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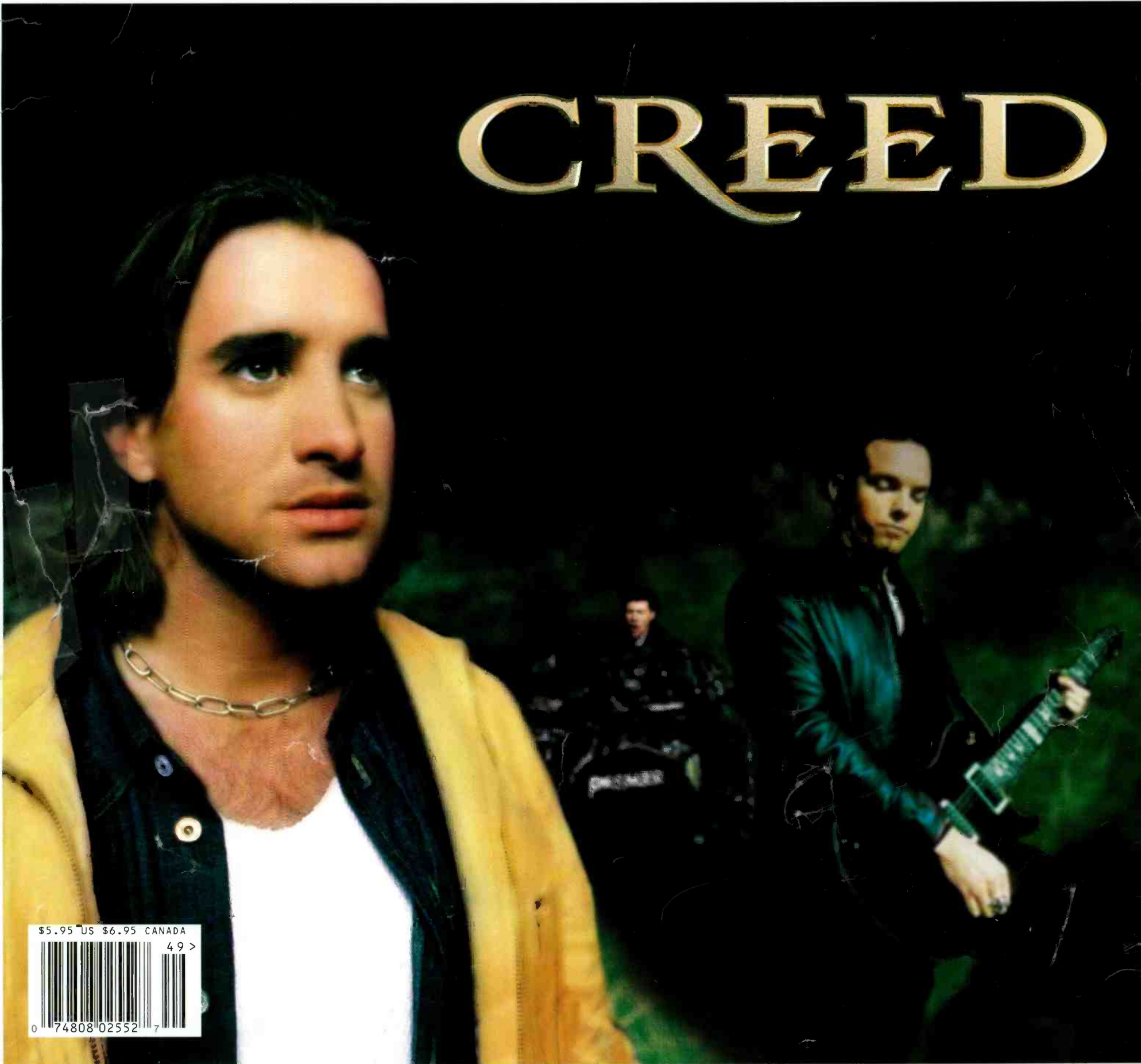
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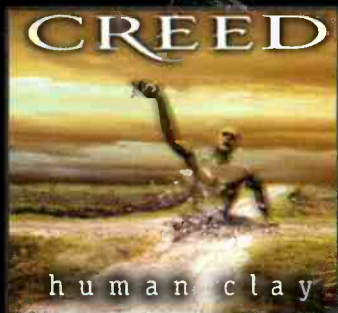
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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

DECEMBER 2, 2000

Country Acts Rely On Radio Concerts

Shows Seen As Useful, But Approach 'Play For Play' Scenario

BY RAY WADDELL

NASHVILLE—A necessary evil to some and an invaluable marketing tool to others, radio listener appreciation shows have become a standard part of the overall promotional plan for country artists.

Many developing acts are being asked to play dozens of free shows at a time in their careers when they most need a paycheck. Country acts with one or two singles out typically are worth as much as \$3,000-\$7,500 per show.

