success Is An Int'l Affair

Songwriters/Producers Work Abroad; Co-Writers Go To Sweden

BY KAI R. LOFTHUS

STOCKHOLM—Oops! Sweden did it again.

By way of over-analyzing the activities of Stockholm's reputable songwriters and producers, it could be said that these music-makers' success may have been conceived somewhere between Key West, Fla., and London; Barbados and Santa Monica, Calif.; New York and Nashville; or Los Angeles and Vancouver.

In addition to the producers' respective studios, those destinations have proved to be creative resorts for such individuals as Martin "Max" Sandberg, Kristian Lundin, Jacob "Jake" Schulze, Herbert "Herbie" Crichlow, Paul Rein, Per Magnusson, Jörgen Elofsson, David Kreuger, and Anders Bagge, who visit these places frequently in search of their next big hit.

"At Cheiron [Studios], we travel to Key West once every year, and we usually write two or three songs that without exception are great," says Elofsson, who is joining Magnusson and Kreuger's aSide Productions when Cheiron dissolves its operations at the end of this month. "Jim Croce, for instance, is fantastic. I'm really lost in his music. As a songwriter, I believe it's important to always get back to the basics."

Another publishing and production company, Murlyn Songs, has completely abandoned urban Stockholm by setting up offices in the Bagge-owned Villa Vantorp in the countryside of Solna, 20 minutes by car from the Swedish capital. (While Bagge is signed to Air Chrysalis, he is a co-owner of Murlyn.)

"Stockholm is a beautiful city, but it's completely different for someone from, say, Los Angeles to come

to Solna," says Murlyn Songs managing director Pelle Lidell, a former creative director at Air Chrysalis Scandinavia. "It's important to have some human values preserved in all of this. Everything's really down to earth out here. Every Friday, we have an informal gathering for everyone here. We're not 150 writers who need a convention to meet each other."

The distance obviously doesn't prevent label executives (like Sony Music's Thomas Mottola and David Massey) or songwriters (like Simon Climie) from visiting Murlyn or Stockholm-based companies to seek production assistance. (Writers affiliated with Murlyn and Air Chrysalis are reportedly working on songs for new albums by Destiny's Child, Jennifer Lopez, Anastacia, and Jessica Simpson.)

Air Chrysalis Scandinavia VP of A&R Fredrik Tygårdh adds, "It's really uncomplicated for someone to come to Sweden for co-writing situations. Compared to in the U.K. and U.S., where one needs to go through managements and a bigger machinery, a writer can literally approach someone in Sweden and make an appointment the same day and have a song ready a few days later."

Rein, who is signed to Air Chrysalis, says, "It's been an advantage that I once was an artist myself. Therefore, it's possible for me to work out the songs properly before we pitch them."

Examples of recent co-written songs that have made an impact on international charts are "Come On Over Baby (All I Want Is You)," written by Rein and Johan Åberg (Madhouse/BMG Music Publishing); "Give Me Just One Night (Una Noche)," written by Bagge (Air

Chrysalis), Birgisson, and Claudia Ogalde (both Murlyn); and "Gotta Tell You," written by Bagge, Birgisson, and Samantha Mumba (Warner/Chappell Music).

One common denominator among many of Sweden's songwriters is an affection for Americans like Diane Warren, Rodney Jerkins, Kenneth "Babyface" Edmonds, and Antonio "L.A." Reid, combined with a "kid-in-a-toy store" attitude and influences from hard rock, country, and folk music.

"I guess everyone is a bit colored by what they grow up with," says Kreuger. "Personally, I liked David Foster, Jimmy Jam, and Terry Lewis." Adds Elofsson, "I'm probably more influenced by British music, like the Beatles, but also country music and rock. I was very fond of Rush."

"We're buying extreme amounts of records to ensure that we're familiar with what other production teams are up to," says Lidell. "Diversity is enormously important. I can't understand people who are into just rock or just hip-hop. Why impose any limitations?"

Another Air Chrysalis signing, Herbie, who was born in Barbados and grew up in Tottenham, England, says he never wanted his own studio "because it would hold me down."

"What drives me," says Birgisson, "is how people can relate to our music. I was in Italy recently, and while I was at a gas station I heard a radio station playing 'Gotta Tell You.' One of the girls who worked there was walking around in the store trying to sing along. It's obviously also a confirmation when you see your name on the charts."

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

MY NEXT THIRTY YEARS • Phil Vassar • EMI April/ASCAP, Phil Vassar/ASCAP

HOT R&B SINGLES

MS. JACKSON • Andre Benjamin, Antwan Patton, David Sheats • Gnat Booty/ASCAP, Chrysalis/ASCAP, Dungeon Ratz/ASCAP

HOT RAP SINGLES

BABY IF YOU'RE READY • K. Proby, Calvin Gaines, Priest J. Brooks, Kevin Gilliam • Nay D/ASCAP, Sokol/ASCAP, Black Blessed Girl/ASCAP, High Priest/ASCAP, Famous/ASCAP, Show Me How Daddy Ball/ASCAP, Black Fountain/ASCAP

HOT LATIN TRACKS

YO TE AMO • Estefano • Sony/ATV Latin/BMI, World Deep Music/BMI

Peermusic Is On The Move With Writer Deals, Other Changes

EYES ON THE CHARTS: Though peermusic, the venerable 73-year-old independent music publisher, is coming off a "banner year" in terms of worldwide income, it wants to add to those laurels a stronger source of income from contemporary sounds.

So, reports company president of North America **Kathy Spanberger**, peermusic is bringing on several established writers, seriously weighing the acquisition of catalogs, expanding its film and TV department, creating a new jingle unit, adding staff at its Miami office, and building state-of-the-art studios at its Los Angeles headquarters.

For its writer roster, peermusic has just renewed longtime hit-maker producer/writer **David Foster** to a three-year deal in association with his publishing company, One Four Three (BMI), an arrangement Foster has had since 1994.

Writer **Shelly Peiken**, with a big hit this year as co-writer of "Come On Over Baby (All I Want Is You)" by **Christina Aguilera**, has made a three-year co-publishing deal with peermusic. Peiken previously was associated with Hit & Run Music. Her firm is Shellayla Music (BMI).

With EMI Records Latin star **Thalia Arrasando**, peermusic has a deal involving material she will write for up to five more albums. Her firm is Thaly Songs (BMI).

Another new relationship, established last summer, involves a co-publishing deal with SESAC-cleared **Tracey Hale**, a co-writer of **Mya's** hit "Case Of The Ex (Whatcha Gonna Do)."

"What has happened over the past few months," says Spanberger, "we'll continue [to concentrate on] for the next couple of years. The key to me is to make deals that make sense. Will I begin going out signing new bands for half a million dollars? Probably not."

In addition to a well-defined OK to move in this direction from chairman/CEO **Ralph Peer II**, Spanberger points to support from chief financial officer **Joseph Young**, who joined peermusic two years ago. "He's directing and helping us to put the riches of the company on a worldwide basis in creating a new focus," says Spanberger. She also credits **Frank Petrone**, national director of creative affairs, with helping establish hits that cover a broad spectrum of contemporary possibilities.

Peermusic, by any measurement in the publishing community, is built on a strong catalog foundation, which started with Ralph Peer II's father, the legendary **Ralph Peer**, and continued with the son's mother, **Monique**, and, of course, **Ralph Peer II** himself.

But the company, Spanberger says, is flexible enough to take advantage of "changes in the marketplace"

and peermusic's worldwide network of offices. "The sale of Rondor to Universal Music Publishing [and] the talked-of mergers of EMI Music and Warner/Chappell or that of EMI Music and BMG Music give us the opportunity to sign talent that doesn't want to be part of a huge organization. Songwriters like attention, and the workloads [at the giants] are staggering. These companies can't be both."

This view is echoed by **Ralph Peer II**, who says peermusic is "in a strong position to aggressively pursue substantial international growth working with clients able to provide both personal and expert service."

PRINT ON PRINT: The following are the best-selling folios from Music Sales Corp.:

1. "Tori Amos For Easy Piano."
2. "Paul Simon Complete."
3. **Pink Floyd**, "The Wall" (guitar tablature edition).
4. **AC/DC**, "Stiff Upper Lip" (guitar tablature edition).
5. **Larry Carlton**, "Fingerprints."



by Irv Lichtman

'THEY'RE PLAYING MY SONG'

WRITTEN BY RASHAUN HALL

"BAPTISM"

Written by Mickey Cates
Published by Sony/ATV Tunes
(ASCAP)

Warner Bros. Records' **Randy Travis** has been an established country music star for years, but only recently did he decide to try his hand at recording within a different genre. When the singer decided to record his first Christian music album, "Inspirational Journey" (Oct. 24), he chose songs that he felt would touch people. One of those was Mickey Cates' vivid "Baptism."

"I recorded the song more than two years ago," says Randy Travis. "It's so well written that it paints a picture with words as well as any song I've ever heard. You can see everything going by like you're watching a movie."

"You can just envision the story going by, and it touches you," Travis continues. "If those lyrics don't touch you in some way or another, I don't know what it would take to do so. They tell the story in such a wonderful way. There are also funny lines, like for instance in the second verse, talking about what was lost along with the buffalo nickel. It's just a wonderful piece of writing. It made me want to be there and watch a bap-



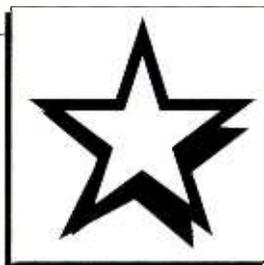
tism take place, not in a church but in a river or a body of water."

The emotional core of "Baptism" has not been lost on Travis' fans, who have embraced the tune at his recent shows.

"I've been exceptionally pleased with the audience response to all of the songs on this album," says Travis, who also covers "Amazing Grace" on the album.

"There are a few songs on this album that always get a response, and 'Baptism' is one of them. It always gets a response like it's been a hit. When the chorus comes up the first time, 'Down with the old, up with the new,' every time the audience responds like it was a hit record on today's radio."

Classical KEEPING SCORE



This issue's column was prepared by Mark Mobley, music producer of National Public Radio's "Performance Today."

NOT LONG AGO, "Performance Today" received an angry E-mail from one of the stations that carries the show. A music director wanted to let us know that her GM was so outraged that he was thinking of dropping "PT" because this time we had gone too far. We had played four minutes, 22 seconds of the Beatles.

And what we played wasn't "I Am The Walrus" or "Happiness Is A Warm Gun" or "Twist And Shout." It was the strings-festooned "Eleanor Rigby" and the sweet ballad "Blackbird." I picked those tunes because later in the hour a young pianist, **Stewart Goodyear**, was to play his own variations on "Eleanor Rigby," and why not hear the original? But the manager wasn't buying that logic, because the Beatles aren't classical, and someone tuning in during those four minutes might not have recognized the station.

To be fair, this guy had just had enough of our Beatles fixation. Whenever **Paul McCartney** has ventured into the concert hall, NPR has followed, broadcasting not just his sprawling tone poem "Standing Stone" but the various brief choral tributes to his late wife that make up the "Garland For Linda" breast cancer benefit project. You can argue that given the relative musical merits of "Standing Stone" (which is hardly **Stravinsky's** "Symphony Of Psalms," after all), we've gone a little overboard at times. But McCartney is an important artist, and if his name on a concert bill increases general interest in orchestral music, then great.

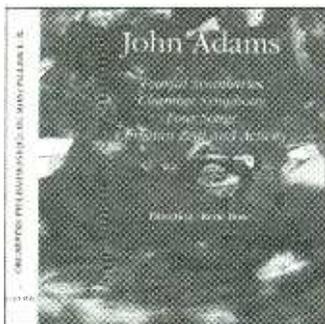
As for "PT" broadcasting the Beatles, this isolated "Eleanor Rigby" incident (only that one station complained) demonstrates just how rigidly formatted some classical outlets have become. Now, I've been that confused listener myself. A year or so ago, in a contest to win a massive set of piano records, "PT" asked listeners to submit their piano memories on postcards. "All Things Considered" host and amateur pianist **Noah Adams** visited to select the winner, and he asked us to air a short tune played by **Butch Thompson**, a traditional jazz pianist. I happened to be out of the studio at the time, and when I went to listen to "PT" that night at home, I couldn't find it, because I tuned in during Thompson's performance.

Yet the possibility of such slight confusion is absolutely worth risking in pursuit of the flexibility that would allow all of us programmers to explore musical variety. Times are especially vexing now, as I find myself listening more and more to albums that can't be defined as straight-ahead classical or rock and thus have few secure homes on the radio. And I'm not talking about orchestrations of pop tunes, like **Jaz Coleman** and **Nigel Kennedy's** surprisingly pastoral "Riders On The Storm: The Doors Concerto" on Decca or "The Three Tenors Christmas" on Sony Classical (the latter featuring an unintentionally hilarious take on **John Lennon's** sublime "Happy Christmas [War is Over]").

Exhibit A for the forces of good: **Joe Jackson**, not so much for the ambitions of his recent Symphony No. 1 but for his new "Night And Day II" album (Billboard, Oct. 14) and the live covers-and-vintage-

originals set "Summer In The City," all on Sony Classical. The "Night And Day" sequel is not an art-rock record. It is something better: a rock record with classical artistry. Not only does Jackson subtly manipulate motifs from his classic "Night And Day" album of 1982; he builds the entire disc's program on the same steady pulse—so that an uptempo tune morphs into "Love Got Lost," a heartbreaking waltz sung by **Marianne Faithfull** with the pain of all the lonely people that "Sex And The City" never shows you. And "Summer In The City" is Jackson with an exceptionally musical trio, brilliantly blending Jackson's "Fools In Love" with the **Yardbirds'** "For Your Love." He even sings "Eleanor Rigby."

Exhibit B: another work with a constant pulse, "Fearful Symmetries" by **John Adams**. This half-hour piece is basically his version of **Ravel's** "La Valse"—it starts off innocently as a pops-concert shuffle and erupts into a "Rite Of Spring" timpani riot. "Fearful Symmetries" doesn't get performed too much, maybe because it calls for both synthesizers and saxophones—or maybe because most orchestral music directors can't find it in their hearts and spines to program anything other than short American pieces.



A new recording of "Fearful Symmetries" by France's **Montpelier Philharmonic Orchestra** under conductor **René Bosc** is engaging in a way few recent classical recordings are. And it is proof that minimalist pieces have room for interpretation; this disc sounds different from Adams' own, tamer recording of the work on Nonesuch. Issued by the French Actes Sud label (distributed by Harmonia Mundi in the U.S.), the new collection also includes Adams' "Chamber Symphony" and a weird but fascinating take on his "Christian Zeal And Activity," in which the usual tape of the revival preacher is replaced by a guy narrating live with a heavy French accent.

Exhibit C: **Don Byron's** new "A Fine Line: Arias And Lieder" (Blue Note), in which the supremely talented clarinetist, fellow genre-bending pianist **Uri Caine**, and various singers take on standards from **Puccini** to **Bernstein** to **Holland/Dozier/Holland**. This January, Byron will venture even further into classical territory on "PT." As part of our **Martin Luther King**-week activities in Atlanta, he will play music by **Aaron Copland** and **Samuel Coleridge-Taylor** with members of the **Atlanta Symphony Orchestra**.

Speaking of Atlanta, the city has a new outlet for adventurousness similar to KCRW Santa Monica, Calif.; WNYC New York; and Public Radio International's "Schicke Mix." It is **Terrance McKnight's** "Musically Reclined," heard Saturdays on the statewide Georgia Public Radio network. McKnight, a former "PT" staffer, just finished his first half-season. Full disclosure requires me to admit that I've been a guest on "Musically Reclined," as has "PT" producer **Don Lee**. But we pale in comparison to such diverse attractions as soul legend **Al Green**, senior American composer **Ned Rorem**, Broadway songstress **Audra McDonald**, and **Carnegie Hall Jazz Orchestra** director and trumpeter **Jon Faddis**, all of whom have talked, joked, and connected the dots between all kinds of music on the show.

"Musically Reclined" has an easygoing feel that allows McKnight to go wherever he wants to, from classical and jazz to, yes, the likes of Jackson and the Beatles. As local stations are forced to compete with single-genre satellite services and a gazillion Internet streams, one hope for their survival may be what turned the heads and captured the hearts of listeners through the '50s, '60s, and '70s: the open-minded, tastemaking DJ, not the remote programmer serving up a safe, unchanging sound.

Top Contemporary Christian

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®	
			NO. 1	
1	1	5	VARIOUS ARTISTS SPARROW 1779/CHORDANT	WOW-2001: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND HITS
2	7	5	YOLANDA ADAMS ELEKTRA 62567/CHORDANT	CHRISTMAS WITH YOLANDA ADAMS
3	3	2	DC TALK FOREFRONT 5274/CHORDANT	INTERMISSION: THE GREATEST HITS
4	2	2	MICHAEL W. SMITH REUNION 10002/PROVIDENT	FREEDOM
5	4	63	YOLANDA ADAMS ▲ ELEKTRA 62439/CHORDANT	MOUNTAIN HIGH...VALLEY LOW
6	6	5	LONESTAR BNA/SPARROW 69326/CHORDANT	THIS CHRISTMAS TIME
7	36	4	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS SPRING HOUSE 2316/CHORDANT	CHRISTMAS IN THE COUNTRY
8	5	10	AVALON SPARROW 1733/CHORDANT	JOY: A CHRISTMAS COLLECTION
9	8	28	PLUS ONE 143/ATLANTIC 83329/CHORDANT	THE PROMISE
10	10	13	JACI VELASQUEZ WORD 7392	CRYSTAL CLEAR
11	9	6	NEWSBOYS SPARROW 1787/CHORDANT	SHINE: THE HITS
12	20	59	ANNE MURRAY ● STRAIGHTWAY 0231/CHORDANT	WHAT A WONDERFUL WORLD
13	14	77	VARIOUS ARTISTS ▲ MARANATHA/INTEGRITY 1583/WORD	WOW WORSHIP: TODAY'S 30 MOST POWERFUL WORSHIP SONGS
14	11	27	MARY MARY ● C2/COLUMBIA 7602/WORD	THANKFUL
15	12	62	P.O.D. ▲ ATLANTIC 83245/CHORDANT	THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN
16	18	36	VARIOUS ARTISTS ● HOSANNA/INTEGRITY 1723/WORD	WOW WORSHIP ORANGE: TODAY'S 30 MOST POWERFUL WORSHIP SONGS
17	13	6	CARMAN SPARROW 1766/CHORDANT	HEART OF A CHAMPION: A COLLECTION OF 30 HITS
18	17	14	STACIE ORRICO FOREFRONT 5253/CHORDANT	GENUINE
19	16	15	DONNIE MCCLURKIN VERITY 43150/PROVIDENT	LIVE IN LONDON AND MORE...
20	15	21	THIRD DAY ESSENTIAL 10670/PROVIDENT	OFFERINGS: A WORSHIP ALBUM
21	19	14	BEBE MOTOWN/UNIVERSAL 159405/PROVIDENT	LOVE AND FREEDOM
22	22	16	ZOEGIRL SPARROW 51734/CHORDANT	ZOEGIRL
23	24	15	VARIOUS ARTISTS ESSENTIAL 10607/PROVIDENT	CITY ON A HILL—SONGS OF WORSHIP AND PRAISE
24	21	6	REBECCA ST. JAMES FOREFRONT 5251/CHORDANT	TRANSFORM
25	23	6	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE VERITY 43139/PROVIDENT	NOT GUILTY... THE EXPERIENCE
26	27	2	VARIOUS ARTISTS SPARROW 1702/CHORDANT	CHILD OF THE PROMISE - A MUSICAL CELEBRATING THE BIRTH OF CHRIST
27	32	6	GAITHER VOCAL BAND SPRING HILL 1009/CHORDANT	I DO BELIEVE
28	25	26	VARIOUS ARTISTS WORSHIP TOGETHER 0282/CHORDANT	I COULD SING OF YOUR LOVE FOREVER: 25 MODERN WORSHIP SONGS
29	39	2	VARIOUS ARTISTS MYRRH 7082/WORD	ONE SILENT NIGHT
30	RE-ENTRY		DON MOEN HOSANNA/INTEGRITY 1782/WORD	I WILL SING
31	RE-ENTRY		AARON NEVILLE TELL IT/EMI GOSPEL 0287/CHORDANT	DEVOTION
32	31	5	CHRIS RICE ROCKETTOWN 7912/WORD	SMELL THE COLOR 9
33	30	16	KIRK FRANKLIN PRESENTS INC B-RITE 9426/INTERSCOPE	KIRK FRANKLIN PRESENTS INC
34	28	93	SONICFLOOD GOTEE 2802/CHORDANT	SONICFLOOD
35	26	8	CAEDMON'S CALL ESSENTIAL 10559/PROVIDENT	LONG LINE OF LEAVERS
36	33	77	STEVEN CURTIS CHAPMAN ▲ SPARROW 1695/CHORDANT	(SPEECHLESS)
37	RE-ENTRY		NEWSONG BENSON 83327/PROVIDENT	SHELTERING TREE
38	34	9	SOUNDTRACK REUNION 10022/PROVIDENT	LEFT BEHIND
39	RE-ENTRY		BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS SPRING HOUSE 2269/CHORDANT	WHISPERING HOPE
40	38	55	VARIOUS ARTISTS ▲ ² SPARROW 1703/CHORDANT	WOW 2000: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS ¹

Records with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold) ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). 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. †Indicates past or present Heat-seeker title. © 2000, Billboard/BPI Communications.

Top Gospel Albums

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
				
			No. 1	
1	2	6	YOLANDA ADAMS ELEKTRA 62567/EEG 1 week at No. 1	CHRISTMAS WITH YOLANDA ADAMS
2	1	63	YOLANDA ADAMS ▲ ELEKTRA 62439/EEG HS	MOUNTAIN HIGH...VALLEY LOW
3	3	31	MARY MARY ● C2/COLUMBIA 63740/CRG	THANKFUL
4	4	16	DONNIE MCCLURKIN VERITY 43150 HS	LIVE IN LONDON AND MORE...
5	5	14	BEBE MOTOWN 159405/UNIVERSAL	LOVE AND FREEDOM
6	6	7	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE VERITY 43139 HS	NOT GUILTY... THE EXPERIENCE
7	8	10	AARON NEVILLE TELL IT 20287/EMI GOSPEL	DEVOTION
8	7	16	KIRK FRANKLIN PRESENTS INC B-RITE 490325/INTERSCOPE	KIRK FRANKLIN PRESENTS INC
9	9	11	KURT CARR & THE KURT CARR SINGERS GOSPO CENTRIC 490747/INTERSCOPE HS	AWESOME WONDER
10	17	5	NATALIE WILSON & THE S.O.P. CHORALE GOSPO CENTRIC 490675/INTERSCOPE HS	(GIRL DIRECTOR)
11	24	5	DOTTIE PEOPLES ATLANTA INT'L 10268	SHOW UP & SHOW OUT
12	12	43	VARIOUS ARTISTS ● EMWORD 43149/VERITY	WOW GOSPEL 2000 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS
13	11	60	CECE WINANS ● WELLSPRING GOSPEL 51711/SPARROW	ALABASTER BOX
14	10	38	FRED HAMMOND & RADICAL FOR CHRIST VERITY 43140	PURPOSE BY DESIGN
15	23	15	KEITH "WONDERBOY" JOHNSON & THE SPIRITUAL VOICES WORLD WIDE GOSPEL 2635	LIVE & ALIVE
16	13	6	LEE WILLIAMS AND THE SPIRITUAL QC'S MCG 7018 HS	GOOD TIME
17	14	13	SHIRLEY CAESAR MYRRH/WORD 61071/EPIC HS	YOU CAN MAKE IT
18	20	20	RICKY DILLARD & "NEW G" (NEW GENERATION CHORALE) CRYSTAL ROSE 20960 HS	NO LIMIT
19	18	15	DOROTHY NORWOOD WITH MIAMI MASS CHOIR MALACO 6032	OLE RICKETY BRIDGE
20	RE-ENTRY		LUTHER BARNES & THE SUNSET JUBILAIRE AIR GOSPEL 10259/ATLANTA INT'L	WHEREVER I GO
21	30	9	SOUNDTRACK GOSPO CENTRIC 490754/INTERSCOPE	HIS WOMAN, HIS WIFE
22	32	52	NORMAN HUTCHINS JDI 1258 HS	BATTLEFIELD
23	28	35	CHESTER D.T. BALDWIN & MUSIC MINISTRY MASS JDI 1259	SING IT ON SUNDAY MORNING!
24	15	58	YOLANDA ADAMS VERITY 43144	THE BEST OF YOLANDA ADAMS
25	16	11	T.D. JAKES INTEGRITY/WORD 61069/EPIC HS	GET READY! THE BEST OF T.D. JAKES
26	21	33	THE BROOKLYN TABERNACLE CHOIR M2 O COMMUNICATIONS/WORD 63805/EPIC	GOD IS WORKING — LIVE
27	RE-ENTRY		PAUL BEASLEY AND THE ORIGINAL GOSPEL KEYNOTES J & M 7284	YOU ARE THE ONE
28	19	50	TRIN-I-TEE 5:7 B-RITE 490359/INTERSCOPE HS	SPIRITUAL LOVE
29	RE-ENTRY		GOD SQUAD AMEN 1501	GOOD MORNING NEIGHBOR
30	RE-ENTRY		SAINTS WITH A VISION MUSIC & ARTS SEMINAR MASS CHOIR MEEK 4004	CALLING ALL SAINTS
31	25	10	TONEX TOMMY BOY/VERITY 43153/JIVE	PRONOUNCED TOE-NAY
32	RE-ENTRY		TONY TIDWELL & RIGHTEOUS LIVING MEEK 4011	GET YOUR PRAYZE ON
33	27	10	BISHOP CARLTON PEARSON ATLANTIC 83399/CHORDANT HS	BISHOP CARLTON PEARSON PRESENTS: AZUSA PRAISE JUBILEE!
34	22	56	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR VERITY 43132 HS	FAMILY AFFAIR
35	RE-ENTRY		DERRICK MILAN WITH THE PETER'S ROCK MASS CHOIR SOUND OF GOSPEL 2231/NINE	DERRICK MILAN'S MINISTRY OF PRAISE WITH THE PETER'S ROCK MASS CHOIR
36	26	40	DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS EMI GOSPEL 20251 HS	TRI-CITY4.COM
37	RE-ENTRY		EVELYN TURRENTINE-AGEE FEATURING THE "WARRIORS" W.O.S. 1273/WORLD WIDE GOSPEL	GOD DID IT!
38	34	10	DAMITA ATLANTIC 83330/AG	DAMITA
39	29	32	THE BROOKLYN TABERNACLE CHOIR ATLANTIC 83297/AG	HALLELUJAH! THE VERY BEST OF THE BROOKLYN TABERNACLE CHOIR
40	RE-ENTRY		BISHOP ANDRE WOODS AND CHOSEN SOUND OF GOSPEL 228/NINE	BISHOP ANDRE WOODS AND CHOSEN

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

Artists & Music

In the SPIRIT



by Lisa Collins

MEETING OF THE MINDS: BET is pulling out all the stops for its forthcoming televised special "Celebrating Christmas With Bobby Jones & Friends," which will be taped at Las Vegas' MGM Grand during Jones' Sunday through Tuesday (10-12). Among those headlining the hourlong show's broadcast as part of the network's weekly "BET Special" series (airing Tuesdays) are **BeBe Winans**; **Vesta Williams**; **Mary Mary**; **Shirley Caesar**; **Vickie Winans**; the **Nashville Super Choir**; **John P. Kee**; actor **Shemar Moore**; and **Judge Greg Mathis** of the TV show "Judge Mathis."

Thanks to events like the taping of the BET special and hard-hitting seminars, Jones' semiannual retreats have been growing steadily over the last few years. Other events include nightly concerts, which are taped for Jones' weekly "BET Gospel" show. That week's show will feature performances from **BBJ**, **Deitrick Haddon**, **Natalie Wilson & the S.O.P. Chorale**, **Kim Burrell**, **Damita Haddon**, and **Kelli Williams**.

"One of the strengths of the retreat is that it is not fan-based," Jones notes. "It is developed and supported by executives who make up gospel's inner circle, to bring artists and record executives together for information sharing, spiritual bonding, and networking."

Jones is in talks with producer/songwriter **Donald Lawrence** about sharing hosting and producing responsibilities for the BET show. "A handpicked successor is in place to maintain and continue the work we're doing,"

Jones says. But he has no plans to go anywhere anytime soon. Instead he is energized by BET's recent merger with Viacom. "It will mean more dollars for the show."

TAKING IT TO THE PEOPLE: That's the winning strategy **CeCe Winans** says earned her current album, "Alabaster Box," gold certification. The release was the first from her label, Wellspring Records. She hopes to shift the label into second gear in the first quarter of next year with more staff as well as new signings.

Winans recently signed her Nashville-based home church choir, **Born Again Church Choir**, to the label. In addition, she has a children's project on tap and is set to release her next solo recording on the label in the spring of 2001.

With up to five artists signed to his new label, **Fred Hammond** plans to hit the street running with the formal launch of his new label, F. Hammond Music, next year. The label makes its debut in early spring with the release of "In Case You Missed It," a compilation CD of his new signees singing cuts he wrote and recorded while with **Commissioned**, as well as a new duet teaming Hammond with **Keith Staten**.

BRIEFLY: **Hezekiah Walker** recently delivered to Verity Records the latest installment from his Brooklyn, N.Y.-based church choir, **LFT (Love Fellowship Tabernacle)**, titled "Love Is... Live." The album is scheduled for release Feb. 20... AIR Records' campaign to light a fire under its latest album from **Dottie Peoples**, "Show Up & Show Out," with a new slate of print advertising and a buffed-up profile at radio and retail seems to be working. The project, featuring Atlanta mega-pastor **Eddie Long**, is moving up the Top Gospel Albums chart, where it is No. 11 this issue. One reason for the album's growing popularity, in addition to Long's appearance, is a slammin' duet with **Gary Oliver**... Finally, Priority Records is throwing its hat into the gospel ring with the Jan. 23 release of "My Everything," the solo debut of vocalist/songwriter **Nysa Shenay**.

HIGHER GROUND



by Deborah Evans Price

JOY, JOY: As the old song says, "It's the most wonderful time of the year!" And few things make the holidays more festive than a great Christmas album. One of the best to cross my desk this holiday season is **David Phelps**' "Joy, Joy." Phelps is well-known to Southern gospel fans as the incredible tenor voice in the **Gaither Vocal Band**.



PHELPS

For his first solo effort on Spring Hill Records, he has recorded a wonderful Christmas album with Chicago's **Millar Brass Ensemble**.

Phelps' sister and her husband, **Kari and Matt Lee**, are members of the ensemble, and Phelps performed with them in 1995. Fellow Vocal Band member **Mark Lowry** heard a tape of Phelps performing "O Holy Night"

with the ensemble while having dinner at the Phelps home. Recalls Phelps, "The next morning about 8:30 I answered the phone, and Mark said, 'David, I stole that tape from your house last night, and I'm going over to Spring Hill, and you need to start picking out some Christmas songs.'"

When executives at Spring Hill heard the recording, they shared Lowry's enthusiasm, and Phelps soon found himself in the studio. How did he determine the direction for the project? "I think a lot of that was dictated by using a brass ensemble," he says. "They are classical players and very versatile. It's a classic feel, and that was my desire. I love pop Christmas albums, but they

do tend to grow old from time to time. I wanted something that 10 years from now I could look back on say, 'That's a fairly good project.' My driving force was picking classic songs. My fear or concern I had was it was going to be like every other album. I wanted to take a fresher approach."

Phelps succeeds in delivering an album that people will make part of their holiday experience for years to come. On "Joy, Joy" he wraps that gorgeous tenor voice around some of the season's timeless gems, including "Do You Hear What I Hear," "I Heard The Bells On Christmas Day," "Mary, Did You Know," and a stunning rendition of "O Holy Night." The title cut, "Joy, Joy," is an original penned by Phelps, producer **Matt Huesmann**, and **Wendy Wills**. "Christmas songs are hard to write because it's about a single moment in time, and there are thousands of songs about that single moment in time," says Phelps. "I wanted a different angle, and I had a thought that was growing inside me. All we talk about at Easter time is sacrifice and sorrow. All we ever talk about at Christmas is joy and gift-giving and happy thoughts, and that's how it should be. Those are the kinds of pictures we have for the holidays, but I started thinking, 'I bet that all looked different to God.' The sacrifice of God really happened at Christmas time. That's the time he stepped into the body of flesh. That's the time we believe God stepped into death."

Phelps says his goal was to convey that heavy message, yet in a way that wouldn't be too sad. "We really don't want to have a lot of tears at Christmas time," he says, "but in a positive way I wanted to say this is what Christmas Eve might have been like in heaven."

Phelps is a Texas native who currently resides in Nashville. However, he won't be seeing much of his home during December. He's performing nearly a dozen solo concerts as well as touring with the Gaither Vocal Band on **Bill Gaither's Homecoming Christmas** tour. The annual event is one of the season's best-selling Christmas tours and features many of the Southern

(Continued on page 76)

Studio Vet Scheiner Praises Surround Sound's Potential

YOU'VE MADE HUNDREDS of records in a 30-year-plus career, many of them classics; been nominated for 11 Grammys; and earned the highest respect of your entire industry. What frontiers are left to explore? In the case of engineer/producer **Elliot Scheiner**, the answer is to delve into surround sound—which, to a greater extent than most of his peers in the recording industry, he has done.

Many of Scheiner's 5.1 remixes have appeared on DTS CD releases, which deliver surround sound on compact disc, and DVD Video. With the long-awaited arrival of DVD Audio, Current and future remixes will also be heard on the long-awaited DVD Audio format.

Effective Nov. 1, Scheiner—whose impressive résumé includes such notable titles as "Gaucho," "Aja," "Royal Scam," and "Two Against Nature" (**Steely Dan**); "Moondance" and "His Band And The Street Choir" (**Van Morrison**); "Hell Freezes Over" (**the Eagles**); and "The Dance" (**Fleetwood Mac**)—is a consultant on DVD Audio to the Warner Music Group (WMG).

WGM became the first major to release DVD Audio titles last month; the next group of releases, due Dec. 19, will consist of Scheiner's 5.1 remix of "Two Against Nature," as well as **Béla Fleck's** "The Bluegrass Sessions: Tales From The Acoustic Planet, Vol. 2," **the Doors'** "L.A. Woman," **k.d. lang's** "Invincible Summer," **Daniel Barenboim's** "The Complete Beethoven Symphonies," and the Firesign Theatre's "Boom Dot Bust."

Scheiner describes his role at WGM as a liaison between artist and label. His knowledge of and experience with surround sound is a valuable asset to the music industry: While DVD and surround sound have become familiar to recording professionals over the past several years, many of Scheiner's colleagues have complained about confusion on the part of label executives—not to

mention a sometimes less-than-enthusiastic response when they do understand. As a recording professional, Scheiner admits that can be frustrating. His affiliation with a major-label group should help remedy the situation.

"I think my role is to try to make the artist feel comfortable with the format and also to try and make the various [WGM] record labels feel comfortable," Scheiner explains. "Everybody is a little hesitant right now. If there are artists that are mixing, I just sort of make sure that it's all OK, that they understand, that everything is good."

As so many producers and engineers—in particular those with an extensive history in the recording business—have testified, surround sound breathes new life into their profession. Having experienced music delivered through six discrete sources, after decades of stereo, most are reluctant to live without it.

"We've been making stereo records for so long, it's sometimes not even challenging anymore," says Scheiner, who began his career at A&R Studios in New York in 1967. "And unless the music is really incredible, there's a certain amount of boredom that falls in there. When I heard the whole 5.1 concept for the first time, it blew my mind. It wasn't like quad—it was all very discrete. It was really great."

"The thought of being able to create a new environment for music—a whole fresh, new approach—really energized me," he adds. "What was even more energizing was, when I started doing some of this, I'd bring lay people to the studio, like friends and neighbors. They'd come in, hear a 5.1 mix, and their mouths would drop!"

"When I did the Fleetwood Mac 5.1 ['The Dance' on DVD Video], the band wasn't around for any of it. They didn't want to be there, as they were busy getting ready to go on tour. I begged them to come in on the last night, just to listen. To see the



by Christopher Walsh

five of them sitting in this small theaterlike arena in the control room, listening to their record in 5.1—their mouths dropped, too. When we finished, **Lindsey [Buckingham]** said, 'It would be very difficult to listen to stereo again.' Even though it's a live album, there was so much information. It was wonderful because it was a fairly big band, and at the end we had the [University of Southern California] marching band come out. It was pretty amazing."

Scheiner's 5.1 discography also includes the "Hell Freezes Over" DVD Video and multichannel mixes of "Gaucho" and **Sting's** "Brand New Day" for DTS CD release.

Surround sound presents a whole new world of creative choices for both recording and mixing. New projects, conceived and recorded with multichannel delivery in mind, have the benefit of a dizzying abundance of mixing options. But just as

the initial surround sound experience is, as Scheiner illustrates, exhilarating, the notion of hearing 5.1 mixes of classic albums heretofore existing only in stereo—or even mono—may be even more tantalizing. A half-century's worth of popular music, much of it playing a primary role in the postwar generation's very definition of itself, could be tapped for rerelease on DVD Audio, to be heard as never before.

Here, Scheiner will also be invaluable to WGM. In the case of "Moondance," Morrison's 1970 masterpiece, for example, the notion of a 5.1 mix is irresistible, at least to this fan. The title track and such songs as "Caravan," "And It Stoned Me," and "Into The Mystic" are part of an ethereal collection of acoustic guitars, piano, and horns framing Morrison's unique muse. "Moondance" already has a transcendental effect. How might an enveloping surround experience affect the listener?

"When I came on to Warner, I asked if I could be involved with picking out catalog to mix in 5.1," Scheiner says. "They implied that I would be involved in that and in coordinating and trying to find people and tapes and all that. One of my considerations was 'Moondance.' I would love to, and I think the label

would love to. The question is, Would Van love to? I don't think you can do this without the artist's blessing."

"The other thing is, 'Moondance' was 8-track," Scheiner adds. "It's a little bit up from 4-track, but still, even I am curious as to how it would work. I can't remember the track layouts, except that the drums were mono; the bass had a track. I don't remember how guitars and keys were split up—or horns and vocals. Basically, everything was mono. It could be great—I would love to do that record again."

Based on the East Coast, Scheiner can often be found at Presence Studios in Westport, Conn., which is where he did the "Brand New Day" remix, as well as the 5.1 mix for **John Fogerty's** "Premonition" DVD Video. He frequently works on the West Coast as well; there, the historic Capitol Studios in Hollywood is his preferred venue ("Hell Freezes Over" was mixed there).

As for the success of DVD Audio, Scheiner is quick with a prediction. "It'll be a no-brainer once they put it in the cars," he states. "It's the obvious arena in which to listen to it. For a guy driving to and from work listening to 5.1—when he comes home and listens to his stereo, it's not going to be good."

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (DECEMBER 9, 2000)

CATEGORY	HOT 100	R&B	COUNTRY	MAINSTREAM ROCK	MODERN ROCK
TITLE	INDEPENDENT WOMEN PART 1	I JUST WANNA LOVE U (GIVE IT 2 ME)	WE DANCED	LOSER	HEMORRHAGE (IN MY HANDS)
Artist/Producer (Label)	Destiny's Child/ Poke & Tone B. Knowles (Columbia)	Jay-Z/ P. Williams (Roc-A-Fella/Def Jam)	Brad Paisley/ F. Rogers (Arista Nashville)	3Doors Down/ P. Ebersold (Republic/Universal)	Fuel/ Ben Grosse (550 Music)
RECORDING STUDIO(S) Engineer(s)	LOBO/SUGAR HILL (Deer Park) Manelich Sotolongo Ramon Morales	N/A	THE CASTLE (Franklin) John Kelton	ARDENT (Memphis) Paul Ebersold Matt Martone	RIGHT TRACK (New York) Ben Grosse Lloyd Puckitt
CONSOLE(S)/DAW(S)	SSL 9000J/ Mackie 48-8	N/A	SSL 4064 G plus	SSL 4064	Neve VX
RECORDER(S)	Studer A827/Sony JH24	N/A	Studer A827 Otari DTR-900	Sony APR 24	Pro Tools
MIX MEDIUM	Quantegy 499	N/A	Quantegy 499	Quantegy GP-9	Pro Tools
MIX DOWN STUDIO(S) Engineer(s)	HIT FACTORY (New York) Rich Travali	N/A	THE CASTLE (Franklin) John Kelton	THE RECORD PLANT (Los Angeles) Toby Wright	THE MIX ROOM (Los Angeles) Ben Grosse
CONSOLE(S)/DAW(S)	Neve VR 60 w/ Flying Faders	N/A	N/A	SSL 4080G plus	SSL J9000
RECORDER(S)	ATR 100 1'	N/A	Studer A827 Otari DTR-900	Pro Tools Sony 3348	Pro Tools Mix Plus Version 5.01
MASTER MEDIUM	Quantegy 499	N/A	Quantegy 499	Quantegy GP-9	Pro Tools
MASTERING Engineer	STERLING SOUND Tom Coyne	N/A	MASTERMIX Hank Williamsx	A&M MASTERING Stephen Marcussen	PRECISION MASTERING Tom Baker
CD/CASSETTE MANUFACTURER	SONY	UNI	BMG	BMG	SONY

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Mixing Hits. Warner Bros. artist Eric Benét was recently in Studio A at Skip Saylor Recording in Los Angeles, working on tracks for a forthcoming release. Pictured, from left, are HitMixers.com engineer Danny Romero, Benét, and producer/songwriter Demonté Posey. (Photo: Lynn Carey Saylor)

Hot Latin Tracks™



Latin Notas



by Leila Cobo

LAURA PAUSINI has parlayed her soft-spoken manner and understated elegance (she always dresses in Armani clothes, which the designer custom-makes after being inspired by hearing her current music) into a career as one of the most successful Italian female singers of her time. And like her contemporary **Eros Ramazzotti**, Pausini has, almost from the onset, recorded her albums in Spanish with steady, continued sales.

But her latest album appears to be the charm in more ways than one. "Entre Tú Y Mil Mares" (Between You And A Thousand Oceans) has sold more than 1 million copies since its Sept. 11 release, 300,000 of those in the Latin region, according to Pausini's label, Warner Music.

The disc has also provided Pausini, 26, with an outlet to explore new worlds. She recently signed an exclusive deal with Creative Artists Agency to han-

dle her appearances in the U.S.; she is planning her U.S. and Latin American tour, set to take place this spring; and she's already recorded a handful of songs for her upcoming English album—her first in that language, due out at the end of 2001.

"Even a year ago, I was telling people I wasn't ready to record entirely in English," admits Pausini, who has already tested the waters in that language in 1998, when she recorded a song written for her by **Phil Collins**, and in 1999, when she sang on the soundtrack to "Message In A Bottle." Even "Entre Tú" includes an English track—"The Extra Mile"—that was in "Pokémon The Movie: 2000."

Although Pausini doesn't sound quite as at ease in that language as in Spanish, stylistically she maintains an Italian pop sound. "I don't want to change the style. We're looking for my music but sung in English," she says, even though—daringly—only a couple of the tracks on the disc are to be old Pausini material.

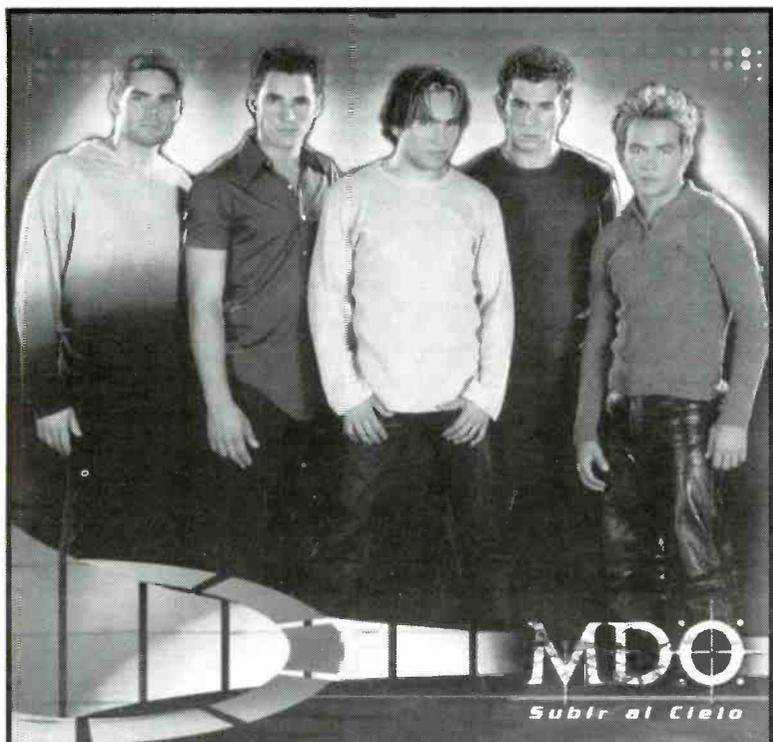
The singer has enlisted **KC Porter**—who produced one track on "Entre Tú"—as her executive producer. She will also produce some of the tracks herself, as she's done for her past two albums.

"These past couple of years, especially with the strength of Latin music, we thought as Italians doing very Italian music, it would be hard to get a foothold in the market again," she says, marveling at the success of "Entre Tú" as well as of singers like Ramazzotti and **Nek**. "But it seems it hasn't been that way. It's been like magic."

RAÚL LIVE: Spanish singer **Raúl** traveled to the U.S. and Mexico early this month to promote his debut album, "Sueño Tu Boca" (Dreaming Of Your *(Continued on next page)*)



PAUSINI



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LATIN TRACKS A-Z

- TITLE (Publisher - Licensing Org.)
- 2 A PURO DOLOR (EMOA, ASCAP)
- 18 ABRAZAME MUY FUERTE (BMG Arbelita, ASCAP/San Angel, ASCAP)
- 16 BORRACHO TE RECUERDO (EMI April, ASCAP)
- 9 CUANDO (Sony/ATV Discos, ASCAP/Arjona Musical, ASCAP)
- 38 CUANDO EL AMOR SE DANA (J&N, ASCAP)
- 4 CUANDO SEAS MIA (MISS ME SO BAD) (Realsongs, ASCAP/WB, ASCAP)
- 25 CUANDO UNA MUJER (EMOA, ASCAP)
- 10 DE PAISANO A PAISANO (TN Ediciones, BMI)
- 33 DEJA (Not Listed)
- 29 DIME, DIME, DIME (Not Listed)
- 20 EL ULTIMO ADIOS (World Deep Music, BMI/Sony/ATV Latin, BMI)
- 37 EN CADA GOTA DE MI SANGRE (EMI Blackwood, BMI)
- 34 ENLOQUECEME (Beechwood, BMI/Sony/ATV Latin, BMI)
- 28 ENSENAME A OLVIDARTE (Ser-Ca, BMI)
- 14 ENTRE TU Y MIL MARES (WB, ASCAP)
- 8 FUEGO EN EL FUEGO (EMI)
- 26 HISTORIA ENTRE TUS DEDOS (Universal Musica, BMI)
- 6 INFIEL (EMI April, ASCAP)
- 40 LA BIKINA (Peer Int'l, BMI)
- 23 ME GUSTA VIVIR DE NOCHE (Flamingo, BMI)
- 39 ME LLAMO RAQUEL (Aldi, BMI/Seg Son, BMI)
- 35 MI PRIMER AMOR (Caribbean Waves, ASCAP)
- 32 NO TE CAMBIO POR NINGUNA (WB, ASCAP)
- 19 PEGAME TU VICIO (Cibao, BMI)
- 15 POEMA DE AMOR (Fonometric, ASCAP)
- 3 POR AMARTE ASI (Erami, ASCAP/WB, ASCAP)
- 11 QUE SEPAN TODOS (SACM Latin, ASCAP)
- 5 SHE BANGS (A Phantom Vox, BMI/Warner-Tamerlane, BMI/Sony/ATV Tunes, ASCAP/WallyWorld, ASCAP/Desmundo, ASCAP)
- 30 SI TE VAS (FLPP, BMI)
- 12 SIN TU AMOR (Sony Music, BMI)
- 7 TE QUISE OLVIDAR (BMG Songs, ASCAP)
- 13 TE SONE (Mas Music, ASCAP)
- 31 TU Y LAS NUBES (Peer Int'l, BMI)
- 21 UN SUENO (Not Listed)
- 27 VEN A MI (RUN TO ME) (Gibb Brothers, BMI/Careers-BMG, BMI)
- 24 VEN CONMIGO (SOLAMENTE TU) (COME ON OVER BABY (ALL I WANT IS YOU)) (Air Chrysalis Scandinavia, ASCAP/BMG Scandinavia, STIM/Electic, ASCAP/Madhouse Foraj, ASCAP)
- 22 WOW FLASH! (Lida Socapi, ASCAP)
- 17 Y SIGUES SIENDO TU (YOU'RE STILL THE ONE) (Universal-Songs Of PolyGram, BMI/Loon Echo, BMI/Zomba, ASCAP)
- 1 YO TE AMO (Sony/ATV Latin, BMI/World Deep Music, BMI)
- 36 YO TE VOY A AMAR (THIS I PROMISE YOU) (Chi-Boy, ASCAP/Wixen, ASCAP)

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
► No. 1 ◀					
1	1	1	10	CHAYANNE SONY DISCOS †	YO TE AMO ESTEFANO (ESTEFANO)
2	2	2	42	SON BY FOUR SONY DISCOS †	A PURO DOLOR A. JAJEN (O. ALFANNO)
3	5	4	20	CHRISTIAN CASTRO ARIOLA/BMG LATIN †	POR AMARTE ASI K. SANTANDER (E. REYES, A. MONTALBAN)
4	7	11	5	SON BY FOUR COLUMBIA/SONY DISCOS	CUANDO SEAS MIA R. WAKE (O. ALFANNO, Y. HENRIQUEZ, D. WARREN)
5	3	3	11	RICKY MARTIN COLUMBIA/SONY DISCOS †	SHE BANGS W. AFANASIEFF, R. ROSA, D. CHILD (W. AFANASIEFF, D. CHILD, R. ROSA, G. MONROIG, J. SEBBA, D. LOPEZ)
6	8	9	7	ROCIO DURCAL ARIOLA/BMG LATIN	INFIEL NOT LISTED (V. YUNES CASTILLO)
7	4	7	8	MDO SONY DISCOS †	TE QUISE OLVIDAR A. JAJEN (Y. MARRUFO, C. BAUTE)
8	9	10	5	EROS RAMAZZOTTI ARIOLA/BMG LATIN †	FUEGO EN EL FUEGO R. NOWELLS (E. RAMAZZOTTI, C. GUIDETTI, A. COGLIATI)
9	6	5	17	RICARDO ARJONA SONY DISCOS †	CUANDO R. ARJONA, A. "CUCO" PENA (R. ARJONA)
10	10	14	15	LOS TIGRES DEL NORTE FONOVI SA †	DE PAISANO A PAISANO E. HERNANDEZ (E. VALENCIA)
11	25	29	7	PEPE AGUILAR MUSART/BALBOA †	QUE SEPAN TODOS PAGUILAR (I. RAMIREZ)
12	15	22	10	PEDRO FERNANDEZ MERCURY/UNIVERSAL LATINO †	SIN TU AMOR H. PATRON (D. HARRIS, D. TERRY, JR.)
13	17	19	14	EL COYTE Y SU BANDA TIERRA SANTA EMI LATIN †	TE SONE E. PAEZ, J. A. LUGO RUBIO (J. SASUETA)
14	13	18	13	LAURA PAUSINI WEA LATINA †	ENTRE TU Y MIL MARES A. CERRUTI (I. BALLESTEROS, B. ANTONACCI)
► GREATEST GAINER ◀					
15	30	8	3	RENAN ARMENDAREZ COELLO FONOVI SA †	POEMA DE AMOR J. F. SCHIANTARELLI (J. F. SCHIANTARELLI)
16	12	15	11	VICENTE FERNANDEZ SONY DISCOS	BORRACHO TE RECUERDO PRAMIREZ (J. V. FLORES)
17	14	24	27	ROGELIO MARTINEZ DISCOS CISNE	Y SIGUES SIENDO TU T. SANDOVAL (S. TWAIN, R. LANGE)
18	27	38	3	JUAN GABRIEL ARIOLA/BMG LATIN	ABRAZAME MUY FUERTE E. MAGALANES (J. GABRIEL)
19	19	25	6	EDDY HERRERA J&N	PEGAME TU VICIO M. TEJADA (E. SAMUEL)
20	18	20	7	PAULINA RUBIO UNIVERSAL LATINO †	EL ULTIMO ADIOS C. RODRIGUEZ (ESTEFANO)
21	28	40	3	LOS ANGELES DE CHARLY FONOVI SA †	UN SUENO I. RODRIGUEZ (G. AVIGLIANO)
22	37	—	2	ELVIS CRESPO SONY DISCOS †	WOW FLASH! J. DUCLERC (R. BARRERAS)
23	11	23	6	LOS TUCANES DE TIJUANA UNIVERSAL LATINO	ME GUSTA VIVIR DE NOCHE NOT LISTED (M. QUINTERO LARA)
24	16	16	14	CHRISTINA AGUILERA RCA/BMG LATIN †	VEN CONMIGO (SOLAMENTE TU) R. PEREZ (J. ABERG, PREIN, R. PEREZ)
25	22	21	17	MELINA LEON SONY DISCOS	CUANDO UNA MUJER A. JAJEN (O. ALFANNO)
26	35	31	13	MICKEY TAVERAS KAREN/UNIVERSAL LATINO	HISTORIA ENTRE TUS DEDOS M. TAVERAS (L. MASSIMO, G. GRIGNANI)
27	21	12	10	OSCAR DE LA HOYA EMI LATIN †	VEN A MI R. PEREZ (R. GIBB, B. GIBB, M. GIBB)
28	RE-ENTRY	3		INTOCABLE EMI LATIN	ENSENAME A OLVIDARTE R. MUNOZ, R. MARTINEZ (L. PADILLA)
29	NEW ►	1		CONJUNTO PRIMAVERA FONOVI SA	DIME, DIME, DIME NOT LISTED (NOT LISTED)
30	RE-ENTRY	14		ALEJANDRO FERNANDEZ SONY DISCOS †	SI TE VAS E. ESTEFAN JR., K. SANTANDER (K. SANTANDER)
31	32	36	13	LUPILLO RIVERA SONY DISCOS	TU Y LAS NUBES RIVERA (J. A. JIMENEZ)
32	40	34	7	LUIS FONSI UNIVERSAL LATINO †	NO TE CAMBIO POR NINGUNA V. RENN (E. DE VITA)
33	NEW ►	1		BANDA EL RECODO FONOVI SA	DEJA NOT LISTED (NOT LISTED)
34	33	26	8	OV7 SONY DISCOS †	ENLOQUECEME L. CERONI (L. CERONI, E. GRENCI, O. SCHWIBEL)
35	36	32	7	KEVIN CEBALLO RMM	MI PRIMER AMOR INFANTE (W. DUVAL)
36	34	30	7	'N SYNC JIVE †	YO TE VOY A AMAR R. MARX (R. MARX, A. CHIRINO)
37	31	28	20	CONJUNTO PRIMAVERA FONOVI SA †	EN CADA GOTA DE MI SANGRE J. GUILLEN (J. DE JESUS PINEDA RAMOS)
38	39	37	13	RIKARENA J&N/SONY DISCOS	CUANDO EL AMOR SE DANA B. CEPEDA (B. CEPEDA)
39	RE-ENTRY	3		BANDA MACHOS WEA/WEA LATINA	ME LLAMO RAQUEL BANDA MACHOS, B. LOMELI (T. CORIANT)
40	23	6	10	LUIS MIGUEL WEA LATINA †	LA BIKINA L. MIGUEL (R. FUENTES)
POP TROPICAL/SALSA REGIONAL MEXICAN					
24 STATIONS		15 STATIONS		56 STATIONS	
1	CHAYANNE SONY DISCOS	1	RICKY MARTIN COLUMBIA/SONY DISCOS SHE BANGS	1	LOS TIGRES DEL NORTE FONOVI SA DE PAISANO A PAISANO
2	CHRISTIAN CASTRO ARIOLA/BMG LATIN POR AMARTE ASI	2	EDDY HERRERA J&N PEGAME TU VICIO	2	EL COYTE Y SU BANDA TIERRA SANTA EMI LATIN TE SONE
3	MDO SONY DISCOS TE QUISE OLVIDAR	3	MICKEY TAVERAS KAREN/UNIVERSAL LATINO HISTORIA ENTRE TUS DEDOS	3	RENAN ARMENDAREZ COELLO FONOVI SA POEMA DE AMOR
4	EROS RAMAZZOTTI ARIOLA/BMG LATIN FUEGO EN EL FUEGO	4	CHAYANNE SONY DISCOS YO TE AMO	4	VICENTE FERNANDEZ SONY DISCOS BORRACHO TE RECUERDO
5	RICARDO ARJONA SONY DISCOS CUANDO	5	ELVIS CRESPO SONY DISCOS WOW FLASH!	5	ROGELIO MARTINEZ DISCOS CISNE Y SIGUES SIENDO TU
6	SON BY FOUR COLUMBIA/SONY DISCOS CUANDO SEAS MIA	6	SON BY FOUR COLUMBIA/SONY DISCOS CUANDO SEAS MIA	6	LOS ANGELES DE CHARLY FONOVI SA UN SUENO
7	RICKY MARTIN COLUMBIA/SONY DISCOS SHE BANGS	7	KEVIN CEBALLO RMM MI PRIMER AMOR	7	PEPE AGUILAR MUSART/BALBOA QUE SEPAN TODOS
8	ROCIO DURCAL ARIOLA/BMG LATIN INFIEL	8	MDO SONY DISCOS TE QUISE OLVIDAR	8	LOS TUCANES DE TIJUANA UNIVERSAL LATINO ME GUSTA VIVIR DE NOCHE
9	SON BY FOUR SONY DISCOS A PURO DOLOR	9	'N SYNC JIVE YO TE VOY A AMAR	9	BANDA EL RECODO FONOVI SA SI TE VAS
10	JUAN GABRIEL ARIOLA/BMG LATIN ABRAZAME MUY FUERTE	10	CHRISTINA AGUILERA RCA/BMG LATIN VEN CONMIGO (SOLAMENTE TU)	10	INTOCABLE EMI LATIN ENSENAME A OLVIDARTE
11	LAURA PAUSINI WEA LATINA ENTRE TU Y MIL MARES	11	ANTHONY J&N/SONY DISCOS YO TE CONFIESO	11	CONJUNTO PRIMAVERA FONOVI SA DIME, DIME, DIME
12	CHRISTINA AGUILERA RCA/BMG LATIN VEN CONMIGO (SOLAMENTE TU)	12	RIKARENA J&N/SONY DISCOS CUANDO EL AMOR SE DANA	12	LUPILLO RIVERA SONY DISCOS TU Y LAS NUBES
13	PAULINA RUBIO UNIVERSAL LATINO EL ULTIMO ADIOS	13	EROS RAMAZZOTTI ARIOLA/BMG LATIN FUEGO EN EL FUEGO	13	BANDA EL RECODO FONOVI SA DEJA
14	LUIS FONSI UNIVERSAL LATINO NO TE CAMBIO POR NINGUNA	14	DOMINIC PRESTIGIO/SONY DISCOS LLORAN LAS ROSAS	14	CONJUNTO PRIMAVERA FONOVI SA EN CADA GOTA DE MI SANGRE
15	MARC ANTHONY COLUMBIA/SONY DISCOS MUY DENTRO DE MI	15	CHARLIE CRUZ WEA/WEA LATINA SI NO TE HUBIERAS IDO	15	PEDRO FERNANDEZ MERCURY/UNIVERSAL LATINO SIN TU AMOR

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.

Maria Teresa Vera's Revival

Presented with pride by Kubaney



"Maria Teresa Vera's Revival"
Accompanied by Lorenzo Hierrezuelo
Selections # 502-2T



After the worldwide success of the Buena Vista Social Club albums and of its members Compay Segundo and Ibrahim Ferrer, their contemporary, Maria Teresa Vera, the composer of 'Veinte Años' reemerges in this new album, "Maria Teresa Vera's Revival," Kubaney 502-2T, which includes "Veinte Años" and eleven more treasures of Cuban music.

This new album was produced using the original Ampex master tapes recorded in the Radio Progreso studios in Havana, in 1956. Each of the original twelve cuts was remastered and augmented by a group of inspired musicians playing with Maria Teresa Vera, who was accompanied by Lorenzo Hierrezuelo, delivering a sound that would make Maria Teresa and Lorenzo proud.

In addition to the twelve new versions, two of the original recordings have also been remastered and included to preserve the original lyrics and arrangements, delivered in a quality digital sound recording so they may be best appreciated by lovers of the Treasures of Cuban Music.

Maria Teresa Vera's Revival
Kubaney 502-2T

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NOTAS

(Continued from preceding page)

Mouth). Signed to Horus in Spain, Raúl has sold 400,000 copies in that country, according to his label.

Although a performance by the singer Dec. 1 at Bongo's Cuban Café in Miami was marred by a truly terrible sound system, he nevertheless managed to display good pipes and solid stage aplomb. Raúl traveled with his choreographer, who taught all the dance routines to a group of Miami Heat dancers during three days of rehearsals. The troupe performed alongside Raúl after a Heat game.

Raúl is distributed in the U.S. by Musart/Balboa, which recently signed an agreement with Horus whereby the two labels distribute each other's product in their respective markets.