In an era of tight playlists and fierce competition, labels strive to be as accommodating as possible to country radio. While label promotions executives stop short of saying

radio shows are a "play for play" scenario, most admit that any edge is good. Most labels commit a sizable chunk of an artist's promotional bud-

NEWS ANALYSIS

SFX Flexes Promo Muscle At Radio After Clear Channel Deal
Page 117

get to include radio shows.

"We're getting an increased amount of requests to do these shows, and the cost of doing them is going up," says Michael Powers, VP of promotion at Mercury Records in Nashville. "But what I'm seeing that

I like is radio knows these shows are expen-

sive, and they're willing to make a commitment to the artist and help with things like transportation, hotels, sound companies, etc. Radio is chipping in more."

The labels have generally assumed the lion's share of expenses when an act plays a radio show, including picking up the tab for transportation and paying the band. Powers says it's a worthwhile investment.

"If you're going to spend the money, you'd rather spend it to put an artist in a marketplace," he says. "For me, it's become the best way to reach both the audience and program directors."

To be a prudent investment of label money, the appearance must mean something. "As a rule at WB, if a station calls up looking for an act to perform for one of their events,

(Continued on page 21)

EMI To Headquarter In NY, Boost U.S. Staff, Capital

BY GORDON MASSON

American market share exceeded 12%.)

LONDON—EMI Recorded Music is embarking on a fresh effort to improve its fortunes in the U.S., which seasoned employees and others with long memories know has been a problem for the British company for many of the past 30 years.

President/CEO Ken Berry says the new goal is to increase EMI's U.S. market share by 50% within the next three years, from below 10% at present to around 15%. (As recently as 1998, EMI's



BERRY

EMI And Gabriel Link For Download Launch
Page 14

team and channeling additional finance into North America.

"America is our next and final

(Continued on page 125)

50 Years On, Elektra's Legacy Still Shines

BY JIM BESSMAN

NEW YORK—It all started 50 years ago, in October, 1950, when 19-year-old Jac Holzman, backed by a \$600 investment, decided on "Elektra" as the name for his fledgling folk label.

"I recalled a Greek demi-goddess, one of the Pleiades, who presided over the artistic muses: Electra," Holzman recalled in his 1998 book with co-author Gavan Daws, "Follow The Music: The Life And High Times of Elektra Records In The Great Years Of American Pop Culture" (FirstMedia Books). "Elektra with a C struck me as too soft. I had always admired the use of Ks as brackets in the Kodak trademark; I liked their solid bite. So I chose a Germanic form and substituted K for C. Much better."

Elektra's first album, "New Songs By John Gruen," came out the following March, paving the way for other

(Continued on page 124)

Waters Live On Columbia Set

BY PAUL SEXTON

HAMPSHIRE, England—Last year, with no studio record to his name in eight years and without a new one in sight, Roger Waters took to the American road and, in the words of one of his classic compositions from his years with Pink Floyd, asked, "Is there anybody out there?" The answer was a most resounding yes.

So resounding, in fact, that after the great popular and critical success of those 1999 dates,

Waters took his band back on the road for more shows this summer.

On Dec. 5 those shows, in turn, will lead Columbia to unveil "In The Flesh," a two-CD memento of the tour, to be followed by a state-of-the-art DVD version that the label hopes to release in early spring, featuring full concert footage, a 30-minute documentary, photographs, lyrics and other key ingredients of the stage production.

(Continued on page 126)



WATERS

Spain Adopts Watermark To Prevent Net Piracy

BY HOWELL LLEWELLYN

MADRID—Spanish authors and publishers' society SGAE will in the first half of 2001 become the world's first authors' rights management society to adopt a revolutionary anti-piracy watermarking system called MusiCode, developed by San Diego-based Verance Corp.

SGAE digital director general José Neri says the society will distribute MusiCode free to record labels that request it, without increasing their production costs.

The MusiCode technology to encode musical works was presented at the IV International SGAE Seminar on Intellectual Property, which was inaugurated in Madrid by Spanish Science and Technology Minister Anna Birulés. Seminar participants included executives from international rights body CISAC, the International Federation of the Phonographic Industry, the World Trade

(Continued on page 125)