Musart/Balboa has also purchased Clase A&R, the label belonging to the Colombian producer team of brothers Jorge and Sady Ramírez. Now called Balboa Clase, the label has a roster that includes Alquimia and Jimmy El León. The Ramírez brothers have remained as partners in the venture and will continue producing for the label.

SHORTS: Spanish superstar Alejandro Sanz will kick off his 2001 U.S. tour—produced by Cardenas, Fernández and Associates—with a concert May 2 in Miami. Sanz will play 10 cities, including Los Angeles, Chicago, New York, Houston, and El Paso, Texas... Jennifer López's album scheduled for a Jan. 23 release, "Jay-Lo," will include a duet with heartthrob Chayanne titled "Touch Me (Dame In Spanish)"... Also in January, a Spanglish version will be included in the next run of Chayanne's current album, "Simplemente." In other Chayanne news, the singer—who co-starred with Vanessa Williams in the film "Dance With Me," will guest-star on two "Ally McBeal" episodes set to air Jan. 22 and Feb. 5... The Chilean tribute album "Tributo A Los Prisioneros" (Tribute To The Prisoners) on Warner Chile, which honors the country's most influential and popular rock band, will be released between December and April in seven South and North American markets: the U.S., Mexico, Colombia, Venezuela, Ecuador, Bolivia, and Peru. Negotiations are still under way to add new versions of "Los Prisioneros" tunes by local acts in some of the foreign editions of the album. Meanwhile, the album is doing well in the Chilean market, where it has reached gold status by selling over 15,000 units.

ARGENTINA NOTAS: A new and revised edition of the book "Historia Del Rock En Argentina" will be published Dec. 18 by Editorial Distal. Written by Billboard contributor Marcelo Fernández Bitar, it spans nearly four decades of the genre, from 1964 to today, and includes rare photos and album covers. Also this month, Distal will distribute "Charly," a 200-page book of photos of Argentine rock star Charly García taken by top photo studio Rocca/Cherniavsky throughout his career.

THE Billboard Latin 50™

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

THIS WEEK	LAST WEEK	WKS. ON	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
▶ No. 1 ◀					
1	1	12	CHRISTINA AGUILERA	RCA 69323/BMG LATIN	MI REFLEJO
2	2	9	LUIS MIGUEL	WEA LATINA 84573	VIVO
3	4	2	INTOCABLE	EMI LATIN 23730 HS	ES PARA TI
4	3	2	VICENTE FERNANDEZ	SONY DISCOS 84185 HS	HISTORIA DE UN IDOLO VOL. 1
5	7	9	CHAYANNE	SONY DISCOS 84096 HS	SIMPLEMENTE
6	5	42	SON BY FOUR	SONY DISCOS 83181 HS	SON BY FOUR
7	10	2	ELVIS CRESPO	SONY DISCOS 84151	WOW FLASH!
8	6	8	OSCAR DE LA HOYA	EMI LATIN 21967 HS	OSCAR DE LA HOYA
9	9	5	MARCO ANTONIO SOLIS	FONOVISIA 0521 HS	EN VIVO
10	12	5	LOS ANGELES DE CHARLY	FONOVISIA 6096 HS	UN SUEÑO
11	8	3	LOS TUCANES DE TIJUANA	MERCURY 01303/UNIVERSAL LATINO HS	CORRIDOS DE PRIMERA PLANA
12	13	11	LOS TIGRES DEL NORTE	FONOVISIA 6092 HS	DE PAISANO A PAISANO
13	18	23	PAULINA RUBIO	UNIVERSAL LATINO 543319	PAULINA
14	30	2	VARIOUS ARTISTS	J&N 83752/SONY DISCOS	MERENHITS 2001
15	11	3	LOS TUCANES DE TIJUANA	MERCURY 159675/UNIVERSAL LATINO HS	ME GUSTA VIVIR DE NOCHE
16	15	10	ALEJANDRO SANZ	WEA LATINA 85052 HS	EL ALMA AL AIRE
17	14	12	VARIOUS ARTISTS	EPIC 85133/SONY DISCOS	2000 LATIN GRAMMY NOMINEES
▶ GREATEST GAINER ◀					
18	43	2	VARIOUS ARTISTS	J&N 82754/SONY DISCOS	BACHATAHITS 2001
19	19	56	MARC ANTHONY	RMM 83580/SONY DISCOS	DESDE UN PRINCIPIO — FROM THE BEGINNING
20	17	4	EROS RAMAZZOTTI	ARIOLA 79330/BMG LATIN	ESTILO LIBRE
21	21	13	GIPSY KINGS	NONESUCH 79541/AG	VOLARE! VERY BEST OF THE GIPSY KINGS
22	20	9	RUBEN GONZALEZ	WORLD CIRCUIT/NONESUCH 79503/AG HS	CHANCHULLO
23	16	19	ROCIO DURCAL	ARIOLA 75173/BMG LATIN HS	CARICIAS
▶ HOT SHOT DEBUT ◀					
24	NEW		LOS ACOSTA	FONOVISIA 10133	NOMADAS
25	24	5	MDO	SONY DISCOS 84070	SUBIR AL CIELO
26	23	40	SHAKIRA	SONY DISCOS 83775 HS	MTV UNPLUGGED
27	25	89	A.B. QUINTANILLA Y LOS KUMBIA KINGS	EMI LATIN 99189 HS	AMOR, FAMILIA Y RESPETO...
28	26	28	GLORIA ESTEFAN	EPIC 62163/SONY DISCOS	ALMA CARIBENA — CARIBBEAN SOUL
29	35	32	THALIA	EMI LATIN 26232 HS	ARRASANDO
30	42	12	LAURA PAUSINI	WEA LATINA 84397	ENTRE TU Y MIL MARES
31	22	13	CONJUNTO PRIMAVERA	FONOVISIA 10118 HS	EL RECADO
32	36	14	RICARDO ARJONA	SONY DISCOS 84014 HS	GALERIA CARIBE
33	NEW		LOS RIELEROS DEL NORTE	FONOVISIA 86098	PRIETA ORGULLOSA
34	32	6	LOS ORIGINALES DE SAN JUAN	EMI LATIN 29660	LA CASPA DEL DIABLO
35	NEW		VARIOUS ARTISTS	J&N 83753/SONY DISCOS	SALSAHITS 2001
36	39	79	CHRISTIAN CASTRO	ARIOLA 66275/BMG LATIN HS	MI VIDA SIN TU AMOR
37	37	40	SELENA	EMI LATIN 23332	ALL MY HITS — TODOS MIS EXITOS VOL. 2
38	40	97	MARCO ANTONIO SOLIS	FONOVISIA 0516 HS	TROZOS DE MI ALMA
39	NEW		VARIOUS ARTISTS	ARIOLA 78589/BMG LATIN	BOMBAZO NAVIDENO VOL. 3
40	38	30	OMARA PORTUONDO	WORLD CIRCUIT/NONESUCH 79603/AG HS	BUENA VISTA SOCIAL CLUB PRESENTS OMARA PORTUONDO
41	27	76	MANA	WEA LATINA 27864	MTV UNPLUGGED
42	RE-ENTRY		ALEJANDRO FERNANDEZ	SONY DISCOS 83812 HS	ENTRE TUS BRAZOS
43	44	12	BANDA EL RECODO	FONOVISIA 10121	PLAZA DE TOROS MEXICO
44	29	4	VARIOUS ARTISTS	LIDERES 950044	GUERRA DE ESTADOS PESADOS VOL. 2
45	33	71	INTOCABLE	EMI LATIN 21502 HS	CONTIGO
46	31	59	CARLOS VIVES	EMI LATIN 22854 HS	EL AMOR DE MI TIERRA
47	48	15	OV7	SONY DISCOS 83967	CDOO
48	NEW		ANA GABRIEL	SONY DISCOS 84181	30 GRANDES EXITOS
49	34	16	PEPE AGUILAR	MUSART 12326/BALBOA HS	LO GRANDE DE LOS GRANDES
50	45	24	LOS ANGELES AZULES Y RAYITO COLOMBIANO	DISA 26969/EMI LATIN	FRENTE A FRENTE

POP	TROPICAL/SALSA	REGIONAL MEXICAN
1 CHRISTINA AGUILERA RCA/BMG LATIN MI REFLEJO	1 SON BY FOUR SONY DISCOS SON BY FOUR	1 INTOCABLE EMI LATIN ES PARA TI
2 LUIS MIGUEL WEA LATINA VIVO	2 ELVIS CRESPO SONY DISCOS WOW FLASH!	2 VICENTE FERNANDEZ SONY DISCOS HISTORIA DE UN IDOLO VOL. 1
3 CHAYANNE SONY DISCOS SIMPLEMENTE	3 VARIOUS ARTISTS J&N/SONY DISCOS MERENHITS 2001	3 LOS ANGELES DE CHARLY FONOVISIA UN SUEÑO
4 OSCAR DE LA HOYA EMI LATIN OSCAR DE LA HOYA	4 VARIOUS ARTISTS J&N/SONY DISCOS BACHATAHITS 2001	4 LOS TUCANES DE TIJUANA MERCURY/UNIVERSAL LATINO CORRIDOS...
5 MARCO ANTONIO SOLIS FONOVISIA EN VIVO	5 MARC ANTHONY RMM/SONY DISCOS DESDE UN PRINCIPIO...	5 LOS TIGRES DEL NORTE FONOVISIA DE PAISANO A PAISANO
6 PAULINA RUBIO UNIVERSAL LATINO PAULINA	6 RUBEN GONZALEZ WORLD CIRCUIT/NONESUCH/AG CHANCHULLO	6 LOS TUCANES DE TIJUANA MERCURY/UNIVERSAL LATINO ME GUSTA...
7 ALEJANDRO SANZ WEA LATINA EL ALMA AL AIRE	7 GLORIA ESTEFAN EPIC/SONY DISCOS ALMA CARIBENA — CARIBBEAN SOUL	7 LOS ACOSTA FONOVISIA NOMADAS
8 VARIOUS ARTISTS EPIC/SONY DISCOS 2000 LATIN GRAMMY NOMINEES	8 VARIOUS ARTISTS J&N/SONY DISCOS SALSAHITS 2001	8 CONJUNTO PRIMAVERA FONOVISIA EL RECADO
9 EROS RAMAZZOTTI ARIOLA/BMG LATIN ESTILO LIBRE	9 VARIOUS ARTISTS ARIOLA/BMG LATIN BOMBAZO NAVIDENO VOL. 3	9 LOS RIELEROS DEL NORTE FONOVISIA PRIETA ORGULLOSA
10 GIPSY KINGS NONESUCH/VOLARE! VERY BEST OF THE GIPSY KINGS	10 OMARA PORTUONDO WORLD CIRCUIT/NONESUCH/AG BUENA VISTA...	10 LOS ORIGINALES DE SAN JUAN EMI LATIN LA CASPA DEL DIABLO
11 ROCIO DURCAL ARIOLA/BMG LATIN CARICIAS	11 CARLOS VIVES EMI LATIN EL AMOR DE MI TIERRA	11 SELENA EMI LATIN ALL MY HITS — TODOS MIS EXITOS VOL. 2
12 MDO SONY DISCOS SUBIR AL CIELO	12 IBRAHIM FERRER WORLD CIRCUIT/NONESUCH/AG BUENA VISTA...	12 BANDA EL RECODO FONOVISIA PLAZA DE TOROS MEXICO
13 SHAKIRA SONY DISCOS MTV UNPLUGGED	13 ELIADES OCHOA HIGHER OCTAVE WORLD/DIRVINGH TRIBUTE TO THE...	13 VARIOUS ARTISTS LIDERES GUERRA DE ESTADOS PESADOS VOL. 2
14 A.B. QUINTANILLA Y LOS KUMBIA KINGS EMI LATIN AMOR, FAMILIA Y RESPETO...	14 SONORA PONCENA ARIOLA/BMG LATIN SONORA PONCENA-45 ANIVERSARIO	14 INTOCABLE EMI LATIN CONTIGO
15 THALIA EMI LATIN ARRASANDO	15 BLANCO Y NEGRO SONY DISCOS PIDO Y REZO	15 PEPE AGUILAR MUSART/BALBOA LO GRANDE DE LOS GRANDES

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

WNOP Sign-Off Is Cincinnati's Loss

CINCINNATI BLUES: As the dearth of straight-ahead jazz radio stations becomes increasingly apparent, it is sad to note the passing of yet another of the music's bastions. **WNOP** (Realjazz 740 AM), an anchor of Cincinnati's jazz community since 1959, will disappear from the airwaves at the stroke of midnight Dec. 31, the victim of a sale by the station's parent company.

"The station probably lost money over the years, but the owner [Heidelberg Distributing, a beverage distributor] was never concerned with making money in radio," says **WNOP GM Mark Stevens**. "What is ironic is that in the past year, we started making money. We had Arbitron ratings for the first time in two years, and advertising sales were up."

Although the station's employees (five full-timers and an equal number of part-timers) made a bid to buy the station with the help of a financial backer, whom Stevens refers to as a "guardian angel," the bid was rejected. The station's new format will be religious programming, one of a half-dozen similarly programmed stations in the market. Although a petition to the Federal Communications Commission has



by Steve Graybow

been prepared and was signed by more than 2,000 listeners, Stevens expects the sale and format change to go through.

The station will go dark in the finest of jazz traditions, with a wake and a New Orleans-style jazz funeral held in its honor. "Jazz is a living, breathing music with its own sense of humor, and you have to celebrate what you've got," explains Stevens.

"WNOP always made a point of supporting the local artists," says pianist **Patrick Kelly**, a fixture of Cincinnati's jazz scene. "They always told you who was playing in the clubs, both the local and the national artists. Whenever a national musician would come through on tour, they would interview them on the air. The station has been a beacon of jazz for Cincinnati."

Dale Rabiner, president of Cincinnati-based J Curve Records, notes that his hometown jazz scene

dates back to the '30s, when the city boasted its own Cotton Club. "For the most part, this is a straight-ahead jazz town," he says. "By virtue of its location, most major jazz artists come through when they are on tour." Cincinnati locals who went on to national jazz prominence include saxophonist/arranger **Frank Foster**, composer **George Russell**, and pianist **Fred Hersch**.

To celebrate and advance the city's local jazz talent, J Curve initiated the "Cincinnati Jazz Collection," the most recent of which, "Vol-



ume III: The Blues," was released Nov. 14. ("Volume I" appeared in March 1998, "Volume II" in February of this year.) City Hall distributes all three volumes nationally.

As its name indicates, "Volume III: The Blues" is based on numerous permutations of the blues. "I wanted to show how versatile the blues structure is," says Kelly, who both produced and appears on the set. "You can have Latin blues, blues in three-quarter time, bebop blues, or a Coltrane-inspired blues with alternate chord changes. It is all blues, and that is the beauty of the form."

Although several of "Volume III's" tracks are by working bands, such as **Latin X-posure**, many of the musicians were grouped together specifically for the project. "We matched them up so that we could showcase as many people as possible," says Kelly. Over two-dozen musicians appear on the CD's 14 cuts.

Befitting the close-knit ties of the community, each "Cincinnati Jazz Collection" pays tribute to a philanthropist who has helped the local jazz scene. "Volume I" is dedicated to the Rev. **John Heim**, curator of Xavier University's series of piano and guitar concerts; "Volume II" honors **Al Vontz**, a founder and one-time owner of WNOP (who donated money to build Cincinnati University's Center for Molecular Studies); and "Volume III" pays tribute to **Otto Budig Jr.**, a supporter of Cincinnati's cultural institutions. A portion of the proceeds from each CD goes to an institution associated with those honored.

Ultimately, Cincinnati may find itself once again with a local jazz station owned by the caring hands that have guided WNOP in recent years. According to Stevens, there is a radio frequency in the market that is expected to go on the selling block within the next six months. "We [the employees of WNOP], along with our backer, will be certain to be part of that station's bidding and buying process," he assures.



Elliot Has Verve. The Verve Music Group recently announced the addition of saxophonist Richard Elliot to the label group's roster. Elliot will soon head into the studio to record his debut for GRP Records. Pictured at Verve's New York headquarters, from left, are Elliot's manager, Steve Chapman of Chapman & Co.; Bud Harner, VP of A&R for the Verve Music Group; Elliot; Marc Lipiner, director of business affairs for Universal Music Group; and Ron Goldstein, president of the Verve Music Group.

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TOP WORLD MUSIC ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	19	WHO LET THE DOGS OUT ▲ ² S. CURVE 751052/ARTEMIS [RS]	NO. 1 17 weeks at No. 1 BAHA MEN
2	2	88	SOGNO ▲ ² POLYDOR 547222	ANDREA BOCELLI
3	4	15	A CELTIC CHRISTMAS: PEACE ON EARTH WINDHAM HILL 11461	VARIOUS ARTISTS
4	3	31	TANTO TEMPO ZIRIGUIBOOM 1026/SIX DEGREES [RS]	BEBEL GILBERTO
5	7	91	THE IRISH TENORS ● MASTERTONE 8552/POINT [RS]	JOHN MCDERMOTT/ANTHONY KEARNS/RONAN TYNAN
6	6	13	VOLARE! VERY BEST OF THE GIPSY KINGS NONESUCH 79541/AG	GIPSY KINGS
7	5	8	CHANCHULLO WORLD CIRCUIT/NONESUCH /AG [RS]	RUBEN GONZALEZ
8	9	32	THE IRISH TENORS LIVE IN BELFAST MASTERTONE 9018/POINT [RS]	ANTHONY KEARNS/RONAN TYNAN/FINBAR WRIGHT
9	NEW		HAWAIIAN SLACK KEY CHRISTMAS DANCING CAT/WINDHAM HILL 38044/RCA	VARIOUS ARTISTS
10	8	30	BUENA VISTA SOCIAL CLUB PRESENTS OMARA PORTUONDO WORLD CIRCUIT/NONESUCH 79603/AG [RS]	OMARA PORTUONDO
11	12	4	PEACE: A CELTIC CHRISTMAS INTEGRITY/WORD 1817/EPIC	SHEILA WALSH
12	NEW		PUTUMAYO WORLD CHRISTMAS PUTUMAYO 181	VARIOUS ARTISTS
13	10	76	BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER WORLD CIRCUIT/NONESUCH 79532/AG [RS]	IBRAHIM FERRER
14	15	4	CELTIC CAROLS BCI MUSIC	VARIOUS ARTISTS
15	RE-ENTRY		WATER FROM THE WELL RCA VICTOR 63637	THE CHIEFTAINS

TOP BLUES ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	25	RIDING WITH THE KING ▲ DUCK/REPRISE 47612/WARNER BROS.	NO. 1 25 weeks at No. 1 B.B. KING & ERIC CLAPTON
2	2	2	SRV LEGACY 65714/EPIC	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE
3	9	81	BEST OF B.B. KING THE MILLENNIUM COLLECTION MCA 111939	B.B. KING
4	4	8	THE DOOR OKEH/550 MUSIC 61428/EPIC [RS]	KEB' MO'
5	3	11	MILK COW BLUES ISLAND 542517/IDJMG	WILLIE NELSON
6	5	10	CROSSING MUDDY WATERS VANGUARD 79576	JOHN HIATT
7	7	56	GOTTA GET THE GROOVE BACK MALACO 7499	JOHNNIE TAYLOR
8	6	7	NEW MILLENNIUM BLUES PARTY RHINO 79968	VARIOUS ARTISTS
9	8	89	THE REAL DEAL: GREATEST HITS VOLUME 2 ● LEGACY 65873/EPIC	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE
10	10	60	LIVE ON GIANT/REPRISE 24729/WARNER BROS.	KENNY WAYNE SHEPHERD BAND
11	11	6	WISH I WAS IN HEAVEN SITTING DOWN FAT POSSUM 80332	R.L. BURNSIDE
12	12	35	BLUES AT SUNRISE LEGACY 63842/EPIC	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE
13	13	74	BEST OF ETTA JAMES MCA 111953	ETTA JAMES
14	14	30	CIRCLE PACHYDERM 8 [RS]	INDIGENOUS
15	RE-ENTRY		ANTHOLOGY 1962-1998 MCA 112410	B.B. KING

TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	21	ART AND LIFE SHOCKING VIBES/VP 49093*/VIRGIN	NO. 1 21 weeks at No. 1 BEENIE MAN
2	2	2	THE VERY BEST OF UB40 VIRGIN 50525	UB40
3	4	2	STRICTLY THE BEST 26 VP 1620*	VARIOUS ARTISTS
4	3	55	CHANT DOWN BABYLON ● TUFF GONG/ISLAND 546404*/IDJMG	BOB MARLEY
5	6	2	STRICTLY THE BEST 25 VP 1619*	VARIOUS ARTISTS
6	5	28	REGGAE GOLD 2000 VP 1599*	VARIOUS ARTISTS
7	7	15	UNCHAINED SPIRIT ANTI/PENTHOUSE 86580*/EPITAPH [RS]	BUJU BANTON
8	10	6	BIGGEST RAGGA DANCHALL ANTHEMS 2000 GREENLEEVES 4002	VARIOUS ARTISTS
9	8	5	WOW... THE STORY ARTISTS ONLY 56*	BABY CHAM
10	11	4	LIVE VOLUME 1 ELEKTRA 62590/EEG	ZIGGY MARLEY AND THE MELODY MAKERS
11	12	72	REGGAE PARTY POLYGRAM TV/ISLAND 565654/IDJMG	VARIOUS ARTISTS
12	13	74	SCROLLS OF THE PROPHET — THE BEST OF PETER TOSH COLUMBIA 65921/CRG	PETER TOSH
13	14	14	WORDS OF TRUTH VP 1597*	SIZZLA
14	RE-ENTRY		MORE FIRE DAVID HOUSE 1587*/VP	CAPLETON
15	9	37	STAGE ONE 2 HARD 1572*/VP	SEAN PAUL

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 3 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. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro); △ Certification of 200,000 units (Platino); ▲ Certification of 400,000 units (Multi-Platino). * Asterisk indicates vinyl available. [RS] indicates past and present Heatseekers titles. © 2000 Billboard/BPI Communications and SoundScan, Inc.

International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Nov. Is Europe's Platinum Month

After A Slow 10 Months, 22 Titles Sell 1 Million Or More

BY PAUL SEXTON

LONDON—November was the month in which platinum was discovered all over Europe.

The first 10 months of 2000 had been sparing in their yield of million-selling albums across the continent, with a typical quota of half a dozen or so titles in each period receiving International Federation of the Phonographic Industry (IFPI) Platinum Europe Award certification for sales of 1 million copies or more. The dam truly burst in November, when the total hitting the platinum standard was 22, the highest number this year.

Fifteen titles graduated to their 1 millionth European sale, one hit double-platinum, four moved to 3 million, and two reached the lofty height of 5 million apiece. While the list included many of what might be termed the usual Anglo-American suspects, there were some other strong European flavors in the pot via certifications from France, Italy, and Ireland.

Indeed, November's star among platinum winners came from Italy. BMG's Eros Ramazzotti pulled off a remarkable double whammy that included the 5 millionth certified sale of his 1997 compilation, "Eros," and an almost instant first million for his new Ariola studio set, "Stilelibero" (Freestyle), released as recently as Oct. 23. BMG estimates the Italian idol's global career sales at 30 million units.

The international appeal of Ramazzotti's new album was immediately enhanced by the simultaneous release of a Spanish-language version, "Estilo Libre," which gave him his best-ever debut Nov. 25 on The Billboard Latin 50 chart, at No. 15. It climbed to No. 11 the following week.

"Eros is one of the most important artists in the BMG family," says Nick Stewart, London-based VP of international A&R for the BMG Group. "He's been extremely successful in Europe and South America for over a decade, and consequently he has a very good understanding of his own music and connects with his audience."

Producers on "Stilelibero" include two international hit mak-



ers, Trevor Horn and Rick Nowels, and plans call for BMG to develop an English-language version of the album next year, with Ramazzotti's enthusiastic participation. "I do understand the difficulty of entering these markets because of the language," says Ramazzotti. "But I am already so overwhelmed by the

fact that across the continent of Europe people have been listening to my music for the last 18 years without properly or perfectly understanding the words.

"The barriers still exist," he acknowledges, "but I believe it will get smoother and smoother, because music is one of the most important languages in the world."

An exceptional month for BMG also included the latest IFPI certification for Santana's phenomenal "Supernatural" (Arista), which has now passed European sales of 5 million. (Continued on page 75)



Celebrating in Style. To mark the global launch of his new album, "Stilelibero" (Freestyle), BMG's Italian star Eros Ramazzotti recently played a one-hour showcase to an invited audience in Milan Auditorium. The album shipped more than 1 million units on its first day of release, earning Ramazzotti a Platinum Europe Award (see story, this page). Pictured presenting Ramazzotti with the trophy, from left, are Adrian Berwick, managing director of BMG Ricordi Italy; Sara Silver, VP of European marketing; Franco Reali, CEO of BMG Ricordi Italy; Ramazzotti; Richard Griffiths, chairman of BMG U.K./Ireland and president of Central Europe; artist manager Ugo Cerrutti; and Thomas Stein, president of BMG Germany/Switzerland/Austria and Eastern Europe.

BMG, MERCURiX Link For Digital Distribution

Digital Rights-Management Service Makes Asian Deal With Major

BY STEVE McCLURE

TOKYO—Singapore-based digital-rights-management service provider MERCURiX announced Nov. 28 that it will digitally distribute BMG product in the Asia-Pacific region, including Japan. It is believed to be the first such deal involving a major record company in Asia.

Specifically, BMG has signed a letter of intent to appoint MERCURiX affiliate Zeus Digital Assets Services to represent the label as an agent for digital wholesale distribution.

BMG has also named Singapore Telecommunications (SingTel) subsidiary MERCURiX, a licensee of InterTrust Technologies Corp., as a "preferred clearinghouse," meaning MERCURiX will handle such matters as rights clearance. MERCURiX will also supply technology necessary for the release of encrypted music tracks for sale on the Internet.

MERCURiX plans to offer a range of payment options beyond credit cards, such as third-party billing by Internet service providers (ISPs), as well as other micro-payment services, such as prepaid cards, to reach out to new consumers who do not have credit cards. Music download fees will be announced at a later date.

BMG will kick off the agreement at Christmas by releasing 2,500 tracks progressively, beginning in Australia, for digital distribution via participating retailers' Web sites.

"BMG is leading the world in digital distribution today, and we are pleased to be the first in Asia to embark on digital distribution," says BMG Entertainment Asia-

Pacific senior VP Michael Smellie. "SingTel owns very substantial infrastructure and technology in facilitating digital distribution, and we are happy that we are working together as preferred partners in this relationship. The alliance allows BMG to leverage on SingTel's relationships with regional ISPs and other potential distributors who could play a critical role in developing a market in secure music distribution."

Rosemary Tan, BMG Entertainment Asia-Pacific regional manager of Web development and online commerce, says the deal with Zeus will enable small and midsized brick-and-mortar retailers in the region—as well as E-tailers—to offer downloads of BMG tracks. She says the deal is nonexclusive; BMG

can distribute downloads through other digital download sites if it chooses.

Tan adds that BMG is ready to offer downloadable tracks for distribution in Asia through major chains such as Tower Records and HMV, but is waiting for those retailers to work out region-wide online strategies.

Says MERCURiX COO Philip Wu, "The core business of Zeus is to proliferate the distribution and consumption of secure digital music material. It will facilitate partner distributors who can add significant value to promoting the business of secure music distribution."

The deal between BMG and MERCURiX follows their cooperation in the Project Zeus digital download trial earlier this year.

French Viewers Face Choice Of Two Music Awards Shows

BY MARIE-AGNES BRUNEAU and EMMANUEL LEGRAND

PARIS—For the second year in a row, the French music industry is going to have to deal with two major awards shows vying for the record-buying public's attention within the space of a few weeks.

France's leading music radio network, NRJ, and the country's largest commercial TV channel, TF1, will, for the second year in succession, jointly produce the NRJ Music

Awards from the MIDEM trade fair in Cannes. Those awards will be broadcast live in prime time by TF1 and NRJ Jan. 20, prior to the opening of MIDEM.

That's only 28 days before the Victoires de la Musique, the industry-recognized awards show, take place Feb. 17 in Paris at the Olympia concert venue. The Victoires will be broadcast live by national public-TV channel France 2.

(Continued on page 83)

Kishi Named Sony Japan's New CEO

BY STEVE McCLURE

TOKYO—Sony Music Entertainment (Japan) (SMEJ)—the No. 1 record company in the world's No. 2 music market—has opted for a steady hand on the tiller by choosing Eiji Kishi as its new CEO. Kishi replaces Shigeo Maruyama, who remains on the company's board of directors.

In choosing someone like Kishi, who is seen as much more of a corporate "suit" than the charismatic, entrepreneurial Maruyama—one of the few big-name Japanese executives to make a habit of wearing sneakers at work—Sony has clearly indicated its desire to give top priority to the administrative and structural side of the business in the medium term.

Kishi, who will have the additional title of representative director, is seen by insiders as a good choice to oversee Sony's ongoing transition to a more decentralized structure, in which label groups are given more autonomy before being spun off as separate companies in the near future. "Kishi has had a low profile," notes an industry source here. "He's been on the administrative side, and I think Sony appreciates his administrative abilities."

Citing the precedent of highly respected former SMEJ chairman Toshio Ozawa, whose career path was similar to Kishi's, another source notes, "At Sony, talented people do not necessarily" (Continued on page 75)



DAVIS



GRAY

Singer/Songwriter Oh Susanna Aims To Break Out With 3rd Set

BY LARRY LeBLANC

TORONTO—Despite being blessed with an exceptionally powerful and emotive voice and widely recognized as one of the most original songwriters within traditional folk/country, Toronto-based singer/songwriter/guitarist Oh Susanna is tired of hearing herself being described as the best unsigned artist in Canada.

"It's nice having that underground reputation and somewhat overwhelming that so many people know about me, but it's not good for the pocketbook," says the 30-year-old performer, born Suzie Ungerleider. "While there might be this music industry buzz in Canada, the average person still doesn't know who I am. I also still don't get airplay on commercial radio stations."

These factors could change with Oh Susanna's commercially viable third recording, "Sleepy New Sailor," due Jan. 9 in Canada on her own Stella label, which is distributed nationally by Toronto's Outside Music.

"The album will do well in Canada," predicts her Toronto-based manager, Alex deCartier. "My goal is to now get U.S. and U.K. releases in the first quarter of the year. I should be able to announce those in the coming month."

Oh Susanna made an unprecedented Canadian music-industry splash in 1995 with the release of a self-produced cassette (recorded for \$200 Canadian [\$130]), which featured seven original songs in a stark blues and country blues setting (Billboard, June 15, 1996). The album, initially available only at Vancouver record store Zulu Records (where it sold 50 copies), was nationally released in 1997 as the EP "Oh Susanna" on Stella. According to deCartier, it has since sold 4,000 units.

After receiving a copy of the cas-

sette in 1995, Chris Douridas, then music director of KCRW Los Angeles and now host of the program "Ground Zero" there, began playing Oh Susanna's song "Crooked Down The Road" on his show "Morning Becomes Eclectic."

On Douridas' recommendation, organizers of the Vancouver music



OH SUSANNA

conference and exhibition Music West booked Oh Susanna to perform at a local club in 1996 during their event. They also put "Crooked Down The Road" on the event's compilation album. Following the appearance, Oh Susanna was courted by a flock of music-industry label executives, managers, and agents. The artist, then working as a clerk at a Vancouver library, was taken aback by the sudden interest.

"It was bizarre going from living a very introverted life to suddenly [having] music people coming up to me and giving me advice," she says. "It was just so strange, because I hadn't really even played many gigs, and I didn't know anything about record deals. I came to Toronto two years ago to perform, and there was more [industry] excitement. I stayed because I figured I needed the energy Toronto has."

Oh Susanna's debut was followed in 1999 by the exceptional full-length album "Johnstown," produced by Peter Moore. The album, also on Stel-

la, has original songs by her based on stories surrounding the 1889 flood that wiped out the steel town of Johnstown, Pa., killing 2,000. It has sold 7,000 units to date, according to deCartier, and has been distributed in the U.K. since August by Hot Records in Brighton, England.

Surprisingly, despite her talent and reputation, there has apparently been little serious interest by Canadian-based majors over the past two years in signing Oh Susanna. This is partially due to the shift toward mainstream pop signings by labels here and her reputation for musical independence.

"Suzie and I have reputations for being anti-major label, but that just isn't the case," protests deCartier. "No [major] label has offered us a deal memo or even indicated what they might do with her. Yes, it's too bad she didn't get signed [to a major label] in 1996 or 1997, but perhaps that was a good thing. If she had been signed, she might not be putting out records now."

While major labels may not have called, filmmakers have been more enthusiastic about her skills. Oh Susanna composed the soundtrack to the Canadian film "A Cow At My Table" in 1997 and picked up a Canadian Genie Award in 1999 for her song "River Blue," featured in Amnon Buchbinder's film "The Fishing Trip." Her songs are also featured in two upcoming American films, "Lucky Town" and "The Truth About Tully."

"Oh Susanna is very talented," says Stewart Duncan, director of music at the Indigo Books Music & Cafe chain, which operates 15 stores nationally. "Johnstown" was on our listening stations, and it sold quite well. I'm looking forward to the new album." Also supportive of "Johnstown" was Britain's Bob Harris, host of the BBC Radio 2 programs "The Bob Harris Show" and "Bob Harris Country."

Harris is equally impressed by Oh Susanna's new album. "'Johnstown' was an album that came through the post, and I immediately loved it," he recalls. "Her voice has such a heart-tugging, emotive quality. That's what appealed to me about it. The new album has a fuller sound; there's more of a jingle-jangle this time."

"I really let Colin Cripps be the producer," says Oh Susanna of the seasoned local guitarist who has also produced recordings for his former groups Crash Vegas and Junkhouse, as well as for Blue Rodeo front man Jim Cuddy.

"Sleepy Little Sailor" was recorded in a 10-day blitz in June at the Tragically Hip's studio the Bath House in Bath, Ontario. Most of the album's 11 tunes are her own, but Oh Susanna also collaborated with Blue Rodeo bassist Bazil Donovan to co-write the title track and "Forever At Your Feet."

Cripps very much had a concept in mind for the album, one in which the album's sound would have an emo-

(Continued on page 75)

newsline...

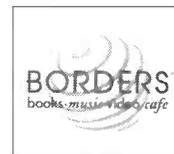
THE U.K. GOVERNMENT has established an Intellectual Property (IP) portal on the Internet (intellectual-property.gov.uk). Designed and built by the Patent Office of the Department of Trade and Industry, it offers users explanations of what intellectual property is and guides users to relevant licensing organizations. British Phonographic Industry (BPI) director-general Andrew Yeates calls the site "a great portal for the IP industries." Among the links on the site is one to a Copyright Hotline anti-piracy Web site (copyright-info.org) operated by an alliance of six U.K. intellectual property trade bodies, including the BPI, the Music Publishers Assn., and the Music Alliance (the Mechanical Copyright Protection Society and the Performing Right Society).

TOM FERGUSON

STOCKHOLM-BASED INDIE Music Network Records Group (MNW) posted a net loss of 14.6 million Swedish kronor (\$1.5 million) for the first nine months of 2000, compared with a loss of 13.3 million kronor (\$1.37 million) in the same period last year. Sales dropped to 116 million kronor (\$11.9 million) from 124 million kronor (\$12.7 million). The company says the results reflect heavy restructuring costs.

KAI R. LOFTHUS

BORDERS (U.K.) LTD. has completed negotiations for a 20,000-square-foot Borders Books & Music Cafe store to open next spring in Fort Kinnaird on the outskirts of the Scottish capital, Edinburgh. Described as the largest outdoor shopping complex in the U.K., Fort Kinnaird has more than 570,000 square feet devoted to retail and leisure pursuits. The Edinburgh outlet will be Borders' 10th U.K. store and its second in Scotland; it opened in Glasgow two years ago.



TOM FERGUSON

WARNER MUSIC HONG KONG (WMHK) was fined \$1,280 by a Hong Kong court Nov. 29 for giving "insufficient warning" on the packaging of two albums by rap/rock outfit Lazy MuthaFucka (LMF). The Television and Entertainment Licensing Authority brought the case against WMHK. LMF this year released "Lazy MuthaFucka" and "Lazy Clan" through Warner subsidiary DNA. Although the albums both bore stickers warning of explicit lyrics, the court deemed they were not prominent enough. According to local legislation, such stickers must cover at least 20% of the album cover. Mark Lankester, managing director of WMHK, says, "We were not aware of this until we had shipped out the first orders. We remedied the situation with the subsequent orders."

WINNIE CHUNG

U.K. INTERNET GROUP On Demand Distribution plc (OD2) has linked with edel music to provide digital distribution and online retail services for the German label group's catalog. Under the agreement, the Hamburg-based indie takes a minority stake in OD2, which was co-founded by Peter Gabriel. Financial details were not disclosed. OD2 will encrypt edel's repertoire, host it on its secure Internet servers, and offer the catalog for sale. "While it is a worldwide distribution deal, our primary focus is on retailers in Europe," says OD2 CEO Charles Grimsdale. He says OD2 expects to offer downloads in 2001; it is understood that they will cost \$1-\$1.50 per track. The alliance follows OD2's recent download link-up with EMI (*Billboard Bulletin*, Nov. 20).

LARS BRANDLE

VIRGIN ENTERTAINMENT GROUP'S (VEG) launch of its v.shop chain in the U.K. completed its first phase Dec. 4 with the opening of its 97th store, in Chichester, south of London. The retailer began closing outlets in its underachieving Our Price group of 229 music stores three months ago for conversion into v.shops, offering a broader range of consumer electronics products alongside a chart-oriented music and video selection, plus online shopping via kiosks. VEG is investing 20 million pounds (\$28.2 million) in the redevelopment. V.shop/Our Price managing director Chris Ash says that, having completed phase one, the chain expects to "confirm details for the second phase of the company's development in early 2001."

TOM FERGUSON

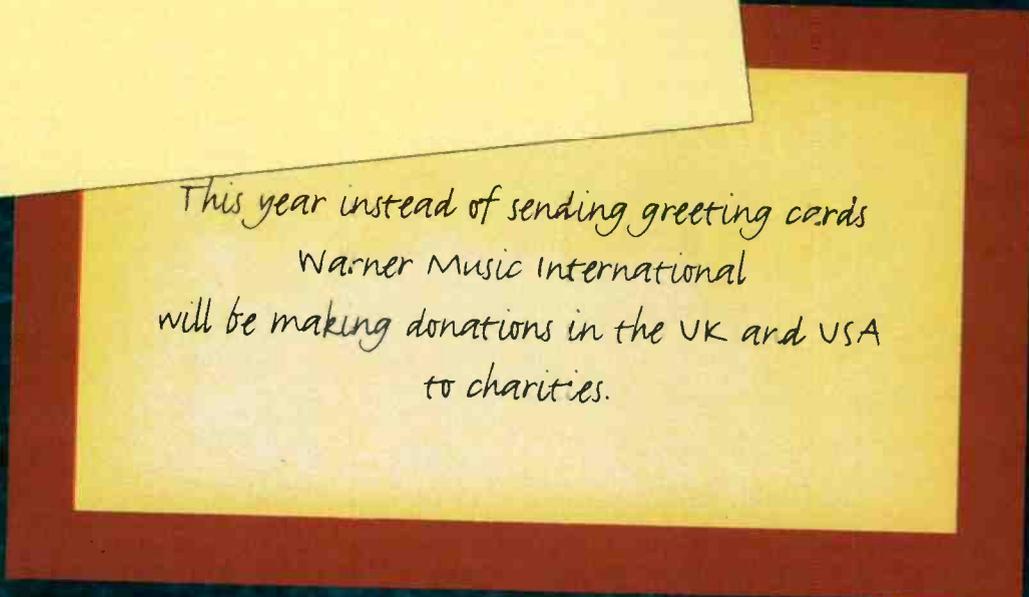
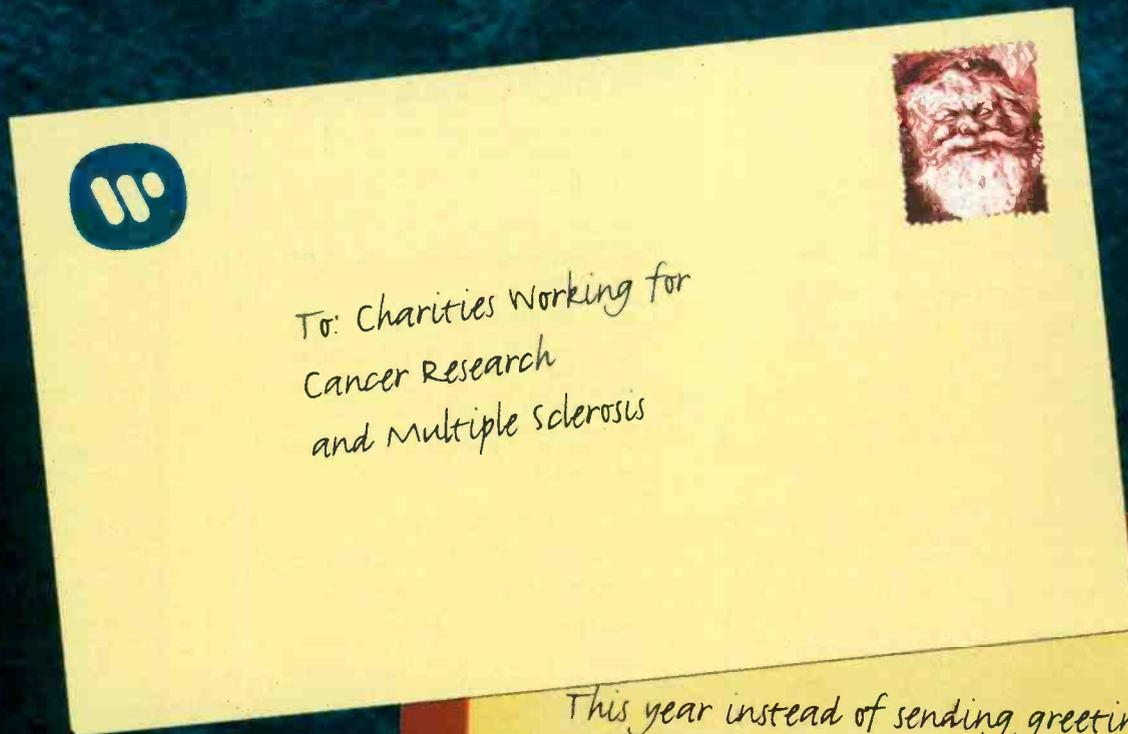
EDEL MUSIC CFO Michael Diederich, who has held that role since April, will leave the company by the end of this year. André Finkenwirth, COO of edel music and former CFO of BMG Germany/Switzerland/Austria/Eastern Europe, will temporarily assume Diederich's post. The news came as the group confirmed that it is unlikely to reach its full-year earnings target. According to preliminary results for the nine months ending Sept. 30, edel reports earnings before interest, taxes, depreciation, and amortization of 20.9 million marks (\$9.1 million), up from 8.5 million marks (\$3.7 million) in the same period last year. Group sales rose 164% to 754.6 million marks (\$328.1 million). Edel CEO Michael Haentjes confirms that management consultancy firm Roland Berger is developing a cost-saving program for the group. A restructuring at edel America Records is also expected.

WOLFGANG SPAHR



On The Road To Rio. London-based Universal Music International (UMI) VP of A&R and marketing Max Hole was in Rio de Janeiro, Brazil, recently to check out Brazilian teenage duo Sandy & Junior in concert. UMI plans to record an English-language album with the pair for release in 2001. Domestic sales of their latest album are approaching 2 million units, and they have their own weekly TV show in Brazil. Shown, from left, are UMI international A&R consultant Tony Swain, Sandy, Hole, Junior, and Universal Music Brazil managing director Marcelo Castello Branco.

Season's Greetings and Happy Holidays.....



...to all our artists, management companies,
suppliers, contractors, colleagues and friends
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HITS OF THE



WORLD

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JAPAN (Dempa Publications Inc.) 12/11/00			GERMANY (Media Control) 12/5/00			U.K. (CIN) 12/02/00 Supported By worldpop			FRANCE (SNEP/FOP/Tite-Live) 12/06/00		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	NEW	I WILL GET THERE J-FRIENDS J-FRIENDS PROJECT	1	1	ES IST GEIL EIN ARSCHLOCH ZU SEIN CHRISTIAN HANSA	1	NEW	NEVER HAD A DREAM COME TRUE S CLUB 7 POLYDOR	1	1	LES ROIS DU MONDE D'AVILLA/SARGUE/BAGUET MERCURY/UNIVERSAL
2	1	EVERYTHING MISIA BMG FUNHOUSE	2	2	LA PASSION GIGI D'AGOSTINO ZYX	2	1	INDEPENDENT WOMEN PART 1 DESTINY'S CHILD COLUMBIA	2	3	PARLES-MOI ISABELLE BOULAY V2/SONY
3	NEW	LILY'S E.P.-AMPOUD SHIZUKANA HIBINO KADANNWO-DRAGON ASH VICTOR	3	3	THE SPIRIT OF THE HAWK REDNEX JIVE/ZOMBA	3	2	CAN'T FIGHT THE MOONLIGHT LEANN RIMES CURB/LONDON	3	2	MOI...LOLITA ALIZEE POLYDOR/UNIVERSAL
4	NEW	HAIKEI ROMAN 19 VICTOR	4	6	BASS, BEATS & MELODY BROOKLYN BOUNCE SONY MUSIC MEDIA	4	NEW	DON'T TELL ME MADONNA MAVERICK/WARNER BROS.	4	7	THINGS I'VE SEEN SPOOKS EPIC
5	8	SAYONARA DAISUKINA HITO HANA HANA WARNER JAPAN	5	4	GEH DAVON AUS SOHNE MANNHEIMS EPIC	5	5	OPERATION BLADE (BASS IN THE PLACE) PUBLIC DOMAIN XTRAVAGANZA	5	6	AVANT DE PARTIR ANGELI EVE M6/SONY
6	12	CHRISTMAS EVE TATSURO YAMASHITA WARNER JAPAN	6	9	STRONGER BRITNEY SPEARS JIVE/ZOMBA	6	4	WHO LET THE DOGS OUT BAHAMEN EDEL	6	5	ONE MORE TIME DAFT PUNK
7	16	LION HEART SMAP VICTOR	7	5	SHAPE OF MY HEART BACKSTREET BOYS JIVE/ZOMBA	7	3	WALKING AWAY CRAIG DAVID WILDSTAR	7	8	ELLE EST A TOI ASSIA VIRGIN
8	6	ANGEL SONG—EYE NO KANE THE BRILLIANT GREEN OEFSTAR	8	16	MANCHMAL HABEN FRAUEN DIE ARZTE MOTOR/UNIVERSAL	8	NEW	I PUT A SPELL ON YOU SONIQUE UNIVERSAL	8	9	STAN EMINEM POLYDOR/UNIVERSAL
9	5	KOYANAGI THE CHRISTMAS YUKI KOYANAGI WARNER JAPAN	9	7	ABSOLUTELY EVERYBODY VANESSA AMOROSI UNIVERSAL	9	NEW	PHATT BASS WARP BROTHERS VS. AQUAGEN NULIF/ARISTA	9	4	LEVI TO COMMANDEMENTS/L'ENVIE D'AIMER DANIEL LEVY MERCURY/UNIVERSAL
10	2	MISSING YOU GLAY UNLIMITED	10	11	GO BACK JEANNETTE POLYDOR/UNIVERSAL	10	8	NUMBER 1 TWEENIES BBC	10	11	ET UN JOUR UNE FEMME FLORENT PAGNY MERCURY/UNIVERSAL
11	3	TWENTY-FOUR SEVEN DREAMS COME TRUE TOSHIBA-EMI	11	10	LAST RESORT PAPA ROACH MOTOR/UNIVERSAL	11	NEW	WASSUUP DA MUTTZ ETERNAL/WEA	11	NEW	L'ALIZE ALIZEE POLYDOR/UNIVERSAL
12	7	REACH FOR THE SKY MAI KURAKI GIZA STUDIO	12	15	INDEPENDENT WOMEN PART 1 DESTINY'S CHILD COLUMBIA	12	NEW	THANK YOU FOR LOVING ME BON JOVI MERCURY	12	10	LA PEINE MAXIMUM/LES TO COMMANDEMENTS PABLO VILLA FRANCA MERCURY/UNIVERSAL
13	11	TREASURE HIRO TOY'S FACTORY	13	8	ICH WILL, DAS DU MICH LIEBST DIE 3. GENERATION RCA	13	7	ONE MORE TIME DAFT PUNK VIRGIN	13	14	ANGELA SAIAN SUPA CREW SOURCE/VIRGIN
14	NEW	MY WILL DREAM AVEV TRAX	14	NEW	WE ARE ALIVE PAUL VAN DYKE UNIVERSAL	14	10	FEEL THE BEAT DARUDE NEO	14	18	SIMON PAPA TAPA YANNICK NOAH SAINT GEORGE/SONY
15	4	IN THE NAME OF LOVE ERIKO IMAI TOY'S FACTORY	15	13	SKY SONIQUE SERIOUS/UNIVERSAL	15	6	THE WAY YOU MAKE ME FEEL RONAN KEATING POLYDOR	15	15	MUSIC MADONNA MAVERICK/WEA
16	9	MOTTO JUDY AND MARY EPIC	16	17	HEY BABY DJ OETZI EMI	16	9	PLEASE DON'T TURN ME ON ARTFUL DODGER FEATURING LIFFORD FFRR	16	16	COULD I HAVE THIS KISS FOREVER WHITNEY HOUSTON & ENRIQUE IGLESIAS BMG
17	14	SAUTERZI PORNO GRAFFITTI SONY	17	12	ANGEL LIONEL RICHIE MERCURY/UNIVERSAL	17	12	GRAVEL PIT WU-TANG CLAN EPIC	17	NEW	GOTTA TELL YOU SAMANTHA MUMBA POLYDOR/UNIVERSAL
18	NEW	WHY I'M ME RIZE EPIC	18	NEW	PROXIMUS MAURO PICOTTO POLYDOR	18	NEW	IF THAT WERE ME MELANIE C VIRGIN	18	13	IT FEELS SO GOOD SONIQUE BARCLAY/UNIVERSAL
19	13	KONO AOI SORA MIDORI BLUE IN GREEN SOUTHERN ALL STARS VICTOR	19	14	LADY (HEAR ME TONIGHT) MODJO UNIVERSAL	19	14	MY LOVE WESTLIFE RCA	19	NEW	J'EN REVE ENCORE GERALD DE PALMAS POLYDOR/UNIVERSAL
20	NEW	GEKKO CHIHIRO ONIZUKA TOSHIBA-EMI	20	NEW	GRAVEL PIT WU-TANG CLAN EPIC	20	11	UP ROCKING BEATS BOMFUNK MC'S INCREDIBLE/SONY	20	17	J'PETE LES PLOMBS DISIZ LA PESTE BARCLAY/UNIVERSAL
		ALBUMS			ALBUMS			ALBUMS			ALBUMS
1	NEW	GLAY DRIVE—GLAY COMPLETE BEST UNLIMITED RECORDS	1	2	THE BEATLES 1 EMI	1	1	THE BEATLES 1 APPLE	1	1	VARIOUS ARTISTS NOEL ENSEMBLE (100 ARTISTES ENSEMBLES CONTRE LE SIDA) MERCURY/UNIVERSAL
2	1	SOUTHERN ALL STARS BALLADS 3—THE ALBUM OF LOVE VICTOR	2	NEW	WESTERNHAGEN SO WHEIT...WEA	2	2	WESTLIFE COAST TO COAST RCA	2	7	VARIOUS ARTISTS ROMEO & JULIETTE DE LA HAINE A L'AMOUR MERCURY/UNIVERSAL
3	2	THE BEATLES 1 TOSHIBA-EMI	3	1	BACKSTREET BOYS BLACK & BLUE JIVE/ZOMBA	3	3	TEXAS GREATEST HITS MERCURY	3	4	MUSICAL LES 10 COMMANDEMENTS MERCURY/UNIVERSAL
4	NEW	NORIYUKI MAKIHARA TAIYO WARNER JAPAN	4	NEW	SOEHNE MANNHEIMS ZION SONY	4	8	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING CHRYSALIS	4	2	FLORENT PAGNY CHATELET LES HALLES MERCURY/UNIVERSAL
5	4	SHOGO HAMADA THE HISTORY OF SHOGO HAMADA "SINCE 1975" SONY	5	3	EROS RAMAZZOTTI STILELIBERO ARIOLA	5	4	CRAIG DAVID BORN TO DO IT WILDSTAR	5	6	HENRI SALVADOR CHAMBRE AVEC VUE SOURCE/VIRGIN
6	3	MARIYA TAKEUCHI SOUVENIR—MARIYA TAKEUCHI LIVE WARNER JAPAN	6	5	ENYA A DAY WITHOUT RAIN WEA	6	5	COLDPLAY PARACHUTES PARLOPHONE	6	3	JULIAN CLERC SI J'ETAIS ELLE VIRGIN
7	8	VARIOUS ARTISTS MAX BEST SONY	7	9	MADONNA MUSIC MAVERICK/WEA	7	17	MADONNA MUSIC MAVERICK/WARNER BROS	7	10	GAROU SEUL COLUMBIA
8	6	ENYA A DAY WITHOUT RAIN WARNER JAPAN	8	7	SADE LOVERS ROCK EPIC	8	12	ELVIS PRESLEY THE 50 GREATEST HITS RCA	8	NEW	JOHNNY HALLYDAY OLYMPIA 2000 (LIVE) MERCURY/UNIVERSAL
9	5	BACKSTREET BOYS BLACK & BLUE JIVE/ZOMBA	9	6	LENNY KRAVITZ GREATEST HITS VIRGIN	9	10	EMINEM THE MARSHALL MATHERS LP INTERSCOPE	9	11	HELENE SEGARA AU NOM D'UNE FEMME ORLANDO/WARNER
10	NEW	VARIOUS ARTISTS MUSIC OF THE MILLENNIUM UNIVERSAL MUSIC	10	8	DIE ARZTE RUNTER MIT DEN SPENDIERHOSEN MOTOR/UNIVERSAL	10	6	ENYA A DAY WITHOUT RAIN WEA	10	NEW	ALIZEE GOURMANDISES POLYDOR/UNIVERSAL
11	7	BIRD MINDTRAVEL SMEJ ASSOCIATED	11	4	U2 ALL THAT YOU CAN'T LEAVE BEHIND MERCURY/UNIVERSAL	11	7	STEPS BUZZ JIVE	11	5	SADE LOVERS ROCK EPIC
12	9	VARIOUS ARTISTS IMAGE SONY	12	16	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/ZOMBA	12	RE	RONAN KEATING RONAN POLYDOR	12	8	THE OFFSPRING CONSPIRACY OF ONE COLUMBIA
13	NEW	TOMOYASU HOTELI FETISH TOSHIBA-EMI	13	NEW	WITT BAYREUTH 2 EPIC	13	9	WHITNEY HOUSTON WHITNEY: THE GREATEST HITS ARISTA	13	9	U2 ALL THAT YOU CAN'T LEAVE BEHIND ISLAND/UNIVERSAL
14	NEW	VARIOUS ARTISTS THE BEST OF DETECTIVE CONAN ZAIN	14	10	MARK KNOPFLER SAILING TO PHILADELPHIA MERCURY/UNIVERSAL	14	18	RUSSELL WATSON THE VOICE DECCA	14	12	MADONNA MUSIC MAVERICK/WEA
15	10	RIZE ROOKEY EPIC	15	NEW	ANDRE RIEU LA VIE EST BELLE! POLYDOR	15	15	BLUR THE BEST OF FOOD	15	18	ISABELLE BOULAY MIEUX QU'ICI-BAS V2/SONY
16	14	HITOMI YAJIDA DAIYA-MONDE TOSHIBA-EMI	16	20	EMINEM THE MARSHALL MATHERS LP MOTOR/UNIVERSAL	16	NEW	UB40 THE VERY BEST OF—1980-2000 DEP INTERNA-TIONAL/VIRGIN	16	17	MARK KNOPFLER SAILING TO PHILADELPHIA MERCURY/UNIVERSAL
17	12	CHARA CAMEL MILK—THE BEST OF CHARA EPIC	17	15	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER MOTOR/UNIVERSAL	17	11	ELTON JOHN ONE NIGHT ONLY—THE GREATEST HITS MERCURY	17	19	EMINEM THE MARSHALL MATHERS LP POLYDOR/UNIVERSAL
18	15	HANA HANA 2 SOULS WARNER JAPAN	18	12	DIE FANTASTISCHEN VIER MTV UNPLUGGED COLUMBIA	18	11	SAVAGE GARDEN AFFIRMATION COLUMBIA	18	14	ALAIN SOUCHON AU PAS DES PAPERETTES VIRGIN
19	NEW	DOUBLE DOUBLE FOR LIFE	19	14	R. KELLY TP-2.COM JIVE/ZOMBA	19	RE	BARRY WHITE THE ULTIMATE COLLECTION UNIVERSAL MUSIC TV	19	15	MOBY PLAY VIRGIN
20	11	YUZU TOBIRA SENHA & CO.	20	19	PUR MITTENDRIN EMI	20	16		20	RE	ANASTACIA NOT THAT KIND EPIC

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) 12/09/00

THIS WEEK	LAST WEEK	SINGLES
1	NEW	INDEPENDENT WOMEN PART 1 DESTINY'S CHILD COLUMBIA
2	2	SHAPE OF MY HEART BACKSTREET BOYS JIVE
3	1	ONE MORE TIME DAFT PUNK LABELS/VIRGIN
4	7	LES ROIS DU MONDE D'AVILLA/SARGUE/BARGUET MERCURY
5	3	LADY (HEAR ME TONIGHT) MODJO BARCLAY
6	4	WHO LET THE DOGS OUT BAHAMEN EDEL
7	5	CAN'T FIGHT THE MOONLIGHT LEANN RIMES CURB
8	10	MOI... LOLITA ALIZEE POLYDOR
9	8	SHE BANGS RICKY MARTIN COLUMBIA
10	6	THE SPIRIT OF THE HAWK REDNEX JIVE
ALBUMS		
1	2	THE BEATLES 1 APPLE
2	1	U2 ALL THAT YOU CAN'T LEAVE BEHIND ISLAND
3	NEW	BACKSTREET BOYS BLACK & BLUE JIVE
4	4	SADE LOVERS ROCK EPIC
5	3	EROS RAMAZZOTTI STILELIBERO ARIOLA
6	5	LENNY KRAVITZ GREATEST HITS VIRGIN
7	NEW	ENYA A DAY WITHOUT RAIN WEA
8	8	TEXAS GREATEST HITS MERCURY
9	6	THE OFFSPRING CONSPIRACY OF ONE COLUMBIA
10	10	WESTLIFE COAST TO COAST RCA

MALAYSIA (RIM) 12/05/00

THIS WEEK	LAST WEEK	ALBUMS
1	4	BACKSTREET BOYS BLACK & BLUE JIVE/BMG
2	1	WESTLIFE COAST TO COAST BMG
3	NEW	SOUNDTRACK COYOTE UGLY CURB/WARNER
4	2	VARIOUS ARTISTS MAX 7 BMG
5	7	FAYE WONG FABLE EMI
6	3	FOREVER SPICE GIRLS VIRGIN/EMI
7	9	VARIOUS ARTISTS NOW CHINESE BEST II ROCK
8	RE	M2M SHADES OF PURPLE WARNER
9	NEW	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER UNIVERSAL
10	5	RED HOT CHILI PEPPERS CALIFORNICATION WARNER

IRELAND (IRMA/Chart Track) 11/30/00

THIS WEEK	LAST WEEK	SINGLES
1	1	CAN'T FIGHT THE MOONLIGHT LEANN RIMES CURB/LONDON
2	4	INDEPENDENT WOMEN PART 1 DESTINY'S CHILD COLUMBIA
3	2	WHO LET THE DOGS OUT BAHAMEN EDEL
4	3	MY LOVE WESTLIFE RCA
5	6	ABSOLUTELY EVERYBODY VANESSA AMOROSI MERCURY
6	5	I'M OUTTA LOVE ANASTACIA EPIC
7	NEW	NEVER HAD A DREAM COME TRUE S CLUB 7 POLYDOR
8	7	SHAPE OF MY HEART BACKSTREET BOYS JIVE
9	NEW	ONE MORE TIME DAFT PUNK VIRGIN
10	NEW	WALKING AWAY CRAIG DAVID WILDSTAR
ALBUMS		
1	1	THE BEATLES 1 APPLE
2	2	WESTLIFE COAST TO COAST RCA
3	3	U2 ALL THAT YOU CAN'T LEAVE BEHIND ISLAND
4	4	COLDPLAY PARACHUTES PARLOPHONE
5	5	EMINEM THE MARSHALL MATHERS LP INTERSCOPE
6	6	TEXAS GREATEST HITS MERCURY
7	7	BLUR THE BEST OF FOOD
8	RE	CRAIG DAVID BORN TO DO IT WILDSTAR
9	9	DAVID GRAY WHITE LADDER IHT
10	10	DASIS FAMILIAR TO MILLIONS BIG BROTHER

AUSTRIA (Austrian IFPI/Austria Top 40) 11/30/00

THIS WEEK	LAST WEEK	SINGLES
1	1	LA PASSION GIGI D'AGOSTINO ECHO/ZYX
2	3	SIEGERSTRASSE OHRAUSCH EMI
3	2	THE SPIRIT OF THE HAWK REDNEX JIVE/ZOMBA
4	7	ABSOLUTELY EVERYBODY VANESSA AMOROSI UNIVERSAL
5	4	SHAPE OF MY HEART BACKSTREET BOYS JIVE/ZOMBA
6	6	ANGEL LIONEL RICHIE UNIVERSAL
7	10	STRONGER BRITNEY SPEARS JIVE/ZOMBA
8	8	SKY SONIQUE UNIVERSAL
9	5	BUM BUM MABEL WARNER
10	NEW	BASS, BEATS & MELODY BROOKLYN BOUNCE SONY
ALBUMS		
1	1	THE BEATLES 1 EMI
2	2	KIDDY CONTEST FINALISTEN KIDDY CONTEST VOL. 6 BMG
3	NEW	DIE SCHLUMPF EISKALT ERWISCHT! VOL. 12 EMI
4	3	BACKSTREET BOYS BLACK & BLUE JIVE/ZOMBA
5	4	LENNY KRAVITZ GREATEST HITS VIRGIN/EMI
6	7	GIGI D'AGOSTINO L'AMOURS TOUJOURS ECHO/ZYX
7	NEW	SIMPLY RED IT'S ONLY LOVE WARNER
8	10	ENYA A DAY WITHOUT RAIN WARNER
9	8	EROS RAMAZZOTTI STILELIBERO BMG
10	RE	THE OFFSPRING CONSPIRACY OF ONE SONY

SPAIN (AFYVE/ALEF MB) 11/24/00

THIS WEEK	LAST WEEK	SINGLES
1	1	NO CAMBIE TAMARA SUPEREGO/UNIVERSAL
2	NEW	DON'T TELL ME MADONNA MAVERICK/WEA
3	3	ONE MORE TIME DAFT PUNK VIRGIN
4	NEW	OXIGENO+2 SOBER ZERO
5	2	SHAPE OF MY HEART BACKSTREET BOYS JIVE/ZOMBA
6	7	LADY (HEAR ME TONIGHT) MODJO UNIVERSAL
7	4	SHE BANGS RICKY MARTIN COLUMBIA
8	5	BEAUTIFUL DAY U2 MERCURY/UNIVERSAL
9	6	QUISIERA SER ALEJANDRO SANZ WEA
10	10	L'AMOUR TOUJOURS GIGI D'AGOSTINO VALE
ALBUMS		
1	NEW	BACKSTREET BOYS BLACK & BLUE JIVE/ZOMBA
2	1	THE BEATLES 1 EMI
3	NEW	ENYA A DAY WITHOUT RAIN WEA
4	2	ESTOPA ESTOPA ARIOLA
5	5	LA OREJA DE VAN GOGH EL VIAJE DE COPPERPOT EPIC
6	4	ALEJANDRO SANZ EL ALMA AL AIRE WEA
7	6	SADE LOVERS ROCK EPIC
8	3	U2 ALL THAT YOU CAN'T LEAVE BEHIND MERCURY/UNIVERSAL
9	NEW	LOS SECRETOS A TU LADO DRO
10	8	RICKY MARTIN SOUND LOADED COLUMBIA

GREECE (PricewaterhouseCoopers) 12/03/00

THIS WEEK	LAST WEEK	ALBUMS
1	2	RICKY MARTIN SOUND LOADED SONY
2	NEW	BACKSTREET BOYS BLACK & BLUE JIVE/VIRGIN
3	NEW	THE OFFSPRING CONSPIRACY OF ONE SONY
4	5	SPICE GIRLS FOREVER VIRGIN
5	NEW	SADE LOVERS ROCK SONY
6	6	MOBY PLAY VIRGIN
7	7	BRITNEY SPEARS OOPS! ... I DID IT AGAIN JIVE/VIRGIN
8	NEW	THE BEATLES 1 EMI
9	NEW	SIMPLY RED IT'S ONLY LOVE WARNER
10	RE	RADIOHEAD KID A EMI

BELGIUM (Promuvi) 12/08/00

THIS WEEK	LAST WEEK	SINGLES
1	1	LEEF MOZAIK & WALTER GROOTAERS ENDEMOL/BMG
2	2	WER BISTO TWARRES EMI
3	4	INDEPENDENT WOMEN PART 1 DESTINY'S CHILD SONY
4	3	ONLY YOUR LOVE WILL DO JAN LEYERS SONY
5	NEW	LA LA LA KABOUTER PLOP STUDIO 100/UNIVERSAL
6	7	MY LOVE WESTLIFE BMG
7	6	THE CROWD IS MOVING FIOCCO ANTLER-SUBWAY/EMI
8	NEW	ONE MORE TIME DAFT PUNK VIRGIN
9	NEW	FULL MOON DA BOY TOMMY ANTLER-SUBWAY/EMI
10	NEW	WHO LET THE DOGS OUT BAHAMEN EDEL
ALBUMS		
1	2	HELMUT LOTTI LATINO CLASSICS PIET ROELLEN/UNIVERSAL
2	1	THE BEATLES 1 EMI
3	3	K3 ALLE KLEUREN BMG
4	4	KABOUTER PLOP PLOP 3 STUDIO 100/UNIVERSAL
5	5	TEXAS GREATEST HITS MERCURY/UNIVERSAL
6	7	LIMP BIZKIT CHOCOLATE STARFISH & THE HOT DOG FLAVORED WATER INTERSCOPE/UNIVERSAL
7	8	LAIS DOROTHEA VIRGIN
8	9	VARIOUS ARTISTS LOUIS NEEF 20 JAAR LATER MERCURY/UNIVERSAL
9	NEW	ROB DE NIJS VERZAMELD EMI
10	6	U2 ALL THAT YOU CAN'T LEAVE BEHIND UNIVERSAL

SWITZERLAND (Media Control Switzerland) 2/10/00

THIS WEEK	LAST WEEK	SINGLES
1	2	LADY (HEAR ME TONIGHT) MODJO UNIVERSAL
2	3	HEAVEN GOTTHARD BMG
3	1	SHAPE OF MY HEART BACKSTREET BOYS JIVE/ZOMBA
4	4	COULD I HAVE THIS KISS FOREVER WHITNEY HOUSTON & ENRIQUE IGLESIAS ARIOLA/BMG
5	5	THE SPIRIT OF THE HAWK REDNEX JIVE/ZOMBA
6	8	ONE MORE TIME DAFT PUNK VIRGIN/EMI
7	6	STRONGER BRITNEY SPEARS JIVE/ZOMBA
8	NEW	INDEPENDENT WOMEN PART 1 DESTINY'S CHILD SONY
9	7	SHE BANGS RICKY MARTIN SONY
10	NEW	GEH DAVON AUS SOHNE MANNHEIMS SONY
ALBUMS		
1	2	THE BEATLES 1 EMI
2	1	BACKSTREET BOYS BLACK & BLUE JIVE/ZOMBA
3	3	EROS RAMAZZOTTI STILELIBERO BMG
4	7	ENYA A DAY WITHOUT RAIN WARNER
5	5	LENNY KRAVITZ GREATEST HITS VIRGIN/EMI
6	4	U2 ALL THAT YOU CAN'T LEAVE BEHIND UNIVERSAL
7	8	SADE LOVERS ROCK SONY
8	6	THE OFFSPRING CONSPIRACY OF ONE SONY
9	RE	ANASTACIA NOT THAT KIND SONY
10	9	RICKY MARTIN SOUND LOADED SONY

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY NIGEL WILLIAMSON

FOLLOWING the success of its 1997 album, "Homework," which sold 1.8 million units worldwide, French dance act **Daft Punk** is making a strong return with the tongue-in-cheek single "Daft Punk One More Time" (Source/Virgin). Released Nov. 13 in France, No. 2 in the U.K., and No. 3 in Spain. It also secured the No. 1 slot on the Eurochart Hot 100 Singles chart. "Daft Punk One More Time" precedes the group's much-anticipated second album, due for release in March 2001. Virgin France export manager **Thierry Jacquet** says, "We wanted to release this single before the end of the year because the festive musical ambience was perfect for end-of-year parties. The single is a strong teaser to the next album, which includes lots of musical surprises." **MILLANE KING**

DJ HASEBE has become the man to watch in Japan's continually fascinating hip-hop scene. Following the release of his album "Hey World" (Warner Music Japan), **Hasebe** (that's pronounced "ha-say-bay") gave his first overseas performance early this month at the Caribbean Music Expo in Jamaica. The 29-year-old artist was born in Chiba, east of Tokyo, and after moving to Japan's capital at age 19 he plunged head-first into Tokyo's thriving club scene. He first made a name for himself as a DJ at the legendary Tokyo club Gold and since then has become one of the brightest stars in Japanese hip-hop. "Hey World" is a stylistically diverse set featuring such acts as Japanese diva **Momoko Suzuki** and **Sugar Soul**, Japanese rappers **Zeebra** and **Mummy-D**, as well as **Speech**, **Ronny Jordan**, and **Les Nubians**. DJ Hasebe's management says he wants to do more work with non-Japanese artists, and given the confidence and poise he shows on "Hey World," the results should be interesting. **STEVE McCLURE**

THE BEATNIK SPIRIT of **Jack Kerouac** has inspired many artists, but English trio **Big**



BIG SUR

Sur has gone so far as to name itself after his 1962 novel. Lead vocalist/guitarist **Daniel Spencer**, **David Okuneiw** (guitar/vocals/piano), and **Hezi Yechiel** (drums) have been together on and off since their Oxford school days over a decade ago, first as **Kin** and then as **the Kooks**, who released a limited-edition single on Sanctuary in September last year called "Lonely When I'm Down." By then, though, they

had become **Big Sur**. "The connotations seem to fit the band and the music in every way," says Spencer. "When we were 17, we were into the **Nirvana**/grunge scene, but as we learned about their influences like **Neil Young** and **Dylan**, we matured and listened to that stuff more." Signed by **Arista** following a gig at London's Kashmir Club, **Big Sur** released a self-titled EP Nov. 27, led by the hypnotic, sun-kissed "Johnny Ain't Too Cross." A trip to New York is planned to mix the debut album, slated for spring release. **PAUL SEXTON**

SORT SOL has hit No. 1 in Denmark after four years of silence with the release of an album containing a cover of **the Moody Blues'** "Nights In White Satin" and an extended interpretation of **Suicide's** "Ghost Rider." The act's first outing on Universal, the release is a teaser announcing **Sort Sol's** return. The label says a track listing for an album due in early spring has yet to be finalized. "Nights In White Satin" was put on rotation at radio station P3 as the week's "Unavoidable Pick." The song is true to the original, although **Steen Jørgensen's** vocals add a somber dimension. "Ghost Rider" reflects the elements that have kept **Sort Sol** on the edge since its debut as a punk band 22 years ago. **CHARLES FERRO**

THE ALBUM "Together In Concert: Live" debuted at No. 2 on the New Zealand chart last month, selling 23,000 copies in its first two weeks of release (platinum in New Zealand is earned at 15,000). Released through **CRS/Epic**, the album features live recordings made during August's nationwide **Together in Concert** tour, which teamed former **Split Enz/Crowded House** man **Tim Finn** with singer/songwriters **Dave Dobbyn** and **Bic Runga**. Initially viewed by the industry as a risky proposition (none of the artists has enjoyed recent chart success), the 26-date tour became a box-office phenomenon, selling over 30,000 tickets. "The response was like a love affair—unexpected, highly charged, brief, and mysterious, reminding us all that live music has the power to heal," Finn says. Sony publicist **Kim Boshier** says the album is the label's top priority in the period leading up to Christmas. Meanwhile, Finn's first solo album in five years, "Say It Is So," was recorded in Nashville and has just been released in Europe on the German label **Hypertension**. **DAVID McNICKEL**

ISRAELI MUSICIANS have been lifting the morale of Jewish residents in the settlements of **Judea**, **Samaria**, and **Gaza**. Singer/composer **Rami Kleinstein** recently sang at the hospital where **Tehila Cohen**, 8, and her brother **Yisrael**, 7, were recuperating after having legs amputated following a bus bombing in Gaza. After Kleinstein's gesture, others began to follow suit, and a nonprofit organization, **Arts for the People**, has been organizing a program of performances throughout the settlements. **BARRY CHAMISH**

Retailers Tackle Spanish E-Commerce

France's FNAC, Spain's El Corte Inglés Start Web Ventures

BY HOWELL LLEWELLYN

MADRID—As Spain strives to make up ground with Europe's E-commerce leaders, two new pioneering music-related online retail outlets began operating here on the same day.

On Nov. 30, two stores of the French-owned music, video, and book chain FNAC launched a "clicks-and-mortar" service, while the country's biggest department store chain, El Corte Inglés, launched Spain's first TV/online retail venture with the biggest digital satellite-TV platform, Canal Satellite Digital (CSD).

FNAC president Jean Paul Giraud and FNAC España GM Miguel Barroso presented the launch of its in-store online operation, fnac.es, at the opening of the company's sixth Spanish store in Alicante. The Alicante and Valencia stores will pioneer the "clicks-and-mortar" service, and Barroso said the chain's other stores will be incorporated into it early next year.

CSD has slightly more than 1 million subscribers, and El Corte Inglés—the country's biggest

retailer—is responsible for between 20% and 25% of all sound carrier sales. It is Spain's first online commercial center via television and the first phase of what is called the Canal Club chain of online shops.



The music section is divided among new releases, best sellers, international pop/rock, national pop/rock, classical, jazz, soundtracks, and compilations. Other services include books, videos, and video games. Neither CSD management arm managing director Sogecable Javier Diez Polanco nor El Corte Inglés director Juan Hermoso would offer a future sales estimate.

While in Spain, Giraud revealed that FNAC plans to open 15 new stores in the country by 2003, as well as 15 others in Italy, Portugal, and Brazil. "Although it is not confirmed, we may open in the Argentine market if that country's economy improves," he says.

Two stores are due to open in

Spain next year, one in a commercial center between the northern cities of Gijón and Oviedo in the Asturias region and a third store in Barcelona. "The rate of growth in Spain depends on decent sites becoming available," says Giraud. "We are busy looking for a site to open a second store in Madrid seven years after opening the first store, but it isn't easy."

Spain is FNAC's second biggest market after France, and it expects to register sales in 2000 of 152.4 million euros (\$133.6 million). "We intend to see that the existing stores [in Spain] develop in order to integrate new technologies, to control the process of sales to accelerate the speed of transactions, and to grow as quickly as possible," Giraud adds.

The company says FNAC's 79 stores—56 in France, six in Spain, six in Belgium, five in Portugal, two in Brazil, and one apiece in Italy, Switzerland, Monaco, and Taiwan—are expected to have sales of 2.9 billion euros (\$2.5 billion) in 2000. The group target is 4.5 billion euros (3.9 billion) by 2003.



Peer Group. Peermusic France has signed a worldwide co-publishing deal with Zouk Sarl, the publishing company of French zouk band Kassav, for the act's recent Sony France album, "Nou La." Peermusic also has an option on the band's next album. Kassav, from the French Antilles, has brought zouk, a popular genre from that region, to the world's attention. Pictured celebrating the deal in Paris, from left, are band members Jean-Philippe Marthely and Jean-Claude Naimro, peermusic France director of legal and administrative affairs Joëlle Galante, band members Philippe Joseph and Jocelyne Beroard, artist manager François Pinard, band member Jacob Desvarieux, and peermusic France executive director Bruno Lion.

Confab Looks At Asia's Role Region Could Be Leader In Digital Music Race

BY WINNIE CHUNG

HONG KONG—Asia could become a leader in the digital music race, delegates at the Digital Distribution of Music Industry (DDMI) Asia 2000 conference heard during its second and last day, Nov. 29.

During a discussion session titled "Waiting For America," panelist Parry Tam, COO of music Web site Asiavibe.com, told delegates, "I don't think we can learn very much from the American [business] models. There have been a few trends in the U.S., and a lot of companies do follow those trends. Ultimately, however, it is up to [Asian] companies to see how they can fit in and to develop a niche."

The region still has some kinks to iron out, Tam conceded, one being a lack of original or creative content. A lot of Asian songs are aimed at the karaoke market,

which limits their scope, he noted. "We have to have a healthy industry," Tam said. "One way we can work toward that is for online companies to start creating their own content with the help of the [music] industry."

Although Asia's diverse cultures have often been seen as holding back the region's development, a common thought emerging from various speakers on the panel was that those differences could form the very factor that would push the region to the front of the pack.

"There has always been an element of arrogance on the part of the Americans that assumes that they are the leaders and that the World Wide Web stops at their borders," said Frank Hall, CEO of Web maintenance-services company Webmesh and online fan club management firm Omniclub.com. "Those of us not in Asia don't understand the way things are here, and we have to learn. We don't have to transpose our culture onto Asia and be cyber-colonialists. We should let it develop."

He added, "We're all waiting for China and India to develop, and when that happens, it's going to change the face of the world."

Other speakers at DDMI Asia cited the region's technological acumen as a strong base for the region to build on. "Nobody has to wait for America," said Jorge Cebrian Lopez, chief marketing officer of German music downloads site Netrecord-z (netrecord-z.com). "If you look carefully, you will see that America itself is waiting to see what happens."

"There is a great willingness on the part of Asians to try new things," he added. "Now is the time to convert the mode of how to deliver the music. It's a great time for American and European companies to be in this market."

Access To Amsterdam Music Event To Debut

BY ROBERT TILLI

AMSTERDAM—In a market already saturated with trade fairs, another international music convention, dubbed A2A (Access to Amsterdam), is to be added in the Netherlands.

A2A will be a music-driven conference, which should set it apart from other industry trade fairs, such as MIDEM and PopKomm. The inaugural event will take place Oct. 17-20 next year.

A2A has been set up by the National Pop and Rock Institute (NPI) and will be funded by governmental subsidies for the first four years. Local promoter Mojo Concerts, owned by U.S. conglomerate SFX Entertainment, has a 25% stake in the A2A concept.

"As regular visitors of international conferences such as MIDEM in Cannes and PopKomm in Cologne [Germany], we felt that in Europe something was still missing," explains Arjen Davidse, project manager at NPI. "The aforementioned fairs are mainly aimed at the professionals within the music industry. A2A is meant to be a meeting place for musicians, talent scouts, buyers, and agents of live music. This is the time for a new music-driven convention in Europe, as the borders between the countries are falling away right now."

Although NPI is also a partner with industry body Conamus in local industry conference Noorderlag in Groningen (Jan. 5-6), it regards A2A as a totally different event with international appeal.

"This is the time for a new music-driven convention in Europe, as the borders between the countries are falling away right now"

— ARJEN DAVIDSE —

So far, A2A has failed to close a deal to collaborate with the Conamus-staged Amsterdam Dance Event, which, almost simultaneously with the A2A event, caters to the niche market of the worldwide dance community.

About 350 gigs in 25 different locations will be scheduled in the evening slot at the new four-day event. Davidse says, "Our musical programming will feature artists in every thinkable genre, ranging from pop to dance to jazz and world music."

An estimated 1,500 musicians will attend A2A. Similar numbers of people are expected to attend A2A's daytime seminars.

"It's obvious that Amsterdam is a top location for any conference in the world. It should be much easier to lure the Americans to this event," says A2A consultant Jay Louis Meyers.

Says Geert van Italie, newly appointed managing director at A2A, "It's good to see that the tar-

get group are the people at the bottom of the market. Besides, I foresee great export potential for Dutch artists who will perform at A2A."

However, Meyers does see some pitfalls to be dealt with. "There's no reason why, for instance, the Danish affiliate from the same record company would release a Dutch artist who has never played abroad," he observes. "Buyers and sellers of live music in Europe are not exposed to music from other European territories. There's still a mentality of a 100-meters-high border of steel. The same thing applies to the musicians themselves."

Swedish Label Exec Siljemark Adding Bulgarian Radio Role

BY JOHAN LINDSTROM

STOCKHOLM—Jonas Siljemark, president/CEO of Swedish indie label Bonnier Music, is moving into the radio sector—in Bulgaria.

In a private project that will not affect his position at Bonnier, Siljemark is launching a new commercial radio network, to be called Radio City, in partnership with EMI Music Bulgaria and Virgin Records Bulgaria managing director Kamen Spassov.

Radio City recently secured regional frequencies in the Bulgarian capital Sofia as well as in

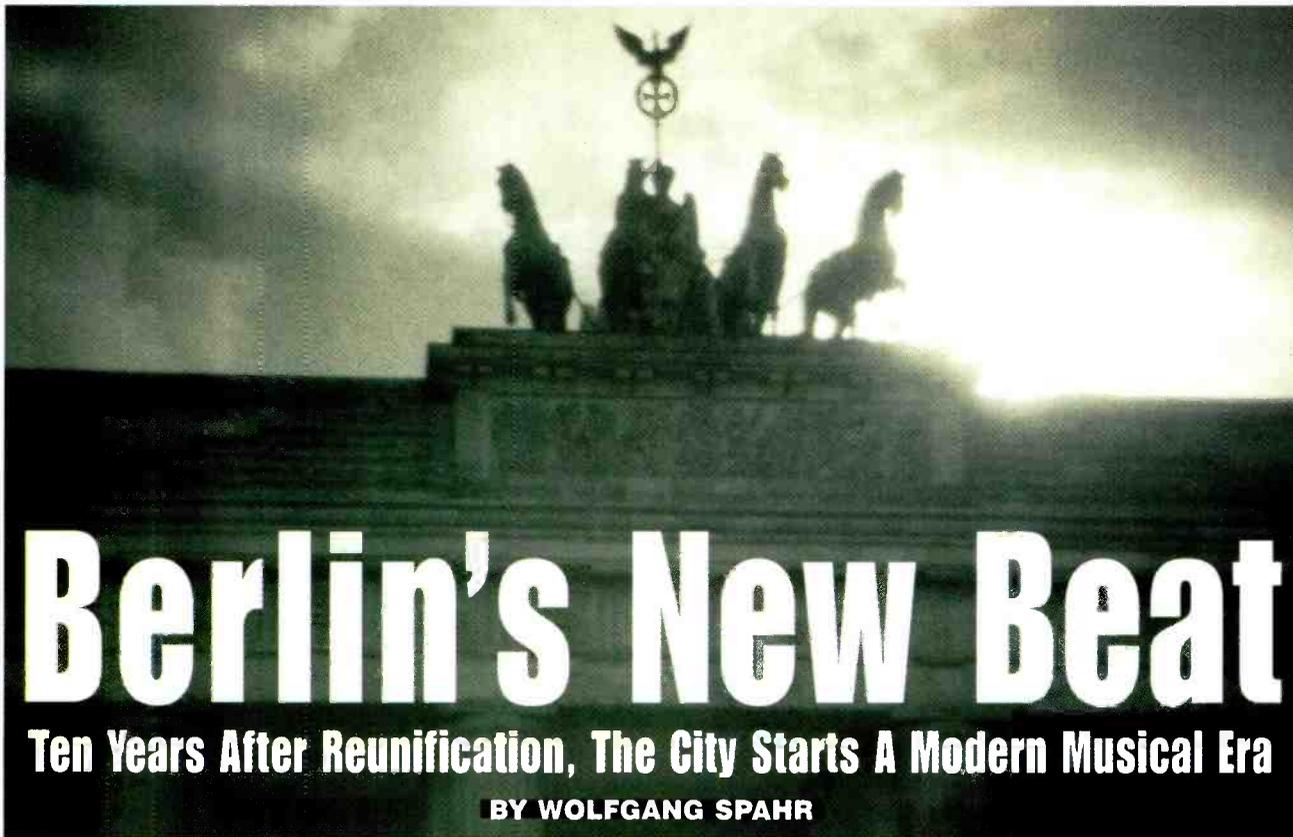
Varna, Blagoevgrad, and Plovdiv. Almost 300 companies participated in the contest for the licenses, with the only other successful foreign applicant being the RTL Group's Radio Contact from Belgium.

Radio City will utilize a music-intensive top 40 format, targeting a 13- to 40-year-old age group, and aims to expand into a fully fledged national network. "We will cover the three major metropolitan areas plus Blagoevgrad, where the American university is situated," says
(Continued on page 75)



SILJEMARK

GERMANY



Berlin's New Beat

Ten Years After Reunification, The City Starts A Modern Musical Era

BY WOLFGANG SPAHR

BERLIN—For the German music industry, Berlin's moment has come—again.

With its 3.4 million inhabitants, the German capital has become a cultural melting pot over the last few years. The fall of the Berlin Wall in 1989 and the removal of the Iron Curtain have attracted a wide range of cultures to Berlin—especially from the East—almost overnight.

Today, Berlin boasts one of the most important, progressive and youthful music scenes in Europe. A new day has dawned. Ten years after reunification, the



Sony's Leuschner

city's creativity is reminiscent of its heyday in the '30s, when Berlin was a key source for music throughout the entire world.

This is, after all, the city of Herbert von Karajan, Kurt Weill and Bertold Brecht, the city of the "Three Penny Opera," where David Bowie lived to find new creativity, where Pink Floyd performed "The Wall" and where U2 recorded "Achtung Baby." It is the city of Cabaret, the Charleston and the Berlin Philharmonic Orchestra.

Now, and in the next few years, record companies, music publishers, authors, producers and artists are set to benefit from this. True to the motto that "Berlin is

good for you," countless music companies have set up branches or even relocated their entire operations in Berlin.

JOIN THE LOVE PARADE

Wolfgang Branoner, Berlin's senator for economic affairs, says he is convinced that the music business will become an increasingly important economic factor for Berlin. "With roughly 1.3 million visitors, the Love Parade is the world's largest open-air party," he notes, giving the example of the annual dance-music event. "The advantages for Berlin's economy are undisputed. However, alongside the Love Parade as an individual event, the techno and music industry is also increasingly gaining in importance."

Sony Music Germany is the first multinational affiliate to set up its headquarters in Berlin, on Potsdamer Platz. BMG Berlin and V2 Germany are also based here. "It is therefore only logical for [other] national and international music publishers to turn to Berlin as a music center," says Branoner.

Wolf-D. Gramatke, chairman and CEO of Universal Music GSA and chairman of the German IFPI, has bold expectations for Berlin. "In 10 years' time, at the latest," he says, "Berlin will have the same importance as a European cultural capital as it did in the '30s, when it was a key source of influence for music, theater and literature."

However, he adds that this will require significant efforts to give Berlin the same appeal for authors, artists, producers, record companies and publishers as other music cities such as Hamburg, Cologne, Munich, Frankfurt, Stuttgart and Dresden. The German cultural scene is decentralized, resulting in a great deal of creativity and competition.

The two most successful Berlin acts are signed to Universal: Rammstein (Motor) and Rosenstolz (Polydor). Universal's Gramatke has appealed to the Berlin senate to finally start encouraging cultural companies to settle in Berlin. At present, other cities such as Hamburg, offer more favorable terms and funding.

Continued on page 54

On The Creative Edge

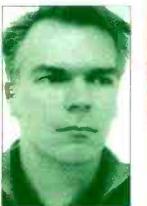
Berlin Has Regained Its Status As A Center For Artistic Talent In Europe

BY TINA FUNK

BERLIN—This city's long tradition of support for artists outside the mainstream has always attracted the most extravagant and interesting personalities.

That's true of native artists, such as prolific rock-opera queen Nina Hagen or Udo Lindenberg, the father of German-language rock music, both of whom had their career peaks with the rise of German-language pop and rock in the "Neue Deutsche Welle" (New German Wave) of the '80s. It's also true of international figures like Nick Cave and David Bowie, who created some of their most influential pieces in Berlin.

Since the reunification of Germany, Berlin has regained its prominence as a creative and commercial center. Now the independent record labels and major-label affiliates here will likely increase Berlin's role in the mainstream music industry, as well as its underground influence.



MOVING TO THE CITY

"This will bring movement into a scene which, during the '90s—apart from BMG Berlin and V2—was not over-represented with international labels," says Willy Ehmman, managing director of V2 Germany.

Ehmman's predecessor at V2 is Tina Funk, who has been acting MD of the Mute office in Berlin since July. Funk recalls what prompted her and her colleague to move to the capital.

"Patrick Orth and myself had been appointed the managing directors for V2 Germany in 1997, with the goal of building a local department for the German market. When we had decided upon a location in Berlin, our English bosses were not very happy about the decision at first. V2 was, at that time, one of the only labels to have moved."

Ehmman took over for Funk in Berlin after setting up the V2 office in Milan. "Milan and Paris are very concentrated in terms of cultural and political activities," he notes. "For the last year, this has also been happening to a certain extent in Berlin, but, nevertheless, I cannot imagine companies like RTL Television [with its base in Cologne] or MTV Central [in Munich] moving here."

But V2, among others, is making the best of its Berlin base, says Ehmman. "We have just recently signed a Berlin-based band, Das Department, and kicked off a project in cooperation with Berlin's

Continued on page 60



From top: Ellinghaus, Nordmann and Herz

GERMANY

A Guide To Key German Record Companies

Bellaphon Records, Frankfurt

Managing director: Jutta Zivanovic-Riedel
Web site: www.bellaphon.de
National artists: Chris Wolff, Klaus Patrick, Marc Sandorf

BMG Entertainment, Munich

President, BMG Germany GSA & Eastern Europe: Thomas M. Stein
VP, BMG Germany GSA & Eastern Europe: Christoph Schmidt
Managing directors: Eckhart Gundel (BMG Ariola Hamburg), Vera Epp-Winter (BMG Ariola Media, Munich), Karl Generotzky and Christoph Schmidt (BMG Ariola Miller, Quickborn), Jan Bolz (BMG Ariola Munich), Astrid Mujica Alvarado (BMG Ariola Classics, Munich), Andre Selleneit (BMG Berlin Music, Berlin), Walter Puetz (BMG Koeln Musik, Cologne)
Web site: www.bmg.de
National artists: Peter Maffay, Udo Jürgens, Wolfgang Petry, Modern Talking, Roland Kaiser, Lou Bega, La Bouche, Kelly Family, Guano Apes, French Affair, Die 3. Generation

DA Music, Diepholz

Managing directors: Rolf Neumann, Rainer Koppermann
Web site: www.da-music.de
National artists: Gaby Baginsky, Ibo

EAMS Elektronik-Audio-Musik-Service-Lesser, Deggendorf

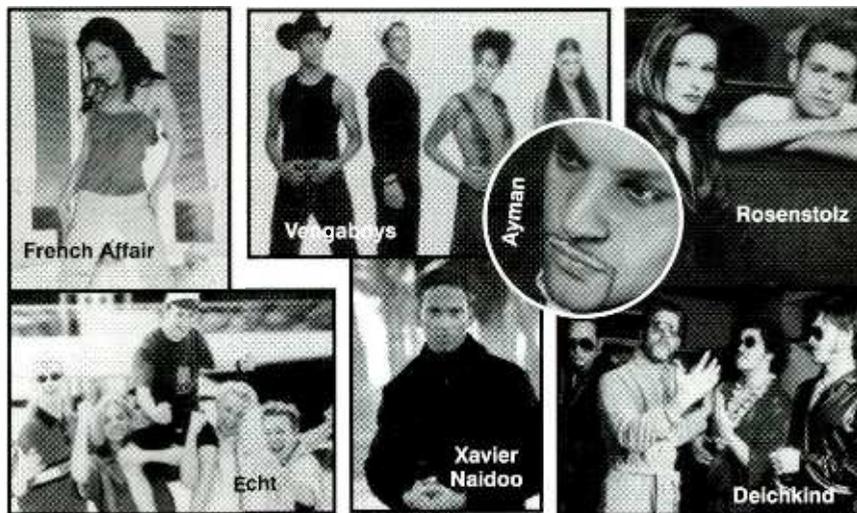
Managing directors: Alice Lesser, Susanne Radlsbeck
Web site: www.eams.de
National artists: DJ Bobo, DJ Valium, DJ Taylor & Flow

Edel Records, Hamburg

Chairman & CEO: Michael Haentjes
Managing directors: Rolf Baehnk (edel contraire), Chris Georgi (edel media & entertainment), Jens Geisemeyer, Chris Georgi, Michael Bartels (edel records)
Web site: www.edel.com
National artists: Orange Blue, Scooter, Shash!, Just Friends, Marque, Bluemchen, Echt, Stefan Raab

EMI Electrola, Cologne

Chairman & CEO: Heinz Canibol
Managing directors: Dr. Andreas von Imhoff (EMI Classics), Sylvia Kollek (EMI national/international), Udo Lange (Virgin Schallplatten, Munich), Roman Rybnikar (Electrola), Albin Widmann (EMI Music Media Joint Organisation EMI/Virgin)
Web site: www.emimusic.de
National artists: Pur, Herbert Groenemeyer, Reinhard Mey, Fury In The Slaughterhouse, Vengaboys, Kraftwerk, Helmut Lotti, Die Schluempfe, Hoehner, Blaeck Foeoess, Nicki, Bastian Ragas, Boehse Onkelz



Global Records, Munich

Managing director: Peter Kirsten
Web site: www.globalmusicgroup.de
National artists: Konstantin Wecker

Jupiter Records, Munich

President: Ralph Siegel
Web site: www.jupiter-records.de
National artists: Nicole, Angela Wiedl, Hein Simons, Angelika Milster, E-Rotic

Koch International, Munich

Chairman & CEO: Franz Koch
Managing directors: Norbert Gudo (Koch Classics), Dr. Klemens Kundratitz (Koch Media), Robert Koch (Koch Records), Franz Selb and Franz Koch (Koch Music)
Web site: www.kochmusic.com
National artists: Bernhard Brink, Klostersaler, Kastelruther Spatzen, Duo Herzklang, Nockalm Quintett, Jantje Smit

Low Spirit Recordings, Berlin

Owner/managing director: Wilhelm Roettger
Web site: www.low-spirit.de
National artists: Westbam, Mr. X & Mr. Y, Marusha, Members Of Mayday, Hardy Hard

Sony Music Entertainment (Germany), Berlin

Managing director & senior VP GSA: Jochen Leuschner
Managing directors: Martin Brem (Columbia), Joerg Hacker (Epic), Uwe Lerch (Berlin Records), Dietmar Polzin (Sony Music Media)
Web site: www.sonymusic.de
National artists: Southside Rockers, Linientreu, Laith Al Deen, Sven Schumacher, Benjamin Boys, Band Ohne Namen, Joachim Witt, Two For Family, Nino De Angelo, Die Jungen Tenore, Regy Clasen, Herbert Knebel, Cam-era, Uncle Ho, Xavier Naidoo

SPV Schallplatten, Produktionen & Vertrieb, Hannover

Managing director: Manfred Schuetz
Web site: www.spv.de
National artists: Buerger Lars Dietrich, Dee. age

3p-Moses Pelham Production, Frankfurt

Managing director: Moses Pelham
Web site: www.3-p.de
National artists: Moses Pelham, Xavier Naidoo, Sabrina Setlur, Roedelheim Hartreim Projekt

Triple M, Berlin

Managing director: Mike Michaels
National artists: Ayman, Highland, Musicinstructor

Universal Music, Hamburg

Chairman & CEO, GSA: Wolf-D. Gramatke
EVP & CFO: Wingolf Mielke
President Music Group: Tim Renner
Managing directors: Joachim Harbich (Polymedia Marketing Group), Joerg Hellwig (Polydor), Petra Husemann-Renner (Motor Music), Boris Loehe (Mercury Records), Konrad von Loehneysen (Universal Records), Oliver Schulten (Universal Classics, Jazz & Family Entertainment)
General manager: Harry Weller (Polystar)
Web site: www.universal-music.de
National artists: Paul van Dyk, U96, Spax, Knorkator, Cappuccino, Die Aerzte, Sportfreunde Stiller, Farmer Boys, Surrogat, Rammstein, Muse, Tocotronic, Atrocity, A-Teens, Absolute Beginner, Rosenstolz, Andre Rieu, Schiller, Alex, Howard Cependale, Masterboy, Yello

V2 Records, Berlin

Managing director: Willy Ehmann
Web site: www.v2music.com
National artists: MC Torch, Miles, Ian Pooley

Warner Music, Hamburg

President, Central & Northern Europe: Gerd Gebhardt
Managing directors: Bernd Dopp (WEA Records), Wolfgang Johannssen (Warner Special Marketing Talent Independent Service), Thomas Schenk (Warner Special Marketing), Hubert Wandjo (eastwest records, Hamburg)
Web sites: www.wea.de www.eastwest.de
National artists: Sasha, A-ha, Deichkind, Katja Riemann, Westernhagen, Delicate, Manfred Krug, Sebastian Deyle, Massive Toene, Gallery, Ricky, Laura, Heinz Rudolf Kunze, Juliane Werding, Achim Reichel

Zomba Records, Herne

Managing directors: Heino Drecker (Herne), Kurt Thielen (Cologne)
Web site: www.zomba.de
National artists: Fuenf Sterne Deluxe, Mouth On Mars, Einstuerzende Neubauten, Stelle, Tocotronic

ZYX Music, Merenberg

President: Christa Mikulski
Web site: www.zyx.de
National artists: Ute Freudenberg, Jacob Sisters, Megaherz, Makoma ■

BERLIN'S NEW BEAT

Continued from page 53

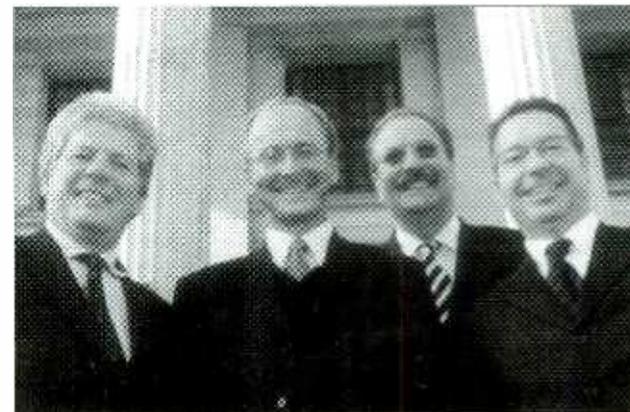
"Berlin must become a center of multicultural activity with international appeal. But this requires an intellectually open attitude toward commerce and culture," says Gramatke.

"Berlin is on its way to becoming an international music capital. In the aftermath of reunification, the city still has a lot to digest," explains Gerd Gebhardt, president of Warner Central & Northern Europe and chairman of the German Phonographic Academy.

The German Phonographic Academy will stage the Echo Classics Awards in October and the Echo Pop awards next March in Berlin. Says Gebhardt, "Berlin clearly has a great future ahead of it. Now, all we have to do is make sure that the city's politicians realize this."

THE CREATIVE CENTER

For Thomas M. Stein, BMG president Eastern Europe/GSA and chairman of the Federal Association of the Phonographic Industry, Berlin is one of the key sources of new talent in Europe, although Germany has many other creative centers as well. Stein, however, does not believe it is necessary for the German music industry to be concentrated in Berlin.



German music industry leaders join with Wolfgang Branoner, Berlin's senator for economy, in supporting the resurgence of the nation's capital. Pictured from left are: Thomas M. Stein, president of BMG Entertainment Eastern Europe/GSA; Senator Branoner; Wolf-D. Gramatke, chairman/CEO of Universal Music Group GSA; and Gerd Gebhardt, president of Warner Central & Northern Europe.

"The emergence of the global village and the importance of the Web, particularly for our industry, means that the question of whether we should be based in the capital city is of secondary importance," says Stein. "As far as global pop is concerned, it really doesn't matter whether you are based in London, New York, Moscow, Munich, Hamburg or Berlin."

Even so, BMG Berlin is the German company's most successful label, producing hits by world stars such as Lou Bega, Modern Talking, Eiffel 65 and ATC.

Jochen Leuschner, president of Sony Music/GSA, which relocated to Berlin four months ago, observes, "Berlin's current situation is unique in the entire world. The cultural legacy prior to 1990, its geographic location in Europe, as well as the new spirit since the fall of the wall, have created a uniquely vibrant atmosphere underscoring the city's special status of being more than just a capital."

Despite the Internet, there is no substitute for personal contact among highly creative people, which is why Berlin's role in the German music industry is growing, says Leuschner. "Looking forward, whether or not Berlin can become a serious rival to New York or London primarily depends on future political and economic trends in Eastern Europe," he says.

Heinz Canibol, president of EMI/GSA, thinks it was easier for Berlin to become the political capital than it will be for it to provide a creative boost to the music market. From EMI's point of view, there are still plenty of reasons to remain in the Cologne region, where it has signed artists from throughout Germany as well as from other countries.

"I would rather have a successful company with the right team in a regional capital such as Cologne than embark on an adventure to Berlin for no good reason," he says. Canibol admits that this situation may change in five years' time. However, EMI has moved its regional office for Europe from London to Berlin, because communications and logistic considerations make Berlin an ideal location for a hub for this region. In addition, EMI-Electrola has promotion and A&R activities in Berlin.

Continued on page 58

**A SPECIAL AWARD
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ROGER HODGSON
ENRIQUE IGLESIAS
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RICKY MARTIN
METHODS OF MAYHEM
ALANIS MORISSETTE
RANDY NEWMAN**



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RAGE AGAINST THE MACHINE
REAMONN
ROCK AM RING
ROCK IM PARK
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SASHA
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SABRINA SETLUR
VONDA SHEPARD
PAUL SIMON
SIMPLY RED
SLIPKNOT
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World Of Music

www.wom.de

Launched in mid-August, this is the Web site of World Of Music, Germany's leading trend retailer, with 21 outlets nationwide. The site complements the free consumer magazine *WOM Journal*, which has a certified circulation of 670,000 readers monthly.



The consumer-oriented site is clearly structured into three parts—editorial content, customer service and shopping. Editorial content, updated daily, reflects the *WOM Journal* and offers record reviews,

artist bios, interviews, news and behind-the-scene reports. Clicking on the customer service area provides assistance with use of the search program and offers extensive information on the subject of security and privacy. More than a million song excerpts can be heard online and more than 500,000 CDs are available for purchase via the shopping page.

GEMA

www.gema.de

GEMA, the German Authors' Rights Society, offers the immediate choice of German or English content before offering the user such features as a welcoming speech by Prof. Reinhold Kreile, GEMA executive manager, or publications such as *GEMA News*, its newsletter, and the annual yearbook. Back issues of publications can be found with a search function that can locate any particular topic or contact addresses. Click "service" to obtain information for members as well as for new customers and clients.



Here you can find information on such topics as copyright protection, legal protection for authors, explanation of terms and abbreviations on GEMA statements, as well as on the topic of digital technology and copyrights.

The German Phono-Academy

www.deutsche-phono-akademie.de

The Web site of the German Phono-Academy offers visitors

GERMANY

On The Web

A Brief Look At Some Noteworthy Music Sites In Germany, As Selected By Billboard Correspondent Ellie Weinert



a choice of pages on news and general facts about the German music industry, children and music, updates on the annual Echo Awards, which are presented by the academy, and more. Click on "Nominees 2000" or "Echo 2000" for current information or look back into the previous award winners from 1991 through 1999. The "Echo Klassik" offers information on the Classical Echo Awards and the "members" button reveals Academy members' names and addresses. Last but not least on the list is "Activities," which describes the numerous projects that Prof. Werner Hay, managing director of the academy, oversees to support upcoming artists—from workshops to talent contests, as well as the cooperation with the LIPA (Liverpool Institute for Performing Arts) and scholarship grants.

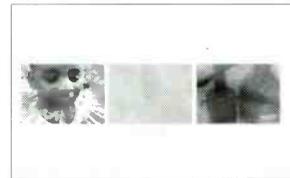
VIVA

www.viva.tv

The launch of the Web site of the German music channel VIVA on Oct. 1 coincided with the announcement that

VIVA will broadcast via ASTRA satellite to reach 32 million households. The VIVA Web site is lifestyle-oriented and includes a "Live On TV" area that can be viewed around-the-clock worldwide.

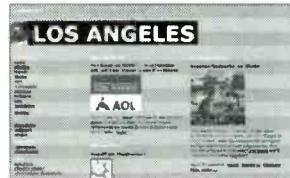
In addition, VIVA offers the "Webshow," which includes program content only available online, such as an interview with Britney Spears in its entirety (whereas only excerpts were aired on the channel) and Community & Service, which provides chat-rooms and places for users to set up their own VIVA homepage. Fans can listen to Madonna's new single or view the video clip, then click to order the album, video or even a Madonna T-shirt. More than 2 million items are available at the VIVA shop. One drawback of the fan site is the need for updated browsers and Flash plug-ins to use its content. On the other hand, VIVA's business site, www.vivamediaag.de, is more easily accessible and includes such informative features as the company profile, company structure and history. Other features include information such as investor services, business and management of the TV station launched in 1993 and headed by CEO Dieter Gorny.



Popkomm

www.popkomm.de

The Popkomm Music Fair in Cologne presents a colorful and complex site that caters to both industry and fans. Here, professionals can find the facts and figures on Popkomm 2000, as well as plan for Popkomm 2001. Scrolling down to the "Inside" section reveals information on marketing, advertising and Popkomm partners. Profiles are available on companies that attended Popkomm and, upon entering your specific password, one has access to the entire database of Popkomm participants. Music fans can obtain the latest news and information on record releases in all genres, artist facts, business news, Web events, MP3 downloads and press info. ■



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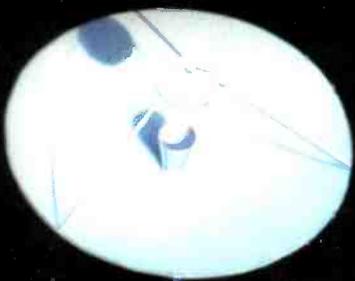
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GERMANY

BERLIN'S NEW BEAT

Continued from page 54

THE PROS AND CONS

The managing director of Mercury, Boris Loehle, whose Def Jam label is based in Berlin, considers the city to be a highly creative cauldron and says the entire record industry will benefit from that cultural melting pot.

Edel CEO Michael Haentjes stresses that his company will be staying in Hamburg. He is upbeat about Berlin's future but thinks that it will require at least another 14 years to catch up to the other music centers in Germany.

Hartwig Masuch, managing director of music-publishing company BMG UFA Musikverlage, is another Berlin fan. BMG UFA has offices in Munich

and Berlin. Talent scouts from the U.S. and the U.K. are permanently in touch with the creative community in the city, ensuring direct links with the scenes in New York and London. Says Masuch, "Unfortunately, the sleepy Berlin politicians have avoided everything needed to aid this trend." Along with others, he urges the Berlin senate to boost music-related economic development.

For concert and event promoter Peter Schwenkow, chairman and CEO of Deutsche Entertainment AG (DEAG), the spirit of Berlin can easily be compared to London or New York. "We have to respect that most of the products by young German artists are made for the German-speaking countries," he says. "Therefore, it is difficult to compare any artistic results to those in London or New York. But increasing tourism, successful musicals like Disney's 'The Hunchback Of Notre Dame' and the world-renowned Love Parade are definitely having huge artistic results."

Joerg Hacker, managing director of Sony's Epic label, says that the fall of the Berlin Wall can be credited for the rise of a group such as Rammstein, as cre-

ative barriers in Berlin fell as well. The groups Bell, Book & Candle and Band Ohne Namen are just two examples of successful bands coming from former Eastern Germany, with more to follow.

One of the most successful Berlin-based publishers, which has also made the Berlin music market famous with countless initiatives abroad, is Dr. Rolf Budde. At MIDEM in January, he will be present for a showcase of Berlin talent. "The multifaceted nightlife and people from all around the world offer what is needed to kindle creativity," he says.

STARS READY TO SHINE

Martin Brem, managing director of Sony's Columbia Records in Berlin, came to the city after working in London for four years. "I can confirm that Berlin is definitely gearing up to create a serious buzz on the global music scene," he says. "Being as popular as the capitol of 'Vorsprung durch Techno' [progress through techno], it only needs to widen its appeal for more genres. We can state some positive developments already for hip-hop and pop. New production teams are coming to town, a constant stream of new artists is appearing and a healthy radio-situation is at hand, with formats that dare to play rough stuff. There is great press, and the notoriously vibrant and diverse club scene is serving as a perfect 'biosphere' for big things to come.



ACHTUNG BABY!



LOWENHERZ, Bis in der Ewigkeit



M. SYNC, Feiern bis Anbeginn



LOU BEGA, Mambo No. 5



ALMA, Alma

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United in their support of Berlin and gathered in front of the Brandenburg Gate, the German symbol of reunification, are, from left: Jens-Uwe Behnisch, GM, Logic Records; Marius Herz, head of A&R, Def Jam Germany; Hartwig Masuch, MD, BMG UFA Music; Patrick Wagner, co-founder of the indie Berlin label Kitty Yo; Andre Selleneit, MD, BMG Berlin; Joerg Hacker, MD Epic/Sony; Dr. Rolf Budde, president Budde Musikverlage; Gerd Kaempfe, MD, First Music Production; Martin Brem, MD Columbia/Sony; and Marcus Herrmann, MD, MHM Songs.

"I think, within four years, we will see a few new major stars come out of Berlin," continues Brem. "No other city is offering more exciting new talent at the moment. Here, we have almost London standards—everything from graphic design, video and art is on an amazing level."

One of the most successful music producers in Germany, George Glueck, whose company X-Cell Records is based in Berlin, is very upbeat about the city's future. "Every artist and every hit capable of achieving global success from Berlin will boost the city's standing as a source of repertoire with worldwide potential," he says.

For Michael Karnstedt, president of Peer Southern Europe, Berlin will need at least 10 years to gain the same status as that currently enjoyed by major music centers such as Paris, London, New York and Hamburg. In Berlin, the various influences arising since reunification must first grow together to ensure that infrastructure and professionalism meets international standards, says Karnstedt.

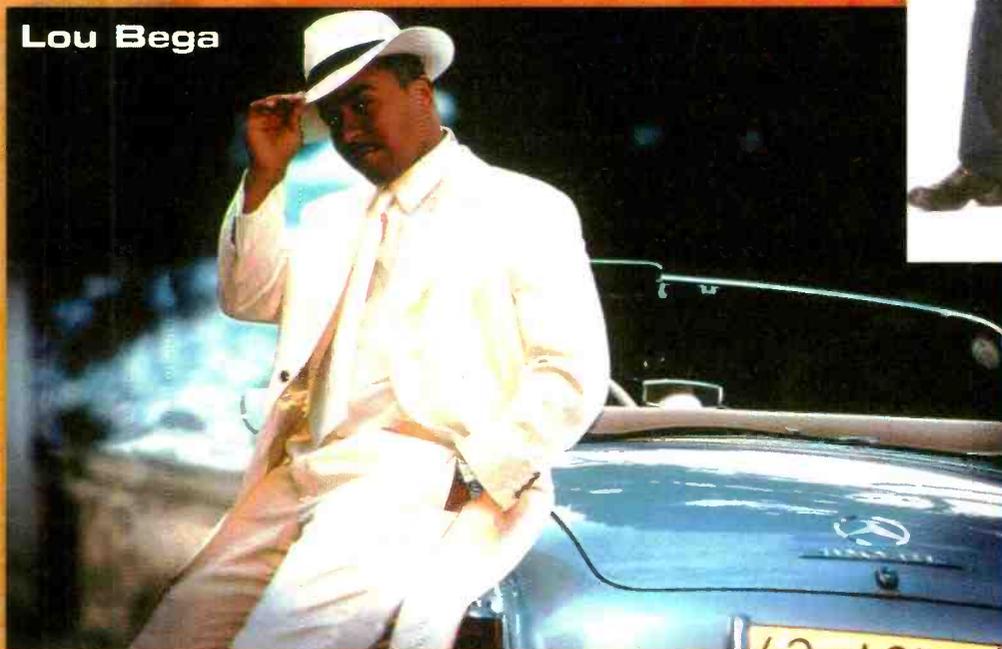
Udo Lange, managing director of Virgin, just opened a satellite operation in Berlin under the name Labels, where he wants to support small labels like Slang, Source, Wall Of Sound, Pussyfoot and Grand Royal. According to Lange, the German capital is a significant source of new talent.

The German rights society GEMA, with more than 300 employees, has been based in Berlin for years. "Needless to say, the composers, authors and publishers living here are inspired by a music tradition whose vitality is derived from the merging of different cultural influences," says Prof. Dr. Reihold Kreile, the chairman of GEMA. "Berlin's creativity is a healthy blend of traditional and innovative music cultures which come together as a source of mutual inspiration."

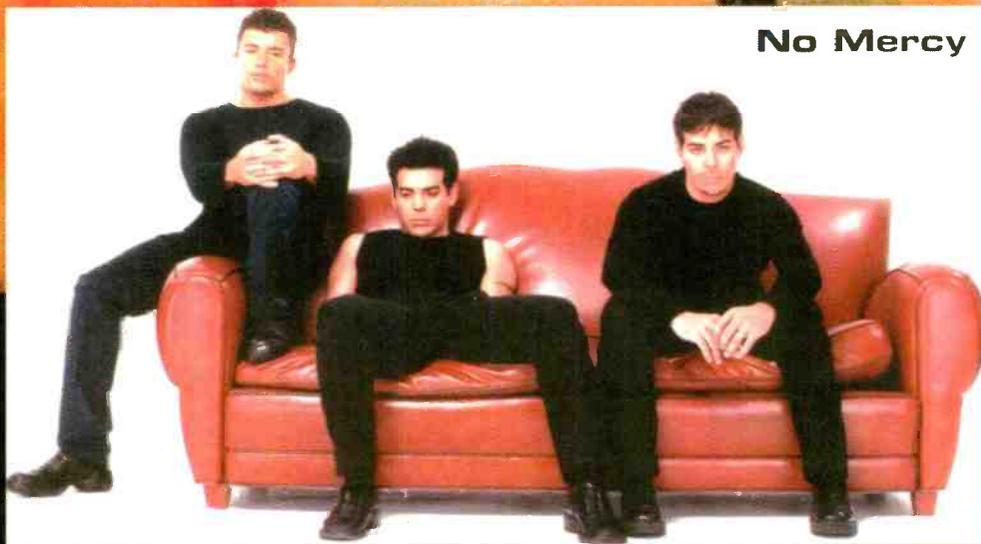
Dieter Gorny, CEO of the German music-video channel VIVA, based in Berlin, observes that the city is the political center of the German republic "and will therefore increasingly become the cultural and creative center of a newly reunified Germany. This will make the city increasingly important for the national and international entertainment industry." ■

Global Pop made in Berlin

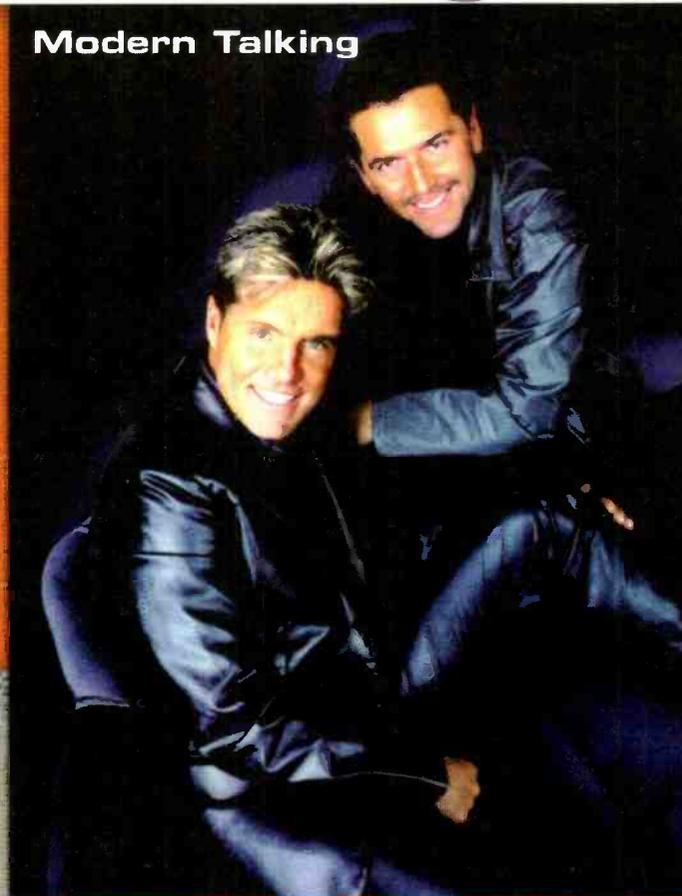
Lou Bega



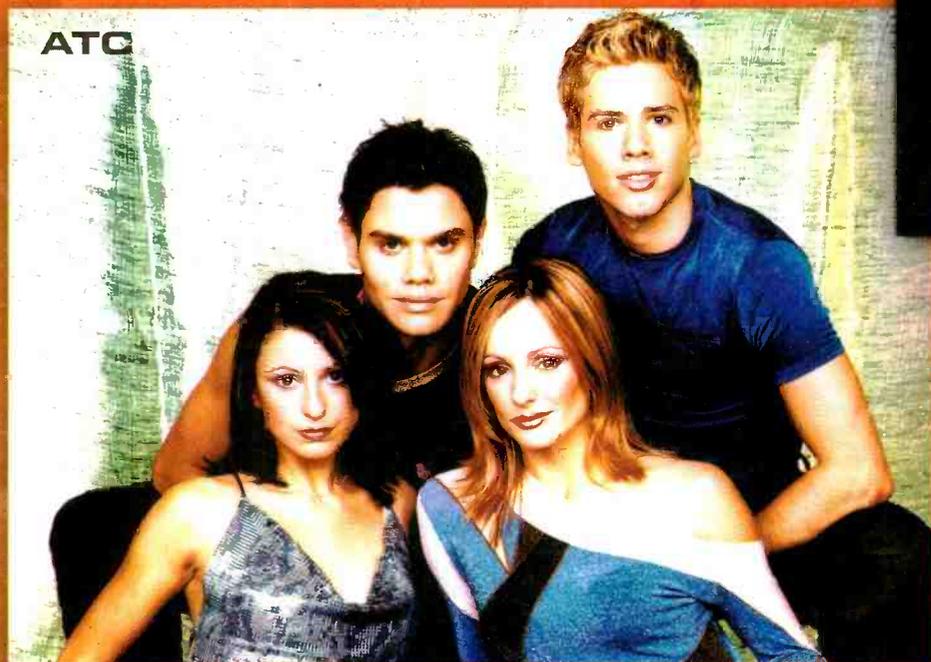
No Mercy



Modern Talking



ATC




BMG
BMG BERLIN MUSIK GMBH

GERMANY

THE CREATIVE EDGE

Continued from page 53

young station Fritz, where unsigned local talent will be featured on a sampler titled 'Berlin Macht Schule.'

At Mute, Funk explains that the German affiliate has been set up with the primary aim of promoting and marketing the repertoire fed from Mute's home office in the U.K. But she does not underestimate the power of local talent.

"The main reason for choosing Berlin is the close and personal links of [Mute founder] Daniel Miller to this city," she says. "The music and the artists of Mute fit very well into the scene here, but talent can be found in any place."

Aside from the presence of Sony and BMG in Berlin (see accompanying story), there are a number of inde-

pendent labels concentrating with zeal on local talent. "It tumbles from the different clubs of the scene, experimenting with music in anarchical ways without any regard to genre or style," says Christof Ellinghaus, MD of City Slang.

City Slang itself has been marketing and promoting music outside the mainstream for a decade, working with smaller artist-owned labels. Among them is the Bungalow label, which was initially set up five years ago to cut records from its owners, the DJ-duo Le Hammond Inferno. Today, Bungalow has grown into a trend-setting player within the electronic scene in Berlin and is part of Virgin's new Labels Germany unit.

Ellinghaus, who is also MD of Labels Germany, makes the case for the new Virgin unit remaining in Berlin. "Bungalow is one of the smaller labels, that are very essential for us as an A&R cell and [in turn] discovers, develops and produces the creative output of a certain scene," he says. "After that work has been accomplished, Labels Germany will use its international contacts and network to distribute and market the finished products."



Wagner

UNSIGNED TALENT ABOUND

There are two important independent companies based in Berlin that are associated with BMG Berlin Music. Lautstark was formed in 1997 by Hansa founder Peter Meisel and his friend Rene Rennefeld. The company developed into a hit-machine with the million-selling Lou Bega, who had worldwide success with his debut album "A Little Bit Of Mambo" and single "Mambo No. 5." "We see ourselves as the artist-development section for BMG Berlin," says Rennefeld. "We are stationed in this city because of the long tradition Hansa Music and its founder Peter Meisel have in Berlin and because we are close to the many production teams, IT companies and the many coming talents in our sector."

The other BMG Berlin company is Turbo Beat Music, with divisions ranging from a production company to a publishing arm. The production team of Ingo Politz and Bernd Wendlandt has achieved success with the pop-oriented Bell, Book & Candle, who landed a deal with the Blackbird label in the U.S.

Kitty Yo is another independent label that continues to wave the flag for Berlin talent. Label founders Patrick Wagner and Raik Hölzel developed Kitty Yo from an artist-owned label to a respected source of music from varied genres—including such acts as Surrogat, the Canadian Peaches and Chilly Gonzales.

"Talking as a musician, I can say that Berlin has a great live scene where, as an unsigned band, you have hundreds of opportunities to perform," says Wagner, who also is frontman of the power-rock act Surrogat. "There is a brilliant network between the scene and the smaller labels that catch the many unsigned talents around."

But Wagner, among others, laments that there is little support from radio for Berlin's underground music scene. Some 27 different radio stations broadcast to the Berlin-Brandenburg metropolitan area, one of the most competitive radio markets in Europe.

Commercial heavyweights like R.S.2, 104.6 RTL and Energy 103.4 lead the over-crowded market with their mainstream programming. Aside from a few privately owned stations dedicated to specific genres, radio largely fails to cover the lively underground scene in Berlin.

UNDERGROUND NEEDS RADIO

A public radio station, which began broadcasting in 1997 from Potsdam, an idyllic town southwest of Berlin, aims to offer listeners "an intelligent, informative, but at the same time entertaining" mix of music and speech. Radio Eins was born out of a cooperation between the two regional public-broadcasting houses, the SFB (Sender Freies Berlin) and ORB (Ostdeutscher Rundfunk Brandenburg), after earlier attempts at adventurous programming by those two entities failed.

Peter Radszuhn, MD of Radio Eins, says it's important to stay in close contact with local labels like Kitty Yo to help promote regional talent. At the same time, the station, "the mainstream with the current chart-breakers," keeps on the cutting-edge with guest hosts such as Mute's Daniel Miller and speciality shows like "Studio Peel," produced by legendary BBC Radio 1 DJ John Peel.

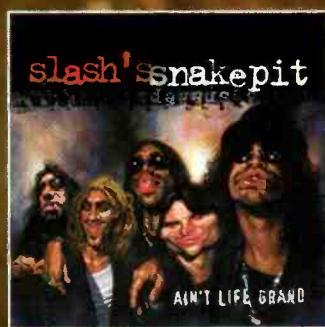
Aside from the top-40 and AC-formatted public and local stations, there are a couple of noteworthy niche-formatted stations like the black-music specialist Jam FM. Frank Nordmann, MD of Jam FM, launched the private station in 1993, at a time when most American hip-hop and R&B wasn't available at German retail.

"When we started, it was, among other reasons, out of the frustration that there did not exist a strong enough black music market locally," Nordmann says. "We shaped and fertilized a scene which has slowly built itself up and has even managed to gain a certain independence from its American origins."

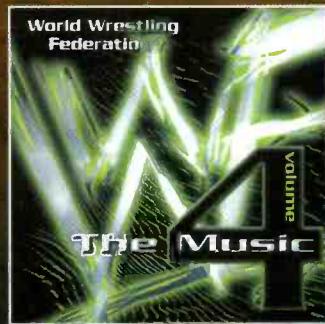
That's one reason why Def Jam opened a Berlin office recently. According to Nordmann, that gives the American company "the means to spot talent that is not just sitting in Berlin itself but [is] in the capital's environs" in bigger East German cities like Dresden, Magdeburg and Rostock. Rostock is home to the 20-year-old hip-hop princess Pyranja, "the next star in the German hip-hop sky," says Marius Herz, A&R at the Def Jam Germany.

Herz explains why German hip-hop and related music fields have bloomed geographically. "In places like Stuttgart or Frankfurt, where the [American] GI-forces culture was present, it has mixed with local scenes. That's formed a very strong nucleus of German hip-hop and R&B in those places," he says. But the music scenes in Berlin have been more diffused, suggests Herz. The new concentration of music companies in the city will "surely help those scenes channel their creativity and output," he says.

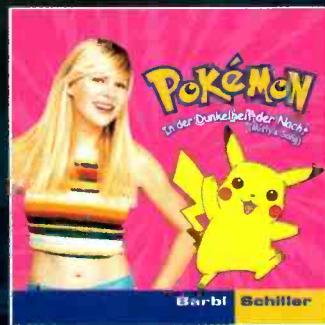
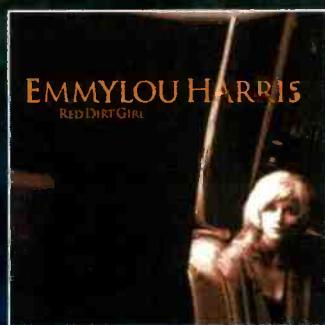
Whether or not the mainstream attention on Berlin will help the city's underground music scene is an open question. But no one denies that Berlin is well on its way to a renewed status as a cultural capital in Europe. ■



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Jazz Thriving In Krall's Hometown CD Retailer Serves Enthusiasts In Nanaimo, British Columbia

BY PATRICIA BATES

NANAIMO, British Columbia—When it comes to finding used, rare, and collectible rock/pop/R&B in this Canadian harbor city, indie retailer Fascinating Rhythm is unrivaled.

But the 1,400-square-foot, 40,000-title store—located 10 minutes from the Nanaimo waterfront in the Country Club Mall—is best known for its connection to the community's thriving local music scene, specifically the jazz scene.

To be sure, jazz has enjoyed a rich tradition here. For years, restaurants and clubs featuring jazz have attracted yachters from Seattle and the Vancouver Islands, who anchor in the city on weekends. What's more, Fascinating Rhythm's owner, Steve Lebitschnig, is a jazz enthusiast and co-founder/director of the Hub City Jazz & Blues Society. The store is also a favorite of jazz music students at the local Malaspina University.

But the best endorsement for the store of late comes from its connections to Nanaimo's most well-known artist, pianist Diana Krall.

Krall—whose Grammy and Juno Award-winning album "When I Look In Your Eyes" (Universal/Verve) became the first-ever certified platinum title for jazz in Canada—is known to shop there. Ditto Krall's father, Jim, and Krall's

secondary-school music teacher, Bryan Stovell—an oft-cited influence of hers. Both are also co-founding members of the Hub City Jazz & Blues Society, along with Lebitschnig.

Not surprisingly, "When I Look In Your Eyes" was the store's top-selling jazz release in 1999 and has been partially responsible for Fascinating Rhythm doubling its jazz inventory over the last two years.



Her catalog continues to do strong business amid anticipation for her next release, which Lebitschnig says is scheduled for 2001.

Indeed, Fascinating Rhythm benefited from what one Nanaimo music expert called "Krall hysteria" last year. She sold out two nights at the local 802-seat Port Theatre in just four hours. Fascinating Rhythm had "When I Look In Your Eyes" on sale at the time.

Krall is hardly the only big seller, though. In 2000, Keith Jarrett's "The Melody At Night With You" (ECM), Dave Douglas' "Soul On Soul" (BMG), and Kenny Barron's "Spirit Song" (Verve) ranked as Fascinating Rhythm's three top-selling jazz

albums. But "nothing has caught on this year like Diana did then," says Lebitschnig.

And overall, business at Fascinating Rhythm has been what Lebitschnig describes as "so-so."

"I am up slightly in revenue from last year, which was not all that profitable," he says. "It's partially due to the economy in British Columbia. Nanaimo still depends on much of its income from fishing and forestry, although tourism is on the rise, and the high-tech sector is emerging in the Vancouver Islands. And Ontario and Alberta seem to be having more provincial growth than [British Columbia]."

But the international music industry has also contributed to the tough retailing environment, Lebitschnig believes. He says the "Golden Era" of merchandising was five to eight years ago, when customers started exchanging their tapes and vinyl for CDs.

"Many adults already have their top 200 list now on CD, and youth are vulnerable to the technology of the Internet," he says. "Prices are too high for CDs, and CD burners are becoming standard equipment with computers. I listen to high-school kids talking every day, and they say to each other, 'Don't get it here, because I can make the CD for you.'"

In this context, investment in the store and outside promotion isn't easy, either. "For independents like me, the money is not always there for electronic cash registers, security gates, and listening posts," he says. "I'm not on [point-of-sale] computers yet, or SoundScan."

As for advertising, Lebitschnig says he runs a few radio spots on a local station that broadcasts throughout the Vancouver Islands, but not on one of the most dominant jazz stations for the area, KPLU 88.5 Seattle.

But despite the challenging environment, sales at the store are expected to be strong in December, one of Fascinating Rhythm's peak months. "I'd say that December is our largest sales month, but we get the most traffic during August when kids are looking for back-to-school clothes," says Lebitschnig.

(Continued on next page)



Fascinating Rhythm takes advantage of its leased 1,400 square feet inside Country Club Mall in Nanaimo, British Columbia. Vinyl LPs are stored in an upright file in the center and around the perimeter of the independent store. (Photo by Patricia Bates.)

LockStream Locks Up Clients Company Offers Securely Delivered Content

BY EILEEN FITZPATRICK

LOS ANGELES—Selling services that deliver secured music is one business that many companies are quickly migrating to in hopes of cashing in on new applications in the download space.

Offering an all-in-one solution, New York-based LockStream says it is able to securely deliver music, video, books, artwork, and computer software using multiple layers of copy protection for PCs and portable and wireless devices.

In addition, LockStream provides digital rights management services for financial processing, encryption, packaging, and media transmission.

"Our core focus is to offer the best consumer experience that's fast, easy, and works on multiple devices," says LockStream CEO David Goodman.

LockStream's pitch is that its technology takes up less storage space once files are transferred to a variety of portable devices. "If a consumer wants to transfer files to a device with 32 [megabytes] of memory, our competitors' technology takes up one-third of that space," Goodman says.

Goodman notes that the company developed LockStream for wireless devices. "Every technology decision we've made was to effectively work with portable devices," he says. "Media will soon be delivered to

small devices, and the delivery system has to be compatible. Our design takes advantage of that."

LockStream also provides content holders with a customized "morphing player" to expand branding opportunities.

With \$15 million in new financing from Encore Venture Partners, Audax Ventures, Time Warner's Digital Media Investment Fund, Artisan Entertainment's iArtisan LLC, and ING Barings, LockStream has begun signing up companies for its service. To date, LockStream has made deals with DreamWorks Records, Spitfire Records, Artemis Records, and GrooveTone.com.

Clients outside the music industry are Lions Gate Entertainment, Harvey Entertainment, New Line Cinema, Golden Book Family Entertainment, and Full Moon Entertainment.

Goodman says that in addition to selling its technology, the company securely delivers packages of entertainment with video, audio, text, and pictures.

"We can create a multimedia experience that comes across simultaneously with the download," he says. "It gives consumers the pictures, text, or video to interact with their favorite artists."

'Our core focus is to offer the best consumer experience that's fast, easy, and works on multiple devices'

- DAVID GOODMAN -



Fascinating Rhythm suspends 45s from the ceiling and hangs T-shirts on the walls. The decor enhances the 40,000 new, used, and import titles. (Photo by Patricia Bates.)

newsline...

VALLEY MEDIA and Amplified Holdings have signed a letter of intent to restructure the merger of their Web businesses (*BillboardBulletin*, April 11). The revamp will return responsibility to each company for its respective operations. According to a statement, the change will lower costs and improve efficiency; it must be approved by the companies' lenders.

BEST BUY says that preliminary results for the fiscal third quarter, which ended Nov. 25, indicate that overall sales are up 20% from the same period last year, to \$3.734 billion. Comparative-store sales are up 5.9%, aided in part by double-digit increases in music as well as strong consumer traffic during Thanksgiving week. Best Buy CFO Allen Lenzmeier said in a statement that sales were driven by "a more promotional environment, which impacted gross margins." The company expects to post quarterly earnings of 27 cents per share. Final third-quarter results will be released Dec. 12.

BMG ENTERTAINMENT is partnering with Magex, a digital commerce services company, in a trial of its music download program in the U.K. The BMG trial will comprise two phases: an internal trial before Christmas, followed by a "semi-commercial trial" early next year. Magex will provide transaction clearinghouse services. Full commercial rollout is expected to follow shortly after successful completion of the trial, with a possible rollout to other European countries.

AMAZON.COM was ranked as the most-visited online shopping destination during Thanksgiving week, according to a study by Internet research firm Media Metrix. Online retailers that sell music and video, among other goods, were the big winners in the holiday season's official kickoff, leading a 40% gain in overall traffic at E-commerce sites during Thanksgiving week compared to the same time a year ago. The Media Metrix study estimates that 35.2 million visitors hit retail sites during the period, compared with 25.1 million last year. Among the most heavily surfed sites were used-merchandise site Half.com (No. 5), Bestbuy.com (No. 7), Buy.com (No. 8), and Walmart.com (No. 9).

WARNER MUSIC GROUP (WVG) has signed a nonexclusive licensing agreement with interactive streaming community Echo Networks. The deal gives WVG the right to acquire a small equity stake in Echo. San Francisco-based Echo plans to start a locker service integrated with a group radio service, allowing consumers to introduce music they own to friends. It is set to launch in early 2001. WVG is said to be the first major music company to license its recordings for such use.

EMUSIC has signed a digital distribution deal with Fantasy Records that will add more than 35,000 tracks to its inventory. Fantasy's catalog includes works by such jazz greats as Louis Armstrong, Miles Davis, Duke Ellington, and Ella Fitzgerald. R&B and rock offerings include tracks from Sam Cooke, Little Richard, Otis Redding, and Jerry Garcia.

ARTISTDIRECT is releasing a limited-edition live CD from the eels, "Oh What A Beautiful Morning," to coincide with the launch of the eelstheband.com Web site. The \$9.99 set features material from the band's 2000 world tour and tracks from front man E's solo outing. It is available exclusively at the new site, which is part of the ArtistDirect Network.

MP3.COM has extended its "Payback For Playback" program through December. Since its launch in November 1999, the program has paid artists more than \$9 million for posting their music on the Web. Money is distributed based on the popularity of the music found at mp3.com.

THE NATIONAL ASSN. OF RECORDING MERCHANDISERS (NARM) will present Rod Stewart with the Chairman's Award for Sustained Creative Achievement at the 43rd annual NARM Convention, set for March 11-14 in Orlando, Fla. Stewart will give an hourlong concert during the confab's awards banquet.

NOTHING RECORDS, the label founded by Nine Inch Nails front man Trent Reznor and his manager John A. Malm Jr., is teaming with Internet radio provider Live365.com on a branded streaming music service called radio nothing. The online radio channel will feature multiple playlists highlighting nothing records' catalogue, as well as programming from nothing's artists, staff, and fans. Accessible via the recently launched Web site nothingrecords.com, as well as via radionothing.com and Live365.com, radionothing broadcasts using Live365.com's streaming platform for Internet radio broadcasting. Radio nothing features Live365.com's first branded player for a record label. Among the special playlists on the channel is a Nine Inch Nails remix playlist programmed by Reznor. The channel will also feature concert Webcasts and live broadcasts, Internet-only tracks, demos and works in progress, and sneak previews of upcoming major releases.

JAZZ THRIVING IN KRALL'S HOMETOWN

(Continued from preceding page)

And despite the reputation, Lebitschnig isn't relying on jazz to keep his store in business either—the genre actually represents less than 10% of Fascinating Rhythm's total inventory. In fact, Krall's last purchase at Fascinating Rhythm was a re-issue of Curtis Mayfield's "Superfly" on CD.

"I can't only sell jazz here," Lebitschnig says. "Nanaimo is such a small market, even though we have four chains [HMV, A&B Sound, Music World, and the Future Shop] and three other indies. I need to offer everything."

It's that mix of product that gives the store its strength, Lebitschnig adds.

"The chains don't compete with me in Nanaimo," he says. "They telephone me from A&B Sound when they need to refer somebody for used, imports, collectibles, or out-of-print [items]."

The store keeps the "critically-acclaimed" back catalog in stock, most of which lists for \$15 Canadian (\$9.66). And high-end anthologies like the Beatles' retail for \$22 Canadian (\$14.17). Fascinating Rhythm is also a champion of Nanaimo's up-and-coming acts, including trumpeter Ingrid Jensen on the Enja label; Dave Gogo, a blues rocker signed to Ragged Pup, an indie label; Ken Hamm, a country blues vocalist who self-produces his CDs; and Doug Cox, a folk singer also on Ragged Pup. Lebitschnig says he's considering selling rare vinyl LPs on eBay, too.

But Fascinating Rhythm's three most popular CDs in 2000 have been new, widely distributed records: Eminem's "The Marshall Mathers LP" (Interscope), NOFX's "Pump Up The Valuum" (Epitaph), and Eric Clapton and B.B. King's "Riding With The King" (Warner Reprise). In 1999, new pop and rap also ruled at the store, paced by the sales of Backstreet Boys' "Millennium" (Jive), Santana's "Supernatural" (Arista), and DMX's "Flesh Of My Flesh, Blood Of My Blood" (Def Jam Music Group).

Lebitschnig orders CDs from distributor Downtown Disc Superstop in Burnaby, British



Diana Krall is a best-seller in her hometown of Nanaimo, British Columbia, at the indie record store Fascinating Rhythm. The owner, Steve Lebitschnig, is also a director of Hub City Jazz & Blues Society. (Photo by Patricia Bates.)

Columbia.

New releases are typically \$20 Canadian (\$12.88), unless he goes below the suggested

"I can't only sell jazz here, although I've doubled the amount that I carry in the last two years . . . Nanaimo is such a small market, even though we have four chains and three other indies. I need to offer everything"

— STEVE LEBITSCHNIG —

retail price.

Yet the store's heart, just like the city's, remains in local jazz.

"The coal miners likely started jazz in Nanaimo, with their marches in the late 1800s and early 1900s. The Nanaimo Concert Band has been playing since 1872, with few personnel

changes over the [decades]," says Lebitschnig. "And, there was an active swing band scene from the 1940s to the 1950s here in the Pygmy Ballroom. Louis Armstrong, Harry James, and Tommy Dorsey also came to Nanaimo. The cruise ships would dock around Newcastle Island in the '40s and '50s for headliners in the Newcastle Pavilion."

Today, Nanaimo keeps expanding upon its jazz heritage. The Hub City Jazz & Blues Society began a four-part summer jazz series back on July 8 at the inner-city St. Andrews United Church and had another in the fall, says Lebitschnig. (The first performance in the 600-seat hall was by John Capon's six-piece ensemble, Full Circle.) The city also opened the \$12.9 million Port Theatre in September 1998.

Nanaimo's jazz tradition is being upheld through educational programs as well. Krall attended Bud Shank's jazz camp one July in nearby Port Townsend, Wash. In 1979, when she was 15, she began playing at the now-closed NHL Restaurant in Nanaimo. And Lebitschnig advertises in the Malaspina University student paper, the Navigator.

Meanwhile, many instrumentalists continue to play live jazz in the downtown restaurants including Wesley Street, New York Style Pizza, and Acme Food Company, from two to five nights a week.

"It's important for us to have that in Nanaimo," says Lebitschnig. "The young, aspiring musicians need to see the older, established ones, so they can develop professionally."

EXECUTIVE TURNTABLE

HOME VIDEO. Joe Vertullo is named senior VP of sell-through and DVD sales for York/Maverick Entertainment in Pittsburgh. He was VP of sell-through and DVD sales for Trimark Entertainment.

NEW MEDIA. P. William Staby is named CFO of MCY.com in New York. He was VP of mergers and acquisitions for Prudential

Securities.

Elinor Hirschhorn is named GM of MTV.com in New York. She was senior VP of global business development and strategic partnerships.

Howie Altholtz is named VP of business development for DotClick Corp. in Boston. He was director of marketing and development for Nixon Peabody LLP.

One Step Forward, One Step Back For One-Stops Valley & Alliance

REPOSITIONING: Alliance Entertainment Corp. and Valley Media, the music industry's leading one-stops, have both recently announced changes in their digital-business strategies.

On Nov. 20, Coral Springs, Fla.-based Alliance said that its

parent, the Yucaipa Cos., was investing \$25 million to nurture its digital-media business, even though Alliance has announced that it is going to be scaling back its efforts to establish its in-store CD-manufacturing business. The company also said it had hired

Credit Suisse First Boston as its adviser regarding strategic consolidation opportunities.

On Dec. 4, Woodland, Calif.-based Valley announced that it would restructure its April agreement with Amplified.com, undoing for the most part the merger between Valley's digital business and Amplified that the two companies executed earlier this year.

In annulling the agreement, Valley will take back its i-Fill arm, which it had merged into Amplified. The i-Fill division, which will once again go by that name, supplies online retailers with pick, pack, and ship capabilities to fulfill customer orders, along with database capabilities, which online merchants employ on the front-end that they present to shoppers. As a result, Valley will once again assume ownership of its Audiofile and Schwann databases.

Jim Miller, president/CEO of Valley, says that the change will reduce costs for both parties. "We felt a restructuring was needed to meet the realities of the marketplace," he says. "We could be more cost-effective if we controlled the direct-to-customer [functions] ourselves."

Prior to the restructuring, Valley still supplied pick, pack, and ship services for the i-Fill arm while it was with Amplified, but Amplified controlled and serviced the relationship with E-tailers. Also, Amplified was in charge of maintaining the databases. In reclaiming the i-Fill

arm, Valley brings back 30 employees who had moved to Amplified.

As part of the deal, Valley's ownership stake in Amplified will be adjusted downward. Miller says he is not sure where it will wind up. "We owned as much as half of [Amplified] at one point," he notes. "It was diluted when they raised capital. Now, with taking back assets, [our stake] will be between 10% and 25%."



Miller says that, whatever the final ownership stake, Amplified will continue to be Valley's main vehicle to participate in the digitalization of the music industry.

Down in Florida, **Eric Weisman**, president/CEO of Alliance, says the company is unveiling new technology that "will extend the physical reach of the RedDotNet"—Alliance's on-demand CD-manufacturing kiosk.

The kiosk's redesign is smaller in order to give stores more flexibility as to where they can place the kiosks. In addition to CD manufacturing, the new kiosks provide users with the options of previewing music and accessing the All-Media Guide database.

Aside from helping retailers

sell in-store product, the kiosks boost special-order capabilities, says Weisman. "It is affordable, more flexible, and less cumbersome," he says.

The addition of music-sampling capabilities and database-searching puts Alliance in direct competition with Muze, which has dominated this turf since the mid-1990s. On the other hand, Alliance's plans for in-store, on-demand manufacturing have been forced to take a backseat because of a reluctance on the part of some major record companies to provide catalog for RedDotNet.

Larry Kalantari, executive VP of corporate development at Alliance, says that the new kiosk, which has been dubbed Mercury Dot, "creates additional revenue streams," giving Alliance a viable business model while it waits for the in-store, on-demand business to catch up.

So far, approximately 50 of the original RedDotNet kiosks have been installed in retail stores nationwide, but Alliance has "held them back due to the fact that content hasn't been free-flowing," says Kalantari. "The number of titles that are burnable is not enough to support a business model in its own right."

Weisman says that the redesigned, smaller kiosks are cost-effective, which will "allow retailers to have five to 10 in small places in stores that are 2,500-3,000 square feet." So far, Alliance has installed one Mercury Dot kiosk in a Kmart and one in the Virgin Megastore on 14th Street in New York.

As for the announcement that Yucaipa Cos. will earmark \$25 million to fund the growth of Alliance's digital-media business, Kalantari says, "This amount takes us beyond where we would be cash-flow positive."

I'M GENERALLY not the "I told you so" kind of person, but when I need to fill space on a short deadline, even I can stoop to that level. In the Nov. 25 column I suggested that Best Buy's strategic use of loss-leader pricing is akin to thinking one could fight a strategic nuclear battle without it escalating into a full-scale holocaust. Well, a couple of weeks after Best Buy priced **Limp Bizkit's** new album at \$9.99, it placed several more titles at that price point. At the same time, Wal-Mart offered four titles at \$9.99. Then the Wiz put the **Backstreet Boys** album on sale for \$9.99 for the first hour on street date, which was followed by Best Buy putting its entire music selection on sale for \$9.99 for five hours the day after Thanksgiving. And now, Kmart has priced its top 20 at \$9.99. Will the madness end?

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Parent's Fiscal Woes Spell Bad News For Miramar Label

SQUEEZED: It used to be that the fortunes of an independent record label rose and fell mainly on the vicissitudes of record sales. But today, with labels increasingly part of corporate infrastructures resembling Chinese boxes, an imprint's fate is often inextricably tied to that of the parent company.

The staff of Seattle-based Miramar Recordings learned that on Nov. 28, when its parent, New York-based Unapix Entertainment, filed for Chapter 11 protection in U.S. Bankruptcy Court in New York and simultaneously slammed the doors on the record company's offices.

The filing by Unapix—which is primarily a film, TV, and video producer, and apparently specializes in modestly budgeted releases—was hardly unanticipated. On Nov. 20, trading of the company's stock was suspended on the American Stock Exchange, where its price had dipped to a mere 16 cents per share.

Despite Miramar president **Russ Martin's** efforts to make the label a going concern in the midst of Unapix's fiscal hardships, the parent's bankruptcy may spell *finis* for the label, which Unapix purchased in 1997.

In recent years, Martin has attempted to carve a niche in the AC and smooth jazz markets for his company, which was distributed by Distribution North America. Last year, the label had a bona fide jazz

chart hit with pianist **Roger Smith's** album "Both Sides." The imprint also managed to sign up such veteran acts as **Al Stewart**, **Alan Parsons**, and **Brian Auger's Oblivion Express**.

But Martin's best efforts meant little in the face of Unapix's financial woes, and he was forced to essentially shutter Miramar's offices in October.

"The parent company has had its ups and down, and they basically decided to sell the record label," Martin says. "Unapix told me [on Nov. 28] when they terminated me that they wanted to continue to seek out opportunities for the label . . . I've been beating the bush for a couple of months now, looking for buyers."

However, Martin acknowledges that there doesn't appear to be much of a market for an independent label right now, "especially one with a troubled past."

MOVING ON: There's been a changing of the guard at K-tel Distribution (KTD), the New York-based distribution arm of Minneapolis-based K-tel Interna-

tional. Managing director **Duncan Hutchison** has exited the company, and **Donald Bergenty** has joined K-tel International in the newly created position of VP of the Eastern division, essentially replacing Hutchison. Bergenty will now head the distribution company and will also be responsible for all music sales activities in the Eastern U.S. (**Mike Gleason**, K-tel's head of national accounts, is directing sales for the Western region.)

Hutchison, who had headed KTD since its founding in mid-1997, was previously COO of Alliance Entertainment's AEC Label Development and president of Caroline Distribution.

QUICK HITS: Indie-rock distributor Mordam Records is moving its offices from San Francisco to Sacramento, Calif. The new address is 731 N. Market Blvd., Suite R, Sacramento, Calif. 95834-1211; phone number is 916-641-8900 . . . Los Angeles-based Del-Fi Records has shifted to Chanhassen, Minn.-based Paul-

starr Distributing from Navarre Corp. in New Hope, Minn. Del-Fi is the home of the **Ritchie Valens** and **Bobby Fuller** catalogs . . . Entertainment attorneys **Marcy Rauer** and **Jessica Sol** have founded Majera Entertainment Group in Wynnewood, Pa. The company has hired ex-Mystic Music VP **Vince Kershner** to run its rock label Majera Records and

its like-named publishing arm and has brought in former Antra Records VP **Glenn Manko** to run its R&B label Bosou Records. Big Daddy Music Distribution in New York is distributing.

RykoPalm's Hannibal Records imprint has signed **Moreno Veloso**, son of the founding father of Brazilian *tropicalia*, **Caetano Veloso**. "Music Typewriter," the younger Veloso's debut, is due Feb. 20 . . . Atlanta-based CMO Productions has struck a distribution deal with hometown wholesaler Southern Music Distribution. The first release under the pact is R&B singer **Francine Reed's** seasonal project "Here Comes Frani Claus."

FLAG WAVING: Guitarist **Elliott Sharp**, who has played in almost every imaginable format, is again flexing his blues chops on "Blues For Next," the new Knitting Factory Records album by **Terraplane**.

Sharp has long been a fixture of New York's "downtown" scene; he has cut several albums with his experimental group **Carbon** and



by Chris Morris

has gigged with such like-minded avant-gardists as **John Zorn**, **Arto Lindsay**, **Wayne Horvitz**, and **Fred Frith**. He has even performed with classical ensembles. But Sharp has also maintained an abiding fascination for the blues form: He issued his first Terraplane album, largely made up of

skewed versions of blues standards, in 1994; and in 1996 he collaborated with singer **Queen Esther** on the one-off project **Hoosegow**.

"The first music that got me really excited was blues," says Sharp. "I've always loved the vocabulary of the blues guitarists, because they make the instrument speak . . . There's something about the intensity of the blues and the directness of expression."

Sharp cites such guitarists as **Otis Rush**, **Hubert Sumlin**, **Albert Collins**, **Robert Nighthawk**, and **Freddie Roulette** as influences. He also name-checks **Zoot Horn Rollo**,

the longtime slide slinger in **Captain Beefheart's Magic Band**; Sharp's withering slide attack bears the unmistakable hallmarks of Rollo's trailblazing work.

"Blues For Next" is a two-CD set, and the first disc features Sharp's basic quartet—including ex-**Rollins Band** drummer **Sim Cain**, former **Johnny Copeland** and **Julius Hemphill** saxophonist **Sam Furnace**, and bassist **David Hofstra**—backing several guests.

These include guitar titan **Sumlin**, **Howlin' Wolf's** great sideman. "Queen Esther met him in Austin, Texas," Sharp explains, "and Terraplane backed him up

(Continued on page 67)

'The parent company has had its ups and down, and they basically decided to sell the record label'

- RUSS MARTIN -

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Top Holiday Albums

THIS WEEK	LAST WEEK	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY 	
		ARTIST	TITLE
IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)			
◀ NO. 1 ▶			
1	1	CHARLOTTE CHURCH ● SONY CLASSICAL 89463 (12.98 EQ/18.98)	DREAM A DREAM
2	2	CHRISTINA AGUILERA RCA 69343 (11.98/18.98)	MY KIND OF CHRISTMAS
3	4	KENNY G ▲ ² ARISTA 19090 (12.98/18.98)	FAITH: A HOLIDAY ALBUM
4	3	VARIOUS ARTISTS ARISTA/RCA 41741/JIIVE (12.98/18.98)	PLATINUM CHRISTMAS
5	6	'N SYNC ▲ ² RCA 67726 (11.98/18.98)	HOME FOR CHRISTMAS
6	5	ROSIE O'DONNELL ● COLUMBIA 85102/CRG (12.98 EQ/18.98)	ANOTHER ROSIE CHRISTMAS
7	7	BILLY GILMAN EPIC (NASHVILLE) 61594/SONY (NASHVILLE) (11.98 EQ/17.98)	CLASSIC CHRISTMAS
8	8	SOUNDTRACK DR. SEUSS' HOW THE GRINCH STOLE CHRISTMAS INTERSCOPE 490765 (12.98/18.98)	
9	20	SOUNDTRACK ALLY MCBEAL: A VERY ALLY CHRISTMAS FEATURING VONDA SHEPARD 550 MUSIC 85196/EPIC (12.98 EQ/18.98)	
10	10	CELINE DION ▲ ¹ 550 MUSIC 69523/EPIC (11.98 EQ/17.98)	THESE ARE SPECIAL TIMES
11	9	CARRERAS-DOMINGO-PAVAROTTI MER SONY CLASSICAL 89131 (12.98 EQ/18.98)	THE THREE TENORS CHRISTMAS
12	11	JEWEL ▲ ATLANTIC 83250/AG (10.98/17.98)	JOY: A HOLIDAY COLLECTION
13	14	KENNY G ▲ ⁸ ARISTA 18767 (12.98/18.98)	MIRACLES — THE HOLIDAY ALBUM
14	16	VARIOUS ARTISTS ● ARISTA 19019 (11.98/17.98)	ULTIMATE CHRISTMAS
15	12	GARTH BROOKS ▲ CAPITOL (NASHVILLE) 23550 (10.98/16.98)	THE MAGIC OF CHRISTMAS
16	13	NAT KING COLE ● EMI-CAPITOL SPECIAL MARKETS 57729 (2.98/5.98)	CHRISTMAS FAVORITES
17	17	MARTINA MCBRIDE ● RCA (NASHVILLE) 67654/RLG (10.98/16.98)	WHITE CHRISTMAS
18	15	98 DEGREES ▲ UNIVERSAL 153918 (11.98/17.98)	THIS CHRISTMAS
19	22	YOLANDA ADAMS ELEKTRA 62567/EEG (11.98/17.98)	CHRISTMAS WITH YOLANDA ADAMS
20	23	MARIAH CAREY ▲ ⁴ COLUMBIA 64222/CRG (10.98 EQ/16.98)	MERRY CHRISTMAS
21	19	ROSIE O'DONNELL ▲ COLUMBIA 63685/CRG (11.98 EQ/17.98)	A ROSIE CHRISTMAS
22	24	HARRY CONNICK, JR. ▲ ² COLUMBIA 57550/CRG (7.98 EQ/11.98)	WHEN MY HEART FINDS CHRISTMAS
23	26	BING CROSBY ● MCA SPECIAL PRODUCTS 731143/MCA (3.98/6.98)	WHITE CHRISTMAS
24	25	VARIOUS ARTISTS WALT DISNEY 860887 (5.98/7.98)	DISNEY'S CHRISTMAS COLLECTION
25	18	SHEDAISSY LYRIC STREET 165007/HOLLYWOOD (11.98/17.98)	BRAND NEW YEAR
26	33	TRANS-SIBERIAN ORCHESTRA ● LAVA/ATLANTIC 92736/AG (11.98/17.98)	CHRISTMAS EVE AND OTHER STORIES
27	39	VARIOUS ARTISTS LASERLIGHT 55610 (12.98 CD)	THE MOST WONDERFUL TIME OF THE YEAR
28	21	LONESTAR BNA 67975/RLG (11.98/17.98)	THIS CHRISTMAS TIME
29	—	PHILADELPHIA ORCHESTRA (ORMANDY) ● SONY CLASSICAL 6369 (5.98 EQ/9.98)	THE GLORIOUS SOUND OF CHRISTMAS
30	—	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS SPRING HOUSE 42316 (11.98/16.98)	CHRISTMAS IN THE COUNTRY
31	27	AMY GRANT ● A&M 490462/INTERSCOPE (11.98/17.98)	A CHRISTMAS TO REMEMBER
32	34	VARIOUS ARTISTS ▲ RHINO 70636 (6.98/9.98)	BILLBOARD'S GREATEST CHRISTMAS HITS (1955 - PRESENT)
33	31	MANNHEIM STEAMROLLER ▲ ⁵ AMERICAN GRAMAPHONE 1988 (10.98/15.98)	A FRESH AIRE CHRISTMAS
34	37	VINCE GUARALDI ▲ FANTASY 8431 (10.98/15.98)	A CHARLIE BROWN CHRISTMAS
35	35	VARIOUS ARTISTS EPIC 68750 (5.98 EQ/11.98)	SUPERSTAR CHRISTMAS
36	36	THE CARPENTERS ▲ A&M 215173/UNIVERSAL (10.98/14.98)	CHRISTMAS PORTRAIT
37	29	MANNHEIM STEAMROLLER ▲ AMERICAN GRAMAPHONE 1997 (10.98/15.98)	CHRISTMAS LIVE
38	38	MANNHEIM STEAMROLLER ▲ ⁵ AMERICAN GRAMAPHONE 1984 (10.98/15.98)	CHRISTMAS
39	28	BURL IVES MCA SPECIAL PRODUCTS 322177/MCA (6.98 CD)	RUDOLPH THE RED-NOSED REINDEER
40	40	MANNHEIM STEAMROLLER ▲ ⁴ AMERICAN GRAMAPHONE 1995 (10.98/15.98)	CHRISTMAS IN THE AIRE

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl LP is available. ©2000, Billboard/BPI Communications, Inc.

Merchants & Marketing

Verex Planning To Take Diggity Devon To TV, Thanks To Album, Live Shows

HOT DIGGITY: With its singing, guitar-playing pig Diggity Devon, Verex Entertainment of Englewood, N.J., aims to launch a new character that will capture kids' fancies the way Barney, Elmo, Arthur, and other animated critters have. The unusual thing is, Verex is attempting to accomplish this via audio—at least at the outset.

An initial album, "Diggity's Millennium," was released by Koch Kids (which has done quite well this year with a property called Hampton the Hamster; whose "The Hamsterdance Song" has been all over Radio Disney). Verex chief **Alexander Svezia** says a TV show has been developed, and the company has been talking to several networks (including PBS and CBS). "We'd like the show [to be] on the air by next fall," he says, "but it's a long process getting a program off the ground, so we wanted to keep a grass-roots thing going with audio."

Verex is quite the family affair, with both of Svezia's parents involved: mother **Vera** is a classical pianist who co-wrote and co-produced "Diggity's Millennium" and carries the title of director of music content; and father **Rudy** designed the look of the Diggity character. He also serves as Verex Entertainment's director of business affairs, and his Svezia Communications is Verex's parent company.

Diggity Devon was born out of a rock-band project Svezia and his mother were working on together in New York. "One of the members of the group, a songwriter, was interested in writing kids' music," says Svezia. "One day we were at the piano, and someone brought in a little [4-year-old] boy. I suggested the songwriter, **Devon Michael**, try out his music; he did, and the little boy was enthralled. My mom added some classical music touches, and then the light bulb went off—we could do kids' music with a fresh, new approach."

Svezia then sampled what he describes as a good cross-section of current kids' music, but found it "generic and formulaic. I saw an opportunity to create a situation in which each song on an album could have a different sound, but all related to the same character." Michael and Svezia's mother eventually came up with nine tunes that covered a wide variety of styles but still contained a veneer of urban hipness. Most of the songs carry a simple message—"Healthy, Healthy, Healthy," for instance, pushes macrobiotic eating habits to a **James Brown**-style beat.

The character itself, though, came after the songs (aimed at kids aged 3-6) were written and recorded. "We looked at what was selling," says Svezia, "and decided to create a character." Diggity Devon himself came to life, so to speak, in a Chinese restaurant. Svezia was checking out his place mat, which featured Chinese astrology, and found that the year he was born (1971) was the year of the pig. "I thought it was a good sign," he says. "Plus, I'm a big fan of the 'Babe' movies."

They proceeded to test their concept



by Moira McCormick

in 20 area schools, according to Svezia. "We sent them the music and different [artistic renderings] of Diggity Devon,"

he says, "to see how they'd respond. The first image, drawn by my father, is the one the kids liked best. I'd asked him, 'Got any ideas for a happy, singing pig?' He came up with about five different drawings; some harder-edged, some with sharper features, one in a tuxedo. But the kids responded most to the one that was the roundest and friendliest." The pink porker wears yellow overalls and a backwards baseball cap and plays a purple acoustic guitar:

(Continued on next page)

Top Kid Audio

THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY 	
			ARTIST/SERIES	TITLE
IMPRINT, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)				
◀ No. 1 ▶				
1	1	42	VARIOUS ARTISTS ● WALT DISNEY 860887(5.98/7.98)	DISNEY'S CHRISTMAS COLLECTION
2	2	16	VARIOUS ARTISTS WALT DISNEY 860803(5.98/7.98)	MICKEY CHRISTMAS: VOL. 2
3	4	110	VARIOUS ARTISTS MUSIC FOR LITTLE PEOPLE/KID RHINO 75262/RHINO(3.98/6.98)	TODDLER FAVORITES
4	8	5	BORIS KARLOFF RHINO 75969(7.98/11.98)	HOW THE GRINCH STOLE CHRISTMAS
5	6	257	VARIOUS ARTISTS ▲ ¹ WALT DISNEY 860605(6.98/9.98)	DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1
6	5	3	READ-ALONG WALT DISNEY 860478(9.98 CD)	ONE HUNDRED TWO DALMATIANS
7	16	30	VARIOUS ARTISTS RUDOLPH, FROSTY AND FRIENDS' FAVORITE CHRISTMAS SONGS SONY WONDER 67766/EPIC(9.98 EQ/13.98)	
8	7	208	TODDLER TUNES BENSON 84056(3.98/5.98)	26 CLASSIC SONGS FOR TODDLERS
9	13	3	VARIOUS ARTISTS WALT DISNEY 860696(12.98 CD)	RADIO DISNEY HOLIDAY JAMS
10	3	5	READ-ALONG WALT DISNEY 800709(14.98)	TOY STORY COLLECTION BOX SET
11	12	4	WINNIE THE POOH ● WALT DISNEY 860638(6.98/9.98)	POOH CHRISTMAS HOLIDAY SONGS/HUNDRED ACRE
12	10	74	BEAR WALT DISNEY 860640(9.98 Cassette)	BEAR IN THE BIG BLUE HOUSE
13	23	6	THE CHIPMUNKS CAPITOL 21383(7.98/11.98)	THE CHIPMUNKS GREATEST CHRISTMAS
14	11	40	VARIOUS ARTISTS WALT DISNEY 860980(9.98/12.98)	RADIO DISNEY JAMS VOL. 2
15	NEW ▶		WONDER KIDS MADACY 7750(2.98/4.98)	CHRISTMAS SING-A-LONG
16	24	2	ARTHUR & FRIENDS ROUNDER 618097/DJMG(9.98/12.98)	ARTHUR'S PERFECT CHRISTMAS
17	19	7	READ-ALONG WALT DISNEY 860477(9.98)	TOY STORY 2 CD COMBO
18	9	3	VEGGIE TUNES BIG IDEA/WORD 86090/LYRIC STUDIOS(6.98/10.98)	QUEEN, A KING, AND A VERY BLUE...
19	17	8	VARIOUS ARTISTS WALT DISNEY 860676(9.98/12.98)	WOODY'S ROUNDUP
20	18	4	READ-ALONG BUENA VISTA 860474/UNIVERSAL(6.98 Cassette)	HOW THE GRINCH STOLE CHRISTMAS
21	20	276	VARIOUS ARTISTS ▲ WALT DISNEY 860865(10.98/16.98)	CLASSIC DISNEY VOL. 1 - 60 YEARS OF MUSICAL MAGIC
22	RE-ENTRY		CEDARHART KIDS BENSON 80001(3.98/5.98)	GOSPEL CHRISTMAS SONGS
23	RE-ENTRY		VARIOUS ARTISTS HAVE YOURSELF A LOONEY TUNES CHRISTMAS KID RHINO 75499/RHINO(9.98/16.98)	
24	21	222	VARIOUS ARTISTS ● WALT DISNEY 860897(9.98/12.98)	DISNEY'S PRINCESS COLLECTION
25	RE-ENTRY		WONDER KIDS SILLY SONGS SING-A-LONGS: 22 FAVORITE FUNTIME SONGS WONDER WORKSHOP 1273/MADACY(2.98/5.98)	

Children's recordings: original motion picture soundtracks excluded. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sales indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. Most albums available on cassette and CD. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. ©2000, Billboard/BPI Communications, and Soundscan, Inc.

Top Independent Albums

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
 <small>COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY</small>				
NO. 1				
1	1	19	BAHA MEN [▲] S-CURVE 751052/ARTEMIS (11.98/17.98) ^{HS}	WHO LET THE DOGS OUT 13 weeks at No. 1
2	2	3	CAPONE -N- NOREAGA TOMMY BOY 3110* (12.98/18.98)	THE REUNION
3	3	3	PRODIGY OF MOBB DEEP INFAMOUS/VOLATOR 1873*/LOUD (12.98/17.98)	H-N-I-C
4	4	4	VARIOUS ARTISTS ROADRUNNER 8509 (12.98/18.98)	MTV: THE RETURN OF ROCK VOLUME 2
5	9	2	LOUIE DEVITO E-LASTIK 5002 (16.98 CD) ^{HS}	N.Y.C. UNDERGROUND PARTY VOLUME 3
6	6	7	EVERLAST TOMMY BOY 1411* (12.98/18.98)	EAT AT WHITEEY'S
7	7	2	SNOOP DOG PRESENTS DOGGYS ANGELS DOGGY STYLE 2130*/TVT (10.98/17.98)	PLEEZBALEEVIT!
8	5	5	SNOOP DOGG D3 33349/DEATH ROW (16.98 CD)	DEAD MAN WALKIN
9	8	4	OUTLAWZ OUTLAW 2000/BAYSIDE (11.98/16.98)	RIDE WIT US OR COLLIDE WIT US
10	13	26	SOUNDTRACK OVERBROOK 39001/NEW LINE (12.98/17.98)	LOVE AND BASKETBALL
11	10	47	SLIPKNOT [▲] I AM 8655*/ROADRUNNER (11.98/17.98) ^{HS}	SLIPKNOT
12	14	47	KENNY ROGERS [▲] DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES
13	NEW		VARIOUS ARTISTS KGSR 75008/VANGUARD (14.98 CD)	107.1 KGSR BROADCAST VOL. 8
14	NEW		RICKY CORBO [▲] WEBSTER HALL'S NEW YORK DANCE CD VOLUME 4 WEBSTER HALL NYC 18 (16.98 CD)	
15	15	4	VARIOUS ARTISTS UNITED AUDIO 10801 (1.98 CD)	HAPPY HOLIDAYS
16	12	25	THREE 6 MAFIA [▲] HYPNOTIZE MINDS 1732/LOUD (11.98/17.98)	WHEN THE SMOKE CLEARS SIXTY 6, SIXTY 1
17	17	8	M.O.P. LOUD 1778* (12.98/17.98)	WARRIORZ
18	11	14	ZGETHER TVT 6840 (10.98/17.98)	AGAIN
19	RE-ENTRY		DON MOEN HOSANNA! 1782/INTEGRITY (10.98/12.98) ^{HS}	I WILL SING
20	18	33	NICKELBACK ROADRUNNER 8586 (8.98/13.98) ^{HS}	THE STATE
21	24	9	KENNY ROGERS DREAMCATCHER 006 (13.98/17.98)	THERE YOU GO AGAIN
22	23	8	MERLE HAGGARD ANTI 86593/EPITAPH (11.98/17.98)	IF I COULD ONLY FLY
23	19	9	PAUL OAKENFOLD LONDON-SIRE 31035 (19.98 CD) ^{HS}	PERFECTO PRESENTS ANOTHER WORLD
24	16	4	THE PHARCYDE DELICIOUS VINYL 18223*/EDEL AMERICA (16.98 CD)	PLAIN RAP
25	RE-ENTRY		VARIOUS ARTISTS HILLSONG AUSTRALIA 1763/INTEGRITY (10.98/12.98)	FOR THIS CAUSE
26	20	10	SOULFLY ROADRUNNER 8565 (11.98/17.98)	PRIMITIVE
27	25	4	MARK AND BRIAN OGLIO 86958 (16.98 CD)	LITTLE DRUMMER BOYS
28	22	17	DE LA SOUL TOMMY BOY 1361* (12.98/18.98)	ART OFFICIAL INTELLIGENCE: MOSAIC THUMP
29	21	5	TRIPLE 6 MAFIA SMOKED OUT 9997/STREET LEVEL (11.98/16.98)	KINGS OF MEMPHIS: UNDERGROUND VOL. 3
30	44	7	WONDER KIDS WONDER WORKSHOP 1273/MADACY (2.98/4.98)	KID'S SILLY SONGS SING-A-LONGS: 22 FAVORITE FUNTIME SONGS
31	31	10	JOHN HIATT VANGUARD 79576 (16.98 CD)	CROSSING MUDDY WATERS
32	26	5	MARCO ANTONIO SOLIS FONOVIDA 0521 (9.98/14.98) ^{HS}	EN VIVO
33	28	47	KITTIE [●] NG 751002/ARTEMIS (10.98/16.98) ^{HS}	SPIT
34	47	6	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 888 (17.98 CD)	FRESH AIRE 8
35	37	6	AFU-R D&D IN THE PAINT/FAT BEATS 8210*/KOCH (10.98/17.98) ^{HS}	BODY OF THE LIFE FORCE
36	29	5	LOS ANGELES DE CHARLY FONOVIDA 6096 (8.98/12.98) ^{HS}	UN SUENO
37	NEW		DOTTIE PEOPLES ATLANTA INT'L 10268 (10.98/15.98)	SHOW UP & SHOW OUT
38	49	2	THE COUNTDOWN KIDS MADACY 50572 (2.98/4.98)	MOMMY AND ME: TWINKY TWINKY LITTLE STAR
39	50	2	THE COUNTDOWN KIDS MADACY 56775 (2.98/4.98)	MOMMY AND ME: OLD MACDONALD HAD A FARM
40	NEW		ROCKAPELLA J BIRD 80340 (16.98 CD)	CHRISTMAS
41	41	38	JOHNNIE TAYLOR MALACO 7499 (10.98/15.98)	GOTTA GET THE GROOVE BACK
42	35	8	THE RIPPINGTONS FEATURING RUSS FREEMAN PEAK 8500/CONCORD (16.98 CD)	LIFE IN THE TROPICS
43	40	8	SPINESHANK ROADRUNNER 8563 (8.98/13.98) ^{HS}	THE HEIGHT OF CALLOUSNESS
44	RE-ENTRY		VARIOUS ARTISTS TIME LIFE 18435 (13.98 CD)	CLASSIC COUNTRY LATE '60S
45	39	4	VARIOUS ARTISTS SUB POP 70525 (17.98 CD)	BADLANDS: A TRIBUTE TO BRUCE SPRINGSTEEN'S NEBRASKA
46	42	20	BEBEL GILBERTO ZIRIGUIBOOM 1026/SIX DEGREES (16.98 CD) ^{HS}	TANTO TEMPO
47	NEW		WONDER KIDS CHOIR WONDER WORKSHOP 3099/MADACY (2.98/4.98)	MORE KIDS CHRISTMAS SING-A-LONGS: 20 FAVORITE HOLIDAY CLASSICS
48	NEW		RICKY VAN SHELTON AUDIUM 8120/KOCH (10.98/17.98)	BLUE CHRISTMAS
49	NEW		WENDY WISEMAN KIDZUP 069718 (4.98/6.98)	KIDZUP: AND IT'S CHRISTMAS: SONGS FOR THE HOLIDAY SEASON
50	38	8	DJ ESCAPE GROOVILICIOUS 35104/STRICTLY RHYTHM (19.98 CD)	PARTY TIME 2001

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. [▲] RIAA certification for net shipment of 500,000 album units (Gold). [◆] RIAA certification for net shipment of 1 million units (Platinum). ^{◆◆} RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: [○] Certification for net shipment of 100,000 units (Oro). [△] Certification of 200,000 units (Platino). ^{△△} Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl LP is available. Most tape prices are suggested lists. Tape prices marked EQ and most CD prices are equivalent prices, which are projected from wholesale prices. [■] indicates past or present Heatseeker title. ©2000, Billboard/BPI Communications, and SoundScan, Inc.

CHILD'S PLAY

(Continued from preceding page)

After the album was finished, the Verex crew developed a live show, featuring a costumed actor as Diggity Devon, along with four Diggity Devon Dancers (kids aged 10-14). "I used to work for Disney," notes Svezia, who was a promotions coordinator on such films as "Crimson Tide" and "While You Were Sleeping." "I was aware of the Mickey Mouse Club, and I wanted to develop a Diggity Devon Club." The live show toured Borders Books & Music stores in the Northeast in September and October and will tour this summer at children's fairs, events, parks, zoos, and "wherever there's a good kid audience."

Borders carries the album, as do "all the online stores," according to Svezia. "We've made the live show as memorable as possible," he notes, "so participatory and exciting, that kids can't wait to buy the record... We've been reluctant to push it harder with other retailers, because we don't want it sitting on a shelf. We want to be able to support the album [with live performances]."

In the meantime, the TV show is proceeding apace, with Verex having already made animation demos (which are computer-generated), written the pilot script, and more. "It's shot with live-action people in costume, who are then digitally replaced with animation, as in 'Who Framed Roger Rabbit?'" There's a full cast of 3D characters, including Diggity's sidekick, Ladybug. Guests come on, and he interviews them—it's like taking **Jay Leno** and the Muppets and mixing them together. Each show has a theme, and there's a 'song of the day' at the end; all the creative decisions are based on music."

By next summer, Svezia hopes to have a second Diggity Devon album out. "Right now, we're lining up celebrity guests to appear on the record," he says, noting that one has already signed on: "**Paul Simon's** percussionist, **Cyro Baptista**, will do a Brazilian song with Diggity Devon."

Breaking a new kids' character via audio is unconventional, and Svezia knows it. However, he says, "I see it as like breaking a rock band—except that you don't have radio."

INDEPENDENTS

(Continued from page 65)

for a couple of shows." The album also features guest vocalists **Eric Mingus** (son of the late jazz bassist/composer **Charles Mingus**) and **Dean Bowman**, former singer for the New York rock band **Screaming Headless Torsos**. (Sharp is producing a solo album by Mingus.)

The second CD in the set comprises seven quartet performances that spin off of familiar blues templates into modernist terrain. "Blues has always incorporated a lot of new grooves," Sharp says.

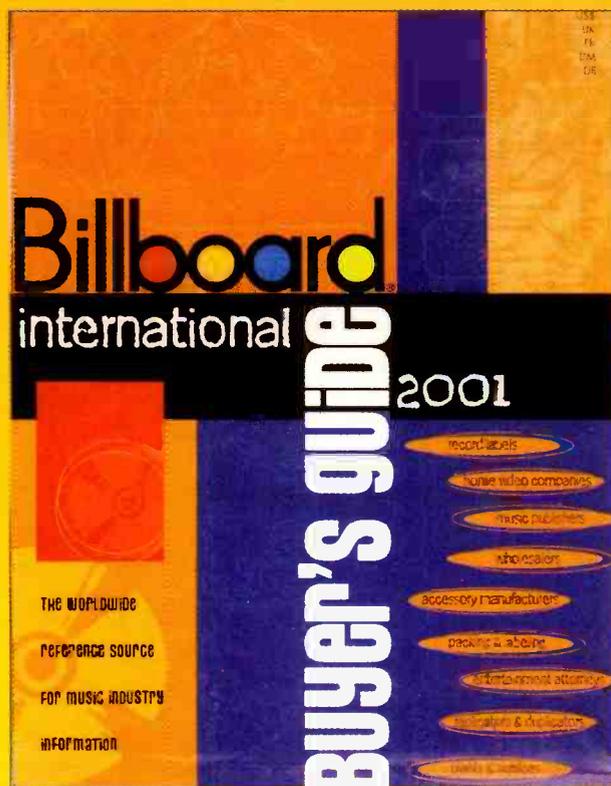
Terraplano, which performed at the Bell Atlantic Jazz Festival in New York, will probably next be seen when Sharp takes up a monthlong residency at the New York club Tonic in March. He says the shows there will include appearances by some ad hoc improv groups; **Orchestra Carbon**; and his solo electronic entity, **Tectonics**.

Top Music Videos

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE, Label Distributing Label, Catalog Number	Principal Performers	Suggested List Price
 <small>COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY</small>					
NO. 1					
1	1	6	LIVE AT MADISON SQUARE GARDEN [▲] Jive/Zomba Video BMG Video 41739	'N Sync	19.98
2	3	4	CHRISTMAS IN THE COUNTRY Spring House Video Chordant Dist. Group 44422	Bill & Gloria Gaither	29.98
3	2	11	BALLER BLOCKIN' Cash Money Universal Music & Video Dist. 53834	Cash Money Millionaires	19.95
4	6	6	WHISPERING HOPE Spring House Video Chordant Dist. Group 44401	Bill & Gloria Gaither And Their Homecoming Friends	29.98
5	5	12	SUPERNATURAL LIVE [▲] Arista Records Inc. BMG Video 15750	Santana	19.98
6	8	6	IRISH HOMECOMING Spring House Video Chordant Dist. Group 44400	Bill & Gloria Gaither And Their Homecoming Friends	29.98
7	9	15	AARON'S PARTY (COME GET IT) — THE VIDEO [●] Jive/Zomba Video BMG Video 41721	Aaron Carter	9.95
8	10	246	HELL FREEZES OVER [▲] Geffen Home Video Universal Music & Video Dist. 39548	Eagles	24.95
9	4	2	VIDEO ANTHOLOGY Capitol Video 92423	Beastie Boys	29.98
10	15	54	TIME OUT WITH BRITNEY SPEARS [▲] Jive/Zomba Video 41651	Britney Spears	19.95
11	RE-ENTRY		HE TOUCHED ME: VOLUME 1 Spring House Video Chordant Dist. Group 44392	Elvis Presley	29.98
12	RE-ENTRY		HE TOUCHED ME: VOLUME 2 Spring House Video Chordant Dist. Group 44393	Elvis Presley	29.98
13	7	2	LIVE: INSIDE JOB Image Entertainment 92	Don Henley	19.98/ 24.98
14	11	2	VIDEO COLLECTION: VOLUME 2 Epic Music Video Sony Music Entertainment 54016	Bones-Thugs N Harmony	14.98/ 24.98
15	18	54	S & M [▲] Elektra Entertainment 4218	Metallica	19.95
16	19	55	LISTENER SUPPORTED [▲] BMG Video 65005	Dave Matthews Band	19.95
17	12	12	HARMONY IN THE HEARTLAND Spring House Video Chordant Dist. Group 44395	Bill & Gloria Gaither And Their Homecoming Friends	29.95
18	13	32	MEMPHIS HOMECOMING Spring House Video Chordant Dist. Group 44397	Bill & Gloria Gaither	29.95
19	23	5	WOW 2001 Sparrow Video Chordant Dist. Group 43248	Various Artists	14.98
20	21	48	DEATH ROW UN CUT Death Row Ventura Distribution 66200	2 Pac/Snoop Doggy Dogg	19.95
21	22	78	HOMECOMING-LIVE IN ORLANDO [▲] Jive/Zomba Video 41675	Backstreet Boys	19.98
22	NEW		B.O.B. + MS. JACKSON Arista/LaFace Records BMG Video 24516	OutKast	9.98
23	26	138	'N THE MIX WITH 'N SYNC [▲] BMG Video 65000	'N Sync	19.95
24	NEW		DREAM A DREAM Sony Classical Video Sony Music Entertainment 89446	Charlotte Church	19.98/ 24.98
25	29	10	BRAND NEW DAY-LIVE FROM THE U.N. A&M Video Universal Music & Video Dist. 53283	Sting	19.95
26	28	169	THE DANCE [▲] Warner Reprise Video 38486	Fleetwood Mac	19.95
27	25	4	FEELIN' SO GOOD Epic Home Video Sony Music Entertainment 50211	Jennifer Lopez	19.98/ 24.98
28	RE-ENTRY		BECAUSE HE LIVES Spring House Video Chordant Dist. Group 44396	Bill & Gloria Gaither	29.95
29	27	5	VIVO Wea Latina Video 84574	Luis Miguel	19.95
30	38	5	GOOD TIME MCG Video 77018	Lee Williams And The Spiritual QC's	18.95
31	14	29	OH, MY GLORY Spring House Video Chordant Dist. Group 44398	Bill & Gloria Gaither	29.95
32	40	10	MANILOW LIVE Image Entertainment 9530	Barry Manilow	19.98
33	17	42	THE BEATLES ANTHOLOGY Capitol Video Warner Home Video 5523	The Beatles	159.95
34	33	245	LIVE FROM AUSTIN, TEXAS [▲] Epic Music Video Sony Music Entertainment 50130	Stevie Ray Vaughan And Double Trouble	14.95
35	RE-ENTRY		LIVE SHIT: BINGE & PURGE [▲] Elektra Entertainment 5194	Metallica	89.98
36	32	29	WHITNEY: THE GREATEST HITS [▲] Arista Records Inc. BMG Video 15746	Whitney Houston	15.95
37	NEW		THREE TENORS CHRISTMAS Sony Classical Video Sony Music Entertainment 89063	Carreras-Domingo-Pavarotti (Mercurio)	19.98/ 24.98
38	35	76	LIVE AT THE BEACON THEATRE [▲] Columbia Music Video Sony Music Entertainment 50171	James Taylor	14.95
39	31	120	ALL ACCESS VIDEO [▲] Jive/Zomba Video 41589-3	Backstreet Boys	19.98
40	37	100	CUNNING STUNTS [▲] Elektra Entertainment 40202	Metallica	19.95

○ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ◆ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. © 2000, Billboard/BPI Communications.

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New Media

MERCHANTS & MARKETING

Fox, Indiespace Find Music For 'The Lounge'

'No One Lives Forever' Spy Game Includes 10 Tracks, Bonus Music CD

This issue's column was prepared by Steve Traiman.

FOX INTERACTIVE, publisher of the highly anticipated PC action game "No One Lives Forever" (which hit stores Nov. 10), teamed up with Indiespace.com for a search to find music for the special-edition bonus CD, "In The Lounge," that is included with the game.

The team picked two unsigned acts from Southern California out of hundreds of entries from around the world. The songs "Void" by **Red Delicious** and "El Dorado" by **Archie Thompson** were chosen to be featured on the '60s-inspired "Lounge."

The tracks are available on the PC game's second disc. It also contains eight original tracks, including the game's theme song, "The Operative," all created by Los Angeles-based studio musicians and personally selected by **Chris Miller**, the game's producer.

Gamers who purchase "No One Lives Forever" at retail chain Best Buy for \$44.98 (suggested retail price) also get an exclusive, bonus music CD featuring remixes of six "Lounge" tracks. They also receive a free shareware version of Microsoft's SideWinder Game Voice,



which allows multi-player chat and voice commands. Its estimated street price is \$54.95. Gamers receive a \$10 mail-in rebate offer on the SideWinder system, which includes a headset and a control pad.

"No One Lives Forever" is a first-person action/adventure PC game set in the '60s, developed by Seattle-based Monolith Productions. Players assume the role of agent Cate Archer, a beautiful but deadly operative working for UNITY, a super-secret organization fighting to free the world from the clutches of H.A.R.M. From tense subterfuge to in-your-face combat, the game ups the ante for spy action with killer weapons, vivid international locales, and deadly archvillains.

"It's more than just a great game," says **Karly Young**, director of worldwide brand marketing for Fox Interactive. "The '60s theme allowed us to offer a unique musical experience that gamers and music fans will both enjoy. The music search was a great way to bring new talent into the gaming world as

well as offer a new medium to the artists to get their music heard."

"Bundling music with interactive games could be a whole new form of music promotion for independents," says **Jeannie Novak**, founder and CEO of Indiespace.com, a leading Internet artist development, promotion, and distribution company that she established in 1994.

"Based on Web activity to date, we're thrilled about the future possibilities [for such projects]," Novak says. "Each artist's track is being downloaded 7,000-20,000 times a day from the Indiespace Web site. This has demonstrated that independent music is viable [and] appealing to a large audience. The tracks selected for the CD will get even more exposure as more games are sold and the music is shared by players."

MEASURING STREAMING AUDIENCE: Fairfax, Va.-based Multicast Technologies (MCT) released its MCT Player Nov. 29, which it says is the Internet's first multicast audio player. According to **Jim Junkala**, co-founder and president/COO, it is the first to deliver CD-quality sound and to track multicast streaming traffic.

Until now, there was no way to measure the audience of multicast [audio] streams, Junkala says. The (Continued on next page 79)

TRAFFIC TICKER

Top Music Info Sites

Unique Visitors (in 000s)

TOTAL VISITORS	
1. mp3.com	3,351
2. mtv.com	2,931
3. launch.com	1,664
4. sonicnet.com	1,626
5. rollingstone.com	1,530
6. ubl.com	802
7. vh1.com	781
8. checkout.com	564
9. bmg.com	509
10. billboard.com	422

AT-HOME VISITORS

1. mp3.com	2,584
2. mtv.com	2,428
3. sonicnet.com	1,264
4. launch.com	1,234
5. rollingstone.com	1,079
6. ubl.com	611
7. vh1.com	536
8. checkout.com	411
9. bmg.com	409
10. billboard.com	348

AT-WORK VISITORS

1. mp3.com	939
2. mtv.com	533
3. rollingstone.com	474
4. launch.com	430
5. sonicnet.com	361
6. vh1.com	274
7. ubl.com	256
8. billboard.com	168
9. checkout.com	153
10. bmg.com	100

Source: Media Metrix, October 2000. Sites categorized by Billboard. Media Metrix defines unique visitors as the actual number of users who visited each site, without duplication, once in a given month. Approximately 55,000 individuals throughout the U.S. participate in the Media Metrix sample.



Billboard

DECEMBER 16, 2000

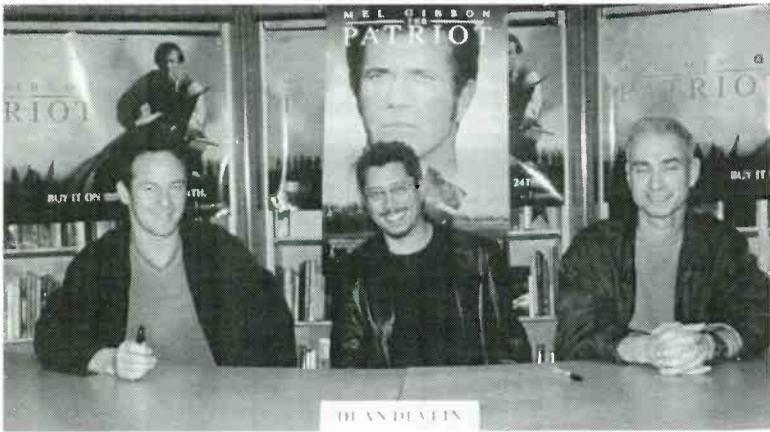
Top Internet Album Sales

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST	BILLBOARD 200 RANK
1	2	3	1 APPLE 29325/CAPITOL	NO. 1 THE BEATLES	2
2	1	2	BLACK & BLUE JIVE 41743	BACKSTREET BOYS	1
3	3	2	A DAY WITHOUT RAIN REPRISE 47426/WARNER BROS.	ENYA	17
4	5	3	LOVERS ROCK EPIC 85185	SADE	6
5	4	5	ALL THAT YOU CAN'T LEAVE BEHIND INTERSCOPE 524653	U2	23
6	10	2	DREAM A DREAM ● SONY CLASSICAL 89463	CHARLOTTE CHURCH	16
7	8	3	NOW 5 SONY/ZOMBA/UNIVERSAL/EMI 85206/CRG	VARIOUS ARTISTS	3
8	11	30	NO STRINGS ATTACHED ◆ ¹⁰ JIVE 41702	'N SYNC	10
9	RE-ENTRY		HUMAN CLAY ▲ WIND-UP 13053*	CREED	4
10	6	2	GREATEST HITS CURB 77978	TIM MCGRAW	5
11	NEW ▶		ALLY McBEAL: A VERY ALLY CHRISTMAS FEATURING VONDA SHEPARD 550 MUSIC 85196/EPIC	SOUNDTRACK	59
12	14	21	OOPS!...I DID IT AGAIN ▲ JIVE 41704	BRITNEY SPEARS	8
13	9	6	GREATEST HITS ▲ VIRGIN 50316	LENNY KRAVITZ	18
14	7	3	SOUND LOADED COLUMBIA 61394/CRG	RICKY MARTIN	13
15	17	3	WHO LET THE DOGS OUT ▲ S-CURVE 751052/ARTEMIS [ES]	BAHA MEN	12
16	RE-ENTRY		BREATHE ▲ WARNER BROS. (NASHVILLE) 47373/WRN	FAITH HILL	20
17	15	7	CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER FLIP 490759*/INTERSCOPE	LIMP BIZKIT	7
18	RE-ENTRY		AARON'S PARTY (COME GET IT) ▲ JIVE 41708	AARON CARTER	29
19	16	4	CHARLIE'S ANGELS ▲ COLUMBIA 61064/CRG	SOUNDTRACK	21
20	20	33	FLY ▲ MONUMENT 69678/SONY (NASHVILLE)	DIXIE CHICKS	30

● 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. *Artist indicates vinyl available. [ES] indicates past and present Heatseekers titles © 2000. Billboard/EMI Communications and SoundScan, Inc.

Home Video

MERCHANTS & MARKETING



Give Me Liberty Or Give Me DVD. Cast and crew of "The Patriot" take a break from signing copies of the DVD at the Virgin Megastore in West Hollywood, Calif. Pictured, from left, are actor Jason Isaacs, who plays British officer Col. William Tavington, producer Dean Devlin, and director Roland Emmerich. The title is available from Columbia TriStar Home Video.

Yoga Helps Revitalize Fitness Video

Interest In Eastern Wellness Philosophies Boosts Lagging Sales

BY ANNE SHERBER

After years of heading south, the beleaguered fitness category is heading in a new direction: East.

Fitness programs related to the ancient disciplines of yoga, tai chi, and *qi gong* are topping the charts. In fact, one-third of the top 20 best-selling titles on Top Special Interest Video Sales/Health and Fitness chart are yoga or so-called wellness videos.

According to Living Arts president Jane Pemberton, who has produced six of the company's

best-selling wellness titles, the shift toward Eastern philosophy extends beyond exercise. She points to articles in The Wall Street Journal, USA Today, and People that have reported on Americans' newfound interest in the benefits of yoga and other Eastern wellness techniques, helping erase its previous stigma as an "alternative" route to good health.

"The Wall Street Journal printed an article which said 23% of Americans now do yoga, meditation, etc.," says Pemberton.

One explanation for yoga's rising popularity is the aging U.S. population, says Anchor Bay sen-

ior product manager Michelle Rygiel. Exercise videos, like virtually every aspect of American culture, are profoundly influenced by the whims and interests of the baby-boom generation, Rygiel explains.

"As the former joggers and Stair Master junkies hit 50 and beyond, they are looking for new ways to stay in shape that don't cause undo stress on aging joints," she says. "Traditional exercise makes people feel tired. Yoga helps to rejuvenate."

Anchor Bay has attempted to live up its large fitness library with "Yoga For Dummies," which

(Continued on page 72)

Crowe And Scott Discuss 'Gladiator'; E-mail Helps Promote 'Seven' On DVD

THE GLADIATOR HIMSELF: DreamWorks Home Entertainment hosted a triumphant party celebrating the record-setting DVD sales of "Gladiator" in a style even Caesar would have appreciated.

DreamWorks head of animation **Ann Daly** predicts the title will sell nearly 4 million units by the end of this year. (Sure helps to have all those new DVD players wrapped up for holiday gift-giving, more than doubling penetration levels from last year.)

The main attraction of the Nov. 30 event was the question-and-answer session with "Gladiator" director **Ridley Scott** and the gladiator himself, **Russell**

Crowe, following a screening of the film.

Crowe and Scott bantered back and forth about the making of the film, including how the director cut and pasted images of actor **Oliver Reed**, who died before finishing the film.

In what must have been a painstaking editing job, Scott took footage of Reed, copied his facial expressions, parts of his dialogue, and head positions, and pasted them on the body of another actor in order to piece together a few scenes which were shot after Reed's death.

Crowe paid tribute to Reed, saying that Reed's work in the film was his best in years. "He really concentrated for this movie," Crowe said, "and he hadn't concentrated on anything in the last 15 years."

Crowe and Reed (whom Crowe called Ollie) also helped their young co-star **Joaquin Phoenix** through some mixed feelings about wearing tights and puffy shirts for the movie. "The thing was, he was a boy from Florida who thought he shouldn't be wearing clothes like this," Crowe said over roars of laughter. A couple of beers later he and Reed helped the young actor overcome his costume dilemma.

Scott also told of how he got Crowe laughing when Scott proposed using a rhinoceros in one of the Coliseum scenes, instead of the tigers that were eventually used. "We were going to use a very old one," Scott said, "and I told him, 'It's not going to be a fast one.'"

Unlike other directors who seem to apologize for making mass-market films, Scott, who also directed the special-effects laden "Alien" and "Blade Runner," says he feels an obligation to fill theater seats.

"My films are meant to be seen by the big public in large venues," he said, "because these films cost a lot to make."

YOU'VE GOT MAIL: Interactive marketer eUniverse has signed up New Line Home Video to promote the Dec. 19 DVD release of "Seven."

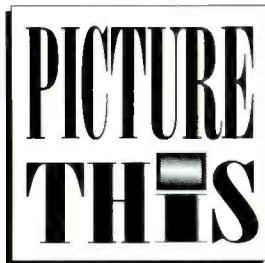
The company will conduct a targeted E-mail campaign that allows consumers to follow a story told by the film's characters through E-mail. Consumers can register to receive the E-mail correspondence, which is delivered several times a day.

New Line will release a special Platinum Series edition of "Seven" with commentary by stars **Brad Pitt**, **Morgan Freeman**, and director **David Fincher**.

MACROVISION SIGNS BBC: Macrovision UK, a subsidiary of the Sunnyvale, Calif.-based video copy protection innovator, will license its SafeCast digital rights management technology to BBC Worldwide.

Under the deal, Macrovision will encode the BBC's "Wallace & Gromit" series on DVD with a locked video game. Consumers can unlock the game by purchasing it through an Internet link or by calling a toll-free number and providing their credit-card information. The "Wallace & Gromit" DVD hits stores Dec. 4.

CELINE DVD: Epic Records has set Jan. 9 as the release date for the **Celine Dion** VHS and DVD "All The Way . . . A Decade Of Song & Video," priced at \$19.95 for VHS and \$29.97 for DVD. The program features 18 songs, many of which are from her concert performances and her 1999 CBS TV special. Highlights include "My Heart Will Go On," "Because You Loved Me," and a duet with **Frank Sinatra**, "All The Way."



by Eileen Fitzpatrick



Tyler Mane Sunk His Teeth Into His 'X-Men' Role As Sabretooth

In the 38 years since Stan Lee and Jack Kirby introduced "The X-Men" comic book series, the world's best-loved mutants have jumped off the page and stormed onto TV shows, video games, and the blockbuster film "X-Men," which was just released on VHS and DVD from 20th Century Fox Home Entertainment.

Actor Tyler Mane portrayed the mutant Sabretooth in the hit movie. Mane, who wrestled professionally for 11 years under the aliases Big Sky and Nitron, knows what it's like to play the bad guy, and what he didn't know about "The X-Men" didn't hurt him.

Were you familiar with the "X-Men" before getting the role?

I had seen the cartoon, but I had never read the comic books. It's probably a good thing I didn't, because a lot of people who auditioned for it were such big fans that they psyched themselves out.

How did you get the role?

I was originally asked to do the stunt work. When ("X-Men" director) Bryan Singer saw my picture, he said, "I gotta meet this guy," so I went to his office. Bryan was writing and had his head down for a while, and I was thinking, "This isn't going too well." But then he looked up and fell off his chair and said, "Oh my God, it's Sabretooth!"

Were you apprehensive about playing a comic book character?

No. I was excited, because it's kind of nice to bring a comic book character to life. It was a challenge

to get Sabretooth's mannerisms and actions right—he is such a vicious fighter. So I watched a lot of the cartoons and read the comic books. I did quite a bit of research, but it was a lot of fun doing it.

Were there aspects of the film that weren't fun?

Well, it definitely wasn't fun to get into makeup each day, because that took four hours. But the whole thing about bringing a comic book character to three-dimensional life was just unbelievable . . . [as was] being able to work with all the actors.

How did "X-Men" fans respond to the movie? Were they tough critics?

My first meeting with fans was in Toronto, where we shot the movie. A lot of "X-Men" fans would try to see what was going on, but it

was a closed set. And they were like, "Please tell us it's going to be true to the characters and story." At that point, I knew these people took it really seriously. Just by talking to fans like that I learned quite a bit about Sabretooth.

Like what?

Oh, some of his mannerisms and his history. There are just so many different story lines people know.

Did the "X-Men" catapult your acting career?

Well, I look at it this way: It sure didn't hurt!

So what's next?

I just got back from Thailand, where I did "Black Mask II." I'll be coming out in "Adventures Of Joe Dirt," [starring] David Spade, with Adam Sandler producing.



Tyler Mane as Sabretooth in the film "X-Men."

CATHERINE CELLA

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	4	2	THE PERFECT STORM	Warner Home Video 18943	George Clooney Mark Wahlberg	2000	PG-13	22.99
2	1	7	TOY STORY 2	Walt Disney Home Video Buena Vista Home Entertainment 18460	Tom Hanks Tim Allen	1999	G	26.99
3	NEW ▶		CHICKEN RUN	DreamWorks Home Entertainment 85754	Mel Gibson	2000	G	26.99
4	NEW ▶		X-MEN	FoxVideo 2000741	Patrick Stewart Ian McKellen	2000	PG-13	22.98
5	2	3	FANTASIA 2000	Walt Disney Home Video Buena Vista Home Entertainment 18470	Animated	1999	G	26.99
6	3	5	AMERICAN BEAUTY	DreamWorks Home Entertainment 85304	Kevin Spacey Annette Bening	1999	R	19.98
7	14	76	HOW THE GRINCH STOLE CHRISTMAS! ♦	Warner Home Video M201011	Animated	1966	NR	14.95
8	7	7	PLAYBOY'S 2001 PLAYMATE VIDEO CALENDAR	Playboy Home Video Universal Music & Video Dist. PBV0867	Various Artists	2000	NR	19.98
9	11	7	PLAYBOY'S BEST OF COLLEGE GIRLS	Playboy Home Video Universal Music & Video Dist. PBV0868	Various Artists	2000	NR	19.98
10	6	6	SIN: THE MOVIE	A.D.V. Films 001	Animated	2000	NR	19.98
11	12	3	PLAYBOY'S PLAYMATES BUSTIN' OUT	Playboy Home Video Universal Music & Video Dist. PBV0869	Various Artists	2000	NR	19.98
12	10	2	LIVE AT MADISON SQUARE GARDEN ▲²	Jive/Zomba Video BMG Video 41739	'N Sync	2000	NR	19.98
13	RE-ENTRY		FIGHT CLUB	FoxVideo 2000306	Brad Pitt Edward Norton	1999	R	19.98
14	13	2	ECW: PATH OF DESTRUCTION	Pioneer Entertainment 71548	Various Artists	2000	NR	14.98
15	8	3	TITAN A.E.	FoxVideo 200739	Animated	2000	PG	19.98
16	20	3	REBOOT: VOLUME 1	A.D.V. Films 001	Animated	2000	NR	19.98
17	18	11	THE LITTLE MERMAID II: RETURN TO THE SEA	Walt Disney Home Video Buena Vista Home Entertainment 19680	Animated	2000	NR	26.99
18	9	8	SLEEPY HOLLOW	Paramount Home Video 329623	Johnny Depp Christina Ricci	1999	R	19.95
19	5	2	POKEMON: THE MOVIE 2000	Warner Home Video 18988	Animated	2000	G	22.99
20	16	27	SEX AND THE CITY	HBO Home Video Warner Home Video 99301	Sarah Jessica Parker Kim Cattrall	2000	NR	39.92
21	19	12	PLAYBOY'S GIRLS OF HEDONISM	Playboy Home Video Universal Music & Video Dist. PBV0866	Various Artists	2000	NR	19.98
22	15	7	GASARAKI: VOL. 1	A.D.V. Films 001D	Animated	2000	NR	19.98
23	29	5	THE GREEN MILE	Warner Home Video 2617	Tom Hanks Michael Clarke Duncan	1999	R	24.98
24	17	8	BALLER BLOCKIN'	Cash Money Universal Music & Video Dist. 53834	Cash Money Millionaires	2000	NR	19.95
25	RE-ENTRY		THOMAS AND THE MAGIC RAILROAD	Columbia TriStar Home Video 6110021	Alec Baldwin	2000	G	22.96
26	36	3	THE TALENTED MR. RIPLEY	Paramount Home Video 331423	Matt Damon Gwyneth Paltrow	2000	R	19.95
27	NEW ▶		ANNIE GET YOUR GUN	Warner Home Video 95438	Betty Hutton Howard Keel	1950	NR	19.98
28	25	2	MARY-KATE & ASHLEY: OUR LIPS ARE SEALED	Dualstar Video Warner Home Video 37236	Mary-Kate & Ashley Olsen	2000	NR	19.96
29	34	14	THE TIGGER MOVIE	Walt Disney Home Video Buena Vista Home Entertainment 19302	Animated	2000	G	24.99
30	NEW ▶		MLB: WORLD SERIES 2000	USA Home Entertainment 60087	Various Artists	2000	NR	19.95
31	22	21	THE SIXTH SENSE	Hollywood Pictures Home Video Buena Vista Home Entertainment 18301	Bruce Willis Haley Joel Osment	1999	PG-13	19.99
32	NEW ▶		DEF COMEDY JAM 2	Ventura Distribution 7125	Various Artists	2000	NR	19.98
33	RE-ENTRY		STAR WARS TRILOGY	FoxVideo 0609	Mark Hamill Harrison Ford	1997	PG	39.98
34	38	15	SAMURAI X	A.D.V. Films 001D	Animated	2000	NR	19.98
35	35	17	BUZZ LIGHTYEAR OF STAR COMMAND: THE ADVENTURE BEGINS	Walt Disney Home Video Buena Vista Home Entertainment 19751	Animated	2000	NR	24.99
36	24	13	NEXT FRIDAY	New Line Home Video Warner Home Video 5034	Ice Cube	1999	R	19.98
37	32	28	SOUTH PARK: BIGGER, LONGER & UNCUT	Paramount Home Video 336823	Animated	1999	R	19.98
38	RE-ENTRY		WHITE CHRISTMAS	Paramount Home Video 6104	Bing Crosby Danny Kaye	1954	NR	14.95
39	26	2	TOUCH OF EVIL	Universal Studios Home Video 83866	Charlton Heston Janet Leigh	1958	NR	19.98
40	NEW ▶		ROMEO MUST DIE	Warner Home Video 18128	Jet Li Aaliyah	1999	R	19.98

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Top Video Rentals™

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THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers	
			No. 1			
1	NEW ▶		GLADIATOR (R)	DreamWorks Home Entertainment 86386	Russell Crowe	
2	4	3	MISSION: IMPOSSIBLE 2 (PG-13)	Paramount Home Video 334873	Tom Cruise	
3	1	5	THE PATRIOT (R)	Columbia TriStar Home Video 5702	Mel Gibson	
4	3	8	U-571 (PG-13)	Universal Studios Home Video 86741	Matthew McConaughey Bill Paxton	
5	2	7	RULES OF ENGAGEMENT (R)	Paramount Home Video 332173	Tommy Lee Jones Samuel L. Jackson	
6	7	4	FREQUENCY (PG-13)	New Line Home Video Warner Home Video 5057	Dennis Quaid Jim Caviezel	
7	20	2	BIG MOMMA'S HOUSE (PG-13)	FoxVideo 2000779	Martin Lawrence	
8	5	10	HIGH FIDELITY (R)	Touchstone Home Video Buena Vista Home Entertainment 20349	John Cusack Jack Black	
9	NEW ▶		X-MEN (PG-13)	FoxVideo	Patrick Stewart Ian McKellen	
10	NEW ▶		CHICKEN RUN (G)	DreamWorks Home Entertainment	Mel Gibson	
11	9	7	PITCH BLACK (R)	Universal Studios Home Video 85550	Vin Diesel Cole Hauser	
12	17	3	TITAN A.E. (PG)	FoxVideo	Animated	
13	10	6	KEEPING THE FAITH (PG-13)	Touchstone Home Video Buena Vista Home Entertainment 20769	Ben Stiller Jenna Elfman	
14	6	2	THE PERFECT STORM (PG-13)	Warner Home Video 18943	George Clooney Mark Wahlberg	
15	12	7	SHANGHAI NOON (PG-13)	Touchstone Home Video Buena Vista Home Entertainment 20771	Jackie Chan	
16	8	12	AMERICAN PSYCHO (NR)	Universal Studios Home Video 20942	Christian Bale	
17	NEW ▶		FANTASIA 2000 (G)	Walt Disney Home Video Buena Vista Home Entertainment	Animated	
18	11	9	FINAL DESTINATION (R)	New Line Home Video Warner Home Video 5057	Devon Sawa Ali Larter	
19	18	4	RETURN TO ME (PG)	MGM Home Entertainment 1001071	David Duchovny Minnie Driver	
20	16	6	TOY STORY 2 (G)	Walt Disney Home Video Buena Vista Home Entertainment 18460	Tom Hanks Tim Allen	

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Top DVD Sales™

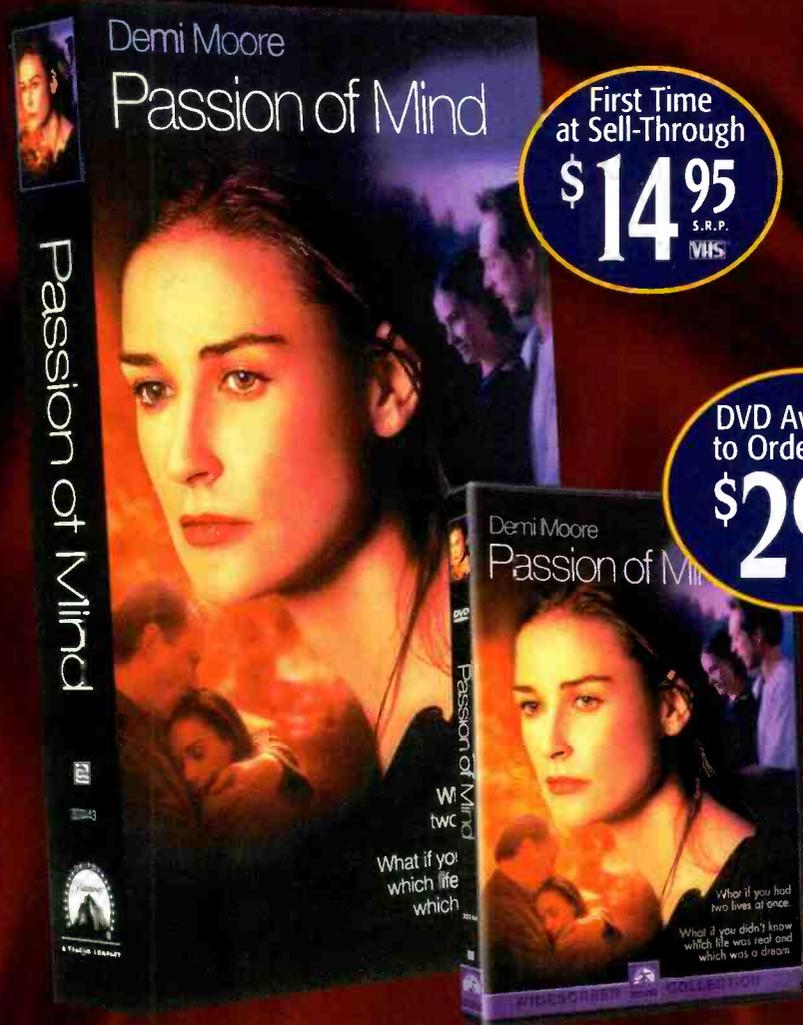
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THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating) (Price)	Label Distributing Label, Catalog Number	Principal Performers	
			No. 1			
1	1	2	GLADIATOR (R) (29.99)	DreamWorks Home Entertainment 86386	Russell Crowe	
2	2	2	X-MEN (PG-13) (29.98)	FoxVideo 2000640	Patrick Stewart Ian McKellen	
3	NEW ▶		BIG MOMMA'S HOUSE (PG-13) (26.98)	FoxVideo 2000779	Martin Lawrence	
4	5	3	THE PERFECT STORM (PG-13) (24.98)	Warner Home Video 18584	George Clooney Mark Wahlberg	
5	NEW ▶		THE REPLACEMENTS (PG-13) (24.98)	Warner Home Video 18585	Keanu Reeves Gene Hackman	
6	4	2	CHICKEN RUN (G) (19.95)	DreamWorks Home Entertainment 86453	Mel Gibson	
7	3	4	MISSION: IMPOSSIBLE 2 (PG-13) (29.99)	Paramount Home Video 334874	Tom Cruise	
8	6	6	THE PATRIOT (R) (27.96)	Columbia TriStar Home Video 5731	Mel Gibson	
9	9	3	FANTASIA 2000 (G) (29.99)	Walt Disney Home Video/Buena Vista Home Entertainment 19571	Animated	
10	13	63	THE MATRIX (R) (24.98)	Warner Home Video 17737	Keanu Reeves Laurence Fishburne	
11	18	7	TOY STORY/TOY STORY 2: 2-PACK (G) (39.99)	Walt Disney Home Video/Buena Vista Home Entertainment 20992	Tom Hanks Tim Allen	
12	20	5	HOW THE GRINCH STOLE CHRISTMAS (NR) (19.98)	Warner Family Entertainment/Warner Home Video 95409	Animated	
13	8	6	U-571 (PG-13) (26.98)	Universal Studios Home Video 20785	Matthew McConaughey Bill Paxton	
14	RE-ENTRY		AMERICAN BEAUTY (R) (26.99)	DreamWorks Home Entertainment 85382	Kevin Spacey Annette Bening	
15	RE-ENTRY		TITAN A.E. (PG) (26.98)	FoxVideo 200924	Animated	
16	16	5	NATIONAL LAMPON'S CHRISTMAS VACATION (PG-13) (24.99)	Warner Home Video 11889	Chevy Chase Beverly D'Angelo	
17	7	13	BRAVEHEART (R) (29.99)	Paramount Home Video 5584	Mel Gibson	
18	RE-ENTRY		FREQUENCY (PG-13) (24.98)	New Line Home Video/Warner Home Video 5058	Dennis Quaid Jim Caviezel	
19	RE-ENTRY		FINAL DESTINATION (R) (24.98)	New Line Home Video/Warner Home Video 5061	Devon Sawa Ali Larter	
20	RE-ENTRY		SAVING PRIVATE RYAN (R) (34.99)	DreamWorks Home Entertainment 846645	Tom Hanks Matt Damon	

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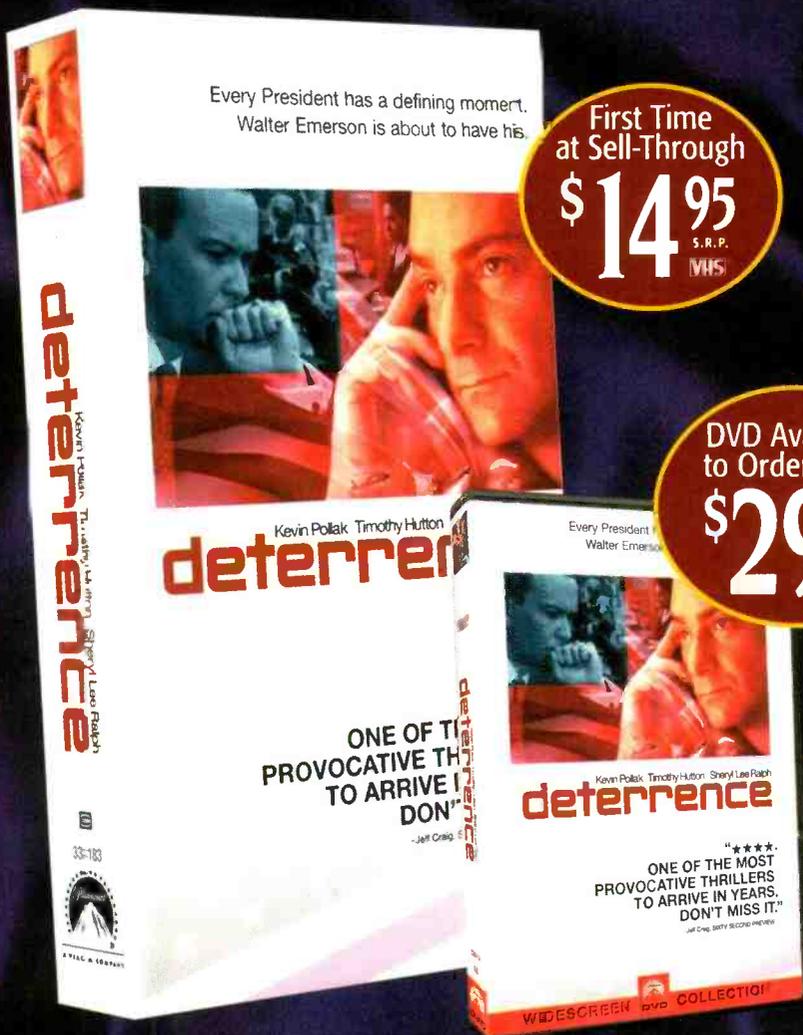
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PARAMOUNT PICTURES

YOGA HELPS REVITALIZE FITNESS VIDEO

(Continued from page 69)

is supposed to help demystify the exercise, along with "Yoga Mama" for pregnant women.

Program suppliers agree that celebrity interest in Eastern methods of exercise and wellness

Rygiel concurs. "Yoga is catching the attention and imagination of a lot of celebrities," she says, "and more and more are publicly endorsing and embracing yoga."

Although many programs feature masters who are unknown to American audiences, well-known fitness experts, such as Kathy Smith, are also getting into the act. Smith has released four yoga programs to date through Sony Music Video (SMV), including the new title "Wellness Mind And Body," a video and audio set that combines yoga and visualization exercises. The title will be advertised in Sony Theaters this month to take advantage of the traditional exercise selling season in January, according to SMV associate director of marketing Elisa Peimer.

Artisan Entertainment is selling Denise Austin's Pilates tape. Pilates is another low-impact workout that's gaining popularity. A company representative says that the fitness celebrity plans to release a new yoga video in April.

PPI Video, which is rebuilding its stable of fitness properties following Austin's switch to Arti-

san, distributes "Minna Lessig Strength And Grace." Lessig is featured on CBS' "The Early Show."

Warner Home Video, the only major studio that maintains a fitness catalog, markets "Bryan

programs from fitness experts, and Americans looking for a gentler workout, the yoga genre now enjoys solid sales. But wellness videos are nothing new to the industry. For the past 13 years, Living Arts has distributed yoga tapes and the like, but only recently has its product line become hot. "We were ahead of our time," Pemberton says.

When Living Arts entered the business, its videos were distributed almost exclusively through direct mail. Now, Pemberton says that catalogs are a very small part of the company's business and that mass merchants are one of their biggest customers. At Target, for instance, Living Arts tapes account for 50% to 60% of the retailer's fitness inventory, she says. Return rates are less than 3%.

The company's best-selling titles include "Weight Loss Yoga," "Total Yoga," "Yoga For

Beginners," "Yoga Journal's Yoga Practice For Beginners" and "A.M. Yoga For Beginners."

Dan Gurlitz, VP and GM of Winstar Home Video—which distributes wellness label Well-spring Media—says that the company's line of tai chi videos has sold well for mass merchants as well as chains such as Borders Books & Music and Musicland.

"Yoga has become the entree into Eastern fitness for many retailers and consumers," says Gurlitz. "For many mass merchants, yoga was the first thing to replace aerobic programs."

Gurlitz also notes that there are other signs of change in the way Americans look at Eastern philosophies.

"At Borders, half the decorating section is *feng shui*," says Gurlitz, referring to the Eastern method of arranging furniture to bring positiveness to one's environment.

"Yoga is catching the attention and imagination of a lot of celebrities, and more and more are publicly endorsing and embracing yoga,"

- MICHELLE RYGIEL -

has had an enormous effect on sales.

"Celebrities have embraced this," says Pemberton. "Madonna and Sting are devotees. Courtney Love credits getting off drugs to yoga. And when you have those people in the media saying, 'I got my body through yoga,' that's going to generate interest for yoga among the public."

"The Wall Street Journal printed an article which said 23% of Americans now do yoga, meditation, etc."

- JANE PEMBERTON -

Kest's Power Yoga," which remains one of its best-selling fitness titles.

With the help of celebrities,

Billboard

DECEMBER 16, 2000

Top Special Interest Video Sales™

RECREATIONAL SPORTS™				HEALTH AND FITNESS™					
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
NO. 1					NO. 1				
1	1	3	MLB: WORLD SERIES 2000 USA Home Entertainment 60087	19.95	1	1	101	BILLY BLANKS: TAE-BO WORKOUT Ventura Distribution TB2274	39.95
2	3	33	WWF: THE ROCK: THE PEOPLE'S CHAMP World Wrestling Federation Home Video 254	14.95	2	2	93	THE CRUNCH: TAE BOXING WORKOUTS Anchor Bay Entertainment 10813	14.98
3	5	32	WWF: EVE OF DESTRUCTION World Wrestling Federation Home Video 256	14.95	3	3	10	BILLY BLANKS: TAE-BO LIVE Ventura Distribution 2723	39.95
4	4	16	WWF: TABLES LADDERS CHAIRS World Wrestling Federation Home Video 259	14.95	4	4	74	BILLY BLANKS: TAE-BO WORKOUT ADVANCED/TAE-BO LIVE Ventura Distribution TB2271	29.95
5	2	2	TONY HAWK: SKATEBOARDING TRICK TIPS-VOL. 1 Red Line Entertainment 7002	15.95	5	5	39	WEIGHT LOSS-YOGA Living Arts 21	9.95
6	7	3	KEN BURNS' BASEBALL PBS Home Video 45318	149.98	6	7	47	LIVING YOGA COLLECTION Living Arts 61187	17.98
7	6	2	WWF: CHRIS JERICHO-BREAK DOWN THE WALLS World Wrestling Federation Home Video 262	14.95	7	8	108	TOTAL YOGA Living Arts 1080	9.98
8	8	2	WWF: KURT ANGLE-IT'S TRUE IT'S TRUE World Wrestling Federation Home Video 263	14.95	8	6	12	DENISE AUSTIN: MAT WORKOUT BASED ON THE WORK OF J.H. PILATES Artisan Home Entertainment 10152	14.98
9	9	16	WWF: DIVAS-POST CARDS FROM THE CARIBBEAN World Wrestling Federation Home Video 261	14.95	9	9	30	BILLY BLANKS: TAE-BO GOLD Ventura Distribution 2276	24.95
10	10	3	ECW: PATH OF DESTRUCTION (UNCENSORED) Pioneer Entertainment 71548	14.98	10	11	320	YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS Living Arts 1088	14.98
11	11	16	WWF: STONE COLD STEVE AUSTIN-LORD OF THE RING World Wrestling Federation Home Video 260	14.95	11	10	83	YOGA FOR BEGINNERS: ABS Living Arts 1188	9.98
12	13	14	ECW: EXTREME EVOLUTION (CENSORED) Pioneer Entertainment 71404	14.98	12	13	49	BILLY BLANKS: TAE-BO WORKOUT FOUR-PACK Ventura Distribution 10013	49.98
13	12	77	WWF: THE ROCK-KNOW YOUR ROLE World Wrestling Federation Home Video 234	14.95	13	12	68	BILLY BLANKS: CRUNCH MASTER BLASTER Anchor Bay Entertainment SV10885	9.98
14	15	10	KING OF THE DEATH MATCH Ground-Zero Entertainment 2056	19.99	14	14	22	THE METHOD: PRECISION TONING Parade Video 30572	12.98
15	16	54	WWF: AUSTIN VS. MCMAHON World Wrestling Federation Home Video 240	14.95	15	15	53	A.M. YOGA FOR BEGINNERS Living Arts 1071	9.98
16	17	14	ECW: EXTREME EVOLUTION Pioneer Entertainment 71405	14.98	16	16	100	ABS AND BUNS: 2-PACK UAV Entertainment 60115	9.95
17	18	20	NBA: 2000 NBA FINALS CHAMPIONSHIP USA Home Entertainment 60089	19.95	17	17	23	KAREN VOIGHT'S YOGA SCULPTURE Karen Voight Video 1009	9.95
18	RE-ENTRY		JUGGALO CHAMPIONSH-T WRESTLING Psychopathic Video 2200	21.95	18	18	89	KATHY SMITH: TIMESAVER-CARDIO FAT BURNER Sony Music Entertainment 51564	14.98
19	RE-ENTRY		WWF: INSURREXTION World Wrestling Federation Home Video 258	19.95	19	RE-ENTRY		KATHY SMITH: TIMESAVER-LIFT WEIGHTS TO LOSE WEIGHT Sony Music Entertainment 51565	14.98
20	19	66	WWF: HELL YEAH-STONE COLD'S SAGA CONTINUES World Wrestling Federation Home Video 233	14.95	20	RE-ENTRY		DENISE AUSTIN: PREGNANCY PLUS WORKOUT Artisan Home Entertainment 4605	14.98

◆ IRMA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©2000, Billboard/BPI Communications and VideoScan Inc.

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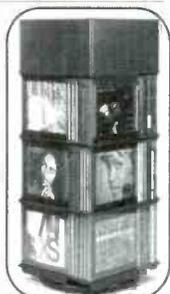
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NOVEMBER IS EUROPE'S PLATINUM MONTH

(Continued from page 47)

lion. "What happened with Santana is so unique," says Clive Davis, co-founder of Arista and now chairman/CEO of J Records, who co-produced "Supernatural" with the artist. "For a man to come back after many years and have an album that's now the fifth-best-selling of all time—it's over 21 million worldwide," Davis says. Under the terms of his new deal, Davis will continue to work with Santana and is laying plans for the follow-up album.

Other BMG artists joining the Platinum Europe club were Christina Aguilera, with her self-titled RCA debut, and her French labelmate Patrick Bruel with "Juste Avant" (Right Before). Irish pop balladeers Westlife swiftly registered their first 1 million sales of "Coast To Coast" (RCA) only a month after its self-titled 1999 predecessor reached 2 million. Whitney Houston's "Greatest Hits" collection (Arista) hit the 3 million mark in the lead-in to a holiday re-promotion. Also from France, chanteuse Hélène Segara's 1999 EastWest album, "Au Nom D'Une Femme" (In The Name Of A Woman), won its first award.

Segara is a true vocal cosmopolitan, born to an Armenian mother and Italian father and able to sing in seven languages. She is best

known for her role as Esmeralda in the 1998 production of "Notre Dame De Paris." Two of Warner's heaviest international hitters reached 3 million sales each in Europe during the month: Madonna with "Music" (Maverick) and the Corrs with "In Blue" (143/Lava/Atlantic). Other Warner-signed acts going platinum with recent releases were All Saints with "Saints & Sinners" (London) and Enya with "A Day Without Rain" (WEA).

The Beatles' worldwide smash compilation "1" (Apple) entered the IFPI roll of honor for the first time with an out-of-the-box triple-platinum European certification, after debuting at No. 1 on no fewer than 15 individual European sales charts. U2's "All That You Can't Leave Behind" (Island/Universal) raced straight to 2 million, as the Irish rock giants were named as the recipients of the outstanding contribution to British music honor at next year's Brit Awards.

Universal also scored in the pop/rock and rap genres during November as Scottish group Texas crest-

ed 1 million European units with its "Greatest Hits" set (Mercury). Dr. Dre did the same with "Dr. Dre—2001" (Interscope/Polydor).

This has been a landmark year for teenage English R&B sensation Craig David, who after a series of hit singles has now guided Telstar Records into the IFPI Platinum high ground with 1 million sales of his "Born To Do It" album on the Wildstar imprint.

In the Sony camp, there were first awards for Ricky Martin's "Sound Loaded" (Columbia) and Anastacia's "Not That Kind" (Epic). The latter was helped toward that achievement by the immense popularity in Europe of her single "I'm Outta Love," which spent its 28th week on Music & Media's Eurochart Hot 100 Singles in the Dec. 9 issue.

It was also a good month for other rising U.K. stars, with English acoustic rock act Coldplay's "Parachutes" winning its first Platinum Europe Award alongside its long-established Parlophone label-mates Radiohead, who achieved the 1 millionth sale of "Kid A" during November. David Gray also

reached the European million mark with the IHT/EastWest release "White Ladder," continuing a remarkable turnaround in the fortunes of the English-born, Welsh-raised singer/songwriter, 7½ years after the appearance of his first album, "A Century Ends," for Hut/Virgin.

The catalyst for Gray's revival of fortunes was his extraordinary popularity in Ireland, first as a live attraction and then via sales of "White Ladder." Gray is quick to credit that audience with keeping the flame of his career alive but confesses he does not know why it should happen there.

"Who knows the reason for anything?" he muses. "I just got on like a house on fire with the Irish gig-going public. Whatever it was about my style—my enthusiasm for words, heart-on-sleeve renditions, 'play till your fingers bleed'-type style—was something they appreciated. Because I got such a rapturous reception there from my very first gig, I just decided I'd keep going back. It was the only place where things were really good."

SINGER/SONGWRITER OH SUSANNA AIMS TO BREAK OUT WITH THIRD SET

(Continued from page 48)

tional or visual impact. "I wanted Suzie's voice and guitar to be self-contained," he explains. "I wanted the other musicians to support that. The challenge was then to capture the essence of what I think she is as a singer and songwriter and try to make the [musical] landscape fresh."

During a week of pre-production in Toronto, Cripps crafted a highly defined template of how the songs should sound as recorded. In the studio, band and vocal tracks were recorded live off the floor, usually in a few takes. "We didn't do any [overdub] punches," says Cripps. "I had spent time getting the sounds right first, and then we built [tracks] up around the ensemble."

Intimate, gentle, and more conventional, "Sleepy Little Sailor" is quite a jolting contrast to its spiky, darkly etched predecessor. "This

new album is not as angry," acknowledges Oh Susanna. "I was angry and dejected when I wrote much of 'Johnstown' while I was still living in Vancouver."

One of the new album's most extraordinary tracks, the achingly beautiful rendition of Otis Redding's "I've Got Dreams To Remember," came about by chance. "Suzie was goofing around with the song in rehearsals, and it sounded so natural and effortless that it made sense to record it," says Cripps.

Booked by Paquin Entertainment Agency in Winnipeg, Manitoba, Oh Susanna has played some 150 shows in North America and Europe in the past year. She has opened shows for U.S. acts Wilco, Gillian Welch, and Steve Earle and for such Canadian acts as Blue Rodeo, Fred Eaglesmith, and Cap-

tain Tractor. Additionally, she has participated for the past three years in the Scrappy Bitches tour with Vancouver neo-folk singers Veda Hille and Kinnie Starr, touring Canada and Europe.

To support her new album, Oh Susanna intends to concentrate more on working in Canada. "I didn't play enough in Canada following 'Johnstown,'" she says. "I'm going to tour in Canada January and February. In April, I'll go to England to tour for a month."

Regarding her itinerary being mapped out months in advance, Oh Susanna says, "If I still worked at the library, my life would be set for 20 years if I wanted it to. It doesn't bother me to have much of the year so structured, because I know every time I go onstage the experience is different."

KISHI NAMED SONY JAPAN'S NEW CEO

(Continued from page 47)

ily come from A&R."

Kishi's appointment was approved at an SMEJ shareholders' meeting Nov. 30 and took effect Dec. 1.

Through the years, the 59-year-old Maruyama—one of the Japanese corporate world's more colorful and outspoken characters—has been one of the driving forces in the Sony Music group. In 1978, he played a key role in setting up the Epic/Sony label (now Epic Records), which achieved great success with acts such as TMN and Dreams Come True. His departure from the post of CEO had been rumored for some time and received relatively little attention in the Japanese media.

In February this year, Maruyama oversaw the introduction of a "corporate executive" system to speed up decision-making and clarify man-

agement responsibilities. One industry source says that having put Sony firmly on the restructuring track, Maruyama, who has been CEO since February 1998, is now likely to devote his energies to new projects. "He's always interested in opening up new businesses," says one industry observer here.

Japanese economic daily Nihon Keizai Shimbun quoted Maruyama as saying he was stepping down to take responsibility for the slump in SMEJ's business. Following a string of poor annual results, SMEJ's sales for the year ending March 31, 2000, were up 9.2% over the previous year to 118.2 billion yen (\$1.12 billion), despite the Japanese market's overall stagnation. Unlike previous years, SMEJ did not release profit fig-

ures, since the label was delisted from the Tokyo Stock Exchange after becoming a wholly owned subsidiary of parent Sony Corp. on Jan. 1. The SMEJ group currently has 2,690 employees.

Kishi, 57, graduated from Keio University and joined Nikko Securities in 1967. He joined CBS/Sony, the predecessor of SMEJ, in 1968. In 1994 he became a member of the SMEJ board. Kishi was named managing director in 1996 and senior managing director in 1999. In February this year he was named one of Sony's corporate executives under the company's new executive structure.

In another personnel move, corporate executive Hiroshi Goto was named to the board of directors, bringing the number of SMEJ directors to six, including Kishi.

Update

LIFELINES

BIRTHS

Girl, **Ava Valentine Schwartz**, to **Myrna Jordan-Schwartz** and **Chris Schwartz**, Nov. 21 in Philadelphia. Mother is VP of A&R at RuffNation Records. Father is chairman/CEO of RuffNation Records.

Girl, **Asé Simone Fisher**, to **Norwood Fisher** and **Sarah Fritz**, Nov. 27 in Los Angeles. Father is a founding member and bass player for Fishbone. Mother is a painter.

Boy, **Thomas Aaron**, to Aaron and Thea Tippin, Dec. 1 in Murfreesboro, Tenn. Father is a country recording artist.

Boy, **George Thomas**, to Jim and Molly Hart, Nov. 5 in Berkeley, Calif. Father is a WEA account executive.

Boy, **Presley Long-Shin**, to Robert and Ivy Greenwood, Nov. 3 in Valencia, Calif. Father is a WEA account executive.

Boy, **Jett Peterson**, to Vicki and Peter Aiello, Oct. 5 in Los Angeles. Mother is a WEA product development rep.

Girl, **Charlotte Lu**, to Stacy and Chris Gash, Sept. 13 in Rancho Santa Margarita, Calif. Mother is a WEA sales rep.

Boy, **Jared Mitchell**, to Matt and Andrea Block, Sept. 5 in Woodland Hills, Calif. Father is a WEA marketing rep.

DEATHS

Bobby Sheen, 58, of pneumonia, Nov.

23 in Los Angeles. Sheen was a member of the Coasters in the late 1970s and 1980s. He was also a member of the Phil Spector-produced group Bob B. Soxx & the Blue Jeans with Darlene Love and Fanita James. They received a gold record for their version of "Zip-A-Dee Doo-Dah." Sheen also recorded with the Robins and with Marvin & Johnny. He is survived by his mother, two sons, and a daughter.

Walter Bailes, 80, of natural causes, Nov. 27 in Sevierville, Tenn. Bailes was a Grand Ole Opry star in the 1940s as a member of the Bailes Brothers. He wrote the duo's best-remembered tune, "Dust On The Bible," which was later recorded by Kitty Wells. Stoney Cooper, the Everly Brothers, and Wilma Lee have also covered Bailes Brothers songs. Bailes is survived by his wife and three children.

Steve Woodard, 53, Oct. 8 in Los Angeles. The cause of death is believed to be respiratory failure. Woodard was a songwriter and musician who started his career as a founding member of the Columbia recording group Feather. The act had a Billboard Hot 100 hit in 1970 with "Friends." Woodard also co-wrote songs such as "Let Me Love You Tonight" by Pure Prairie League. He is survived by his mother and two brothers.

MARRIAGES

Lisa Tessandori to **Jeff Palo**, Nov. 11 in Bakersfield, Calif. Bride is advertising coordinator for Virgin Records. Groom is director of production for Virgin Records.

Heather Kinley to **Mark Mendenhall**, Dec. 2 in Nashville. Bride is a member of the country duo the Kinleys.

GOOD WORKS

HOLIDAY CHEER: Country artist **Mark Wills** will be ringing in Christmas with a benefit for Toys For Tots and the Children's Restoration Network. The "A KICKS Country Christmas" event, taking place Dec. 19 at Mall Of Georgia's The Village, will also feature on-air personalities from Atlanta's KICKS 101.5 and World Championship Wrestling's **Diamond Dallas Page**. Page and his wife **Kimberly** will read Christmas stories, and Wills will perform holiday music. Contact: **Jules Wortman** at 615-321-0505.

SILVER ANNIVERSARY: In honor of KLVE's 25 years on Los Angeles' airwaves, the Spanish adult contemporary station recently donated \$10,000 to Padres Contra El Cáncer (Parents Against Cancer) and to the Hispanic Scholarship Fund. Padres Contra El Cáncer's goal is to improve the lives of Latino children with cancer and their families. The Hispanic Scholarship Fund is the leading college scholarship fund for Hispanic Americans. Contact: **Tanya Díaz** at 626-568-0902, ext. 14.

HOPEFUL FUNDS: At the Oct. 28 Carousel of Hope benefit, \$6 million was raised for the Barbara Davis Center for Childhood Diabetes. Since its inception in 1978, Carousel of Hope has raised close to \$50 million. This year's supporters included **Michael Jackson**, **Elizabeth Taylor**, **Kevin Costner**, and **Sylvester Stallone**. The Barbara Davis Center provides health care and education to more than 3,000 children with diabetes nationwide. Contact: **Brooke Primero** at 310-274-7800.

FOOD STUFFS: The recent food drive for Nashville's Second Harvest Food Bank collected an estimated 8,000 pounds of canned and dry goods due to efforts by **Billy Ray Cyrus**. He personally called on Music Row businesses to donate to the charity, and he also performed a benefit concert. Contact: **Emily Burton** at 615-329-4647, ext. 144.

FRIENDLY HAND: On Dec. 7, Asylum recording artist **Lila McCann** hosted a luncheon for homeless youth in Hollywood. The special meal was prepared by celebrity chef **Johnny Ciao** and was arranged for youth who utilize My Friend's Place, a nonprofit facility that provides meals and a safe environment. Contact: **Steve Levesque** at 310-860-9170.

Atlanta University Center, Atlanta. 770-908-6102.
Feb. 22-25, **By:Larm Convention**, Tromsø, Norway. 47-2335-6096.

Feb. 24, **How To Start And Run Your Own Record Label**, presented by Revenge Productions, New Yorker Hotel, New York. 212-688-3504.

Feb. 26, **Brit Awards**, Earls Court 2, London. 44-207-851-4001.

Feb. 28-March 3, **32nd Annual Country Radio Seminars Convention**, Nashville Convention Center, Nashville. 615-269-7071, ext. 144.

MARCH

March 11-14, **43rd Annual National Assn. Of Recording Merchandisers Convention And Trade Show**, Orlando World Center Marriott, Orlando, Fla. 856-596-2221.

March 14-18, **South By Southwest Music Conference And Festival**, Austin Convention Center, Austin, Texas. 512-467-7979.

APRIL

April 24-26, **Billboard Latin Music 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; or E-mail jesselnick@billboard.com.

HIGHER GROUND

(Continued from page 42)

gospel community's top artists, including **George Younce**, **the Hoppers**, **the Easters**, **Jake Hess**, **Janet Paschal**, **Mark Lowry**, **the Martins**, **the Talley Trio**, and **the Old Friends Quartet**. Last month, before the Christmas tour kicked off, I had the pleasure of seeing the Gaither Vocal Band, Hess, and the Martins perform before a packed crowd at Freedom Hall in Johnson City, Tenn. While I love the cast of artists that make up the Homecoming concerts, it was great to have a chance to enjoy an evening with the Gaither Vocal Band spending so much time onstage. The Martins were incredible as always, and Hess demonstrated his ability to continue to hold a crowd in the palm of his hand, but the evening belonged to the Vocal Band.

There were many highlights. Phelps received a standing ovation for his rendition of "O Holy Night," as did Lowry when he sang "Mary, Did You Know," the classic he co-wrote with **Buddy Greene**.

Those who enjoy Phelps' solo effort will be happy to know that after the first of the year, he's going back into the studio to work on another project. He'll continue to do his own solo dates as well. "I'm excited about working on a nonseasonal project," he says. "The new album will be similar to the thing I've always done, probably [in a] more adult contemporary/inspirational direction."

THE WRITE BROTHERS: According to **Billy Sprague**, that's what he, **Wayne Kirkpatrick**, **Phil Madeira**, and **Gordon Kennedy** thought about calling themselves when they began work on their collaborative effort for Rocketown Records, "Coming From Somewhere Else." The project features each of those well-known tunesmiths delivering their renditions of songs they've written that were hits for such artists as **Sandi Patty**, **Garth Brooks**, **Eric Clapton**, **Michael W. Smith**, and **Gary Chapman**.

"I haven't done a full project of my own in over five years," says Sprague. "People come up and want to buy CDs, and they always want a CD with songs I wrote for other people, and I have to tell them I never recorded it. I got a lunch meeting together and said, 'Why don't we do a songwriter record, songs that we wrote for other people but never recorded our version of?'"

They took the idea to Rocketown president **Don Donahue**, who loved it and encouraged the guys to go into the studio with their biggest hits. The result is an album of classics such as "Via Dolorosa," "Grand Canyon," "Place In This World," "You Move Me," and "Change The World." They also wrote a new song, the title cut.

"We sang and played a lot on each other's tunes," Sprague says of the album. "Then we got around the microphone. It was so great to make music like they did in the '70s. The blend happened around the microphone, not in the hi-tech, automated mix. It became real organic music. We sat down with our acoustic guitars, and our

roots were definitely showing [with] elements of **Crosby, Stills & Nash**. [It's] a very acoustic approach, and that's what naturally came out of us."

Sprague has high praise for his collaborators. "It felt like this Mount Rushmore of songwriters," he says. "[I thought] 'What's my face doing chiseled up there with these guys?' I just happen to be very lucky and have very cool friends. It was the most satisfying musical experience I think I've ever had since coming to Nashville, and I've been here 20 years. These guys aren't just songwriters; they are producers and artists in their own right. [They are] great singers and great players. These guys are all of the above. They do it all."

The foursome hit the road and performed dates in selected cities this fall, and Sprague says they may go out for some additional dates after the holidays. "Coming From Somewhere Else" is the first in a series of songwriter albums that Rocketown plans to release. Sprague says the next collection may feature keyboard-oriented songwriters such as **Mark Heimermann**, **Chris Eaton**, and **Billy Simon**.

In addition to songwriting, Sprague is gaining acclaim as an author. His last book, "Ice Cream As A Clue To The Meaning Of The Universe," was published earlier this year by Harvest House/CCM Books and has been generating great response (I've just begun reading it and absolutely love it). He's currently working on his next project, "Letter To A Grieving Heart."

Sprague was one of my first (and favorite) interviews when I began covering contemporary Christian music back in the mid-'80s. It's great to see him continuing to be such an inspiring creative force.

NEWS NOTES: Congratulations to **Twila Paris** and her husband, **Jack**, who are expecting their first child in April. Her next project, due out in March, is—appropriately enough—a lullaby album... **Switchfoot** will be joining the **OC Supertones** for a 60-city tour kicking off in February... **Kristy Irner**, Gospel Music Assn. (GMA) VP of convention services, is leaving after nearly nine years with the GMA. She and her husband are moving to New York in the wake of his transfer with the Saturn Corp.... As first predicted in this column, **NewSong's** single "The Christmas Shoes" is becoming a multi-format hit. The song, from its current album, "Sheltering Tree," debuts at No. 65 on this issue's Hot Country Singles & Tracks chart.

Newsboys member and inop recording artist **Phil Joel** will be embarking on his first solo outing next year. The Strangely Normal tour kicks off Jan. 31 with a special concert at the CBA Expo in Louisville, Ky. This has been a big year for Joel. He released his debut solo album "Watching Over You," and he and his wife, **Heather**, recently welcomed their first child, daughter **Phynley**. Congratulations!

Programming

RADIO • PROMOTIONS • NETWORKS • SYNDICATION • AIRWAVES • MUSIC VIDEO • VIDEO MONITOR

newsline...

SPUN GETS REAL. RealNetworks has inked a deal with Spun.com to provide online CD sales for radio stations. With Spun.com, a listener can go to a station Web site for real-time track information on songs currently playing and instantly buy them by clicking on an icon on the RealPlayer. Spun.com CEO Bill Keenan says the hope is to convert more listeners to buyers. "A huge number of CD sales are lost because listeners simply never are able to find out the name of the song," he says. Meanwhile, the Local Media Internet Venture (LMIV) has chosen RealPlayer as its player of choice. LMIV is a collection of 200-plus radio stations from five different radio groups that are teaming up to create their own technology, content, and marketing-support division.

STREAMING MEDIA RATINGS RELEASED. MeasureCast, the first company to provide streaming media companies next-day ratings and demographic reports, has released its first weekly list of the top 10 Internet radio broadcasters in the U.S. ABC Radio claimed seven of the top 10 spots, with news/talk WABC New York ranking No. 1. Of the top 10, only two were Internet-only stations: classic rock RadioMargaritaville.com and modern rock 3WK.com. MeasureCast says 73% of all streaming-audio listening took place between 9 a.m. and 7 p.m., with the peak during the 3 p.m. hour. Also of note: The Southern U.S. had the greatest number of Internet radio listeners, while California had more Web listeners than any other state.

SANTA VISITS THE WEB. SBR Creative Media is offering a side channel for client stations that features nothing but Christmas music. The channel is already on modern WNNX (99X) Atlanta and will soon appear on Web pages for triple-A KFOG San Francisco and triple-A KBCO Denver. The entire Delmarva Broadcasting chain will feature the channel on its station sites, including those for top 40 WSTW and country WXYC Wilmington, Del., and adult top 40 WAFL and country WICO Salisbury, Md. The side channel will feature a mix of classics (e.g., Frank Sinatra) and more recent holiday releases.

NOTED. Viacom and Infinity expect to complete their merger the week of Jan. 8, 2001. Viacom announced in October that it was rolling up Infinity in a \$125 billion all-stock deal. Meanwhile, Viacom has settled a lawsuit brought by Spelling Entertainment Group shareholders based on its \$167 million purchase of Spelling last March. Viacom has sweetened its offer by \$13.5 million, or an extra 75 cents per share... Westwood One is shutting down its "Groovin' Oldies" satellite format Feb. 27, 2001. The R&B oldies format, with 35 affiliates, will have been up and running for just over a year... Clear Channel has a signed a marketing deal with U.K. speech-recognition technology firm Vocalis. As part of the deal, Clear Channel's seven Houston radio stations will promote and resell Vocalis' SpeechMail service, which sends E-mail through cell phones. Clear Channel's outdoor unit, Eller Media, will also promote SpeechMail... NPR has taken its programming to shortwave radio, targeting listeners who cannot access NPR programs via FM rebroadcasts, cable, or satellite, such as those on the open sea, in the air, and in remote areas.

Where Have All The Cowgirls Gone?

Women Are Noticeably Absent From The Modern Rock Scene

BY JILL PESSELNICK

LOS ANGELES—2000 was a difficult year for females on the modern rock dial. Only four singles by female-fronted acts debuted on the Modern Rock Tracks chart, and three of those featured vocals by the same artist. None of these singles reached No. 1, and only one of them had attained a top 10 position at press time.

Though Gwen Stefani broke through with No Doubt's "Ex-Girlfriend" and "Simple Kind of Life" and with Moby on "South Side," it seems as though female rockers took the year off. In the mid-90s, it would have been difficult not to hear a female act such as Alanis Morissette, Garbage, or the Cranberries on modern rock radio. That was not the case in 2000.

A scan of modern rock playlists nationwide reveals that female voices were effectively squeezed out of the format by hard, male rap/rock acts such as Limp Bizkit, Korn, and Papa Roach. Consider that in 1995 there were 34 female debuts on the Modern Rock Tracks chart, yet in 2000 there were merely four. There were four No. 1 modern rock tracks by a female artist in 1996. In the four years since, there has only been one—1998's "Celebrity Skin" by Hole, which topped the chart for four weeks.

Mike Peer, music director for New York's WXRK (K-Rock), says, "I see every major record label every Monday, and I heard exactly zero female artists this week. If a female-based group was brought in here, it would have every single opportunity as a band fronted by men. It's not that we don't want to play them."

Peer also points out that less than 5% of the singles that are pitched to his station are from female artists or bands. When only two or three songs are added per week out of the 70 or

so that are sent for his review, the probability that the chosen song is female is minuscule.

V2 Records head of promotion Matt Pollack says there hasn't been a female artist, song-wise, that has worked in some time. "A&R departments are leery of signing female bands. The ratio will always be much lighter for females. But right now it's zero, and that's out of whack," says Pollack.



POLLACK

But Diane Gentile, VP of promotion for Artemis Records, says labels are not giving up on female rock acts. "I think the record companies have signed a lot of female artists over the past 10 years. I think they are fair to females."

AIRPLAY RISES, THEN FALLS

Despite differing opinions about the number of female acts signed by labels and being made available to stations, it is clear that since 1992, the number of female acts getting airplay has been steadily declining. Approximately 30 female modern rock singles debuted in each year from 1992-96. During this period, an average of three female rock songs a year reached No. 1 on the Modern Rock Tracks chart as well.

1995 is the year that many point to as the heyday of recent female modern rockers. Morissette's "You Oughtta Know" paved the way in 1996 for strong singles by Tracy Bonham, the Cranberries, Garbage, and No Doubt.

But as the Lilith Fair tour—guided by another female modern rock star, Sarah McLachlan—began its three-year reign in 1997, radio was already becoming male-centered.

(Continued on page 80)

Sirius Satellite Launches, Stock Falls

NEW YORK—Sirius Satellite Radio has had a takeoff and a crash of sorts. The company's stock price hit the skids as Wall Street debated the future earnings potential for the satellite radio company, which is set to start its service within the next few months.

Salomon Smith Barney analyst John Coates cut its rating from "outperform" to "neutral," citing worries about Sirius' technology and ability to attract customers. At the same time, Dain Rauscher Wessels analyst Jonathan Lawrence upped the stock to "strong buy" from "buy." Merrill Lynch analyst Marc

Nabi split the difference, holding Sirius at "accumulate."

The uncertainty and debate shaved more than 15% off its value. On the upside, Sirius has picked up \$150 million in capital from Lehman Brothers, which will keep Sirius running through the end of the fourth quarter.

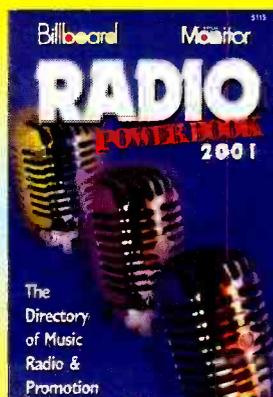
Also, Sirius launched its third and final satellite (see photo). Liftoff of the Proton rocket occurred Nov. 30 from the Baikonur Cosmodrome in Kazakhstan. In-orbit testing is expected to be completed within 45 days.



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Adult Contemporary

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
No. 1					
1	2	2	12	CRUISIN' HOLLYWOOD SOUNDTRACK CUT †	HUEY LEWIS & GWYNETH PALTROW 1 week at No. 1
2	1	1	19	BACK HERE HOLLYWOOD 164040 †	BBMAK
3	3	3	11	THIS I PROMISE YOU JIVE 42746* †	'N SYNC
4	4	4	15	THE WAY YOU LOVE ME WARNER BROS. 16818 †	FAITH HILL
5	9	11	9	SHAPE OF MY HEART JIVE 42758* †	BACKSTREET BOYS
6	5	6	32	TAKING YOU HOME WARNER BROS. ALBUM CUT †	DON HENLEY
7	6	5	37	I NEED YOU SPARROW 58863/CAPITOL/CURB †	LEANN RIMES
8	12	12	14	MY BABY YOU COLUMBIA ALBUM CUT †	MARC ANTHONY
9	7	7	41	YOU SANG TO ME COLUMBIA 79406 †	MARC ANTHONY
10	10	9	62	I KNEW I LOVED YOU COLUMBIA 79236 †	SAVAGE GARDEN
11	8	8	46	BREATHE WARNER BROS. 16884 †	FAITH HILL
12	11	10	66	AMAZED BNA 65957 †	LONESTAR
13	13	13	60	THAT'S THE WAY IT IS 550 MUSIC 79473*/EPIC †	CELINE DION
14	14	14	32	I TURN TO YOU RCA 60251 †	CHRISTINA AGUILERA
15	17	18	10	CAN'T FIGHT THE MOONLIGHT CURB 73116	LEANN RIMES
AIRPOWER					
16	19	19	5	ANGEL ON MY SHOULDER ELEKTRA ALBUM CUT/EEG	NATALIE COLE
17	18	16	46	SHOW ME THE MEANING OF BEING LONELY JIVE ALBUM CUT †	BACKSTREET BOYS
18	16	15	87	YOU'LL BE IN MY HEART WALT DISNEY 860025/HOLLYWOOD †	PHIL COLLINS
19	15	17	51	BACK AT ONE MOTOWN 156501*/UNIVERSAL †	BRIAN MCKNIGHT
20	20	22	4	I HOPE YOU DANCE MCA NASHVILLE/UNIVERSAL †	LEE ANN WOMACK
21	22	24	7	NEED TO BE NEXT TO YOU THE ENGINE 13915/ARISTA †	LEIGH NASH
22	21	21	10	BREATHLESS 143/LAVA ALBUM CUT/ATLANTIC †	THE CORRS
23	23	23	9	RUN TO ME EMI LATIN ALBUM CUT/CAPITOL	OSCAR DE LA HOYA
24	27	29	3	SPANISH GUITAR LAFACE 24499*/ARISTA †	TONI BRAXTON
25	25	26	6	DAYS IN AVALON SIGNAL 21 ALBUM CUT	RICHARD MARX

Adult Top 40

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
No. 1					
1	1	1	16	WITH ARMS WIDE OPEN WIND-UP 18004* †	CREED 8 weeks at No. 1
2	3	3	11	IF YOU'RE GONE LAVA ALBUM CUT/ATLANTIC †	MATCHBOX TWENTY
3	2	2	17	PINCH ME REPRISE 16827 †	BARENAKED LADIES
4	4	5	18	CRAZY FOR THIS GIRL COLUMBIA ALBUM CUT †	EVAN AND JARON
5	6	6	22	YOU'RE A GOD RCA ALBUM CUT †	VERTICAL HORIZON
6	5	4	22	KRYPTONITE REPUBLIC ALBUM CUT/UNIVERSAL †	3 DOORS DOWN
7	7	7	34	BENT LAVA 84704/ATLANTIC †	MATCHBOX TWENTY
8	9	9	15	THE WAY YOU LOVE ME WARNER BROS. 16818 †	FAITH HILL
9	10	10	14	BREATHLESS 143/LAVA ALBUM CUT/ATLANTIC †	THE CORRS
10	11	12	11	BEAUTIFUL DAY ISLAND 56297*/INTERSCOPE †	U2
11	14	17	10	AGAIN VIRGIN ALBUM CUT †	LENNY KRAVITZ
12	8	8	23	WONDERFUL CAPITOL 58870 †	EVERCLEAR
13	13	14	12	EVERYWHERE I GO COLUMBIA ALBUM CUT †	SHAWN MULLINS
14	15	16	10	BABYLON ATO ALBUM CUT/RCA †	DAVID GRAY
15	12	11	54	EVERYTHING YOU WANT RCA 65981 †	VERTICAL HORIZON
16	16	13	36	DESERT ROSE A&M 497321*/INTERSCOPE †	STING FEATURING CHEB MAMI
17	17	15	34	ABSOLUTELY (STORY OF A GIRL) 550 MUSIC ALBUM CUT/EPIC †	NINE DAYS
AIRPOWER					
18	21	27	4	THANK YOU ARISTA ALBUM CUT †	DIDO
19	20	19	28	CHANGE YOUR MIND UNIVERSAL ALBUM CUT	SISTER HAZEL
20	19	20	25	TONIGHT AND THE REST OF MY LIFE WARNER BROS. ALBUM CUT †	NINA GORDON
21	18	18	17	MUSIC MAVERICK 16826/WARNER BROS. †	MADONNA
22	23	25	5	AM RADIO CAPITOL ALBUM CUT †	EVERCLEAR
23	22	23	9	IF I AM 550 MUSIC ALBUM CUT/EPIC †	NINE DAYS
24	26	26	11	LEAVING TOWN CAPITOL ALBUM CUT †	DEXTER FREEBISH
25	29	31	6	CHAMPAGNE HIGH UNIVERSAL ALBUM CUT †	SISTER HAZEL

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 73 adult contemporary stations and 78 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. † Videoclip available. ©2000, Billboard/EMI Communications.

Radio

PROGRAMMING

Fears Of A Recession Arise At Confabs

Radio On The Offensive As Analysts Continue To Devalue Stocks

BY FRANK SAXE

NEW YORK—Uncertainty was in the air at a pair of media conferences the week of Dec. 4, as recessionary worries were voiced.

Many of broadcasting's biggest board-room names converged on Wall Street for Credit Suisse First Boston's (CSFB) annual Media Week Conference and the biannual PaineWebber Media Conference to explain why their companies should be able to weather whatever economic storm may be brewing.

November was the worst month since the crash of October 1987 for technology stocks, which lost 23% of their value due to fears of a recession. That decline had a spillover effect on the broadcast sector, whose stocks have been languishing for months, as investors and analysts fear that a sharp decrease in dotcom spending on advertising will hurt media companies.

"Economic downturns don't equal advertising recessions," said Clear Channel chairman/CEO Lowry Mays, trying to quiet fears at the CSFB confab.

Mel Karmazin, COO of Viacom, agreed. "The advertising business is better today than it's ever been," he said. "Advertising in the fourth quarter will be up, and it will be without the extraordinary amount of dotcom spending."

Karmazin also went on the offensive against market analysts, whom he held accountable for preventing Viacom's stock price from trading at the higher price he said it deserves. He said Wall Street is "screwed up" and is acting very similar to the way it acted two years ago, when it thought there was going to be a recession—which, of course, has yet to happen.

"I'm absolutely wishing there was a recession, and we could show you how well we operate in a recession, so I don't have to hear it for the next few years. The sooner we have a recession, the better off we are," quipped Karmazin, who said that media companies will remain healthy even if dire economic predictions come true.

"You will see something different than in 1991 when advertising got hit," he continued. "You're going to see a very different marketplace where people don't cut advertising."

"That's one of the unusual things about our business," said Mays. "We're not at the mercy of the economic downturn, as most other businesses are."

Not everyone was as bullish, however. "We're not immune to the economy. If there's a recession or a slowdown, we'll be affected like everybody else," said Radio One CEO Alfred Liggins, who was not sure how his books would look when the year comes to a close.

"There is a lot of uncertainty out there, and while we believe this is going to be a quarter in line with long-term trends in the industry, there are questions as to where the year will end," he added.

Emmis Communications CEO Jeff Smulyan agreed, noting that, for his company, "it's been slowing down for the past three or four months."

The radio industry recorded its 98th consecutive month of advertising sales gains, yet there appeared to be some weakness. According to new figures from the Radio Advertising Bureau, in October, local ad spending rose 6% from 1999, although national figures fell 5%. On a year-to-date basis, local sales are 14% ahead of last year, while national ad revenue was 16% higher.

GAZING INTO THE CRYSTAL BALL

Midway through the media conferences, Wall Street was given a hint of what it may get for the holidays. On Dec. 5 in Washington, D.C., Federal Reserve chairman Alan Greenspan said the economy had slowed appreciably. "One must remain alert to the possibility that greater caution and weakening asset values in financial markets could signal or precipitate an excessive softening in household and business spending," Greenspan said.

That statement led many to believe Greenspan will recommend a cut in interest rates when the Federal Reserve meets Dec. 19.

When asked at the PaineWebber Media Conference if he expects to see his stock to continue growing in value in 2001, Mays joked, "I expect to stay rich." Mays added that Clear Channel's growth should be, at the very least, more predictable as its appetite for gobbling up companies diminishes.

At PaineWebber's conference, Universal McCann senior VP and director of forecasting Bob Coen released his annual forecast of advertising growth, which predicted that ad spending will grow at a slower rate in 2001 than during this year. According to Coen, U.S. advertisers will spend 6% more next year, compared with a 10% growth rate in 2000.

In radio, Coen said, ad spending will grow only 6.2% in 2001, far lower than the 13.8% forecast for this year.

To help grow its business, Karmazin said, Viacom will look to overseas markets. He told analysts, "Right now we're getting too small a percentage of our business from other parts of the world."

Karmazin said Viacom was reluctant to make deals that would give the company a minority stake in a broadcaster, leaving it no control over its investment. One exception would be a situation in which Viacom would gain distribution—e.g., buying a minority stake in a TV company that would air its MTV programming.

Karmazin is not alone in his quest to find an outlet for programming. Liggins said Radio One is still looking into launching a radio network to better distribute its programming aimed at African-Americans. However, Liggins said the company had changed its business model after it determined it could charge a higher rate on its better-rated radio stations if the advertising time was sold locally.

Liggins said Radio One hopes to bundle its weaker FM and AMs into a network that would join forces with another radio network. While he said Radio One is not "crazy" about the proposal, "it's inventory, and it's audience, so it comes down to, What are they willing to pay for that?"



The Holiday Spirit. Top 40 WHTZ (Z100) New York's Billy Hammond and listener Laura Ingram, 16, were recent guests on "The Sally Jessy Raphael Show" to spread awareness of connected tissue disorder, a disease Ingram is battling. Z100 will brighten Ingram's holiday by arranging for her to meet Arista recording artist Pink and 550 Music's Mandy Moore backstage at the upcoming Z100 Jingle Ball concert. Shown, from left, are Hammond, Ingram, and Raphael.

People overreact to the simplest things, says Nickelback's lead vocalist/guitarist, Chad Kroeger, and it's often a good idea to stop and put things in perspective.

This theme is woven into "Breathe," the second single off the group's Roadrunner album "The State" and No. 35 on this issue's Modern Rock Tracks chart. Kroeger says, "The first line of the song is 'Two men, they started walking, started talking 'bout better days.' The image that that conjures for me is Churchill and Stalin walking along during the Second World War, discussing the catastrophic state the world was in.

"It goes from that verse to the second verse,

which talks about relationships and just sort of fighting about stupid little things," he continues. "Nine times out of 10, if you're having an argument with somebody you love, it's over money



"So many people tell us that we sound better live than we do on the record" — Chad Kroeger, Nickelback

or something stupid. The song just sort of compares the two. With the things that are going on in the world and have gone on in the world, it's trying to put things in perspective, because so

often people blow things out of proportion."

Nickelback keeps its thoughts focused on putting on memorable live performances. Kroeger says, "So many people tell us that we sound better live than we do on the record. That's the thing that might separate us from other bands. When we get onstage, every emotion that you might think that we're going through, we're definitely going through. When we're onstage and really putting it in, it's really real.

"That's why this band hates shooting videos, because it's so fake," he continues. "You've got to pretend you're playing the song, pretend like you're really into it. I cannot stand doing that. It just feels like I'm suddenly a WWF wrestler."

Billboard®

DECEMBER 16, 2000

Mainstream Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
◀ No. 1 ▶					
1	1	1	26	LOSER THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL †
2	3	3	17	HEMORRHAGE (IN MY HANDS) SOMETHING LIKE HUMAN	FUEL 550 MUSIC/EPIC †
3	2	4	10	AWAKE AWAKE	GODSMACK REPUBLIC/UNIVERSAL †
4	5	5	8	ANGEL'S EYE "CHARLIE'S ANGELS" SOUNDTRACK	AEROSMITH COLUMBIA
5	6	6	15	ARE YOU READY? HUMAN CLAY	CREED WIND-UP
6	4	2	12	WHY PT.2 BLENDER	COLLECTIVE SOUL ATLANTIC †
7	7	7	23	N.I.B. NATIVITY IN BLACK II: TRIBUTE TO BLACK SABBATH	PRIMUS WITH OZZY DIVINE/PRIORITY
8	8	8	9	ORIGINAL PRANKSTER CONSPIRACY OF ONE	THE OFFSPRING COLUMBIA †
9	9	9	33	LAST RESORT INFEST	PAPA ROACH DREAMWORKS †
10	11	12	14	ONE STEP CLOSER (HYBRID THEORY)	LINKIN PARK WARNER BROS. †
11	10	10	11	GOODBYE LAMENT IOMMI	IOMMI FEATURING DAVE GROHL DIVINE/PRIORITY
12	16	18	5	WHEN IT ALL GOES WRONG AGAIN SONGS FROM AN AMERICAN MOVIE VOL. TWO: GOOD TIME FOR A BAD ATTITUDE	EVERCLEAR CAPITOL
13	14	16	13	ROLLIN' CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER	LIMP BIZKIT FLIP/INTERSCOPE †
14	13	13	14	3 LIBRAS MER DE NOMS	A PERFECT CIRCLE VIRGIN †
15	12	11	46	KRYPTONITE THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL †
16	15	14	33	I DISAPPEAR "MISSION: IMPOSSIBLE 2" SOUNDTRACK	METALLICA HOLLYWOOD †
17	17	15	31	STUPIFY THE SICKNESS	DISTURBED GIANT/REPRISE †
18	18	19	12	BROKEN HOME INFEST	PAPA ROACH DREAMWORKS †
19	21	24	8	STEP INTO THE LIGHT DUST FOR LIFE	DUST FOR LIFE WIND-UP †
◀ AIRPOWER ▶					
20	20	21	7	MY FAVORITE HEADACHE MY FAVORITE HEADACHE	GEDDY LEE ANTHEM/ATLANTIC
21	19	17	13	BEAUTIFUL DAY ALL THAT YOU CAN'T LEAVE BEHIND	U2 ISLAND/INTERSCOPE †
22	22	25	7	DISPOSABLE TEENS HOLY WOOD (IN THE SHADOW OF THE VALLEY OF DEATH)	MARILYN MANSON NOTHING/INTERSCOPE †
23	32	—	2	DRIVE MAKE YOURSELF	INCUBUS IMMORTAL/EPIC
24	29	32	4	HANGING BY A MOMENT NO NAME FACE	LIFEHOUSE DREAMWORKS †
25	25	26	5	FEEL ALIVE NO PLEASANTRIES	U.P.O. EPIC
26	31	28	7	CONGRATULATIONS SONG AMERICA'S VOLUME DEALER	COC SANCTUARY
27	28	33	3	RENEGADES OF FUNK RENEGADES	RAGE AGAINST THE MACHINE EPIC †
28	34	36	4	ANGEL'S SON STRAIT UP	STRAIT UP FEATURING LAJON IMMORTAL/VIRGIN
29	27	23	24	TURN ME ON "MR. DEADMAN" ...AN EDUCATION IN REBELLION	THE UNION UNDERGROUND PORTRAIT/COLUMBIA †
30	35	35	3	KARMA INJURYLOVESMELODY & "MISSION: IMPOSSIBLE 2" SOUNDTRACK	DIFFUSER HOLLYWOOD
31	NEW ▶	1	1	VOICES THE SICKNESS	DISTURBED GIANT/REPRISE
32	38	—	2	BAG OF TRICKS ISLE OF Q	ISLE OF Q UNIVERSAL
33	NEW ▶	1	1	OUTSIDE THE FAMILY VALUES TOUR 1999	AARON LEWIS WITH FRED DURST FLAWLESS/GEFFEN/INTERSCOPE
34	30	29	25	CALIFORNICATION CALIFORNICATION	RED HOT CHILI PEPPERS WARNER BROS. †
35	40	—	2	SLAVE INTO THE LIGHT	DAVID COVERDALE DRAGONSHED
36	24	20	12	SERIOUS JUJU TEN 13	SAMMY HAGAR CABO WABO/BEYOND
37	NEW ▶	1	1	LET SALLY DRIVE (RIDE SALLY RIDE) TEN 13	SAMMY HAGAR CABO WABO/BEYOND
38	NEW ▶	1	1	RIDERS ON THE STORM THE DOORS STONED IMMACULATE - THE MUSIC OF THE DOORS	CREED ELEKTRA/EEG
39	23	22	9	NO WAY OUT NO. 4	STONE TEMPLE PILOTS ATLANTIC †
40	33	30	12	BLACK JESUS EAT AT WHITEY'S	EVERLAST TOMMY BOY †

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 100 mainstream rock stations and 67 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. † Videoclip availability. © 2000, Billboard/BPI Communications.

Billboard®

DECEMBER 16, 2000

Modern Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
◀ No. 1 ▶					
1	1	1	17	HEMORRHAGE (IN MY HANDS) SOMETHING LIKE HUMAN	FUEL 550 MUSIC/EPIC †
2	5	6	8	HANGING BY A MOMENT NO NAME FACE	LIFEHOUSE DREAMWORKS †
3	4	4	20	LOSER THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL †
4	3	3	12	MAN OVERBOARD THE MARK, TOM & TRAVIS SHOW (THE ENEMA STRIKES B	BLINK-182 (ws)MCA †
5	2	2	9	ORIGINAL PRANKSTER CONSPIRACY OF ONE	THE OFFSPRING COLUMBIA †
6	6	5	13	ROLLIN' CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER	LIMP BIZKIT FLIP/INTERSCOPE †
7	8	11	11	ONE STEP CLOSER (HYBRID THEORY)	LINKIN PARK WARNER BROS. †
◀ AIRPOWER ▶					
8	23	37	3	WARNING WARNING	GREEN DAY REPRISE
9	16	19	4	RENEGADES OF FUNK RENEGADES	RAGE AGAINST THE MACHINE EPIC †
10	9	9	11	BROKEN HOME INFEST	PAPA ROACH DREAMWORKS †
◀ AIRPOWER ▶					
11	21	26	3	DRIVE MAKE YOURSELF	INCUBUS IMMORTAL/EPIC
12	12	17	5	WHEN IT ALL GOES WRONG AGAIN SONGS FROM AN AMERICAN MOVIE VOL. TWO: GOOD TIME FOR A BAD ATTITUDE	EVERCLEAR CAPITOL
13	7	7	13	BEAUTIFUL DAY ALL THAT YOU CAN'T LEAVE BEHIND	U2 ISLAND/INTERSCOPE †
14	13	14	9	AWAKE AWAKE	GODSMACK REPUBLIC/UNIVERSAL †
◀ AIRPOWER ▶					
15	22	21	5	BUTTERFLY THE GIFT OF GAME	CRAZY TOWN COLUMBIA
16	10	10	35	LAST RESORT INFEST	PAPA ROACH DREAMWORKS †
17	18	20	7	SOUTH SIDE PLAY	MOBY FEATURING GWEN STEFANI V2 †
18	17	15	26	STUPIFY THE SICKNESS	DISTURBED GIANT/REPRISE †
19	15	13	25	STELLAR MAKE YOURSELF	INCUBUS IMMORTAL/EPIC †
20	19	18	14	3 LIBRAS MER DE NOMS	A PERFECT CIRCLE VIRGIN †
21	11	8	15	FICTION (DREAMS IN DIGITAL) VAPOR TRANSMISSION	ORGY ELEMENTREE/REPRISE †
22	14	12	11	OPTIMISTIC KID A	RADIOHEAD CAPITOL
23	24	22	6	ON THE ROOF AGAIN HORRORSCOPE	EVE 6 RCA
24	28	35	3	YELLOW PARACHUTES	COLDPLAY NETTWERK/CAPITOL
25	20	16	15	MINORITY WARNING	GREEN DAY REPRISE †
26	25	23	13	LITTLE THINGS GOOD CHARLOTTE	GOOD CHARLOTTE DAYLIGHT/EPIC
27	27	25	7	DISPOSABLE TEENS HOLY WOOD (IN THE SHADOW OF THE VALLEY OF DE	MARILYN MANSON (ws)NOTHING/INTERSCOPE †
28	33	38	4	OUTSIDE THE FAMILY VALUES TOUR 1999	AARON LEWIS WITH FRED DURST FLAWLESS/GEFFEN/INTERSCOPE
29	29	27	6	STEP INTO THE LIGHT DUST FOR LIFE	DUST FOR LIFE WIND-UP †
30	26	24	12	WHY PT.2 BLENDER	COLLECTIVE SOUL ATLANTIC †
31	32	32	3	POLITICALLY CORRECT NOW YOU SEE INSIDE	SR-71 RCA
32	30	28	7	BACK TO SCHOOL WHITE PONY	DEFTONES MAVERICK †
33	31	31	9	AGAIN GREATEST HITS	LENNY KRAVITZ VIRGIN †
34	39	—	2	ANGEL'S SON STRAIT UP	STRAIT UP FEATURING LAJON IMMORTAL/VIRGIN
35	34	36	4	BREATHE THE STATE	NICKELBACK ROADRUNNER
36	36	40	3	BABYLON WHITE LADDER	DAVID GRAY ATO/RCA †
37	38	34	16	PINCH ME MAROON	BARENAKED LADIES REPRISE †
38	37	29	13	BLACK JESUS EAT AT WHITEY'S	EVERLAST TOMMY BOY †
39	NEW ▶	1	1	SCHOOL OF HARD KNOCKS "LITTLE NICKY" SOUNDTRACK	P.O.D. MAVERICK †
40	RE-ENTRY	14	14	LEAVING TOWN A LIFE OF SATURDAYS	DEXTER FREEBISH CAPITOL

SITES + SOUNDS

(Continued from page 68)

MCT Player enables a direct measurement, which is vital to ascertain any future royalty compensation for the streaming of copyrighted audio works. Available as a free downloadable file on the company's audio station, www.On-The-I.com, the player also features staggered erasure protection, a patent-pending MCT technology that prevents blank spots in sounds when they are downloaded.

Capable of receiving both multicastr and unicast audio streams, the player is being released under an open-source license to enable other programmers to contribute improvements to subsequent updates. Created by MCT senior developer Marty Schoch and co-founder and CEO/CTO Marshall Eubanks, it is based on the popular open-source FreeAmp player.

"The decision to release our technology under this license makes sense because the streaming media industry has historically been dominated by proprietary protocols and formats," Schoch says. "We hope to leverage the efforts of programmers worldwide to become a serious competitor in this field."

Currently, Web sites unicast their audio, sending out one signal to each computer that accesses the site, making it difficult and expensive to reach mass audiences. Through multicasting, which enables one stream to eventually reach millions of PCs, MCT can distribute audio over the Internet to a mass audience while substantially lowering distribution costs to Webcasters.

MCT recently announced the creation of its commercial, multi-domain Multicast Network. The reduced cost of Webcasting, plus the growth of broadband, means that Internet audio will finally be able to rival terrestrial radio in delivering CD-quality sound to a worldwide audience, at a substantial savings per listener, Eubanks explains. MCT is demonstrating this new technology through its own dotcom audio station, now enhanced by the MCT Player. This will mark the first time that Internet broadcasting will be able to reach more people than current terrestrial radio, he adds.

WINDOWS HOLIDAY: Now through Jan. 7, the WindowsMedia.com Holiday Page at www.windowsmedia.com/preview/holiday/holiday.asp is offering free downloads and streamed music from some of the biggest names in pop, R&B, country, opera, lounge, rock, and soul. Included are pop superstars **Christina Aguilera** with "Christmas Time" and **Britney Spears** with "My Only Wish (This Year)," **Lonestar's** country version of "This Christmas," **R. Kelly** with his R&B version of "World Christmas," 14-year-old opera star **Charlotte Church** with "Dream A Dream," and two standards from **Ultra Lounge**. Also offered is a variety of holiday radio specials from the Web sites Ron Diamond.com, Cyberradio2000.com, and MusicChoice.com.

Top 40 Tracks™

T. WK	L. WK	2 WKS	WKS. ON	TRACK TITLE IMPRINT/PROMOTION LABEL	ARTIST
				No. 1	
1	1	1	11	INDEPENDENT WOMEN PART I COLUMBIA	DESTINY'S CHILD 3 weeks at No. 1
2	2	2	16	WITH ARMS WIDE OPEN WIND-UP	CREED
3	4	7	8	IT WASN'T ME MCA	SHAGGY FEATURING RICARDO "RIKROK" DUCENT
4	3	5	15	CASE OF THE EX (WHATCHA GONNA DO) UNIVERSITY/INTERSCOPE	MYA
5	5	3	21	KRYPTONITE REPUBLIC/UNIVERSAL	3 DOORS DOWN
6	6	4	20	MOST GIRLS LAFACE/ARISTA	PINK
7	8	9	10	IF YOU'RE GONE LAVA/ATLANTIC	MATCHBOX TWENTY
8	7	6	12	THIS I PROMISE YOU JIVE	'N SYNC
9	9	10	13	GOTTA TELL YOU WILD CARD/INTERSCOPE	SAMANTHA MUMBA
10	10	8	10	SHAPE OF MY HEART JIVE	BACKSTREET BOYS
11	15	17	9	HE LOVES U NOT BAD BOY/ARISTA	DREAM
12	14	16	14	DANCE WITH ME THE DAS LABEL/ATLANTIC	DEBELAH MORGAN
13	16	19	11	CRAZY FOR THIS GIRL COLUMBIA	EVAN AND JARON
14	12	13	15	PINCH ME REPRISE	BARENAKED LADIES
15	22	35	3	LOVE DON'T COST A THING EPIC	JENNIFER LOPEZ
16	13	12	19	MUSIC MAVERICK/WARNER BROS.	MADONNA
17	26	27	5	AGAIN VIRGIN	LENNY KRAVITZ
18	11	11	11	SHE BANGS COLUMBIA	RICKY MARTIN
19	17	15	17	DON'T THINK I'M NOT COLUMBIA	KANDI
20	21	22	9	E.I. FO' REEL/UNIVERSAL	NELLY
21	24	24	10	THE WAY YOU LOVE ME WARNER BROS.	FAITH HILL
22	19	18	18	YOU'RE A GOD RCA	VERTICAL HORIZON
23	23	21	21	FADED MCA	SOULDECISION FEATURING THRUST
24	20	23	22	(HOT S**T) COUNTRY GRAMMAR FO' REEL/UNIVERSAL	NELLY
25	27	25	8	BETWEEN ME AND YOU MURDER INC./DEF JAM/IDJMG	JA RULE FEATURING CHRISTINA MILIAN
26	36	—	2	DON'T TELL ME MAVERICK/WARNER BROS.	MADONNA
27	32	—	2	MS. JACKSON LAFACE/ARISTA	OUTKAST
28	28	31	4	STRONGER JIVE	BRITNEY SPEARS
29	25	20	15	NO MORE EPIC	RUFF ENDZ
30	31	38	3	MY EVERYTHING UNIVERSAL	98 DEGREES
31	29	30	5	WHAT'S YOUR FANTASY DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG	LUDACRIS FEATURING SHAWNNA
32	35	33	4	BEAUTIFUL DAY ISLAND/INTERSCOPE	U2
33	40	—	2	CRAZY MCA	K-CI & JOJO
34	33	28	22	WONDERFUL CAPITOL	EVERCLEAR
35	34	36	4	STAN WEB/AFTERMATH/INTERSCOPE	EMINEM FEATURING DIDO
36	37	39	3	I JUST WANNA LOVE U (GIVE IT 2 ME) ROC-A-FELLA/DEF JAM/IDJMG	JAY-Z
37	30	26	21	COME ON OVER BABY (ALL I WANT IS YOU) RCA	CHRISTINA AGUILERA
38	NEW	—	1	NO MORE (BABY I'MA DO RIGHT) NINE LIVES/EPIC	3LW
39	NEW	—	1	AM RADIO CAPITOL	EVERCLEAR
40	39	29	19	IT'S MY LIFE ISLAND/IDJMG	BON JOVI

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. 244 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

WHERE HAVE ALL THE COWGIRLS GONE?

(Continued from page 77)

That was the first year in the '90s that a female rock act failed to attain a No. 1 hit on the Modern Rock Tracks chart.

Oedipus, VP of programming for Boston's WBCN, says, "I think Lilith Fair scared a lot of labels away from signing bands fronted by women."

"In 1995, we had Alanis Morissette, and then Sarah McLachlan and Lilith Fair, and then 20 versions of Alanis Morissette," agrees Jim McGuinn, PD for Philadelphia's WPLY (Y100). "I think that modern rock radio got over-Lilithed."

Matt Smith of DreamWorks' national alternative promotion department points out that Lilith Fair artists did not really fit in with the modern rock format at all. "It was very odd when Lilith Fair was at its peak, and the airwaves were filled with Sarah McLachlan and Jewel. It didn't really seem like alternative radio. The majority of artists then were pop artists."

"If you were sitting in a room and played a track from one of those records, I don't think anyone would say it was modern rock," Smith adds. "I would think that more people would say top 40. It's probably a transition period right now. You had a large growth of modern AC and adult top 40 stations in the last five years."

In fact, the modern AC format was invented about five years ago as a result of the proliferation of female acts on modern rock radio. Yet those artists that crossed over have lost their rock credibility, according to Howard Leon, VP of promotion for Universal Records. "The AC and pop formats are getting the females because they have no place else to go. The women who were popular on alternative several years ago have found a home on pop AC formats. It is difficult for artists to come back from crossing over into pop."

Peer says, "The alternative format was founded by what you didn't play. After it went through the grunge

period, the alternative format had to shift, and it shifted to where there were a lot of females. Once something gets so popular, you're going to get cannibalized by other formats that say

they can play it, too. All of a sudden, modern AC and adult stations were playing females. Modern rock had to reinvent itself."

Leslie Fram, PD at Atlanta's WNNX, says, "I think it's more of a generational thing. If the Cranberries were your favorite band, you might not be listening to modern rock right now."

THE RISE OF HARD ROCK

At the time when female artists were being shunted to other formats,

hard music was gaining fans on a grass-roots level.

MCA's VP of promotion, Darren Eggleston, traces this back to 1998, when artists such as Korn were finding success on the road. Although hard music artists were selling tickets and building a fan base, few PDs would put them on the radio, says Eggleston.

"With Internet promotions and word-of-mouth, kids really responded to the music," Eggleston observes. "Once Korn got just a drop of exposure by just getting one spin a night, all of a sudden [we were] selling units like crazy. Smart programmers looked at this and said, 'I need to play this.' Then Limp Bizkit and Godsmack came around. Now this year, the latest breakthrough is that it all started to test really well."

And the hard music tested well among both male and female fans. Gina Juliano, PD for Columbia, S.C.'s WARQ, says, "In my research, many times the females make up the larger percentage of requests for harder stuff."

"You'd think it would be all young boys moshing at these shows, but it's a mixed demographic with males and females," adds Eggleston. "I think chicks want to rock, too. It's a natural if these groups are marketed correctly, and the visual on MTV is there, too. Women are also seeing that some of these guys are good-looking."

This interest from both men and women has propelled hard music titles to multi-platinum sales figures. Limp Bizkit's "Chocolate Starfish And The Hot Dog Flavored Water" (Flip/Interscope), for example, has sold 2.4 million copies since its Oct. 17 release, according to SoundScan, whereas No Doubt's "Return Of Saturn" (Trauma/Interscope), which has been available since April 11 (six months longer than Limp Bizkit), has sold slightly more than 1 million copies.

Debut weeks for hard bands have also been strong. A Perfect Circle's "Mer De Noms" (Virgin) debuted at No. 4 on The Billboard 200, and Godsmack's "Awake" (Republic/Universal) debuted at No. 5, whereas PJ Harvey's "Stories From The City, Stories From The Sea" (Island) debuted at No. 42, and Poe's new album, "Haunted" (Atlantic), debuted at No. 115.

Juliano says, "I think record labels are looking for more hard rock bands that they can sign because they are selling a lot of records. It goes along with the trend."

The trend may be as good for labels as it is for radio, says Pollack, who says label consolidation means that "people have to have hits quicker than before; the nature of the industry in general is that people need instant gratification."

Todd Thomas, PD of Hartford, Conn.'s WMRQ, concludes, "I think the record companies put out stuff they think is going to sell, and we play stuff that will get us ratings. That all goes back to the consumer. It's sort of a Catch-22."

WILL WOMEN COME BACK?

Although women may be tough to find on playlists and charts, most programmers agree women will rise again in modern rock.

"It has to be exactly the right band, the right sound, the right song. Any format needs relief musically," says Bob Neumann, PD for Washington, D.C.'s WWDC (DC 101).

"We need somebody with one big fat hit and star power. There hasn't been an Alanis to break open the door," echoes Fram.

The only chance that a female act may have right now on modern rock, given the proliferation of Limp Bizkit-esque songs, may be to produce a hard sound as well. One female act doing this is Artemis' Kittie. Though the group earned a gold record with "Spit," received airplay in national pockets, and had the honor of being the only female band on the Ozzfest 2000 tour, it has yet to be wholly accepted.

"I have experienced great frustration in trying to get people to believe that Kittie was real when we first launched the record," says Gen-

tile. "It was hard to get programmers to listen. Once the band started to develop a following and proved themselves with a male audience, people had to take them seriously. They're definitely on the



EGGLESTON

cutting edge."

McGuinn says, "I think that Kittie is starting a trend for a whole new group of female rock stars. Kittie is really in sync with the other hard rock records being played. I think they're just a little bit ahead of where rock is going."

A hard female act may stand a chance in the near future, but will modern rock ever feature a female singer-songwriter or pop-leaning act again? British rock's slight infiltration of the format leaves this possibility open, says McGuinn. "We're hoping that records like David Gray or Coldplay will succeed, and that will open the door so we can keep a balance between the heavy records and the more poppier, softer records. Maybe the door will then reopen for females."

Assistance in preparing this story was provided by Keith Caulfield in Los Angeles.

PERCENTAGE OF DEBUT SINGLES BY FEMALE ACTS

1990: 15.17%
1991: 10.88%
1992: 20.74%
1993: 14.53%
1994: 20.39%
1995: 20.24%
1996: 18.57%
1997: 10.27%
1998: 12.78%
1999: 5.76%
2000: 2.92%

Source: Billboard Modern Rock Tracks chart.

Billboard Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
 "NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD



14 hours daily
 1899 9th Street NE,
 Washington, D.C. 20018

- 1 Nelly, E.I.
- 2 OutKast, Ms. Jackson
- 3 Eminem, Stan
- 4 Dave Hollister, One Woman Man
- 5 R. Kelly, I Wish
- 6 Cash Money Millionaires, Project Chick
- 7 Lil' Bow Wow, Bow Wow (That's My Name)
- 8 Jay-Z, I Just Wanna Love U
- 9 Tamia, Stranger In My House
- 10 Wyclef Jean Feat. Mar. 911
- 11 Musiq, Just Friends (Sunny)
- 12 Carl Thomas, Emotional
- 13 Profyle, Liar
- 14 Wu-Tang Clan, Gravel Pit
- 15 3LW, No More
- 16 Public Announcement, Mamacita
- 17 Funkmaster Flex, Do You
- 18 Avant, My First Love
- 19 Lil' Kim, How Many Licks
- 20 Lil' Zane, None Tonight
- 21 Destiny's Child, Independent Women Part I
- 22 Bennie Man Feat. Mya, Girls Dem Sugar
- 23 Memphis Bleek, Is That Your Chick
- 24 Jagged Edge, Promise
- 25 Jill Scott, Gettin' In The Way
- 26 Ja Rule, Between Me And You
- 27 Chante Moore, Straight Up
- 28 Kelly Price, You Should've Told Me
- 29 Xzibit, X
- 30 Silkk The Shocker, He Did That
- 31 Sade, By Your Side
- 32 Mystikal, Shake Ya Ass
- 33 Shade Sheist, Where I Wanna Be
- 34 Keith Sweat, I'll Trade (A Million Bucks)
- 35 Mos Def & Pharoahe Monch, Oh No
- 36 Jaheim, Could It Be
- 37 Master P, Bout Dat
- 38 M.O.P., Ante Up
- 39 BBall & MJG, Flimp Hard
- 40 Prodigy Of Mobz Deep, Keep It Thoro
- 41 Monifah, I Can Tell
- 42 C-Murder, Down For My N's
- 43 Bilal, Soul Sista
- 44 Next, Beauty Queen
- 45 Master P, Souljas
- 46 LL Cool J, Jingling Baby
- 47 So Plush, Things I Heard Before
- 48 Doggy Angel, Baby If You're Ready
- 49 Charlie Wilson, Without You
- 50 LL Cool J, You And Me

NEW ONS

- Ja Rule, Put It On Me
 Jennifer Lopez, Love Don't Cost A Thing
 Ludacris, Southern Hospitality
 E-40 F/ice Cube, Behind Gates
 Jill Scott, A Long Walk
 Kurupt F/Nate Dogg, Behind The Walls
 Sunday, I Know
 112, It's Over Now



Continuous programming
 2806 Opryland Dr.,
 Nashville, TN 37214

- 1 Sara Evans, Born To Fly
- 2 Faith Hill, Where Are You Christmas?
- 3 Jamie O'Neal, There Is No Arizona
- 4 Keith Urban, But For The Grace Of God *
- 5 Dixie Chicks, Without You
- 6 Billy Ray Cyrus, You Won't Be Lately Now
- 7 Terri Clark, A Little Gasoline
- 8 Kenny Chesney, I Lost It
- 9 Clay Davidson, I Can't Lie To Me
- 10 Lee Ann Womack, Ashes By Now
- 11 Travis Tritt, Best Of Intentions
- 12 Jo Dee Messina, Burn
- 13 Alan Jackson, Www.Memery
- 14 Rascal Flatts, This Everyday Love *
- 15 Chris Cagle, My Love Goes On & On *
- 16 Billy Gigg, Warm & Fuzzy *
- 17 Alison Krauss, Maybe *
- 18 Alabama, When It All Goes South *
- 19 Toby Keith, You Shouldn't Kiss Me *
- 20 Jessica Andrews, Who I Am *
- 21 Don Henley, For My Wedding *
- 22 Shedaisy, Lucky 4 You (Tonight I'm Just Me) *
- 23 Darryl Worley, A Good Day To Run *
- 24 Diamond Rio, One More Day *
- 25 Gary Allan, Right Where I Need To Be
- 26 Nickel Creek, When You Come Back Down
- 27 Merle Haggard, I Think About A Lullaby
- 28 The Kinleys, I'm In
- 29 Vince Gill, Feels Like Love
- 30 Patty Loveless, That's The Kind Of Mood I'm In
- 31 Kentucky Headhunters, Too Much To Lose
- 32 Tammy Cochran, So What
- 33 Dwight Yoakam, What Do You Know About Love
- 34 Sonya Isaacs, How Can I Forget
- 35 Mark Willis, I Want To Know
- 36 The Wilkinsons, 1999
- 37 Mindy McCready, Scream
- 38 Bryan White, How Long
- 39 Trent Sumner, It Never Rains...
- 40 Montgomery Gentry, All Night Long
- 41 Collin Raye, She's All That
- 42 Clark Family Experience, Meanwhile...
- 43 Carolyn Dawn Johnson, Georgia
- 44 Phil Vassar, Just Another Day In Paradise
- 45 Trick Pony, Pour Me
- 46 Aaron Tippin, Kiss This
- 47 Faith Hill W/Tim McGar, Let's Make Love
- 48 Andy Griggs, She's More
- 49 Ty Herndon, No Mercy
- 50 Mark Willis, Back At One

* Indicates Hot Shots

NEW ONS

No New Ons This Week



Continuous programming
 1515 Broadway, NY, NY 10036

- 1 Eminem, Stan
- 2 Britney Spears, Stronger
- 3 Limp Bizkit, Rollin'
- 4 Backstreet Boys, Shape Of My Heart
- 5 Ricky Martin, She Bangs
- 6 The Offspring, Original Prankster
- 7 OutKast, Ms. Jackson
- 8 Destiny's Child, Independent Women Part I
- 9 Xzibit, X
- 10 Moby, South Side
- 11 98 Degrees, My Everything
- 12 David Gray, Babylon
- 13 R. Kelly, I Wish
- 14 Lenny Kravitz, Again
- 15 Nelly, E.I.
- 16 Linkin Park, One Step Closer
- 17 Jay-Z, I Just Wanna Love U
- 18 Shaggy, It Wasn't Me
- 19 Madonna, Don't Tell Me
- 20 Mya, Free
- 21 'N Sync, This I Promise You
- 22 U2, Beautiful Day
- 23 Dream, He Loves U Not
- 24 Ja Rule, Between Me And You
- 25 BBMAK, Still On Your Side
- 26 Marilyn Manson, Disposable Teens
- 27 Papa Roach, Broken Home
- 28 Everclear, Am Radio
- 29 Wyclef Jean, 911
- 30 Godsmack, Awake
- 31 Coldplay, Yellow
- 32 Lil' Kim, How Many Licks
- 33 3 Doors Down, Loser
- 34 Wu-Tang Clan, Gravel Pit
- 35 Rage Against The Machine, Renegades Of Funk
- 36 At The Drive In, One Armed Scissor
- 37 Deftones, Back To School
- 38 Spice Girls, Holler
- 39 Lil' Bow Wow, Bow Wow (That's My Name)
- 40 Macy Gray, Still
- 41 K-Ci & JoJo, Crazy
- 42 Blink-182, Man Overboard
- 43 P.O.D., School Of Hard Knocks
- 44 Insane Clown Posse, Let's Go All The Way
- 45 A Perfect Circle, 3 Libras
- 46 3LW, No More
- 47 Musiq, Just Friends (Sunny)
- 48 Strait Up Feat. Lajon, Angel's Son
- 49 Funkmaster Flex, Do You
- 50 No Doubt, Bathwater

NEW ONS

- Jennifer Lopez, Love Don't Cost A Thing
 O-Town, Liquid Dreams
 Crazy Town, Butterfly
 Snoop Dogg, Snoop Dogg
 Lifehouse, Hanging By A Moment



Continuous programming
 1515 Broadway, NY, NY 10036

- 1 3 Doors Down, Kryptonite
- 2 U2, Beautiful Day
- 3 Faith Hill, The Way You Love Me
- 4 Matchbox Twenty, If You're Gone
- 5 Creed, With Arms Wide Open
- 6 Barenaked Ladies, Pinch Me
- 7 Lenny Kravitz, Again
- 8 Vertical Horizon, You're A God
- 9 David Gray, Babylon
- 10 Bon Jovi, Thank You For Loving Me
- 11 Madonna, Don't Tell Me
- 12 Evan & Jaron, Crazy For This Girl
- 13 Destiny's Child, Independent Women Part I
- 14 Everclear, Am Radio
- 15 Macy Gray, Still
- 16 The Corrs, Breathless
- 17 Sade, By Your Side
- 18 Ricky Martin, She Bangs
- 19 Madonna, Music
- 20 Foo Fighters, Learn To Fly
- 21 Creed, Higher
- 22 Christina Aguilera, Come On Over Baby
- 23 Moby, South Side
- 24 Don Henley, Taking You Home
- 25 Vertical Horizon, Everything You Want
- 26 Madonna, Beautiful Stranger
- 27 'N Sync, This I Promise You
- 28 Santana, Maria Maria
- 29 Red Hot Chili Peppers, Otherside
- 30 Jennifer Lopez, Waiting For Tonight
- 31 Backstreet Boys, Shape Of My Heart
- 32 Faith Hill, Where Are You Christmas?
- 33 Uncle Kracker, Follow Me
- 34 The Wallflowers, Sleepwalker
- 35 Shawn Mullins, Everywhere I Go
- 36 Nine Days, If I Am
- 37 Madonna, Like A Virgin
- 38 Madonna, Ray Of Light
- 39 Dave Matthews Band, Crash Into Me
- 40 Kid Rock, Cowboy
- 41 Britney Spears, Oops!... I Did It Again
- 42 Bon Jovi, It's My Life
- 43 No Doubt, Bathwater
- 44 Sting Feat. Cheb Mami, Desert Rose
- 45 No Doubt, Simple Kind Of Life
- 46 Collective Soul, Why Pt2
- 47 R. Kelly, I Wish
- 48 Jill Scott, Gettin' In The Way
- 49 Elton John F/Mary J. Blige, I Guess That's...
- 50 Macy Gray, I Try

NEW ONS

No New Ons This Week

Music Video PROGRAMMING

Creed, Faith Hill, Metallica Win Multiple My VH1 Music Awards

MY VH1 MUSIC AWARDS: With four awards, **Creed** was the big winner at the first My VH1 Music Awards, which was presented Nov. 30 at the Shrine Auditorium in Los Angeles. The rock band received honors for group of the year; song of the year (for "Higher"), and 2-for-2 (an award for an artist who followed up a hit album with another hit album), as well as the award called welcome to the big time.

The awards show, hosted by actor **John Leguizamo**, featured live performances from **U2**, **Creed**, **Metallica**, **No Doubt**, **Christina Aguilera**, **Bon Jovi**, and the **Red Hot Chili Peppers**. The show was televised live on VH1 and Webcast live on VH1.com.

Winners were selected by votes cast at VH1.com; fans also decided the nominees and the names of the categories. According to VH1, nearly 5 million votes were cast for the awards-show winners.

Faith Hill won three awards: woman of the year, sexxiest video (for "Breathe"), and the unusual you want fries with that album? award (given to an artist with the best commercial endorsement; Hill won thanks to the commercials she did for Pepsi).

Double winners were Metallica (best stage spectacle, gods of thunder); the Red Hot Chili Peppers, whose "Californication" earned them honors for must-have album and pushing the envelope video; **Dave Matthews Band** (best live act, coolest fan Web site); and **Carlos Santana**, who was named man of the year and whose song "Smooth" earned him the dubious honor of your song kicked ass but was played too damn much.

Backstage, Creed lead singer **Scott Stapp** said he considers the ultimate compliment to be "fans spending their hard-earned money on you. These [VH1] awards are like the ultimate pat on the back." He added that there are no plans to find a permanent replacement for ex-Creed bassist **Brian Marshall**, who parted ways with the band earlier this year.

Double-winner Santana said he will take "all of next year off" but that he's already written some songs for his next album, which he expects to be released in 2002. Just like his multi-platinum Arista Records hit "Supernatural," Santana's next album will feature several guest lead singers, and he said that he will once again be collaborating with "Supernatural" executive producer **Clive Davis**, the former president of Arista.

"I'm honored that Clive wants to work with me again," Santana elaborated. "There are so many singers

who I'd like to work with, such as **Bob Dylan**, **Prince**, **Michael Jackson**, and **Whitney Houston**. I want the album to have a positive message, and the most important message I want to get out is to stop all the shooting in schools."

Jon Bon Jovi, whose namesake band won the video of the year award for "It's My Life," found it fascinating that many of the people who voted for Bon Jovi may not even remember the group from the 1980s. "It's cool, because there's a whole new group of people discovering us because of 'Crush' [Bon Jovi's latest album]. Bon Jovi was around before VH1, and now we're getting a VH1 award," he said. The singer/actor also mentioned that his next film project will be a starring role in a vampire movie for Sony Pictures.



by Carla Hay

Red Hot Chili Peppers bassist **Flea** said the band will go into the studio for its next album in February 2001. The set will be produced by **Rick Rubin**, who has produced the three most recent Chili Peppers studio albums.

Although the My VH1 Music Awards show was an ambitious and unique production with strong live performances from most of the artists, there were some noticeable problems. Originally scheduled to run two hours, the program ran over by about 45 minutes. In addition, voting was left open until minutes before the awards were presented, which led to some awkward moments.

For one category (your song kicked ass but was played too damn much), just as the winner was about to be announced, there was a delay, and the program cut to a commercial break. Also, several awards were also not presented during the program due to time constraints.

The most embarrassing mistakes during the live show were edited out during post-production and can't be seen in repeats of the program. But VH1 couldn't remove the lukewarm response the audience had to host Leguizamo, who told too many mediocre jokes that fell flat and who seemed uncomfortable being there. In addition, most of the pre-taped skits and onstage jokes were boring and stale.

However, there were a few bright spots during the show, most notably **Weird Al Yankovic's** spoof of the nominees for sexxiest video and the cast members of "Whose Line Is It Anyway?" presenting the nominees for most entertaining public feud.

VH1 plans to make the My VH1 Music Awards show an annual event. Some suggestions for future shows: Get a host who can at least act like he
 (Continued on page 83)

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING DECEMBER 16, 2000.



Continuous programming
 1221 Collins Ave
 Miami Beach, FL 33139

NEW

- B.G., I Know
 Joe, Stutter
 Koffee Brown, After Party
 Madonna, Don't Tell Me
 Master P Feat. Silkk The Shocker, Bout Dat
 Mystikal Feat. Nivea, Danger (Been So Long)
 Rage Against The Machine, Renegades Of Funk
 Snoop Dogg, Snoop Dogg
 Xzibit, X

BOX TOP

- Lil' Bow Wow, Bow Wow (That's My Name)
 Nelly, E.I.
 Britney Spears, Stronger
 'N Sync, This I Promise You
 Eminem Feat. Dido, Stan
 Backstreet Boys, Shape Of My Heart
 Shaggy, It Wasn't Me
 Insane Clown Posse, Tilt-A-Whirl
 Twiztid, We Won't Die
 Tamia, Stranger In My House
 Next, Beauty Queen
 Lil' Kim Feat. Sisqo, How Many Licks?
 R. Kelly, To The Homies That Were Lost
 Linkin Park, One Step Closer
 Limp Bizkit, Rollin'
 A Perfect Circle, 3 Libras
 Ludacris Feat. Shawna, What's Your Fantasy
 OutKast, Ms. Jackson
 R. Kelly, I Wish
 S Club 7, Natural
 Jay-Z, I Just Wanna Love U
 Destiny's Child, Independent Women Part I
 Melanie C, I Turn To You
 Spice Girls, Holler
 Nelly Furtado, I'm Like A Bird



Continuous programming
 1515 Broadway
 New York, NY 10036

NEW

- Common, Geto Heaven Part Two
 Jurassic 5, W.O.E. Is Me
 CKY, 96 Quite Bitter Beings



Continuous programming
 299 Queen St West
 Toronto, Ontario M5V2Z5

- Mastermind, Bump! (NEW)
 Shaggy, It Wasn't Me (NEW)
 Snoop Dogg, Snoop Dogg (NEW)
 Jennifer Lopez, Love Don't Cost A Thing
 Backstreet Boys, Shape Of My Heart
 Ricky Martin, She Bangs
 Destiny's Child, Independent Women Part I
 U2, Beautiful Day
 The Offspring, Original Prankster
 Mya, Case Of The Ex (Whatcha Gonna Do)
 Limp Bizkit, My Generation
 Britney Spears, Stronger
 'N Sync, This I Promise You
 Blink-182, Man Overboard
 Ja Rule, Between Me And You
 Green Day, Minorly
 Eminem Feat. Dido, Stan
 Sky, Superhero
 Jay-Z, I Just Wanna Love U
 Baby Blue Soundcrew, Money Jane



Continuous programming
 1111 Lincoln Rd
 Miami Beach, FL 33139

- Backstreet Boys, Shape Of My Heart
 Alejandro Sanz, Cuando Nadie Me Ve
 Robbie Williams, Rock DJ
 The Offspring, Original Prankster
 Limp Bizkit, My Generation
 Christina Aguilera, Ven Conmigo (Solamente Tu)
 Madonna, Music
 Modjo, Lady (Here Me Tonight)
 U2, Beautiful Day
 Eros Ramazzotti, Fuego En El Fuego
 Ricky Martin, She Bangs
 Blink-182, Man Overboard
 Morcheeba, Be Yourself
 Westlife, If I Let You Go
 Spice Girls, Holler
 Kabah, Historia de una Noche
 Britney Spears, Stronger
 Plastinia Mosh, Bassass (International Stereo)
 SR-71, Right Now
 El Gran Silencio, Chuntaro Style



2 hours weekly
 3900 Main St
 Philadelphia, PA 19127

- Next, Beauty Queen
 Jay-Z, I Just Wanna Love U (Give It 2 Me)
 Tamia, Stranger In My House
 Nelly, E.I.
 Donell Jones, This Luv
 Eminem Feat. Dido, Stan
 R. Kelly, To The Homies That Were Lost
 DJ Clue & Beanie Sigel, Up In The Club
 No Question, If U Really Wanna Go
 Mos Def & Pharoahe Monch, Oh No
 OutKast, Ms. Jackson
 Bahamadia, Commonwealth (Cheap Chicks)
 Wu-Tang Clan, Gravel Pit
 The Pharcyde, Trust
 LL Cool J Feat. Kelly Price, You And Me



Five hours weekly
 223-225 Washington St
 Newark, NJ 07102

- Sade, By Your Side
 Madonna, Music
 R. Kelly, I Wish
 Spice Girls, Holler
 Stone Temple Pilots, No Way Out
 Marilyn Manson, Disposable Teens
 Macy Gray, Why Didn't You Call Me
 Scorpions Berliner Phil., Hurricane 2000
 Everlast, Black Jesus
 No Doubt, Bathwater
 Dido, Here With Me
 Hoku, How Do I Feel
 Nelly Furtado, I'm Like A Bird
 Leigh Nash, Need To Be Next To You
 3 Doors Down, Loser
 Blink-182, Man Overboard
 The Offspring, Original Prankster
 Huey Lewis & Gwyneth Paltrow, Cruise
 Kottonmouth Kings, Daydreamin' Fazes
 Nine Days, If I Am



15 hours weekly
 10227 E 14th St
 Oakland, CA 94603

- 'N Sync, This I Promise You
 3LW, No More (Baby I'ma Do Right)
 R. Kelly, I Wish
 Lil' Bow Wow, Bow Wow (That's My Name)
 Backstreet Boys, Shape Of My Heart
 OutKast, Ms. Jackson
 Jay-Z, I Just Wanna Love U
 Nelly, E.I.
 Destiny's Child, Independent Women Part I
 Sisqo, Incomplete
 K-Ci & JoJo, Crazy
 Wyclef Jean Feat. Mary J. Blige, 911
 SoulDecision Feat. Thrust, Faded
 Lenny Kravitz, Again
 Spice Girls, Holler

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newsline...

LEGENDARY PIANIST JOHNNIE JOHNSON has filed a lawsuit claiming that he wrote and is entitled to royalties earned by many of Chuck Berry's early rock'n'roll anthems, including "Roll Over Beethoven," "No Particular Place To Go," and "Rock & Roll Music." The suit, filed Nov. 29 in U.S. District Court for the Eastern District of Missouri, names Berry and his publishing firm, Isalee Music Co. It lists 52 songs for which Johnson claims he wrote the music to Berry's lyrics. Johnson seeks actual damages and "all of the profits realized" by Berry and Isalee, in an amount to be determined at trial. In the suit, Johnson—immortalized in the Berry song "Johnnie B. Goode"—claims that Berry "took advantage" of him as he battled alcoholism and that Berry led him to believe that Berry was entitled to sole ownership of the songs. Berry later copyrighted all the songs for himself. "I'm so surprised that a lawsuit could come down 45 years later—I just find it mind-blowing," Berry's booking agent, Dick Alen, tells *Billboard Bulletin*. "When I spoke to Chuck, he said, 'I'm just disappointed that Johnnie would do something like this.'" **WES ORSHOSKI**

THE FORERUNNER MUSIC CATALOG, with a strong collection of hit contemporary country songs, has been acquired by Universal Music Publishing Group (UMPG). The deal, for an undisclosed amount, was made by UMPG with Garth Brooks producer Alan Reynolds and his partners Jim Rooney, Mark Miller, and Terrell Tye. Among Forerunner's 1,500 copyrights are more than 30 top 20 country singles, including 12 No. 1 hits by such stars as Garth Brooks, Vince Gill, Brooks & Dunn, Trisha Yearwood, Hal Ketchum, Kathy Mattea, and Patty Loveless. Hit songs include "The Thunder Rolls," "Don't Let Our Love Start Slippin' Away," "How Long Gone," "Small Town Saturday Night," "Like We Never Had A Broken Heart" and "Goin' Gone." Forerunner's key writers are Pat Alger, Tony Arata, Shawn Camp, Hal Ketchum, and Peter Wasner. Announcing the Forerunner deal was David Renzer, UMPG worldwide president, and Pat Higdon, UMPG Nashville senior VP. **IRV LIGHTMAN**

NAPSTER REPORTS that Manus Cooney, the most powerful senior staffer dealing with intellectual property issues in Congress, will leave his job at the end of this year to take a position as VP for corporate and policy development, making him the chief Washington lobbyist for Napster. As chief counsel and staff director to the Judiciary Committee, chaired by Sen. Orrin D. Hatch, R-Utah, Cooney has been a major force in helping to craft copyright policy and laws for more than three years. He was instrumental in the success of such legislation as the work-for-hire repeal bill and has underscored chairman Hatch's current stance that record labels



and other established entertainment companies should try to work with new-technology companies rather than drive them out of business. That view was most certainly a factor in the Oct. 31 announcement by BMG Entertainment that the company was partnering with Napster to create a legitimate service. "It's an atom bomb," commented one Hill veteran of the Cooney move. "For Napster to get somebody of his influence working with them—it's amazing." The ongoing lawsuit between the major record companies and the file-sharing music site is now on appeal. Among the many questions left in the wake of the BMG/Napster deal is how the "legitimized" Napster will work and, more important, whether it will work as a sustainable business model. The other record companies, whose support is crucial, have taken cautious stances (*Billboard*, Nov. 11). **BILL HOLLAND**

A NUMBER OF TOP SONGWRITERS and music publishers have filed suit against Universal Music Group (UMG) and its Web site Jimmy and Doug's Farmclub.com, alleging copyright infringement. The suit was filed Dec. 7 in U.S. District Court for the Southern District of New York by the Rodgers and Hammerstein Organization on behalf of the Songwriters Guild of America, Peer International Corp., MPL Communications, Irving Berlin Music Co., Elvis Presley Music, Jerry Leiber, Mike Stoller, and others. It claims that UMG has, without the plaintiffs' permission, copied "hundreds of tracks embodying plaintiffs' copyrighted musical works" onto its servers, citing among the alleged infringements such compositions as Irving Berlin's "White Christmas," Rodgers and Hammerstein's "My Favorite Things," Buddy Holly's "Peggy Sue," and Leiber and Stoller's "Jailhouse Rock." The suit adds that UMG was "fully aware" that its service would infringe copyrights following the recent judgment against MP3.com for doing "precisely what UMG has done here without plaintiffs' permission." The plaintiffs claim that the "unauthorized" and "willful" copying of their works onto Farmclub's servers violates their exclusive reproduction rights under the Copyright Act. They seek the removal of their works from the site, the destruction of infringed materials, and either actual damages or statutory damages in the maximum amount of \$150,000 per work deemed infringed. At press time, UMG had not seen a copy of the complaint, but a UMG statement says, "Based on their press release, the publishers appear to be making a claim that is blatantly inconsistent with the legal positions they have taken before. Moreover, Universal has followed the applicable licensing procedures, including those agreed upon by the Harry Fox Agency, to cover Universal's online activities." **CAROLYN HORWITZ**

BEST BUY ACQUIRES MUSICLAND CHAIN

(Continued from page 1)

executives at the major labels. The largest account now is Wal-Mart, which executives say has a market share of about 16%.

Best Buy, whose 357 electronics and software stores are mainly in strip shopping centers known as power centers, views the Musicland deal as a way to break into enclosed shopping malls. Musicland's mall division has about 1,050 stores—650 Sam Goody music stores and 400 Suncoast Motion Picture Company video outlets. The deal also gives Best Buy access to tertiary rural markets through Musicland's On Cue stores. Both companies are based in suburbs of Minneapolis.

In addition to giving Best Buy's real-estate portfolio more plays, Sam Goody's mall locations would give the company access to demographic groups that it hasn't been successful in bringing into its own customer base—teenagers and females.

When the deal is completed, Best Buy senior VP Kevin Freeland will head up Musicland. Musicland chairman/CEO Jack Eugster will leave the chain but join Best Buy's board of directors.

The initial word is that Best Buy plans to keep the Sam Goody name, although music industry observers are skeptical that the logo will survive over the long term, considering Best Buy's strong branding initiatives.

Word of the impending deal apparently leaked out because, during the week of Dec. 4, Musicland's stock price moved from \$6.63 to about \$9 before trading was halted midday on Dec. 6, when the company issued a statement saying it was in discussions with a third party about a possible merger. After trading resumed that

day, the stock closed at \$10.25, from \$8 the day before.

Best Buy shares, meanwhile, fell \$1.81 Dec. 6 and closed at \$28.81, as investors reacted to rumors that it was in talks with Musicland.

On the day the deal was announced, Dec. 7, Musicland shares closed at \$12.13, up \$1.88, while Best Buy closed at \$22.94, down \$5.88.

Eugster tells *Billboard* that "the deal delivers value to the shareholders. Both our companies are growing, and this creates great opportunities for both of us." He asserts that Musicland has been delivering shareholder value for the past three years but that "due to conditions in the stock market," that value has not been recognized.

Best Buy will assume \$260 million in Musicland debt, but Musicland's cash flow is expected to be so strong this year that a good portion of the debt could be paid down before the transaction closes.

Musicland and Best Buy didn't comment on expected cost savings from the elimination of duplicate functions at the two companies. In fact, during a conference call with analysts, Best Buy indicated that it was going to run the companies as separate entities.

Best Buy didn't return calls seeking comment.

Reaction from the major record companies and retail competitors was muted, although a few acknowledged being startled by the deal. "Dec. 7—a day that will live in infamy," says

one senior distribution executive. "Musicland, our biggest music specialty store account—gone!"

While some suggest that the acquisition will give Best Buy—already the best account in obtaining premiums and other special deals from the labels—even more clout with the majors, one senior distribution executive doubts it, saying that Best Buy "already was an 800-pound gorilla, so now they are a just bigger gorilla."

Another executive points out that while Best Buy and Musicland might have a combined 18% market share, "one and one never equal two in a merger—it's always less."

Musicland's competitors viewed the deal positively, because if Best Buy tries to add some of its electronics products to the Musicland stores, it will probably mean a decrease in the amount of music they carry. One industry observer estimates that Musicland's music SKU count could decrease by as much as 30%.

Another benefit of the merger to retailers might be to reverse rapidly declining prices on front-line music titles, a trend that appears to be moving toward a full-blown price war.

A price war would likely reduce Musicland's cash flow, which—estimated to be about \$170 million this year—is said to be one of the chain's principal attractions in a merger. Best Buy, then, might be expected to back off from its aggressive pricing strategy, says one industry observer.

FRANCE FACES CHOICE OF TWO AWARDS SHOWS

(Continued from page 47)

Despite the closeness of the two high-profile events, the Victoires' organizing committee president, Marc Thonon, insists he doesn't see the NRJ Awards as a competitor. "The NRJ Awards reflect the programming of NRJ, while the Victoires cater to all music genres," says Thonon. "My point of view is that there is never enough space made for music, so the more events the better."

Thonon was expected to announce a series of changes aimed at strengthening the Victoires show Dec. 13, among them the creation of a best artist Web site category. Although he emphasizes that the aim of the Victoires—voted on by an academy of 2,300 industry professionals—is to spotlight local talent and new acts in particular, Thonon says he also plans to reintroduce the presence of a prestigious international act, a feature dropped some years back.

According to NRJ president Max Guazzini, last year's inaugural NRJ Music Awards was a success, and both broadcasters involved felt after the first edition last January at MIDEM that the project should be repeated. The show will feature a combination of awards presentations and live performances.

A total of 12 prizes will be awarded in six categories—new talent, male, female, song, album, and group—one each for domestic and international acts.

Nominees have been chosen from a combination of NRJ's most-played records released during 2000 and the best sellers of the year. New

acts must have had at least two singles or an album released during the year. Leading the list of artists with the most nominations are Madonna, Anastacia, and Hélène Segarra.

Winners will be picked solely by the public, instead of last year's jury of professionals (accounting for 30% of the votes) and the public.

ANTI-PIRACY DIRECTIVE

(Continued from page 12)

- minimum thresholds for sanctions and criminal proceedings; and
- better cooperation and exchange of information between the private sector and public authorities.

However, the music industry does not believe the directive goes far enough toward addressing piracy's greatest benefactor—organized crime—as the forthcoming legislation only deals with civil damages.

"Unfortunately," says the IFPI in a prepared statement, "the proposed directive at this stage falls short of putting forward rules to harmonize the criminal penalties needed to deter piracy."

Still, EU officials call the plan "ambitious." In a statement, Frits Bolkestein, EU's commissioner for the Internal Market, says, "It will be implemented gradually, and all partners concerned will have to be involved. The single market must be a safe and secure environment, not only for inventors and creators, but also for consumers and investors. This is why all available means must be used to combat this scourge."

Backstage Before The Big Night

CONTINUED FROM PAGE 1

And they certainly aren't supposed to be talented enough to nail the routine, not to mention the eventual addition of letter-perfect harmonies and a troop of dancers, ahead of schedule. Or are they?

"We've spent a lot of this year dispelling myths and preconceived notions," notes 'N Sync member Justin Timberlake, catching his breath during a break from rehearsal. "It's not that we felt we had to. Critics are not important to what we do. But it's cool. We feel like we've made our point. We're not posers. We can hang."

The battle cry of attaining longevity was echoed by 'N Sync, Destiny's Child, Ricky Martin, and others who performed at the Billboard Music Awards. And if critics at large have not yet fully given respect to these pop acts for their apparent skills, millions of consumers have.

Evidence of that can be found in 'N Sync's earning one of the evening's top honors: album of the year for the sterling Jive opus "No Strings Attached." Before the ceremony was over, the act had also collected trophies for album artist duo/group of the year and top 40 artist of the year.

Additionally, 'N Sync received a special award for the biggest one-week sales of an album ever. "No Strings Attached" sold an unparalleled 2.4 million copies during its first seven days at retail, according to SoundScan.

"That's a place that I don't think we'll ever go again," Timberlake says, taking a deep breath as he ponders the weight of that sales figure and its lingering effects on the act. "Setting that record was huge, so huge that I don't think any of us in the band have truly soaked it in. We've been focused on being more than a temporary object of fascination. We want to exist and thrive beyond one moment in time—and still be making music that lots of people dig for a long time to come."

The challenge of transcending potentially fleeting breakthrough success is also on the mind of Beyoncé, the golden-tressed belter who anchors Destiny's Child. Columbia executives are steadfast in their assertion that the act was well-regarded before it recorded the hit-packed "The Writing's On The Wall," as well as the fifth-week-and-counting No. 1 single "Independent Women Part I."

But Beyoncé clearly understands the difference between having a respectable track record and fronting an act that has been heard relentlessly over radio airwaves for the past year. "You dream of making music that many people take to their hearts," she says. "But until you're in the middle of it, you can't even begin to conceive of how enormous—and how truly humbling—it can be."

That philosophy clearly propels

the singer's every move. Entering the MGM Grand Arena—several hours after 'N Sync has left the stage to huddle with comedian Kathy Griffin (with whom the band shared co-hosting duties)—Beyoncé seems never to have time to exhale. She's in perpetual motion, whether conferring with the show's producers or the battery of label execs on hand to trouble-shoot or schmoozing with the handful of fans who have managed to sneak into the arena.

Like 'N Sync, the singer and Destiny's Child cohorts Michelle and Kelly take the initially disparate elements of their planned routine—a medley of "Independent Women," "Say My Name," and "Jumpin', Jumpin'"—and quickly whip them into what would become an elaborate, standout segment of the awards telecast.

"You just do the job that needs to be done," Beyoncé says with a confident grin. "And you don't pause until you've covered every base."

She credits the act's work ethic as a key reason for scoring the Billboard Music Award as artist of the year. Destiny's Child also collected awards for duo/group of the year,



Hot 100 singles artist of the year, and Hot 100 singles duo/group.

"You don't get rewards without work, plain and simple. And you don't take the rewards for granted. You just keep pushing on," says Beyoncé, noting that instead of taking a break between albums, the act is nearing completion of an album that is due in first-quarter 2001.

"The name of the game is longevity and reaching the highest possible plateau," she adds. "We're not going to stop until we get both. We're going to be here tomorrow. Bank on it."

For Ricky Martin, who offered a raucous rendition of his current Columbia hit, "She Bangs," the thrust behind building a career with legs is "fully understanding who you are as both an artist and as a human being. It's vital that people know they are getting a part of me when they hear my music and see me onstage. At the same time, though, it's important to keep your head—remain the person you are. When those elements come together, your audience appreciates you and what you offer to them."

Sisqó agrees. And as the evening's top winner with six awards in all, he says that coming back this year and winning is a prestigious honor—but it's not one that has changed him or his point of view as an artist.

"I'm still the same person, but I appreciate every little thing now," he said backstage at the show, shortly after accepting the award for male artist of the year—a trophy signifying the multi-format success of "Thong Song."

"When I won the Billboard Award as a member of Dru Hill, we lost respect for winning. It happened our first year out, and we began thinking that's what's supposed to happen," he adds. "It's been a long ride in the trenches since then. But I'm out now, and I'm not taking things for granted."

To help ensure his longevity, Sisqó is forging ahead with various projects. "As of right now," he says, trading in his typically hyper demeanor for a pensive tone, "I'm already halfway through the recording of a new solo album, titled 'Return Of The Dragon,' and will begin shooting the pilot for a TV show in February." The diminutive dynamo also appears in the forthcoming Miramax feature film "Get Over It."

Faith Hill says she continues striving to create the strongest possible recordings. Shortly after receiving the Hot 100 single of the year award for her No. 1 smash "Breathe" (one of four awards she won), the Warner Bros. artist said, "I feel like I just have to keep working. I feel like I haven't made my best album yet. But if it were to end tomorrow, I'd have nothing to complain about. I've experienced more in the last few years than most people do in a lifetime."

Jive teen siren Britney Spears echoed Hill's sentiment when she took to the stage to accept the album artist of the year award for "Oops!... I Did It Again." "This year has been like a dream come true," said Spears, who also picked up a special trophy for biggest one-week sales of an album ever by a female artist, with 1.3 million units, according to SoundScan.

Spears added a little comedic zest to the show when she rescued boyfriend Timberlake from host Griffin, who had handcuffed herself to him. It was a fun, impromptu moment during a show filled with performances reflecting the current creative health of music. Among them was that of rock artist of the year Creed, who took to the top of the neighboring Rio hotel to perform its hit "Higher."

Also holding up the rock banner during the teen-pop-leaning show was 3 Doors Down, which performed "Kryptonite" while the audience waved glowing green wands and a superhero dressed in green flew overhead. The band won three awards, including best new group.

Country divas Dixie Chicks offered an affecting version of "Without You." The Columbia act took home the country group of the year award, as well as country album of the year for "Fly."

On the hip-hop tip, Jive's Mystikal

commanded the stage for a racy, eye-popping rendition of "Shake It Fast," replete with an army of 47 scantily clad female dancers.

Another of the more striking moments of the evening came after Mystikal's performance, when Don Henley presented Randy Newman with Billboard's annual Century Award. "That was a tough act to follow," Newman said with a playful grin, referring to Mystikal's production number.

Newman's wry, resonant acceptance speech also yielded what would prove to be the most sensible comment for the evening's array of striv-

ing artists: "Try not to live what you write always. You don't have to, you know."

Those words rang true for Timberlake. "In the end, we all want to be here for the end of the story, whatever that might be," said the 'N Sync member. "In order to do that, you have to take care—and never lose sight of the big picture. I hope that all of us who are part of this special night are able to do that. Ultimately, I think we will."

Assistance in preparing this story was provided by Melinda Newman and Gail Mitchell.



Newman Celebrates Century Award

The 2000 Billboard Century Award was presented to Randy Newman by Don Henley at the Dec. 5 Billboard Music Awards. Following is the text of the presentation and acceptance speeches.

Don Henley: Thank you. I love show business. The first Century Award winner of the new century is a friend of mine, and so I hope you won't mind when I describe his work as brilliant.

His songs are tough but tender, understanding but never unctuous, caustic but much too caring to be cruel. He has become a peerless annotator of all that ails and ennobles us. He has made incredible points in song about the heartbreak of betrayal, the folly of bigotry, and the dangers of blind faith, while reminding us that life, however messy, is a process worth pursuing.

And over the past 30 years, his music has become one of the great bodies of work produced by a living American composer. In my opinion, he's one of our greatest musical storytellers. He may also be the most under-appreciated and misunderstood songwriter in America, and he probably likes it that way.

Ladies and gentlemen, the Billboard magazine Century Award winner for 2000, Mr. Randy New-

man.
Randy Newman: Don, thank you very much. That was a tough act to follow, Mystikal, that was just on. There are some beautiful, beautiful young people here tonight. I think I should have worn tighter pants.



Other than that, I do take this award seriously and am glad I stayed alive to get it. Some of you who've performed tonight, I hope you remember that and try not to live what you write always. You don't have to, you know. Lie.

I paid Timothy White at Billboard \$423,000 for the chance to win this award, and I'd like to thank him. I'd like to thank Don Henley so much for following Mystikal, which is not a pleasant chore. I mean, Jesus Christ, we can't do that. I'd like to thank my wife, Gretchen; my manager, Cathy Kerr; Lenny Waronker, who was my confidence when I was 16 when I didn't have any. Now I'm like overconfident, you know?

But in any case, I love you all. It's been a pleasure being here. I've really enjoyed the show... Anyway, all my love. Thank you, Don; I appreciate it.

Backstage At The Billboard Music Awards

This column was prepared by Melinda Newman, Larry Flick, and Gail Mitchell from Las Vegas.

ARTIST OF THE YEAR DESTINY'S CHILD is currently working on its next album, which the trio hopes to have ready for release in February. Although the act's Beyoncé said that she's "happily anticipating" the challenge of her much-ballyhooed solo outing (which she's not expected to begin until 2002 at the earliest), she asserted that her "absolute focus will remain taking **Destiny's Child** to the greatest heights possible. This group is so important to me. We've been through [so much] up to this point, and we're so invested in each other. We're like sisters, and nothing's going to change that."

Beyoncé added she's going to spend a portion of 2001 sharpening her songwriting skills by writing for other artists. "That's going to be fun," she said, adding that several "exciting" projects are in the works. "Writing for another artist's voice is going to be such a learning experience."

THE NIGHT'S BIG WINNER was **Sisqó**, who snared six awards, including male artist of the year and R&B/hip-hop artist of the year. As he whipped out a black thong, the singer said, "I really wasn't expecting to beat **Eminem** and **Marc Anthony** as male artist.

Words can't explain how I feel right now."

The Dragon/Def Soul artist first experienced the multiple Billboard Music Award feeling in 1997 when **Dru Hill** took home several statuettes, including R&B artist of the year. Speaking of Dru Hill, Sisqó laid to rest rumors about a



SISQÓ

new Dru Hill album. "We're not recording anything right now," he said. "There have been ego clashes, and unfortunately, we couldn't pull together. But we're working on each other's projects, and hopefully, we can solve our differences and do another album together." In addition to forthcoming solo albums by members **Jazz** and **Woody**, Sisqó says he's recording a new solo album that's slated for a spring 2001 release. Besides featuring the Dru Hill foursome (which also includes **Nokio**), "Return Of The Dragon" will sport the production skills of **Teddy Riley** and **Warryn Campbell**, among others.

FAITH HILL says she knew she was onto

something special the first time she heard the song "Breathe," which snagged Hot 100 single of the year honors at the awards. "I knew it was the staple of my album," she said. "I already had some songs, but it raised the bar of where the album had to be. I think anyone in a relationship or anyone who desires a relationship can relate to the song."

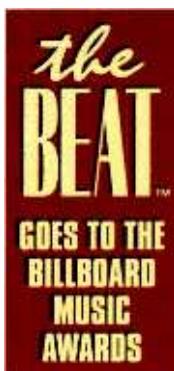
Doing a movie, learning one or two languages, and recording a Christmas album head up Hill's list of things she still wants to accomplish. The multiple award-winning Warner Bros. artist, who also won female Hot 100 singles artist and female country artist of the year, dismisses critics who say her music isn't really country. "I don't answer critics," she says. "They're irrelevant to my career. I just focus on my music."

FOR 3 DOORS DOWN lead singer **Brad Arnold**, coming back to the States to play the awards in the midst of a European tour was "like getting to come out of your room after being grounded," he said with a laugh. "I'm not that fond of Europe; you can't order anything, you don't speak the language."

The band, which won three awards (including best rock song and best modern rock song for "Kryptonite"), has risen like a rocket since signing with Republic/Universal Records last year. "We were together for several years before we got signed, but once we got signed, the process couldn't have happened any faster." The group's debut album, "The Better Life," has been certified quadruple-platinum by the Recording Industry Assn. of America.

MULTIPLE AWARD WINNERS and show co-hosts 'N Sync have already begun writing material for its follow-up to "No Strings Attached," which received a special award for biggest one-week sales. "We're ready to break out with some cool new ideas and concepts," said the group's **Justin Timberlake**. "This is the fun part. We're at the point where we feel like we can experiment a little. Obviously, we can't stray too far from our core sound. But we watch artists like **Madonna** and **Janet Jackson** remain familiar but fresh, and we're optimistic that we can pull it off."

One thing is certain—the music will be honest and reflective of their lives. "We're writing it all down. Everything we've seen. Everything that's happened to us. It's going to be real," Timberlake says.



ALTHOUGH DIXIE CHICKS were thrilled to win four awards, including country artist of the year, Chick **Emily Robison** says the one that means the most is the country album of the year award for "Fly." "That one's most important, because it's for an all-encompassing body of work. We try to make albums that are listenable from beginning to end, not ones with five hits and five sack-o-songs," she said. "That's what we call the filler."

The trio has just wrapped up a national tour. "The best thing about touring is being onstage and looking out at the people," Robison said. "I remember when we struggled to get 100 people in the door at clubs, and then to look out and see 15,000 people, that's incredible. You never get sick of that."

ROCK ARTIST OF THE YEAR Creed performed a crackling version of "Higher" from the rooftop of the Rio All-Suite Hotel and Casino with the glittering lights of the Strip in the background to provide one of the show's highlights. Lead singer **Scott Stapp** says the band prides itself on writing rock songs with meaning, such as the group's current smash "Arms Wide Open," which is about Stapp finding out that he's about to become a father.

"That's our staple—to write songs that aren't typical. None of ours are. We don't like to write about the usual rock'n'roll stuff," he said. However, he stressed that "I don't think too much when I'm writing lyrics. It's really whatever comes out. I don't have an agenda."

Stapp does, however, have an agenda about artists treating other artists better. Expounding on comments he made at the My VH1 Awards on Nov. 30, he stressed to Billboard that he'd like to see "artists be more supportive of each other. It's hard enough to make it, and even worse if once you get there, you're getting torn down by other people who have gone through the exact same thing and know how difficult it is."

While he stopped short of saying his remarks were in response to his feud earlier this year with **Limp Bizkit's Fred Durst**, Stapp added that the group now intended to "lead by example." Creed finishes its tour Thursday (14) and will begin "piecing together the next album," said guitarist **Marc Tremonti**. "With the next album, the heavier songs will be heavier, and the epic songs will be more epic. Every audience is scared their

band will try to experiment too much. We're not going to do that. We just want to keep doing what we're doing but mature the sound."

PRESENTER SHERYL CROW said she's about halfway done recording her follow-up to "The Globe Sessions." "This record isn't as live-sounding," she said. "It's got more programming on it. I'm working with a couple of people I've never worked with before, like **Jeremy Stacey** from England."

FOR VERTICAL HORIZON LEADER Matt Scannell, the group's breakthrough smash, "Everything You Want," which was named Top 40 track of the year, struck a chord with people because "the song's about real feelings," he said. "Everybody falls in love with someone who doesn't love them back. That's unfortunate. I wish people didn't relate so well."

The group, which has been on a rigorous tour schedule, has no plans to slow down any time soon. "One of my motivating factors is to never regret that I didn't work as hard as I could have," Scannell said. "I don't know how long all of this will last, but I will always know that I had a No. 1 song with 'Everything You Want.'"

BILLBOARD'S NEWLY CROWNED FEMALE R&B/hip-hop artist of the year, Toni Braxton, says this year vindicates all the drama she experienced after filing for Chapter 11 bankruptcy protection, as well as suing her label, LaFace Records, several years ago. "It's like 'I'll show you,'" said the singer, laughing. She added that the two things she's learned are "keep believing in your talent, and watch your money."



BRAXTON

After a year that also saw Braxton receive the Lady of Soul Aretha Franklin Award—"Winning that and the Billboard award are a good combination"—she's looking forward to starting a new album and also possibly a tour in March. "Touring is my adrenaline, my high," she said. "It's a wonderful feeling."

Braxton is also doing a little movie moonlighting. She co-stars with **LL Cool J** in "Kingdom Come" and said she'd like to do more acting. And although she's ready to get married and have a family—she's engaged to **Mint Condition** member **Keri Lewis**—she said wistfully, "It's not time yet."

Creed's Album Sales May Spike

CONTINUED FROM PAGE 1

winning at VH1," says Artale, who purchases for the Carnegie, Pa.-based, 176-store chain. "This will keep the momentum going."

To date, the band's album, "Human Clay," has sold more than 7 million units, according to SoundScan.

Jim Richter, GM for an HMV Atlanta store, says Creed will benefit most because it was playing to its fan base. "If a winner continues to ride the wave of publicity, then they

will see spikes," Richter says. "I think Creed will have more of an impact because they fit the demographic of the show." (Previous Billboard Music Awards shows have attracted an 18-49 audience.)

"I would look for a sales spike for all of the groups presented. Acts such as 'N Sync, Creed, and Britney Spears may see an increase," predicts Eric Keil, VP for the North Plainfield, N. J., Compact Disc World chain.

"I think the increases you're going to see are going to be from the performers," agrees Artale. Many retailers also believe that the quality of artists' performances on the show can affect sales, much in the same way Ricky Martin's 1999 Grammy appearance catapulted him to super-stardom.

Creed, Martin, Destiny's Child, Mystikal, and 'N Sync were some of the event's crowd-pleasers. Creed performed on top of the Rio All-

Suite Hotel and Casino in Las Vegas as fireworks exploded in the background.

Although she didn't perform that evening, presenter Toni Braxton's top female R&B/hip-hop award could warm up sales of her album "The Heat." Since its release last spring, it has sold slightly more than 1 million units, according to SoundScan.

"The record has been successful, but at the moment it's not blowing up," says Levesque. "You can compare it to the Sting record. It wasn't doing well up to the Grammys, and then it reignited. We could see this happen with Toni Braxton."

Purchases by fans who watched the show will boost sales, but viewers may also use it as a holiday gift-giving guide.

"For [teen-oriented] performers like 'N Sync, it gives moms and dads an idea of what to get Junior for Christmas," says Stan Goman, COO of West Sacramento, Calif.-based Tower Records, which operates 102 stores worldwide.

Levesque says seeing the show will also link the faces with the names on those holiday wish lists. "They'll be able to make a connection between what someone asked for and the person performing," he says.

THE CHALLENGE OF IMPROVING RETAIL CUSTOMER SERVICE

(Continued from page 1)

But there is a bright side to Glen's story. Before he left Tower, he visited its classical annex, where he had a wonderful shopping experience.

In the classical outlet, Glen became a different kind of shopper, switching from one who knew what he wanted to a browser. The annex was staffed, he recalls, with three opera buffs who made recommendations and discussed music with him. "They knew everything," he says. "I couldn't have had that kind of experience at Amazon."

Glen's shopping experiences at Tower are two examples of service extremes. The majority of music-label executives would say that Glen's Lombardo experience is about par for the course at U.S. music chains. The head of sales at one major label says he went shopping in a store categorized by a major chain as specializing in jazz. "I said, 'I want to learn about jazz. I have a credit card—what do I buy?'" The sales clerk handed me a book titled '100 Great Jazz Records' and walked away." Worse, according to that executive, is that he couldn't find any of the titles suggested in the book.

"There is not a whole lot of regard for the customer out there," says this executive. "And it gets worse every year. I don't think the kids take their jobs seriously—nor do their bosses."

But music retail executives argue that they work hard to instill good customer service at the store level and contend that Glen's classical-annex experience is what they are striving for, although they concede that service glitches like the one he experienced also can occur. Somewhere between the music-label complaints and the contentions of music-retail executives lies the truth about customer service in U.S. record stores.

Despite the complaints, two-thirds of the 1,955 respondents in a survey conducted by Billboard.com rated service in traditional record stores as good to excellent (see chart, this page).

Visitors to the Billboard.com site were also asked why they still shop at traditional record stores, considering the online opportunities that are available. Of the 1,777 who responded, the largest percentage—28.8%—said for convenience, while 10.4% said they do not shop in record stores anymore.

However, sales through nontraditional outlets—which includes the Internet—account for only 2.1% of total album sales so far this year, according to SoundScan.

But despite its small market share, online shopping is rapidly changing the face of retail. "The era

of consumer power has never been here like now," says Glen. "Customers can shop 24/7 and delete you in one second. The customer is the CEO now, and all policies have to be made to accommodate the customer."

Bob Douglas, music merchandise manager at Amazon, contends that "all the misery and wretchedness that you are about to report on when it comes to customer service in stores is no longer an issue for someone who chooses to do business with a customer-focused company like ours. We provide everything that you don't get in a physical store, right down to personal recommendations, which are based on what you have bought in the past."

But Glen and other music retailers respond that online merchants like Amazon mainly provide a good shopping experience for customers who know what they want to buy, not for browsers.

Len Cosimano, director of music and movies at 325-unit Ann Arbor, Mich.-based Borders Books & Music, says, "Online is great if you know what you want. If you don't know, I don't see the value of written reviews replacing the experience of being in a record store."

And Brett Wickard, owner of nine-unit, Portland, Maine-based Bull Moose, goes Cosimano one better. He says customers who don't know what they want would "much rather go out and see" music in record stores than browse online.

But the threat of online shopping has caused service at brick-and-mortar stores to improve, merchants say. With online customers having the ability to sample most albums, stores have responded by markedly increasing the number of listening posts, Wickard adds.

While some chains like Harmony House and the Musicland Group use separate staffs to run their online stores, other merchants say that they see a need for the convergence of traditional stores with online sites in order to provide better customer service.

At Los Angeles-based Virgin Entertainment Group, Glen Ward, president/CEO for the 20-store chain, says, "We are in the throes of fully integrating our online business with offline."

Consequently, operations, marketing, and purchasing executives for the chain are now assuming those responsibilities for the chain's online store as well, he says.

"People want to shop in different ways," Ward says. "They may do it online, go to a store, or call in orders."

A few months ago, Virgin began an 800-number service, manned by 10 staffers with music knowledge who also respond to E-mails. Since then, "there has been a vast increase in the number of phone calls," he says.

The addition of an 800-number is just one way that Virgin has enhanced its ability to interact with customers. Ward says that the evolution of technological tools will also improve customer service.

"We have been interactive with



the customer for 30 years in the physical world, and now we are doing it online," Ward states. "There is always room for more sophistication, so we are augmenting our physical store with our online store" and vice versa.

Similarly, Cosimano says the Borders chain's management sees a need for convergence. While its online store allows Borders to serve customers 24 hours a day, a key component of the company's convergence strategy is the placement of kiosks (which link to Borders' E-commerce site) in the physical stores, allowing customers to special-order music not available in the store. The kiosks also serve as a tool for staffers, placing product information at their fingertips.

While the online and brick-and-mortar stores have separate staffs, they often work in tandem on project initiatives and new-release strategies, Cosimano reports.

Online competition is not all that music retailers have to worry about. Best Buy, which is aggressive in pricing and in marketing, has been spurring music merchants to improve their service in order to survive loss-leader policies, Wickard says.

But even Best Buy has weaknesses that can be exploited. "Best Buy is not able to stock their shelves as quickly as they'd like," says Wickard. "You know they have it in the [store] because they have fantastic computer systems. [But] nothing pisses off people more than to get out of a car, walk 50 yards into a store, and then not finding a title that is advertised in the paper."

Since Best Buy gives "us a little wiggle room," specialty music merchants "better have the title, better have it on sale, and better have it well-positioned," Wickard adds. That gains customer loyalty, he argues.

Rick Galusha, president of seven-unit, Omaha, Neb.-based Homer's, sees wiggle room in another customer-service direction. "No one at Best Buy is going to talk to you about music; it's like a hospital there," he says. "Ultimately, all they have is price." At Homer's, "we've always been a heavy customer-service chain. We have the

three A's: acknowledgement, approach, and then bid adios or adieu."

New competition from online stores and discounters like Best Buy isn't the only thing driving stores to improve customer service. Ward points out that shoppers themselves are demanding an exciting shopping experience in a pleasant environment, filled with people who share their passion for what they are buying.

That's why Wickard says the chain strives to give its customer more than good service. "We want to establish a customer experience," he says. "We want the customer to have some type of connection, some type of human interaction. Someone who bought the same CD as you might make a comment about one of the songs on it."

"It's got to be an emotional experience and fun experience to go out to a store," he adds. "We have sofas in our stores so people can come and hang out. We put CD players there so they can listen to music."

At West Sacramento, Calif.-based Tower, Renee Gromacki, VP of human resources, says the company has the right formula to ensure good customer service. "There is a real family feel to our stores," Gromacki states. "Our employees love each other and their customers. They love music and love selling it."

But a love of music, while great, is not enough to provide good customer service. Ward says Virgin has to have a culture of customer service. Besides that, the chain is constantly looking for ways to improve itself. "We [have] mystery shoppers [come in] to make sure standards are being maintained and improved," he says.

Randy Davidson, president of Nashville-based Central South Music Sales, which runs the 80-unit Sound Shop/Music for Less chain, also employs secret

shoppers to ensure his stores are maintaining the appropriate service standards. He says that the shoppers grade his stores on customer greeting, whether sales associates suggest music, how well they help locate titles, how well and correctly the front counter is merchandised, cleanliness, and what employees are doing during the visit. "We've been doing it for years," Davidson says. "A few stores are shopped as much as twice a month."

At the 1,300-unit, Minneapolis-based Musicland Group, vice chairman Keith Benson offers up this insight into customer service. "The important thing you can do is establish a dialogue," he says. "If there is a dialogue with an employee, the customer develops a relationship and feels good about the shopping

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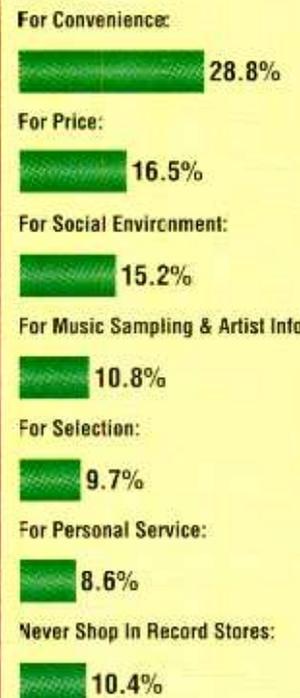
The Billboard.com Poll

To gather the information below, Billboard took advantage of its popular online site, Billboard.com, asking questions about record stores on successive weeks in November. The first week, 1,777 site visitors completed the survey, listing why they still shop in stores. In the second week, 1,955 respondents rated customer service.

How do you rate the overall quality of service found in traditional record stores?



Why do you still shop at traditional record stores, considering the opportunity to shop online?



THE CHALLENGE OF IMPROVING RETAIL CUSTOMER SERVICE

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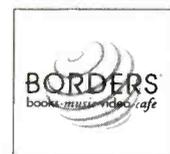
experience.”

One way Musicland fosters dialogue is through its Replay frequent-buyer program (see story, this page). Another way is through its in-store reservation system for upcoming titles that shoppers are greatly anticipating. “It may not lead to a reservation, but it creates dialogue,” Benson points out.

Another view is offered by Peter Luckhurst, president of Toronto-based HMV, who says, “To me, the core of having good service is having high morale among employees. As an organization, you can’t expect the service to the customer to be better than the service from the head office to the stores.

“The motivation to actually give good customer service comes from what we give them to work with,” he continues. “The employees in our store won’t treat our customers any better than we treat them. You can’t demand for employees to be pleasant to customers every minute of the day. But if the environment is healthy and happy, then the message comes through to employees naturally.”

In Boston, Mike Dreese, CEO of 20-store Newbury Comics, echoes Luckhurst, saying that most chains



don’t look at human resources in a comprehensive way. “We say our workers are our most important resource,”

he says. “We don’t expect our employees to put up with a lot of shit from customers. Customers, particularly those over 30, want to have their asses kissed, and for a young person making \$7 an hour, it’s not worth it to kiss ass.”

Kissing ass may fall short of what some retailers are willing to do in order to provide good service, but there are many other basic ways to provide customers with service. “The first is to sort out the store in such a way as to satisfy the customer’s needs,” says Ward.

While being able to offer personal service is important for HMV, “a bigger part of customer service is having what the customer wants and making it easier to find,” says Luckhurst. “In a superstore, part of the attraction is that people can browse and indulge in their music passion. A large element is self-service, and with the proper categories, signage, and merchandising, we can help them find what they are looking for.”

He adds, “The test is, Can someone walk into our stores and within two minutes, without talking to anybody, find what they want?” On the other hand, in the mall stores, customers want good but quick service so they can get in and out, he says.

But even with stores laid out so customers can help themselves, Luckhurst hopes that the most frequently asked question by HMV employees is, “Did you find what you were looking for?”

In addition to store layout, store promotions also qualify as customer service, merchants say. For example, Ward notes that the “Virgin

recommends” campaign has been very successful, whereby the chain gives customers samples of albums “that may not have achieved commercial success but are very credible. We are very keen to push and promote music.” He adds that customers must like it because Virgin’s market share on such albums is vastly greater than the chain’s average market share.

At Musicland, Benson says that the company’s electronic gift card is a very popular form of customer service, as is the chain’s special-ordering capability. “We took the initiative a long time ago to carry one of everything that is available in our warehouse,” says Benson. “Also, our in-store reservations system, which we started at Suncoast [Motion Picture Company] in anticipation of the release of blockbuster movies, is something that customers like.”

Wickard points out that offering deep catalog is a form of customer service. “It’s a way to build customer loyalty,” he says. “Catalog is where you stake your claim as a store and say, ‘We are music retailers.’” Stores have to have titles that are “really cool and will stand out and allow the customer to find



something that maybe they wouldn’t have in the refrigerator store down the street.”

Another way to ensure good customer service is to provide good employee training. At Tower, that is accomplished by bringing potential sales managers to headquarters for a week of “Tower University,” says Gromacki. “It is a really intense, full week,” with a wide arsenal of training tools being wielded by instructors, including videotapes and sessions on interview techniques, sexual harassment issues, and training employees. “We have people with incredible knowledge here” who take part in the discussions, she adds.

The company also gives tests, and if “we see a problem, we can go back and review it,” she says. Moreover, Tower augments the stay at headquarters by sending people back out into the field for “supportive training,” she adds, such as supervisors giving new employees training and orientation.

Considering all the training that Tower gives employees, Gromacki says, the incident Glen describes about a rude, tattooed Tower employee couldn’t take place nowadays at one of its stores. “I just don’t believe that. That might have been a real perception in the ’80s, but that really has changed, and now people would be fired for that attitude. Managers are really serious about it.” (Glen maintains that it really happened.)

Moreover, addressing Tower’s liberal dress code, she says that like all kinds of people, “there are wonderful people with a mohawk and horrible people with them, and we try to hire the wonderful ones.”

Musicland also uses videotapes to educate employees, but most train-

ing is hands-on by the district managers. Store managers hold their own meetings with employees to talk about new product. Also, Musicland holds training meetings three or four times a year, Benson says.

At chains like HMV and Virgin, chain executives report that personnel training is a combination of formalized training and in-store mentoring. Ward says that the company has trainers at headquarters who do a road show when necessary, for things like changes in systems and policies.

“The investment we make in training people is unparalleled,” claims Cosimano. “We bring all GMs to Ann Arbor for three weeks of intensive training. For management staff in the store, we have learning centers that we’ve set up . . . not only to get book training, but real-life experience training in the store. Book sellers/music sellers get 40 hours training. They get trained on the whole store operation. If you are wearing a badge, you can get asked a question anywhere in the store, and you have to be ready to help the customer.”

He says there is “paramount importance to understanding the store, understanding how to meet customers’ needs, and how to understand section maintenance.”

While label executives say they like to hear about chains’ customer-service initiatives and training efforts, they also want to know if retailers seek out employees who are knowledgeable about music. Music merchants respond that people with a passion for music often seek out record stores for employment opportunities.

“We work in an industry that is inherently fun because of the prod-



uct,” says Galusha. “Selling the new Richard Ashcroft is a lot sexier than selling a Big Mac with cheese.”

But even though record stores are fortunate in that aspect, such music lovers are not enough to fully staff stores.

“Right now recruiting is a tough job, with the country enjoying the lowest unemployment rate in 30 years,” says Gromacki.

Joe Nardone Jr., VP of 11-unit, Wilkes-Barre, Pa.-based Gallery of Sound, says that even though unemployment is low, he still gets “a million kids to come here and work; we get 20 applications a week. It’s finding qualified material that’s more difficult.”

“Sure, we use a sifting process, quizzing people for product knowledge, but you also need people with a passion for retail,” says Ward, who points out that those two disciplines are complementary. “At Virgin, you might find a music aficionado working alongside someone with retail skills. If you get both music knowl-

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Retailers Put An E-spin On Frequent-Buyers Clubs

BY ED CHRISTMAN

NEW YORK—When it comes to building customer loyalty and extending the notion of service, many music retailers are increasingly finding success with an old idea that has a new spin on it: membership clubs.

The club concept dates back to the end of the 1980s, when some retailers began rewarding repeat buyers with price breaks. However, such programs have only really come into their own over the last few years, due to the increased marketing and financial value placed on customer data, along with claims made by online merchants that they can make buying recommendations to customers based upon their personal buying histories.

In the early to mid-1990s, chains with intouch’s iStation began collecting demographic data, while others like Compact Disc World in South Plainfield, N.J., started setting up clubs with the goal of collecting information regarding customers’ buying habits. Now, other membership clubs are evolving in that direction as well.

At the nine-unit Bull Moose chain in Portland, Maine, owner Brett Wickard says the company’s frequent-buyer program is helpful in selling music to the chain’s customers. “When somebody signs up, we know their purchase history . . . and pretty clearly [can tell] what somebody would like,” Wickard says. So if a label is trying to market a new title, Bull Moose can send a sampler or part of a single and a discount offer to the customers who would be most likely to buy it, he says.

“It’s a great way to develop artists,” he says. “We literally have 100,000 cards in Maine alone, which is 10% of the state’s population.” Depending on the store, membership participation ranges from 30%-60% of its customers.

Homer’s, a seven-unit chain in Omaha, Neb., has a frequent-buyers program with 80,000 members, reports president Rick Galusha. Homer’s program is free to join. Each time members buy 12 albums, they get a \$12 gift certificate sent to their homes. But this program doesn’t collect information on customers’ purchases; instead, the chain sees it as an effective means of direct marketing.

“Our customers love it, and it allows us to contact them,” Galusha explains. He says Homer’s goal is to reach frequent buyers with direct mail four to six times a year. Moreover, any customer who provides an E-mail address gets new-release information on a weekly basis.

“We believe [that] providing additional information will bring a lot of people into the store,” he says. “If you’re 16-25, you [generally]

have a lot of disposable time on your hands. But as people get older, they have less time to keep up with when new titles that they may be interested in are coming out. So we’ve been aggressive in trying to get the E-mail addresses of customers, particularly older customers, so we can send an E-mail of what the hot titles coming out are.”

Homer’s mails its in-house magazine, Express (published seven times a year with a run of 32,000 copies), to customers’ homes. Another 8,000 copies circulate in its stores.

All of Homer’s direct marketing is intended to provide the customer with additional music knowledge, Galusha points out. “We’re trying to establish the idea ‘If you want to know about music, Homer’s knows music,’” he states. “And this reinforces that message.”

At 20-unit Newbury Comics in Boston, CEO Mike Dreese says the



WARD

company is aggressively promoting its frequent-buyer program, which is about 9 months old. It charges customers \$2 to join, and that will soon increase to \$5 a year. Newbury offsets the membership fee by giving discount coupons, which can be redeemed with purchases at the

chain. In addition, “we pick two or three titles a week, stickering the product, so that members can get the albums for \$2 off with their [membership] card,” he reports.

Dreese says that the club is more of an E-club than a frequent-buyers club, allowing the chain a “fairly potent way to advertise to the customer.” When members sign up, Newbury collects demographic data, as well as information about customers’ musical tastes and which radio stations they listen to. “Currently, our club members account for about 10% of [our] transactions,” he reports. “We do about 20,000 E-mails a week. By next summer, we will be as influential at publishing music information as any other media in the market. Our E-club could put people who publish to the music fans out of business.”

The Musicland Group in Minneapolis has long charged customers a fee to join its membership club, named Replay. Keith Benson, the company’s vice chairman, says Replay now has 1.3 million customers who pay \$7.99 per year to be members. The club used to be offered only to Musicland’s Sam Goody division, but this year it was expanded to all of the company’s store concepts.

Unlike some other chains with frequent-buyer clubs, Musicland doesn’t use tiered pricing in stores because “we don’t want to alienate [non-member] customers” by showing them that some customers are

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THE CHALLENGE OF IMPROVING RETAIL CUSTOMER SERVICE

(Continued from preceding page)

edge and retail skills in one person, you nail his feet to the floor and keep a tight hold on him."

Likewise, HMV looks for people with a passion for music as well as what Luckhurst calls "a retail personality." "One of our store managers had a very good way in hiring staff," he says. "She would play musical Trivial Pursuit with the potential employees and then tell them to sing a song. If they had the knowledge and the confidence to sing, it shows personality and someone to whom she could then teach retailing." In order to gain employees who are knowledgeable, HMV accommodates musicians, music nuts, and even actors, in terms of structuring hours for them.

While Tower also likes to hire employees with musical knowledge, the main thing is to look "for people



who care and will go above and beyond," says Gromacki. "If someone doesn't have a music background but is really motivated," that's just fine with Tower. After a person has been hired, then the manager has a test to figure out where everyone's music knowledge resides, she says.

"We try to hire people who love music," says Dreese. "But the sad truth is that the economy is so overheated that having a warm body counts too much, and having a good attitude, strong product knowledge, and a passion for music is less important."

That's why at Musicland, managers "look to see if [potential] employees smile, if they have a neat appearance, and are likable—then we can offer them a job," Benson says. "I know that many young people today may not know who the Eagles are or even the Rolling Stones. But the reality is that people who apply to work in record stores generally like music, and their musical interests are like the general population's and fall all over the map.

"It would be nice to have the luxury to say, 'I need a classical person or somebody who is good at rap,'" he adds. "But the reality is, at minimum pay, you can't target people with specific interests."

Instead, Benson says that Musicland's associates see the promotional material that is sent to the chain about new releases, which helps educate them. Also, "the labels bring in new artists to perform at Musicland stores, and that has meaning and gives our kids a direct encounter with artists and creates situations for dialogue with customers."

Galusha agrees with Benson about how difficult it is to find employees with the musical knowledge to keep pace with the 30,000 albums that are released annually. "The fact is, when hiring a 16- to 18-year-old kid, very few of them have more than a thumbnail sketch of music information, actually," he states. "They may know a lot about

the Orange County sound, but not much about jazz."

In order to ensure that its employees can help customers, Homer's gives new hires a quiz after they have been working at the store for a while. The test doesn't ask who Jimi Hendrix is, but rather is designed to make sure they are learning the fundamentals of working in the store, such as knowing how to use the computer system well enough to help customers find what they are looking for.

"The other thing we like to do is make all employees [especially new ones] sort the store," which helps educate them, says Galusha. "So even if you don't hear all the music, you can at least recognize names after a while."

While Gallery of Sound likes to hire knowledgeable people who are into music, company management says it's also necessary to give staffers tools so they can answer questions that they don't know the answer to. "We'll go to all the lengths to make sure staff have all the information they need," says Nardone. "Our people are trained to report difficult questions they receive to the main office, so we can get answers and distribute information about when [albums] are coming out or what [is happening] with a certain band."

In order to get all the employees they need, music chain executives use a variety of tools to reach potential staffers. Chain executives

'The important thing you can do is establish a dialogue. If there is a dialogue with an employee, the customer develops a relationship and feels good about the shopping experience'

- KEITH BENSON -

report they often rely on in-store signage to help recruit employees and advertise in the local press. They also encourage employees to refer their friends and utilize employment agencies.

In addition, Ward says that in the past 12 months, the chain has been getting a lot of staff through online referral sites like Monster.com. Virgin's own online site has turned up people looking to work for the chain.

At Tower, Gromacki reports that the chain attends job fairs and approaches senior-citizen groups and organizations geared for people with disabilities. "We find that both are an underutilized employee demographic," she says. "We have people from 17 to 70. It doesn't matter to us" how old employees are. Another method Tower uses to find new employees is rewarding staffers with money for bringing somebody on board who stays for

three months.

While music retailers are blessed that a lot of their employees have a passion for music, chains large and small appear to be getting away with undercutting the going market rate for pay, despite management's claims to the contrary.

In a survey conducted by Billboard of 30 store managers spread over 13 chains, practically all said they were happy at their jobs and described their companies as good places to work, even though most considered their salaries to be below the going market rate when compared to managers' pay at other types of retail stores.

Music-store managers can make anywhere from the mid-\$20,000s to the lower \$30,000s, although those running bigger chain stores may make as much as \$50,000.



Starting pay for new employees begins at the U.S. minimum rate of \$5.15 at some chains, although most appear to set their beginner's pay in the \$5.75-\$6.50 range, while some chains like Newbury say they start employees at \$7 an hour. Moreover, music retail executives say the competitiveness of individual markets for employees also dictates pay range.

In contrast, Glen reports that Macy's West starts employees at \$7 an hour and adds that the fast-food chains can pay even better. For example, he saw a Burger King in Marin County, Calif., offering to pay \$10.50 an hour. "Of course, it's more interesting to work in record stores," but he says record-store employees know what types of salaries are being offered at other retail stores, and "I guarantee that they are pissed off that Burger King employees are making \$4.50 more an hour than them."

"A lot of music retailers are penny-wise and pound-foolish" when it comes to pay for employees, says Wickard. He says Bull Moose pays "a little better" than other music merchants but declines to specify how much. Also, he says that full-time employees who have been with the chain for three months can partake in profit-sharing.

Benson says that it's true that record stores are not the highest-paying retailers in the mall. But most other retailers have higher profit margins, he says. So while pay is an issue, chains try to find other ways to keep employees happy.

Some of the larger chains offer health care and a 401K retirement savings plan. At Tower, Gromacki says the chain is on the cutting edge when it comes to employee benefits. In addition to profit-sharing and a 401K plan, the chain provides optical and dental benefits, an employee assistance program, term life insurance, and health benefits for same-sex domestic partners.

Gromacki claims that Tower was one of the first companies to offer the domestic-partner benefit. "At

Tower, we want to embrace everyone," she says. "Look at how diverse our music is: Why shouldn't our people be like that as well?" Also, Tower offers all types of leave for employees, including musicians who need time off to tour and/or record.

All the chain's compensation is performance-based, Gromacki says. The chain awards bonuses, such as the one for its employee of the month, which is given out at each store. Also, Tower managers can reward an employee on the spot if they see an employee doing something right.

Another benefit of working in record stores that helps companies maintain staff is the product discounts offered to employees, which range from 20% off to the wholesale cost. Like other music chains, Musicland offers such discounts, but it also will hold an employee-appreciation sale, in which the discounts are higher than usual, Benson reports. In addition, Musicland offers bonuses based on store performance in a number of areas, including sales, shrinkage, and controllable expenses.

HMV allows employees to buy product at cost, "which helps keep them up-to-date on the music and, hopefully, stops them from stealing," says Luckhurst.

In addition to the usual assortment of employee compensation and incentive tools, Musicland uses its frequent-buyer program, award-

'We don't expect our employees to put up with a lot of shit from customers. Customers, particularly those over 30, want to have their asses kissed, and for a young person making \$7 an hour, it's not worth it to kiss ass'

- MIKE DREESE -

ing points through different means, Benson says. "It could be through employee contests, or if employees pass certain tests based on our training menus, or if your store wins a certain contest," he says. "We try to find lots of reasons to hand out platinum points to our employees."

At Newbury, in addition to health benefits, a 401K plan, and higher-than-average salary levels, store managers are on a bonus plan based on profitability and contribution to overhead. Such personnel can realize an additional \$15,000 a year in bonuses, Dreese reports.

Even with these added benefits, record stores suffer high employee turnover levels, merchants report.

(Chain executives surveyed cited anywhere from 60%-90%.) But some observers point out that other forms of retail suffer even higher levels. Glen says that at Macy's West, employee turnover is approaching 90%, and Ward says that McDonald's has a turnover rate of about 150%.

With turnover rates like that, personnel people use their own jargon, Glen reports. New hires are called "bodies" by depressed personnel staffers, who often defend their hires by saying the employee is "better than nothing," Glen says.

With help scarce and employee turnover soaring, poaching staff from competitors and neighboring retail stores is becoming commonplace, says Chuck Papke, senior VP of retail operations at the 38-unit Harmony House in Troy, Mich.



Finding employees nowadays is almost the easy part, adds Benson. Retaining them is the hard part. "Once they gain competence as a sales clerk, other chains try to steal them," he complains.

The most important ingredient to maintaining employees is "to take care of your people first and foremost," says Papke. "We just had an old-timers' banquet. How many record store can say they have had people for 25 years?"

Harmony House tries to make the workplace enjoyable, including holding a company picnic on the Fourth of July and renting a theater for the company to watch "This Is Spinal Tap" together, Papke says.

Of course, a main tool in maintaining the employee base is to tout the company as a career. While all the executives interviewed for this story say that their companies offer career opportunities, the Billboard survey reveals that store managers are not so sure. While some managers say they have a career in music retailing, about half of them say they do not.

Benson says the chain lets its people know they can have a career, starting with the assistant manager. "It is well-understood that there is a career path if you are good, dedicated, and stay with it," Benson says.

But even if store employees "may not want to be in the music industry or retail for the rest of [their] lives, we try to tell them, 'While you're here, you can learn a lot of marketable skills that are going to help you as much as what [you are] learning in college,'" says Galusha. Supervisory employees learn "how to manage people, how to organize time, the strategic process, floor-plan layout—you can make this more than an indie retail experience. You can learn skills you can take with you for the rest of your life."

Assistance is preparing this story was provided by Rashaun Hall in New York and Jill Pesselnick in Los Angeles.

CHAINS BALANCE CENTRAL AND LOCAL DECISION-MAKING

(Continued from page 1)

chain, says certain things are organized centrally, such as purchases of big releases.

"We are very aware of local trends, and long may that continue," says Ward. "That's where our store managers come into their own."

While most Virgin listening posts are coordinated centrally, occasionally stores have some flexibility. Moreover, the chain's superstores have their own DJs, who can play what they think is appropriate to the local market, Ward says.

Stores at 14-unit Toronto-based HMV are run by a combination of central direction and some store autonomy, reports chain president Peter Luckhurst.

"In the front of the stores, we like to see new releases and big sellers, and on the back wall, the charts," Luckhurst says. "If the chain is doing a campaign, it should be prominently placed, while key catalog should be on the wall and above the browsers. On the other hand, if you went into a mall store in Cleveland, the product displayed would be different than that in our Fifth Avenue store [in New York]. Local people can merchandise their stores for their local market."

The Musicland Group in Minneapolis, which runs 1,300 stores, is one of the main proponents of centralized management. "We pretty well direct our stores on what they have to do," says Keith Benson, vice chairman for the chain. "It is necessary to keep a discipline in 1,300 stores."

At Borders Books & Music, based in Ann Arbor, Mich., "stores have the ability to make sure they have the right music and video," says Len Cosimano, director of music and movies merchandising. "We have tools to help them get that inventory, whether it be requesting it through the buyer in an electronic means or going to a one-stop in an emergency."

Also, Borders stores have the latitude to bring in a lot of local music. The GM, the community relations coordinator, and the music manager work in tandem to maximize sales potential. While most promotions are driven centrally, the chain has regional marketing specialists that work on regional and local promotions with the stores.

At Troy, Mich.-based, 40-unit Harmony House, senior VP of retail operations Chuck Papke says that while buying is done centrally—with

one store having open-to-buy capability—store managers have the ability to bring in local music and can even decide what to put on hit walls. On the other hand, headquarters dictates—based on the placement of cooperative advertising funds—what to place in endcaps and other displays. However, Harmony House leaves some advertising dollars on the table for vacant spots on product displays, giving stores the ability to use this merchandising capability.

As for in-store music, Papke says that chain management lets stores pick their own music and encourages them to "play different kinds of music, including jazz, show, and classical, so hopefully store employees can sell something and learn something at the same time. One of the best ways to learn about the product is to play it."

Mike Dreese, CEO of 18-unit, Boston-based Newbury Comics, argues that companies that centrally supply in-store listening tapes sanitize their environment. "If the employee hears the same canned tape, then they are not going to get excited about selling the music," he says.

Similarly, in Portland, Maine, Brett Wickard, owner of the nine-unit Bull Moose chain, says the company allows all its employees "to order any time that they want to for their store. There is no open-to-buy amount [to watch]—they can just order if they feel like it. If they start going nuts, we'll give them a call and say, 'Hey, what are you doing?'"

Meanwhile, if a Bull Moose employee thinks a customer would like, say, Gong CDs, and those titles are not available in the store, that

employee can order them. "The customer may not buy anything but may tell his friends, 'Wow, they're really into music, and they can really hook you up,'" Wickard says.

Stores can order overnight from a one-stop if there is a need. "Where we really learned our lesson is when bands come to town, and sometimes our fine national competitors blow it and don't stock up on the item," says Wickard.

As for listening posts, Bull Moose sells only about 20%-30% of the spots to labels, with the rest left to store staffers. "We do that for a really important reason: We want the labels to talk right to our stores," Wickard says. "We want our front-line people to know about records, know the story behind them, and when they're coming out. We don't want our staff excluded from that. So we give them the power to give labels free positioning and give the labels the incentive to call them."

Wickard says that Bull Moose may lose out on some co-op funds that way, "but it's worth it, because it helps to get the right record in the right place in the right store. It also gets our employees treated right. We tell the labels to give our store staff tickets to concerts before us, because they are the ones who talk to the customers."

Similarly, at the 11-unit Gallery of Sound, based in Wilkes-Barre, Pa., VP Joe Nardone Jr. says that while the chain buys centrally, there is flexibility for the stores to request titles. "I have a lot of guys that used to work for the Wall [music chain], and they've told me that when they requested titles [from that chain]

they wouldn't get them. Well, we never ignore that. If they're standing there and someone asks for it, how do I decide they shouldn't have it? How do I make that customer wrong or that employee wrong? There's no point."

While Gallery of Sound has centralized programs, "we have a lot less rules than major chains," Nardone says. "There's plenty of free rein [for store managers], including a few extra listening stations here or there and many [product] placement options that are not for sale."

While the chain sells listening station spots, it doesn't sell endcaps, Nardone reports. "People look at me sometimes and wonder what I'm thinking, but all the stores don't look the same," he says.

Another smaller chain that likes to empower its employees is Omaha, Neb.-based, seven-unit Homer's. President Rick Galusha says the company tries "to push as much of the decision-making down on store managers as possible," although management likes to be "included on the thought process" for some decisions.

As for buying, about 85% of product is brought in through headquarters. The stores have the leeway to tailor inventory through one-stop fulfillment, used-CD buying, and the purchasing of cutouts and imports. "There's a value in centralizing decision-making, but there's also a value in letting the people on the front lines make decisions that are right for them," says Galusha. "Unlike larger chains, we can turn on a dime to react to the music market, especially in relation to the local music scene and promoting local artists."

PUTTING AN E-SPIN ON FREQUENT BUYERS CLUBS

(Continued from page 87)

getting better deals, says Benson. Instead, he says that members earn points, which can be redeemed for gift certificates and coupon discounts.

"Replay is good because it opens up a dialogue between the customer and the employee," Benson says. "We try to establish a dialogue so that the customer develops a relationship with our employees and feels good about the experience."

Replay members get a free subscription to the chain's in-store fan magazine, Request. They also get to take advantage of special sale events.

Moreover, Benson says that Musicland is getting ready to take Replay to the next level. "We have information on the [Replay] customers in terms of what they are buying," he reports. "So far, we have sent out information to members on specific events, like classical sales, to people who have an interest in that area of music. But we have just scratched the surface, and there is a lot more that we can do [with Replay]."

The 40-unit Harmony House chain in Troy, Mich., also seeks to capitalize on a membership club, but it is still working on its software, which it bought two years ago. Chuck Papke, its VP of operations, says the chain hopes to have the system up and running sometime in 2001. He says Harmony House will not charge a fee for club membership. "We think the fact that they are already customers would be payment enough," he says. It is a marked contrast to the giant Barnes & Noble chain, which touts a membership club that charges a \$20 annual fee.

But not everyone thinks that membership clubs are the way to go. Randy Davidson, president of the 80-unit Central South chain in Nashville, says he has no plans to start such a club because he can't afford to be giving away and/or discounting product. He adds that with locations in malls

and factory outlets, the incentive isn't the same, either.

Galusha cautions that there is an underlying risk in attempting to monetize customer information. "It's critical to assure the customer that you're not going to give away their name, address, or purchase history. That's the barrier to participation," he says. "They don't want to get a bunch of crap sent to them that they're not agreeing to. It's a very sensitive trust, and if you violate that trust you're off their list forever. So you risk not only losing them as a participant, but as a customer."

Glen Ward, CEO of Virgin Entertainment, argues that frequent-buyer membership clubs have to offer more than just discounts to customers in order to be successful. "Personally, I don't think these schemes, per se, are the way to encourage customer loyalty," Ward argues. "A club has to have hard and soft benefits and provide a way to talk to customers and help [retailers] to anticipate [customer] needs."

Although Virgin does not have a membership club, the company is planning to create one, using the above criteria to design it. An essential element for a successful club is the software used to capture information on customers' buying habits. In France, the company is testing a "loyalty scheme," and if the software proves successful, it will be adapted to the U.S. market, Ward reports.

"Customer relationship management is a skill that I have yet to see deployed in our marketplace with any great level of sophistication," Ward says. "This is one area where we think we can use technology and databases to improve customer service." Ward can envision a day when membership clubs know their customers so well that they will be able to E-mail a message reading, "Here is a new Brian Wilson with a couple of extra tracks," to the appropriate customers.

IDENTIFYING AND KEEPING RETAIL MUSIC EMPLOYEES

(Continued from page 1)

the most compelling factor in the current job market: salary. But merchants still need to try to be selective in whom they hire. And then they need to be creative in holding on to talent.

So who are the ideal music retail employees, and how do merchants keep them? According to a Billboard poll of managers working the front lines at large chains and indie stores, most music store managers are looking for candidates with prior retail experience, customer-service skills, music background, and flexibility.

"We look for variety in their listening taste, general knowledge of current and past music, and personality," says one manager at the Omaha-based Homer's chain, echoing a general sentiment of music store managers.

As for retaining good employees once they're hired, it's all about the music, managers say: free and/or discounted music, that is. Product discounts were identified as the biggest perk for all employees at both large chains and independents. Various stores also have sales contests and offer such promotional items as CDs and concert tickets.

In some cases, managers are eligible for cash bonuses. And some chains—Tower Records, for example—offer an insurance plan and a 401K retirement plan for full-time employees.

Product discounts were identified as the biggest perk for all employees at both large music store chains and independents

Certainly it's not the competitive salary that is the driving force in most employee decisions to stay in music retail. Large and small retail managers surveyed by Billboard said that, while their companies generally are good places to work, the common feeling is that salaries are below those of managers of non-music stores.

At larger chains, most full-time employees are paid by the hour, and in some cases, only top management gets a salary. Most said the pay rate varies by experience; they cited hourly rates ranging from \$6 to \$10. Meanwhile, part-time employees usually start around the minimum wage or a bit higher. Cited hourly rates ranged from \$5.15 to \$6.50.

At smaller chains, full-time employees are mostly paid by the hour, which varies depending upon experience.

Part-time employees are paid in the range of \$5.50-\$6 an hour.

"Retail doesn't seem to be the place if you have a family," says one Hastings manager. Others contend that "people are making what they're worth" based on tenure and performance.

As for how long term a career in music retail is for nonexecutives, opinions were mixed. Many managers described it as a subjective issue.

"I thought it would be temporary, and I keep hoping it will be," said one Harmony House manager. A manager at Wherehouse says, "It's money to pay bills."

On the other hand, a manager at Tower Records just celebrated his 10-year anniversary with the chain. "It's a great place to work," this manager says.

At the larger chains, there are mixed feelings. Some believe wholeheartedly they have a career, some see the work as a good temporary position, and others are emphatic about not pursuing it as a career.

Adds another Tower Records manager, "It's a great job, or it's been one so far. But I'm not sure how long it's going to last."

On the indie level, those entering the management ranks generally appear to be in it for the long haul. Many surveyed say they already have a career in the company.

PROMOTER AEG AIMS FOR BIG TIME

(Continued from page 1)

aggressive participant in the business, the deep-pocketed AEG brings to three the number of heavyweight concert promoters vying for tours. The behemoth SFX is still top dog, with HOB remaining a distant, albeit very active, second. But AEG and Concerts West have plenty of resources to quickly become a factor.

"There is no deal we can't compete on," says industry veteran Irving Azoff, who along with AEG president Timothy Leiweke will serve as co-chairman of Concerts West. Paul Gongaware and John Meglen, founders and former owners of Concerts West, will retain their co-CEO titles.

While active in arenas, SFX and HOB are both heavily invested in amphitheatres and the programming done there. With AEG and Concerts West (which will retain its name), the emphasis is focused mostly on bringing concerts and other entertainment to arenas.

"This is clearly an arena play," says Leiweke. "We're offering arenas the opportunity to book entertainment and tours on a national basis."

AEG acquires Concerts West for an undisclosed purchase price; sources close to the situation say the figure was between \$50 million and \$80 mil-



AZOFF

lion. Meglen and Gongaware retain equity positions in the new venture.

Azoff defines his role as "steering the ship," adding that the idea to bring Concerts West "and others" to AEG was his own. "As a veteran of 30 years in the business, I will keep the ship from hitting icebergs," says Azoff. "I'm not running the day-to-day operations [of Concerts West]." Azoff remains chairman of Los Angeles-based Giant Records, and as a manager he oversees the careers of Don Henley and Christina Aguilera.

AEG is a top sports and entertainment presenter, a wholly owned subsidiary of the Anschutz Corp., which owns such facilities as Staples Center and the Great Western Forum in Los Angeles and the London Arena, as well as all or part of numerous sports franchises, including the NHL's L.A. Kings and the NBA's L.A. Lakers. Founded by multibillionaire Phillip Anschutz, AEG also owns a naming rights and sponsorship company, Envision.

Leiweke says Concerts West is a good fit with the other properties.

"We are fans of Concerts West and in particular John and Paul," says Leiweke. "We are big in the sports world and in the facility management world, but we felt there was a missing piece. Concerts West gives us a prominent position in the live entertainment and concert business."

Meglen says the acquisition by AEG allows Concerts West to expand

on the vision he and Gongaware had when they resurrected the company in Los Angeles in 1998. (Under Larry Weintraub's direction, Concerts West was a national concert-promoter force in the 1970s.) Concerts West's recent tour promotions include Andrea Bocelli, Mariah Carey, and about one-third of the 2000 Dixie Chicks tour.

"Our plan was to build a company that was an artist-based, arena-based company and to put everything on the table," says Meglen. "We believe there has been a system built . . . of everybody taking from each other rather than trying to build business, increase revenues, and promoting and marketing artists, which is what we have tried to do. In that respect, not much has changed."

What has changed is the Concerts West bank account in terms of coming to the table in the national touring game. "We now have the resources available to go out and do everything out there there is to do," says Meglen. "We want to make sound business decisions, but there is no limit to what we can do."

Leiweke agrees. "Our commitment is to make Concerts West one of the top two or three live entertainment companies in the world," he says. "If we wanted to, we could be a bidder on everything. We have enough staying power not for one or two years but for hundreds of years."

Expect Concerts West to become very active very soon, Leiweke adds. "We hope next year alone these guys do at least a dozen tours," he says. "We want to jump in and be a major player very quickly."

Concerts West under the AEG umbrella fills a void in the marketplace, says Azoff. "You have one big player in SFX, and House of Blues seems to be pretty dormant at the moment," he says. "There is nobody specifically looking after the needs of arenas. I've known [Meglen and Gongaware] forever; they're honest, great promoters, and they have great relationships with arenas."

While Meglen stopped short of saying Concerts West would produce a dozen tours in 2001, he did say there was "no question" the company could handle that number from an operational and financial standpoint. "Obviously, our priority will be the arenas, and we definitely want to work on getting this back to a 12-month business," he says. "We think that would be much more healthy overall, as opposed to having everything compacted into a three-month period [playing sheds]."

Concerts West has been instrumental in forming and maintaining Arena Network, a consortium of North American arenas that strives to stay in the loop when tours are being routed. "Nothing has changed with Arena Network, and there are other relationships AEG has with NHL and NBA buildings, and we have relationships with companies like [facility management firm] SMG," says Meglen. "These are people we see as allies, friends, and associates."

If Concerts West and AEG are talking more programming, the arena industry is listening. "What John and Paul needed to do at Concerts West is get more of an infrastructure behind them and eventual-

ly set up offices all over the country for local and regional events," explains Pat Christenson, director of Thomas & Mack Arena in Las Vegas and a member of Arena Network. "This is good for us because the venues they want to play are arenas."

Arenas are always interested in new business. "If anyone wants to focus on bringing us indoor product, we'd love to see it," says Peter Luukko, president of Philadelphia-based Comcast/Spectacor Ventures, a sports and entertainment company that manages facilities and owns



MEGLEN AND LEIWEKE

sports teams. He adds that changes in the industry are welcome.

"When everybody started looking at SFX as the boogie man when they started buying up local promoters, I thought it would bring opportunities for others, and this is one of those opportunities," Luukko says. "It sounds like [AEG] has put together a great team. I do know that Irving [Azoff] doesn't mind mixing it up."

Considering the deep pockets of AEG, it begs the question as to whether the company is interested in buying any of the few remaining independent promoters left. At the least, it appears intent on establishing offices outside of Los Angeles.

"It's not a question of being acquisitive," says Meglen. "We're not trying to do what [SFX's] Bob Sillerman did, which is buy a bunch of gross revenue for other reasons. We're not

NARAS D.C. BRANCH GETS CHAPTER STATUS

(Continued from page 12)

NARAS chapters enjoy more resources and command a larger representation on the National Board.

The celebration of chapter status was held, appropriately, in the House of Representatives' Cannon Building Caucus Room. NARAS began expanding federal lobbying efforts this year, with participation in the work-for-hire bill battle and the passage of a sound recording preservation bill, both of which were successful.

NARAS president/CEO Mike Greene told members, "Your [membership recruiting] efforts have exceeded our wildest dreams."

He called on members to not draw eternal battle lines in legislative fights and to not characterize those who hold conflicting views as "the enemy" but rather as "friends with whom we happen to disagree on an issue."

Greene said, "Sometimes we will be in full agreement with other segments of the music industry, and other times we'll be 180 degrees diametrically opposed, but that doesn't mean that we can't rise above" differences.

Associate member Kenneth M.

interested in acquiring other companies; we're interested in building with the right people."

The focus is not limited to North America, Leiweke adds. "Our expectation is [as] an international company," he says. "We have several arena partners in Europe, and we're discussing the possibility of a new arena in Berlin. This is not a North American play."

Concerts West will not only produce tours and promote one-off concerts in various markets but will also create programming, Leiweke says. "We're already working on a couple of major deals in terms of creation of programming," he says. "We're working on a live entertainment show or two that would be unique and somewhat revolutionary for the industry."

Through AEG's Envision, a partnership with Spring Communications, and Qwest, a fiber-optics sister holding of Anschutz, the company believes it can put together marketing and sponsorship opportunities for acts, a concept that has worked particularly well for SFX. "There are tremendous assets through AEG," says Meglen. "Our investment and AEG's investment is in the future of the business, as opposed to buying the last 10 years of gross receipts of the business."

Adds Leiweke, "We're very focused on the revenue streams of the 21st century."

SFX & HOB REACTION

For its part, SFX is quick to point out that it is not exclusively an outdoor-concert company. "We do a wealth of shows in arenas on a year-round basis," says Irv Zuckerman, SFX co-CEO based in L.A. "The idea that [AEG] wants to do shows indoors wouldn't be anything we're not doing on an ongoing basis. We're always trying to do what we consider to offer the maximum benefit overall, from club to stadium level."

Still, SFX owns some 30 sheds and is concerned about keeping them programmed. "Obviously amphitheatres

are important to us, and they're venues we're involved in across the country as a network," says Zuckerman. "But that doesn't eliminate arenas or place any less import on any other venue."

Zuckerman says SFX welcomes the competition. "As we've always said, this is a wide-open business with lots of opportunities to do a great variety of things to expand it," he says. "We wish them well, and we welcome anybody in the entertainment business that shows an interest in it."

Greg Trojan, president of HOB, takes a similar view. "Mr. Anschutz is a visionary guy willing to put capital behind new ideas," says Trojan. "It's going to be interesting."

It appears all want to avoid a scenario in which bidding on tours translates into further increases in ticket prices. "A lot of elements go into producing an offer for an artist," says SFX's Zuckerman. "Certainly guarantee is one of them, but that's not the only thing that goes into it. I think we have the best live entertainment network in the world, and we will continue to enhance it."

Meglen says AEG and Concerts West have plenty to offer, as well, and he hopes the competition doesn't affect ticket prices. "One of the things we need to be concerned with is keeping ticket prices low," says Meglen, citing Dixie Chicks as an act with a similar view. "It's not a matter of average gross, it's how many people you reach."

Whatever the results, AEG's acquisition of Concerts West and entree into the national touring fray is further evidence the concert business is now more competitive. "We have great respect for SFX and House of Blues, and we have much to learn," says Leiweke. "We're humble but very focused. We understand that sheds are a play that SFX and House of Blues can make much better than us. But on the other side, we have great relationships with arenas, and that's clearly where our strengths lie. You'll see us build this company very quickly."

Kaufman, a Washington music and Internet attorney, said about Greene's comments, "In the macro sense, artists, record companies, songwriters, and music publishers are all in this together. Now, in contract negotiations, for example, artists and labels are generally on different sides, but when it comes to an issue such as their rights in their creative work in the digital medium, they're on the same side." Some other members reacted to Greene's remarks with back-bench grumbles.

Rep. Karen McCarthy, D-Mo., a leading artists' rights advocate in the House and an associate member of the D.C. chapter who was present at the announcement, said, "A NARAS chapter in D.C. marks a new era in advocacy for the recording community. They, along with other artists' groups, will now be in the room, and at the table, when Congress considers issues which affect their artistic work."

Sen. Orrin Hatch, R-Utah, is also an associate member of the chapter. According to Daryl Friedman, executive director of the chapter, the

growth of the Washington group is attributable to two main factors—"a wide and diverse cross-section of music talent and the presence of so many music- and arts-related institutions," such as the Library of Congress, the Smithsonian Institution, the National Endowment for the Arts, and Time-Life. There are also dozens of law firms in D.C. with intellectual property and entertainment law attorneys.

Friedman will soon be joined by a still-to-be-chosen legislative affairs official hired to educate and inform members of Congress about NARAS' position on copyright and artists' rights concerns, as well as music education, health care, and archival and preservation issues affecting the membership.

D.C. area music community members, including officials of the Washington Area Music Assn., had corresponded with NARAS for several years requesting chapter status. Before it was granted, prospective area members had to join NARAS' mid-Atlantic chapter in Philadelphia.

RANK	GOLD	Title	Weekly Positions	PEAK POSITION	Songwriter(s)
1	(IC)	Get	41		Paul M...
2	Ye	To Ev			Pete Seer...
3	Tu	Turn Tu			
3		Season)			
		(lyrics adapted from			
		Brown You've Got A			
		Daughter			
		's Her			
		Sonny & Che			

POP ANNUAL

By Year

By Artist

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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



DECEMBER 16, 2000

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
				▶ No. 1 ◀		
1	1	—	2	BACKSTREET BOYS	BLACK & BLUE	1
2	2	1	3	THE BEATLES	GREATEST HITS	1
3	3	2	3	VARIOUS ARTISTS	NOW 5	2
				▶ GREATEST GAINER ◀		
4	13	15	62	CREED	HUMAN CLAY	1
5	4	—	2	TIM MCGRAW	GREATEST HITS	4
6	6	3	3	SADE	LOVERS ROCK	3
7	9	7	7	LIMP BIZKIT	CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER	1
8	15	19	29	BRITNEY SPEARS	OOPS!...I DID IT AGAIN	1
9	7	5	4	R. KELLY	TP-2.COM	1
10	17	20	37	'N SYNC	NO STRINGS ATTACHED	1
11	8	6	5	OUTKAST	STANKONIA	2
12	12	11	17	BAHA MEN	WHO LET THE DOGS OUT	5
13	10	4	3	RICKY MARTIN	SOUND LOADED	4
14	14	10	23	NELLY	COUNTRY GRAMMAR	1
15	24	23	17	SHAGGY	HOTSHOT	15
16	25	22	7	CHARLOTTE CHURCH	DREAM A DREAM	16
17	23	—	2	ENYA	A DAY WITHOUT RAIN	17
18	19	17	6	LENNY KRAVITZ	GREATEST HITS	2
19	5	—	2	WU-TANG CLAN	THE W	5
20	20	37	56	FAITH HILL	BREATHE	1
21	18	14	6	SOUNDTRACK	CHARLIE'S ANGELS	7
22	11	—	2	ERYKAH BADU	MAMA'S GUN	11
23	22	12	5	U2	ALL THAT YOU CAN'T LEAVE BEHIND	3
24	16	8	5	JAY-Z	THE DYNASTY ROC LA FAMILIA (2000 —)	1
25	26	28	10	98 DEGREES	REVELATION	2
				▶ HOT SHOT DEBUT ◀		
26	NEW	1	1	MASTER P	GHETTO POSTAGE	26
27	27	24	43	3 DOORS DOWN	THE BETTER LIFE	7
28	30	36	6	CHRISTINA AGUILERA	MY KIND OF CHRISTMAS	28
29	33	38	10	AARON CARTER	AARON'S PARTY (COME GET IT)	16
30	28	42	66	DIXIE CHICKS	FLY	1
31	34	30	10	LIL BOW WOW	BEWARE OF DOG	8
32	43	57	3	VARIOUS ARTISTS	PLATINUM CHRISTMAS	32
33	NEW	1	1	VARIOUS ARTISTS	LYRICIST LOUNGE VOL. 2	33
34	41	43	67	CHRISTINA AGUILERA	CHRISTINA AGUILERA	1
35	32	21	5	GODSMACK	AWAKE	5
36	29	9	3	THE OFFSPRING	CONSPIRACY OF ONE	9
37	35	31	28	EMINEM	THE MARSHALL MATHERS LP	1
38	40	33	11	MADONNA	MUSIC	1
39	55	44	6	LINKIN PARK	[HYBRID THEORY]	16
40	38	25	3	VARIOUS ARTISTS	TOTALLY HITS 3	25
41	46	39	28	MATCHBOX TWENTY	MAD SEASON	3
42	21	—	2	B.G.	CHECKMATE	21
43	48	53	24	BILLY GILMAN	ONE VOICE	22
44	36	26	7	LUDACRIS	BACK FOR THE FIRST TIME	4
45	52	47	6	ROSIE O'DONNELL	ANOTHER ROSIE CHRISTMAS	45
46	53	40	29	DIDO	NO ANGEL	31
47	45	45	71	DESTINY'S CHILD	THE WRITING'S ON THE WALL	5
48	59	58	7	BILLY GILMAN	CLASSIC CHRISTMAS	48
49	31	—	2	CAPONE -N- NOREAGA	THE REUNION	31
50	47	34	4	ALAN JACKSON	WHEN SOMEBODY LOVES YOU	15
51	50	48	4	SOUNDTRACK	RUGRATS IN PARIS: THE MOVIE	48
52	37	16	3	KEITH SWEAT	DIDN'T SEE ME COMING	16
53	64	59	4	SOUNDTRACK	DR. SEUSS' HOW THE GRINCH STOLE CHRISTMAS	53
54	44	29	8	JA RULE	RULE 3:36	1

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
55	57	49	5	VARIOUS ARTISTS	WOW-2001: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND HITS	36
56	42	27	4	BLINK-182	THE MARK, TOM, AND TRAVIS SHOW (THE ENEMA STRIKES BACK!)	8
57	63	54	10	KENNY CHESNEY	GREATEST HITS	13
58	51	35	10	MYSTIKAL	LET'S GET READY	1
				▶ PACESETTER ◀		
59	132	153	3	SOUNDTRACK	ALLY MCBEAL: A VERY ALLY CHRISTMAS FEAT. VONDA SHEPARD	59
60	58	32	3	MUSIQ SOULCHILD	AIJUSWANASEING (I JUST WANT TO SING)	32
61	68	55	25	BON JOVI	CRUSH	9
62	54	46	32	PAPA ROACH	INFEST	5
63	62	51	20	VARIOUS ARTISTS	NOW 4	1
64	39	—	2	8BALL & MJG	SPACE AGE 4 EVA	39
65	75	—	2	ELTON JOHN	ONE NIGHT ONLY — THE GREATEST HITS	65
66	61	56	35	PINK	CAN'T TAKE ME HOME	26
67	49	—	2	DAVE HOLLISTER	CHICAGO '85... THE MOVIE	49
68	72	111	4	CARRERAS-DOMINGO-PAVAROTTI (MERCURIO)	THE THREE TENORS CHRISTMAS	68
69	71	70	16	DAVID GRAY	WHITE LADDER	69
70	65	60	6	CELINE DION	THE COLLECTOR'S SERIES VOLUME ONE	28
71	69	62	12	BARENAKED LADIES	MAROON	5
72	56	18	3	PRODIGY OF MOBB DEEP	H-N-I-C	18
73	76	91	12	THE CORRS	IN BLUE	21
74	80	79	78	RED HOT CHILI PEPPERS	CALIFORNICATION	3
75	84	82	25	B.B. KING & ERIC CLAPTON	RIDING WITH THE KING	3
76	60	13	3	MARILYN MANSON	HOLY WOOD (IN THE SHADOW OF THE VALLEY OF DEATH)	13
77	73	64	9	GREEN DAY	WARNING:	4
78	74	63	10	JOHN MICHAEL MONTGOMERY	BRAND NEW ME	15
79	95	83	12	ANDREA BOCELLI	VERDI	23
80	77	67	62	STING	BRAND NEW DAY	9
81	91	85	28	LEE ANN WOMACK	I HOPE YOU DANCE	17
82	83	66	11	FUEL	SOMETHING LIKE HUMAN	17
83	79	61	20	JILL SCOTT	WHO IS JILL SCOTT? WORDS AND SOUNDS VOL. 1	41
84	85	77	81	BACKSTREET BOYS	MILLENNIUM	1
85	98	112	99	BRITNEY SPEARS	...BABY ONE MORE TIME	1
86	135	143	3	YOLANDA ADAMS	CHRISTMAS WITH YOLANDA ADAMS	86
87	88	88	32	MYA	FEAR OF FLYING	15
88	82	65	15	WYCLEF JEAN	THE ECLECTIC: 2 SIDES II A BOOK	9
89	66	—	2	EVERCLEAR	SONGS FROM AN AMERICAN MOVIE VOL. TWO: GOOD TIME FOR A BAD ATTITUDE	66
90	86	69	30	AVANT	MY THOUGHTS	45
91	97	86	9	YANNI	IF I COULD TELL YOU	20
92	112	71	6	TAMIA	A NU DAY	46
93	93	74	32	DISTURBED	THE SICKNESS	29
				▶ HEATSEEKER IMPACT ◀		
94	146	127	5	LIFEHOUSE	NO NAME FACE	94
95	81	—	2	DC TALK	INTERMISSION: THE GREATEST HITS	81
96	100	94	3	S CLUB 7	7	94
97	116	144	4	SHEDAISSY	BRAND NEW YEAR	97
98	94	73	9	RADIOHEAD	KID A	1
99	124	96	5	BOB DYLAN	THE ESSENTIAL BOB DYLAN	67
100	70	—	2	MICHAEL W. SMITH	FREEDOM	70
101	96	80	39	YOLANDA ADAMS	MOUNTAIN HIGH...VALLEY LOW	24
102	67	—	2	NINE INCH NAILS	THINGS FALLING APART	67
103	133	160	3	LONESTAR	THIS CHRISTMAS TIME	103
104	87	84	18	SOUNDTRACK	COYOTE UGLY	10
105	RE-ENTRY	2	2	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS	CHRISTMAS IN THE COUNTRY	105
106	101	104	4	JAMES TAYLOR	GREATEST HITS VOLUME 2	97

Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △△ Certification of 400,000 units (Multi-Platino). * Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. HS indicates past or present Heatseeker title. © 2000, Billboard/BPI Communications, and SoundScan, Inc.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
107	109	107	77	SANTANA ◆ ¹³ ARISTA 19080 (11.98/18.98)	SUPERNATURAL	1
108	102	117	55	CELINE DION ▲ ⁶ 550 MUSIC 63760/EPIC (11.98 EQ/18.98)	ALL THE WAY... A DECADE OF SONG	1
109	99	102	55	DR. DRE ▲ ⁶ AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	DR. DRE — 2001	2
(110)	129	105	14	SARAH BRIGHTMAN ● NEMO STUDIO 56968/ANGEL (10.98/17.98)	LA LUNA	17
111	123	139	18	JO DEE MESSINA ● CURB 77977 (11.98/17.98)	BURN	19
112	103	99	76	LIMP BIZKIT ▲ ⁶ FLIP 490335*/INTERSCOPE (12.98/18.98)	SIGNIFICANT OTHER	1
113	117	114	69	MOBY ▲ V2 27049* (10.98/17.98) HS	PLAY	45
114	90	50	3	CHANTE MOORE SILAS 112377/MCA (12.98/18.98)	EXPOSED	50
115	92	92	12	BOYZ II MEN ● UNIVERSAL 159281 (12.98/18.98)	NATHAN MICHAEL SHAWN WANYA	4
116	105	81	8	THE WALLFLOWERS INTERSCOPE 490745 (12.98/18.98)	(BREACH)	13
117	78	41	3	BONE THUGS-N-HARMONY RUTHLESS 85172*/EPIC (12.98 EQ/18.98)	THE COLLECTION: VOLUME TWO	41
118	115	130	5	AVALON SPARROW 51773 (16.98 CD)	JOY: A CHRISTMAS COLLECTION	115
119	111	141	54	JESSICA SIMPSON ▲ ² COLUMBIA 69096/CRG (11.98 EQ/17.98)	SWEET KISSES	25
(120)	141	126	12	CASH MONEY MILLIONAIRES CASH MONEY 153291/UNIVERSAL (11.98/17.98)	BALLER BLOCKIN	13
121	113	106	4	VARIOUS ARTISTS ROADRUNNER 8509 (12.98/18.98)	MTV: THE RETURN OF ROCK VOLUME 2	75
122	104	100	32	TONI BRAXTON ▲ ² LAFACE 26069/ARISTA (11.98/18.98)	THE HEAT	2
123	122	119	8	SARA EVANS RCA (NASHVILLE) 67964/RLG (11.98/17.98)	BORN TO FLY	62
124	110	87	23	LIL' KIM ▲ QUEEN BEE/UNDEAS/ATLANTIC 92840*/AG (12.98/18.98)	THE NOTORIOUS KIM	4
125	119	97	33	CARL THOMAS ● BAD BOY 73025/ARISTA (10.98/17.98)	EMOTIONAL	9
126	107	76	6	VARIOUS ARTISTS UNIVERSAL/MOTOWN 158299/UTV (18.98 CD)	UNIVERSAL SMASH HITS	43
127	114	167	29	BBMAK ● HOLLYWOOD 162260 (8.98/12.98) HS	SOONER OR LATER	38
(128)	150	121	11	BARBRA STREISAND ▲ COLUMBIA 63778/CRG (24.98 EQ/29.98)	TIMELESS: LIVE IN CONCERT	21
129	106	68	9	SCARFACE ● RAP-A-LOT 49855*/VIRGIN (12.98/18.98)	THE LAST OF A DYING BREED	7
(130)	149	123	62	MARC ANTHONY ▲ ² COLUMBIA 69726*/CRG (11.98 EQ/17.98)	MARC ANTHONY	8
131	108	78	4	SPICE GIRLS VIRGIN 50467 (12.98/18.98)	FOREVER	39
132	136	72	3	VARIOUS ARTISTS ELEKTRA 62475/EEG (18.98 CD)	STONED IMMACULATE — THE MUSIC OF THE DOORS	72
133	142	108	9	PAUL SIMON WARNER BROS. 47844 (12.98/18.98)	YOU'RE THE ONE	19
134	118	115	53	INCUBUS ▲ IMMORTAL 63652/EPIC (11.98 EQ/16.98)	MAKE YOURSELF	47
(135)	177	—	2	LOUIE DEVITO E-LASTIK 5002 (16.98 CD) HS	N.Y.C. UNDERGROUND PARTY VOLUME 3	135
136	130	125	19	AARON TIPPIN ● LYRIC STREET 165014/HOLLYWOOD (10.98/16.98)	PEOPLE LIKE US	53
137	125	129	27	KID ROCK ▲ ² TOP DOG/LAVA/ATLANTIC 83314*/AG (12.98/18.98)	THE HISTORY OF ROCK	2
138	121	140	82	SHEDAISY ▲ LYRIC STREET 165002/HOLLYWOOD (10.98/16.98) HS	THE WHOLE SHEBANG	70
139	126	103	9	SOUNDTRACK WALT DISNEY 860687 (17.98 CD)	REMEMBER THE TITANS	71
140	120	116	21	EVERCLEAR ● CAPITOL 97061 (11.98/17.98)	SONGS FROM AN AMERICAN MOVIE VOL. ONE: LEARNING HOW TO SMILE	9
(141)	170	188	71	CHARLOTTE CHURCH ▲ ² SONY CLASSICAL 60957 (11.98 EQ/17.98)	VOICE OF AN ANGEL	28
142	157	132	8	BETTE MIDLER WARNER BROS. 47843 (12.98/18.98)	BETTE	69
143	139	134	48	VERTICAL HORIZON ▲ RCA 67818 (10.98/16.98) HS	EVERYTHING YOU WANT	40
(144)	181	109	3	EAGLES ELEKTRA 62575/EEG (59.98 CD)	SELECTED WORKS: 1972—1999	109
145	156	128	71	MACY GRAY ▲ ³ EPIC 69490* (11.98 EQ/17.98) HS	ON HOW LIFE IS	4
146	134	95	5	SOUNDTRACK MAVERICK 47856/WARNER BROS. (12.98/18.98)	LITTLE NICKY	95
147	158	152	28	PLUS ONE 143/ATLANTIC 83329/AG (10.98/16.98)	THE PROMISE	76
148	89	—	2	TUPAC SHAKUR AMARU 490813/INTERSCOPE (12.98/18.98)	THE ROSE THAT GREW FROM CONCRETE VOLUME 1	89
149	151	138	11	GEORGE STRAIT MCA NASHVILLE 140143 (11.98/17.98)	GEORGE STRAIT	7
150	154	165	5	SAMANTHA MUMBA WILD CARD/POLYDOR 549413/INTERSCOPE (11.98/17.98) HS	GOTTA TELL YOU	150
151	137	142	12	CHRISTINA AGUILERA RCA 69323/BMG LATIN (10.98/16.98)	MI REFLEJO	27
152	131	101	7	EVERLAST TOMMY BOY 1411* (12.98/18.98)	EAT AT WHITEY'S	20
153	152	136	9	TRAVIS TRITT COLUMBIA (NASHVILLE) 62165/SONY (NASHVILLE) (11.98 EQ/17.98)	DOWN THE ROAD I GO	51

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
154	171	172	48	TOBY KEITH ● DREAMWORKS (NASHVILLE) 450209/INTERSCOPE (10.98/16.98)	HOW DO YOU LIKE ME NOW?!	85
155	145	118	8	COLLECTIVE SOUL ATLANTIC 83400/AG (11.98/17.98)	BLENDER	22
(156)	189	150	10	MARK KNOPFLER WARNER BROS. 47753 (18.98 CD)	SAILING TO PHILADELPHIA	60
157	147	90	10	SHYNE ● BAD BOY 73032*/ARISTA (11.98/17.98)	SHYNE	5
158	140	120	15	SOULDECISION MCA 112361 (11.98/17.98) HS	NO ONE DOES IT BETTER	103
(159)	NEW ►	1	1	VARIOUS ARTISTS EPIC 85113 (12.98 EQ/18.98)	ALL-STAR CHRISTMAS	159
160	180	177	34	NO DOUBT ▲ TRAUMA 490441*/INTERSCOPE (12.98/18.98)	RETURN OF SATURN	2
161	160	146	28	A PERFECT CIRCLE ▲ VIRGIN 49253* (11.98/17.98)	MER DE NOMS	4
162	153	156	29	A*TEENS ● STOCKHOLM 159007/MCA (11.98/17.98)	THE ABBA GENERATION	71
163	138	—	2	SNOOP DOGG PRESENTS DOGGYS ANGELS DOGGY STYLE 2130*/TVT (10.98/17.98)	PLEEZBALEEVIT!	138
164	165	161	79	LONESTAR ▲ ³ BNA 67762/RLG (10.98/17.98)	LONELY GRILL	28
165	161	159	53	SISQO ▲ ⁴ DRAGON/DEF SOUL 546816*/DJMG (12.98/18.98)	UNLEASH THE DRAGON	2
166	155	133	50	DMX ▲ ⁴ RUFF RYDERS/DEF JAM 546933*/DJMG (12.98/18.98)	...AND THEN THERE WAS X	1
167	128	93	5	SNOOP DOGG D3 33349/DEATH ROW (16.98 CD)	DEAD MAN WALKIN	24
168	148	—	2	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE LEGACY 65714/EPIC (59.98 EQ CD)	SRV	148
169	163	151	24	DEFTONES ● MAVERICK 47667/WARNER BROS. (9.98/17.98)	WHITE PONY	3
170	143	75	3	BABYFACE EPIC 85132 (12.98 EQ/18.98)	A COLLECTION OF HIS GREATEST HITS	75
171	127	124	3	SOUNDTRACK THE ENGINE 14661/ARISTA (12.98/18.98)	BOUNCE	124
172	159	170	31	BRAD PAISLEY ● ARISTA NASHVILLE 18871/RLG (10.98/16.98) HS	WHO NEEDS PICTURES	102
(173)	190	194	46	JAGGED EDGE ▲ SO SO DEF/COLUMBIA 69862/CRG (11.98 EQ/17.98)	J.E. HEARTBREAK	8
174	174	162	13	JACI VELASQUEZ WORD 61073/EPIC (11.98 EQ/17.98)	CRYSTAL CLEAR	49
175	168	149	33	JOE ▲ ² JIVE 41703 (11.98/17.98)	MY NAME IS JOE	2
176	176	—	25	MANDY MOORE ● 550 MUSIC 62195/EPIC (11.98 EQ/16.98)	I WANNA BE WITH YOU	21
(177)	198	—	2	CRAZY TOWN COLUMBIA 63654/CRG (7.98 EQ/13.98) HS	THE GIFT OF GAME	177
178	166	166	6	NEWSBOYS SPARROW 51787 (16.98 CD)	SHINE: THE HITS	122
(179)	RE-ENTRY	27	1	VITAMIN C ▲ ELEKTRA 62406/EEG (11.98/17.98) HS	VITAMIN C	29
180	164	137	23	KELLY PRICE DEF SOUL 542472/DJMG (11.98/17.98)	MIRROR MIRROR	5
181	144	98	12	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
(182)	NEW ►	1	1	LINDA EDER FEATURING THE BROADWAY GOSPEL CHOIR ATLANTIC 83406/AG (12.98/18.98) HS	CHRISTMAS STAYS THE SAME	182
183	175	147	7	PROFILE MOTOWN 159744/UNIVERSAL (11.98/17.98)	NOTHIN' BUT DRAMA	50
(184)	RE-ENTRY	27	1	ANDREA BOCELLI ▲ PHILIPS 462600 (12.98/18.98)	SACRED ARIAS	22
(185)	NEW ►	1	1	VARIOUS ARTISTS HIP-O 541831/UNIVERSAL (11.98 CD)	A COUNTRY SUPERSTAR CHRISTMAS III	185
(186)	RE-ENTRY	24	1	ANNE MURRAY ● STRAIGHTWAY 20231 (19.98/19.98)	WHAT A WONDERFUL WORLD	38
187	167	52	3	GEDDY LEE ANTHEM/ATLANTIC 83384/AG (11.98/17.98)	MY FAVORITE HEADACHE	52
(188)	RE-ENTRY	11	1	EMMYLOU HARRIS NONESUCH 79616/AG (11.98/17.98)	RED DIRT GIRL	54
(189)	RE-ENTRY	70	1	VARIOUS ARTISTS ▲ INTEGRITY/WORD 49974/EPIC (17.98 EQ/19.98)	WOW WORSHIP: TODAY'S 30 MOST POWERFUL WORSHIP SONGS	70
190	162	89	4	FATBOY SLIM SKINT/ASTRALWERKS 50460*/VIRGIN (12.98/18.98)	HALFWAY BETWEEN THE GUTTER AND THE STARS	51
191	188	184	93	EMINEM ▲ ⁴ WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98)	THE SLIM SHADY LP	2
192	178	183	56	SAVAGE GARDEN ▲ ² COLUMBIA 63711/CRG (11.98 EQ/17.98)	AFFIRMATION	6
193	185	168	28	SOUNDTRACK ▲ HOLLYWOOD 162244 (12.98/18.98)	MISSION: IMPOSSIBLE 2	2
194	172	113	7	TALIB KWELI & HI-TEK RAWKUS 26143*/PRIORITY (10.98/16.98)	REFLECTION ETERNAL	17
195	179	196	79	BLINK-182 ▲ ⁴ MCA 111950 (12.98/18.98)	ENEMA OF THE STATE	9
(196)	RE-ENTRY	5	1	PATTI LABELLE MCA 112267 (11.98/17.98)	WHEN A WOMAN LOVES	63
197	187	135	5	PJ HARVEY ISLAND 548144/DJMG (17.98 CD)	STORIES FROM THE CITY, STORIES FROM THE SEA	42
(198)	RE-ENTRY	28	1	WHITNEY HOUSTON ▲ ² ARISTA 14626 (11.98/24.98)	WHITNEY: THE GREATEST HITS	5
199	169	122	83	TIM MCGRAW ▲ ³ CURB 77942 (10.98/17.98)	A PLACE IN THE SUN	1
200	192	178	35	CAT STEVENS A&M 541387/UTV (11.98/17.98)	THE VERY BEST OF CAT STEVENS	58

STRICTLY RHYTHM ENTERS JOINT VENTURE WITH WMG

(Continued from page 12)

machine muscle, too. Strictly Rhythm acts will have a better chance of getting important radio and video play. The best part is that I'm not locked into one major label. We have the ability to place our music with the appropriate WMG label. That's what makes this such a special and clever deal. It's a great situation for everyone involved."

The agreement stipulates that Strictly Rhythm will market each record, and once a certain amount of copies are sold—75,000 units in SoundScan-certified sales or 250 Broadcast Data Systems spins—it becomes "up for grabs" by any WMG label, says Finkelstein. "If one of the WMG labels has a passion for the release, then they'll go for it. Furthermore, if more than one WMG label wants the same Strictly Rhythm release, then it's up to us [Strictly Rhythm] to decide which label to go with. This gives us the opportunity to place a record with the label that we believe will have the highest level of success with that release."

On top of this, Finkelstein says, Strictly Rhythm will have final approval on "the marketing and budget of an artist's first album" in any such deal. "I don't want a label to take one of my albums and release it without a thought-out plan."

RITMOTECA

(Continued from page 10)

growing] music segment in the country, so we wanted to be very active in the Latin area," says Sami Valkonen, VP of business development for BMG Distribution. Ritmoteca will be able to sell BMG's entire digital catalog, which currently includes a limited number of Latin tracks but is projected to grow substantially in the coming months. "The entire commercially meaningful catalog will be available," says Valkonen.

BMG is also in discussions with another Latin Internet site—eritmo.com—signaling an increasing awareness of the importance of digital sales of Latin music.

"We have good expectations," says Valkonen. "In this environment, the key is that we start making music available legitimately so people who enjoy digital music have the availability to buy it, and the market will grow."

Although Parrón won't disclose exact figures, he says Ritmoteca's sales have increased 33% per month. (The company reports sales to SoundScan.)

Ritmoteca says it is in talks with the other majors and expects to have signed agreements with them by first-quarter 2001. Also, at the beginning of the year, Ritmoteca plans to offer a new subscription model—a combination of streaming and downloads—that will allow users a limited amount of hours of music, starting at \$9.99 per month. Eritmo.com already has a subscription-based music streaming service in place.

TO OUR READERS

The Hot 100 Spotlight will return in the next issue.

In the future, "and once we have success from this deal," Finkelstein says, Strictly Rhythm may shop certain recordings as "pre-releases" to the various labels within the WMG.

"My hope is that the WMG labels are looking for real vocal-driven artists like myself—and not solely the trance or breakbeat trends of the moment," says singer/songwriter Naté, whose new album, "Stranger Than Fiction," is scheduled for release next spring. (Prior to signing with Strictly Rhythm, Naté was signed to Warner Bros.) "While the deal seems sweet on the surface, it remains to be seen how it will affect an artist like me."

IFPI'S BERMAN EXTENDS CONTRACT

(Continued from page 12)

changes that I wanted to make just took a little longer than I anticipated."

He adds, "I did anticipate that one of our main goals would be to integrate Latin America into the IFPI structure; we just took some time to do it. [However], the reopening of the Eastern European office wasn't even on my radar screen when I got here. It had been out of business for a couple of years, but the reopening was simply a response to the companies and their decisions about what they thought was [commercially] possible in the region."

The IFPI's legal team has devoted a great deal of time to the European Copyright Directive, which Berman hopes will become law early in 2001. Contrasting the bill's passage with the U.S. Digital Millennium Copyright Act (DMCA), he says, "DMCA was, in effect, agreed to by the parties, and it was stamped for approval by policy-makers. That was not the case here [in Europe]. People on the other side of the rights-holders felt that the [European Commission] was going to give them [what they wanted] and that they would not have to negotiate. I think probably the first vote by Parliament was an unbelievable awakening

UNIVERSAL FILM, MUSIC SHARE EXECUTIVE

(Continued from page 10)

create that structure, then fill it with the best person in the industry."

Snider maintains that Nelson will bring to the position "total creativity; tireless, unflagging energy; and the respect of the artists, producers, film directors, and executives that work with her."

"She brings incredible insight into how to synergize music and films," adds Horowitz. "Kathy understands the needs of both companies and creates an extraordinary opportunity for them to work together and maximize their resources."

From an overall industry standpoint, he notes that today's mega-entertainment companies need to search out new and unique ways to mesh their various divisions.

"As business becomes more competitive, opportunities to create synergies and to maximize the potential of different parts of overall companies are becoming neces-

sary," Horowitz says. "So everyone is looking for ways to bring ideas to the floor that are more efficient and creative. This makes so much sense."

From a personal perspective, Nelson sees as part of her role the ability to effectively link film and music aficionados from within her well-established circle of friends in the business.

"Many times I'll be in a position to know a composer or writer with a great idea for a movie or to put together a writer or musician or director who would be perfect together," she says. "It sort of feels like a dating service, and it's great to have the years developing these relationships and knowing who would be perfect together."

"We'll be able to facilitate things and help people to get the basics together, but we can take that a step further and enhance what each side is ultimately going to do," Nelson adds. "This is a great situation."

and a shock for them, so they just increased the level of mobilization on the inside."

Berman remains confident, however, that the final bill will reflect rights-holders' wishes.

A major change to the IFPI secretariat offices in London is the expansion in personnel, not least in employing a 30-strong anti-piracy team made up, in part, by a number of very experienced former law-enforcement officers.

Concerned not only about the piracy of physical product, Berman reveals that the IFPI will soon unveil a "fully operational online anti-piracy unit." He says, "It will be configured a little differently because it will not just be something that is run out of the secretariat, but will be a service made available to the national groups, because in many cases the national groups do not have the manpower or the resources."

On his goals for the next two years, Berman says, "The priority will be to get the [World Intellectual Property Organization's] Performances and Phonograms Treaty implemented on a global basis to create on a global basis a legal structure for doing business going forward."



by Geoff Mayfield

TOUGH ACT TO FOLLOW: After the high-voltage sales parade that Thanksgiving represents, it's hard for music sellers to keep pace the following week. Year in and year out, it's the softest week of the weeks that fall between Thanksgiving and New Year's Day, a constant that prevails even in the new millennium.

In our last issue, an album that had less than a 1.5% gain would likely have dropped several rungs on The Billboard 200. This time around, **Enya** bolts ahead six places with barely more than a 1% uptick (23-17).

Only 39 of the 200 titles—including ones new to the chart—show any kind of gain over the previous week; a stark contrast to last issue, when just 27 albums showed declines. That said, business is still headier than that of most weeks of the year. Both the top two albums exceed 600,000 units, and each of the top 23 titles surpass 100,000 units. And, while business is inevitably down from the prior week, it still manages to be slightly ahead of the comparable 1999 week.

LEADERS OF THE PACK: **Backstreet Boys** chalk up a second week at No. 1, despite a decline of 56%. Of course, when you start out in seven-figure territory, such a drop keeps you on pretty high ground. Even in this year of the big bang, when five albums have started with million-plus weeks, the Boys' new mark, 689,500 units, is still 2000's eighth-largest week.

Two members of this year's million-a-week club—**N Sync** and **Limp Bizkit**—had larger second-week declines than Backstreet's (66.4% and 62.8%, respectively). The other two, **Britney Spears** and **Eminem**, had softer falls (53.6% and 54.9%, respectively). The Boys' 1999 album, "Millennium," also had a smaller second-week drop, although the new one's sophomore frame weighs in higher than "Millennium's" comparable sum of 622,000 copies.

The Beatles also remain on higher ground. Last issue, their "1" became only the sixth album to debut at No. 1 and post a SoundScan increase in its second week—and the first to do so after opening with a sum of more than 500,000 units. This time, even with an 8% decline, the album posts a hearty 607,000 units for the week.

Each of the top five surpasses 200,000 units, with "Now 5" at 376,000 (down 20%), **Creed** at 225,500 (up 29.5%), and **Tim McGraw** at 216,000 (down 29.5%).

Creed is one of just six acts from last issue's top 40 to post any kind of gain, and most of that half dozen can thank TV for the spikes. Creed was the subject of VH1's "Behind The Music" series and a big winner at the My VH1 Awards (see The Eye, page 81). **Britney Spears** (15-8, up 9,000 units) and 'N Sync (17-10, up 20,000 units) were both subjects of Fox concert specials; the latter also did *beaucoup* TV during the week, including the "Tonight" show and "The Early Show," while Spears' host appearance on "Saturday Night Live" was rerun. **Shaggy** guested on "The Late Late Show" (24-15, up 16%) and recent **Oprah Winfrey** guest **Charlotte Church** hit "Live With Regis" (25-16, up 12.5%, and 170-141, up 10%). Church's Christmas album had already established a career chart high for the teenage singer when it reached No. 22 two issues ago, so this latest bump raises her bar even higher. Her Oprah episode, which also featured **George Winston**, was repeated Dec. 7.

Elton John's latest also rides TV's coattails. A Dec. 1 CBS special culled from the same Madison Square Garden concert that was recorded for his album results in a 15% sales increase (75-65).

AWARDS REWARD: Based on the 10 that came before, I fully expect that Fox's Dec. 5 airing of the 11th Billboard Music Awards, based on the Year in Music charts that will appear in our year-end issue, will generate several conspicuous sales bumps (see story, page 1). While we await those post-show gains, two recent awards shows generated mixed results.

Out of all the acts that played VH1's inaugural My VH1 Awards, the aforementioned **Creed** is the only one that sees a bump, and some of its double-digit percentage hike certainly comes from the band's "Behind The Music" foray. In this mushy week, when several albums move to higher chart spots despite sales declines, fellow performers **No Doubt** (180-160) and **Bon Jovi** (68-61) look to be the ones besides Creed that most benefit. Both had declines of less than 2%—not bad when industry-wide album sales are down 11.5% from the Thanksgiving frame. VH1 claims the show drew a cumulative audience of 15.2 million during its first seven cablecasts.

Earlier on ABC, the Nov. 4 Radio Music Awards managed just a 3.4 rating with a 6 share but helped stimulate spikes for five of the 10 acts featured on the show. **Christina Aguilera** was the queen of that ball, as her Christmas album had a 44% rise, while her first album had a 23.5% gain. **BBMak** rode the Radio Awards to a 37% gain, **Britney Spears'** two albums and **Backstreet Boys'** "Millennium" each had a gain of more than 20%, and **No Doubt** had a 17% gain. **Enrique Iglesias** and **Everclear** came out of the ABC special essentially flat, while fellow participants **Nelly**, **Sugar Ray**, and **Sisqó** had declines.

CLEAR CHANNEL UNVEILS WEBCASTING TECHNOLOGY

(Continued from page 10)

ation will lead to repeat site visits. That's the first step, says Duncan, to turning a profit. "Everyone's big challenge in the Internet space is to find a way to monetize what they're doing, and we're certainly as interested in doing that as anyone. But first you need compelling content, and once you know you have the kind of content your audience is going to be interested in, it makes it a lot easier to take it out and find a way to make it desirable to advertisers."

Although he says the technology is "cool," even Cooper concedes it's about making money. "The bottom line is it keeps people interested in what's going on at the radio station and with the promotion, and that creates an advertising-revenue opportunity. People get hooked on it because it's fun, high-tech, and empowering, and those are all the reasons why content is good. When you have that, you're in a position to bring more to bear in terms of advertisers."

While Clear Channel seems to think it is good for the radio station, it is also good for the artist, says Hollywood Records director of digital marketing Ken Bunt. "Dedicated and curious fans who could not attend the concert really enjoyed seeing the trio live, as well as being able to send pictures of the band to all their friends. The fantastic online traffic and live images generated is all the proof we need."

The TrueLook will give radio listeners not only the chance to see a band perform onstage but also to see in-studio visits, media events, and other artist appearances at

Clear Channel radio stations or SFX venues.

EXPANDING THE SFX LINK

Perceptual Robotics is already looking beyond Clear Channel's radio stations to its live venues, owned by SFX. By using its TrueLook software, Cooper says, he can create synergies between the two. "We can outfit venues and bring visual content synergies from the SFX venues to the radio station distribution network online, so SFX

and Clear Channel are working together," he says, pointing out that those concerts can complement a station's existing audio presence.

"Part of the plan is to syndicate venue content and private-label it for each local radio station to complement the audio," Cooper adds. "It's another way Clear Channel can put local advertising and local signature-branding on an SFX event."

At the same time, Cooper does not believe that the free Webcasts

will keep concertgoers at home by the computer. "TrueLook can create more interest and buzz in the property, not less. So it actually sends people down to the dumpster to see it for themselves. It's far from keeping people at home; it creates and maintains real-world awareness and actually causes people to go there."

For a venue, says Cooper, that can lead to additional traffic; for a radio station, that translates to additional off- and online ratings.

At least two more pilot projects are in the works, says Duncan, featuring concerts by Limp Bizkit and the Corrs.

Yet the long-term application is more likely to be in the studio, where artists will pay a visit to one station and via TrueLook visit dozens of other Clear Channel stations' Web sites. Says Duncan, "Whether it's at a venue, at a studio, or at a promotion, if you're doing something cool that people want to see, it's very easy to set yourself apart."

FIVE WEB FIRMS SCALE BACK OR HALT OPERATIONS

(Continued from page 10)

were in the black, and as we continued to grow and get bigger audiences, our costs went up, but the advertising wasn't growing at the same rate."

Today, the Webcaster says, its users and revenue are both increasing, while it has outsourced nearly all its operations and has given up its Salem, Mass., office space. At the same time, it has cut its staff from 20 to three.

Guinta says the company should be in the black for December and will likely remain that way through June 2001. Yet an outright sale may be imminent. "We're looking for someone to acquire us or to do some consolidation with another company. That's the most likely scenario," says Guinta. DiscJockey has met with four potential buyers or partners to date.

While DiscJockey looks for a buyer, CMGI has pulled the plug on iCast.com, which Webcast magician David Blaine's recent ice-box stunt in New York's Times Square.

In a three-sentence statement posted on its site, iCast CEO Margaret Heffernan says iCast "has closed down its Web site and is in the process of winding down the business." In November, CMGI laid off about five dozen employees and announced it was looking to sell its entertainment portal; apparently it was unable to find a buyer.

RadioWave.com, creator of Internet Radio Network, is also tightening its belt. It has cut 15% of its payroll to bring costs under control. "The reason we made our cuts now was to make sure we did not have to go out and seek new funding in a relatively sour environment," says CEO Bill Pearson.

Pearson says the company built its staff level in anticipation of business to come, a luxury it can no longer afford. He adds that the cuts will not translate into a decrease in programming, and he expects to rebuild the company's roster in first-half 2001.

The Chicago-based RadioWave is backed by EMI Music, Motorola, Intel, Suscuhanna Radio, and two venture-capital firms—Warburg Pincus Ventures and FBR Technology Venture Partners. While EMI and Suscuhanna have relatively small stakes in the company, both provide a significant portion of RadioWave's programming, which appears on such sites as Microsoft's Chat Radio and ArtistDirect.com.

Meanwhile, online advertising agency DoubleClick is also cutting its

'The reason we made our cuts now was to make sure we did not have to go out and seek new funding in a relatively sour environment'

—BILL PEARSON—

payroll. Speaking at the UBS Warburg Media Conference Dec. 5 in New York, DoubleClick executive VP Jeffrey Epstein said the company had "too many people for the revenue that we currently have." He declined to say how many people were eliminated.

And in Nashville, Gaylord Entertainment is shuttering its Internet division, including its streaming sites, and is selling its assets. Most of the 85 Gaylord employees have been laid off (see story, page 4).

SHAKEOUT BEGINS

These sites are only the latest Webcasters to run out of steam. Last month, Vancouver-based GlobalMedia announced it had only enough funding to stay afloat another four to six weeks. For those in streaming media, a shakeout has begun.

"As a stand-alone medium, it has some real uphill battles," says Dave Rahn, president of SBR Creative Media, which creates programming for Internet-only side channels for traditional radio station Web sites. Rahn feels that many Internet companies spent too much, too fast, on the assumption that advertising would pick up more quickly than it did.

Even those that took a more conservative approach have been hurt. "I don't think anyone is on an island. Every streaming media company is suffering—there's just a lack of revenue," says Ray Skibitski, president of Boulder, Colo.-based Eclectic Radio Co., adding there is no telling who is next. "We're in the market trying to raise money right now, so we could be a victim like anybody else."

Eclectic Radio operates GoGaGa.com and a co-branded city-based streamed station in conjunction with The Denver Post. In doing so, the site goes after local advertising, which Skibitski says is more easily obtained than revenue from national

ad agencies

MORE CUSTOMERS, MORE EXPENSE

What is creating the fatal reaction for Webcasters is the cost of streaming. As they gain more listeners, their bandwidth cost increases; in essence, they are failing by success.

Most Webcasters' business models are based upon the theory that a critical mass can be reached, where bandwidth fees peak and advertisers flock to the large number of users, thereby generating profits. Though that model has yet to be proved outside the board room, most stick by it.

"That's all going to change with wireless technology and falling streaming rates," says a bullish Skibitski.

TuneTo.com is trying a different approach, says president Tim Bratton. It has developed its own streaming technology that uses one-hundredth the amount of bandwidth that normal streaming takes, thereby significantly reducing its streaming fees. Its streaming technology has proved attractive enough that TuneTo has recently announced it will begin licensing the technology to other streaming media companies, including its competitors.

Not everyone is convinced that will be enough to overcome the uphill battle faced by streamers. "Due to the economics of Webcasting, the only people in a real position to become economically viable are today's broadcasters, because they can bring additional value to existing advertisers," says Rahn.

Pearson says many of the troubled Webcasters just didn't start with enough cash. "Some were companies that were capitalized at a pretty low level, and they needed to come to the market for more capital, and now is not an attractive time to raise new capital."

In fact, the dotcom uncertainty has put pressure on venture capitalists, whose willingness to financially

back Web companies has largely fueled their growth. Today, far fewer bankers are willing to take such a risk.

"They're demanding profits," says Bratton. "Earlier this year it wasn't so important; they expected you to be profitable at some point. Now, they expect profits."

"I think people that spent huge amounts of money are the ones that will suffer, because there is not a lot of money to be had anymore," says Guinta.

Adds Skibitski, "It's very tight, but good models are going to attract dollars. Investors know the Internet is here to stay—they're just not sure which models are going to work."

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Billboard Site Seeks Chart Fans For 2000 Trivia Contest

Billboard.com has launched its Year-End 2000 Trivia Contest & CD Giveaway with 20 questions designed to strain the brain of even the most knowledgeable chart fan. The questions were created by Fred Bronson, renowned chart expert for Billboard and Billboard.com, so you know they're tough and intriguing.

The site will post a new question each weekday through Jan. 4. Each day, the first 10 Billboard.com readers to submit the correct answer will win a daily prize and become eligible for the grand-prize drawing.

After all the submissions are in for the 20 questions, Billboard.com will place every winning entrant in a prize drawing. One grand-prize

winner will receive the top 200 CDs of the year, based on the year-end Billboard 200 as printed in the Dec. 30 issue of Billboard. Additionally, two runners-up will receive the top 50 CDs of the year. And each daily winner will win a free CD of his or her choosing from the year-end chart.

The contest is but one part of Billboard.com's Year-End Review. Come to www.billboard.com for a preview of Billboard magazine's big year-end issue (street date: Dec. 22). There's also an exclusive, interactive year-end crossword puzzle. Plus all the regular daily news and weekly features that have made Billboard.com a favorite destination for music fans and professionals alike.



Musician's Guide Hits The Road Again

The Original Musician's Guide to Touring and Promotion has been servicing the needs of working musicians for nine years. The latest edition of the Musician's Guide for winter/spring 2001 has just been issued by Billboard Publications and is updated with more essential listings than ever.

Published twice a year, the Musician's Guide lists over 4,000 industry contacts. This comprehensive guide contains names, addresses, phone numbers, and e-mail addresses for each listing. In addition to contact information there are touring tips throughout the Guide by touring musicians such as Bruce Kulick (Kiss), Chuck Wright (Quiet Riot), and Ravi (former Hanson guitarist).

The Musician's Guide is a helpful tool for any band preparing for a live showcase. For example, a band in Boston can use the Guide to find information on numerous local clubs including Bill's Bar and

Karma Club. There's a description of the types of bands the clubs book, a list of the top six radio stations, five local publications including The Boston Globe and The Improper Bostonian, local record stores, equipment repair/rental shops, A&R personnel from major and/or independent labels, and other indispensable information.

Listings also include contact information for booking agents, managers, attorneys, tour managers, music industry websites, tape and disc services, bus/van rental companies, and annual music conferences and showcases.

To purchase a copy, send a check or money order for \$13.95 per copy (\$15.95 in Canada, \$16.95 overseas) to Musician's Guide to Touring and Promotion, 49 Music Square West, Nashville, TN 37203; or contact Julie Crider at 800-407-6874 or 615-321-4295 for non-U.S. readers. Or visit www.musiciansguide.com. All prices include shipping and handling.



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The Gwyneth Takes It All

THERE ARE SOME THINGS you just never expect to hear. For example, in your wildest imagination, can you conceive of Florida Secretary of State **Katherine Harris** ever saying, "I hereby certify **Al Gore** as the winner of Florida's 25 electoral votes." In that same vein, a year ago, could you ever have imagined me saying, "**Gwyneth Paltrow** is No. 1 in Billboard."

I can't speak for Harris, but I can tell you that the star of "Sliding Doors," "Shakespeare In Love," and "Duets" is No. 1 on the Adult Contemporary chart, along with her "Duets" co-star **Huey Lewis**.

This unlikely duo tops the chart with a remake of **Smokey Robinson's** 1980 hit "Cruisin'." Paltrow is not the first actress to top a Billboard chart. Think **Shelley Fabares** ("Johnny Angel") and **Vicki Lawrence** ("The Night The Lights Went Out In Georgia"). But there are many more singers who have crossed over to the acting world than vice versa, such as **Cher**, **Diana Ross**, **Madonna**, **Cyndi Lauper**, and **Whitney Houston**, among many others.

When the original version of "Cruisin'" debuted on the AC chart in December 1979, it was the first time Robinson had an AC entry. But his version peaked at No. 34, so Lewis and Paltrow have the most successful AC version of the song. Ironically, Robinson did hit the top of the AC chart as an artist. But the song that did the trick, "Just To See Her," is a rarity, as it's one of the few songs Robinson has recorded that he didn't write.

"Cruisin'" is the first AC No. 1 of 2000 to come

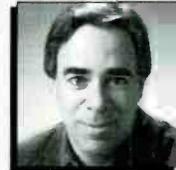
from a soundtrack and the first movie song to reach the top since **Phil Collins'** song from "Tarzan," the Academy Award-winning "You'll Be In My Heart," in 1999. "Cruisin'" is the first duet to reach pole position since **R. Kelly & Celine Dion's** "I'm Your Angel" at the end of 1998.

Since 1992, the only other male/female duets to go to No. 1 on the AC chart have been "Wild Night" by **John Mellencamp** and **MeShell Ndegéocello** in 1994, "Love Is" by **Vanessa Williams** and **Brian McKnight** in 1993, and "A Whole New World" by **Peabo Bryson** and **Regina Belle**, also in 1993.

"Cruisin'" marks the return of Lewis to the upper echelon of the AC chart. His last hit on this chart was "100 Years From Now," a top 10 hit in January 1997. "Cruisin'" is only his second AC No. 1, following "Stuck With You" in 1986.

As for Motown legend Robinson, this is a good week for him. While one of his songs reaches the AC summit, another debuts on Hot R&B Singles & Tracks. **Brandy Moss-Scott** and **Coolio's** update of "Tears Of A Clown" (Heavenly) is new at No. 91.

DESTINY RIDES AGAIN: It's not a case of an "Ex" file at No. 1 on The Billboard Hot 100 yet, as **Mya** remains at No. 2 behind **Destiny's Child's** latest, "Independent Women Part I" (Columbia). "Women" is on top for a fifth week, making it the second-longest-running No. 1 of 2000. Only "Maria Maria" by **Santana Featuring The Product G&B** had a longer run, at 10 weeks.



by Fred Bronson

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

	YEAR-TO-DATE OVERALL UNIT SALES	
	1999	2000
TOTAL	711,651,000	713,440,000 (UP 0.3%)
ALBUMS	634,364,000	663,978,000 (UP 4.7%)
SINGLES	77,287,000	49,462,000 (DN 36%)

	YEAR-TO-DATE SALES BY ALBUM FORMAT	
	1999	2000
CD	540,125,000	593,413,000 (UP 9.9%)
CASSETTE	92,838,000	69,061,000 (DN 25.6%)
OTHER	1,401,000	1,504,000 (UP 7.4%)

OVERALL UNIT SALES THIS WEEK

21,320,000

LAST WEEK

24,122,000

CHANGE

DOWN 11.6%

THIS WEEK 1999

21,932,000

CHANGE

DOWN 2.8%

ALBUM SALES THIS WEEK

20,711,000

LAST WEEK

23,413,000

CHANGE

DOWN 11.5%

THIS WEEK 1999

20,626,000

CHANGE

UP 0.4%

SINGLES SALES THIS WEEK

609,000

LAST WEEK

709,000

CHANGE

DOWN 14.1%

THIS WEEK 1999

1,306,000

CHANGE

DOWN 53.4%

DISTRIBUTORS' MARKET SHARE (10/02/00-10/29/00)

	UMVD	BMG	INDIES	SONY	WEA	EMD
TOTAL ALBUMS	25.89%	17.74%	16.08%	15.86%	13.92%	10.50%
CURRENT ALBUMS	26.74%	20.40%	14.09%	16.63%	11.95%	10.19%
TOTAL SINGLES	27.15%	16.11%	15.10%	11.69%	23.79%	6.15%

ROUNDED FIGURES

FOR WEEK ENDING 12/3/00

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**

SONIC BOOM

Top 5 Debuts Around The World:

United States, Australia, Canada, Japan, Mexico,
Spain, Colombia, Chile, Switzerland, Peru

TV Appearances:

Stellar appearance on the **Billboard Awards**

The Tonight Show - December 12

American Music Awards - January 8

Prime Time Network Special
in the works

See Him On The Covers Of:

People Magazine

Entertainment Weekly

RICKY MARTIN sound loaded

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-- THE LOS ANGELES TIMES

"*** Martin's new sound is loaded with enough hooks and heart to
ensure that fans won't be bidding him adios anytime soon."

-- USA TODAY

"**** Ricky Martin follows up his blockbuster with, well,
a blockbuster. Near perfect pop... masterful and totally radio friendly."

-- NEW YORK POST

"Sound Loaded can samba one moment, shimmy
to a pop chorus the next, or writhe to exotic
Middle Eastern melodies."

-- NEWSWEEK

"****"

-- ROLLING STONE

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team of George Noriega, Randy Barlow and
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Desmond Child; Mark Taylor for Brian Rawling/
Rive Droite Music and KC Porter
for WorldBeat Productions.

Executive Producers: Angelo Medina

Ricky Martin

Robi Draco Rosa for Phantom Vox

Management: Angelo Medina Enterprises

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