1950 LOGO

THE BILLBOARD SPOTLIGHT ON
HARD MUSIC
BEGINS ON PAGE 55

IN THE NEWS

Ticketmaster To Merge With Its Online Affiliate

See Page 9

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07/03/00 Hanover, Germany, Niedersachsen Stadium
07/05/00 Paris, France, Stade De France
07/07/00 Glasgow, Scotland, Hampden Park
07/09/00 Cardiff, Wales, Millennium Stadium
07/11/00 Dublin, Ireland, RDS Stadium
07/13/00 Sheffield, England, Don Valley Stadium
07/15/00 London, England, Wembley Stadium
07/16/00 London, England, Wembley Stadium
07/18/00 Groningen, Netherlands, Draf-En Evenementencentrum Stadspark
07/19/00 Hamburg, Germany, Volkspark Stadion
07/21/00 Berlin, Germany, Olympiastadion
07/23/00 Munich, Germany, Olympiastadion
07/25/00 Werchter, Belgium, Festival
07/27/00 Frankfurt, Germany, Waldstadion
07/28/00 Cologne, Germany, Muengersdorfer Stadion
07/30/00 Leipzig, Germany, Festwiese
08/01/00 Vienna, Austria, Ernst Happel Stadion
08/03/00 Copenhagen, Denmark, Parken
08/05/00 Gothenburg, Sweden, Ullevi Stadion
08/06/00 Oslo, Norway, Valle Hovin
08/09/00 Helsinki, Finland, Finnair Stadium
08/10/00 Helsinki, Finland, Finnair Stadium
08/12/00 Tallin, Estonia, The Festival Song Ground
08/15/00 Sopot, Poland, Hipodrom

USA & CANADA DATES

03/23/00 Minneapolis MN Target Center
03/23/00 Madison WI Kohl Center
03/25/00 Rosemont IL Allstate Arena
03/26/00 Auburn Hill MI Palace of Auburn Hills
03/30/00 Cleveland OH Gund Arena
03/31/00 Louisville KY Freedom Hall
04/01/00 Greensboro NC Greensboro Coliseum
04/03/00 Philadelphia PA First Union Center
04/07/00 New York NY Madison Square Garden
04/08/00 New York NY Madison Square Garden
04/09/00 Buffalo NY Marine Midland Arena
04/12/00 Atlanta GA Phillips Arena

04/14/00 Tampa FL Ice Palace
04/15/00 Fort Lauderdale FL National Car Rental Center
04/16/00 Fort Lauderdale FL National Car Rental Center
04/17/00 New York NY Oprah
04/19/00 New Orleans LA New Orleans Arena
04/20/00 Dallas TX Reunion Arena
04/21/00 San Antonio TX Alamodome
04/23/00 Houston TX Compaq Center
04/27/00 Phoenix AZ America West Arena
04/28/00 San Diego CA San Diego Sports Arena
04/29/00 Las Vegas NV MGM Grand Garden
05/03/00 Sacramento CA ARCO Arena
05/04/00 Anaheim CA Arrowhead Pond
05/05/00 Anaheim CA Arrowhead Pond
05/06/00 San Jose CA San Jose Arena
05/08/00 Oakland CA Oakland Arena
05/12/00 Tacoma WA Tacoma Dome
05/13/00 Vancouver BC General Motors Centre
05/15/00 Salt Lake City UT Delta Center
05/17/00 Denver CO Pepsi Center
05/19/00 Kansas City MO Sprint Center
05/20/00 St. Louis MO Kiel Center
05/24/00 Milwaukee WI Bradley Center
05/26/00 Indianapolis IN Conseco Fieldhouse
05/27/00 Rosemont IL Allstate Arena
05/28/00 Cincinnati OH First Center
06/01/00 Auburn Hills MI Palace of Auburn Hills
06/02/00 Grand Rapids MI Van Andel Arena
06/03/00 Columbus OH Schottenstein Center
06/04/00 Toronto ON Air Canada Center
06/08/00 Boston MA FleetCenter
06/09/00 Boston MA FleetCenter
06/10/00 Montreal QC Molson Centre
06/11/00 Ottawa ON Corel Centre
06/14/00 Bristow VA Nissan Pavilion
06/15/00 Hartford CT Meadows Music Theatre
06/16/00 East Rutherford NJ Continental Airline Arena
09/20/00 Boston MA Fleet Center
09/22/00 Philadelphia PA First Union Center
09/23/00 Albany NY Pepsi Arena
09/24/00 Toronto ON Air Canada Center

09/26/00 Toronto ON Air Canada Center
09/28/00 Montreal Molson QC Centre
09/30/00 Pittsburgh PA Mellon Arena
10/01/00 Uniondale Nassau NY Coliseum
10/04/00 Chicago IL United Center
10/06/00 Cleveland OH Gund Arena
10/07/00 Washington DC MCI Center
10/08/00 Raleigh NC Sports and Entertainment Arena
10/11/00 Greenville SC BI LO Center
10/13/00 Charlotte NC Coliseum
10/14/00 Atlanta GA Phillips Arena
10/15/00 Orlando FL Arena
10/18/00 Fort Lauderdale FL National Car Rental Center
10/19/00 Nashville TN Gaylord Arena
10/21/00 Birmingham AL BJCC
10/22/00 Knoxville TN Thompson Bowling
10/25/00 New Orleans LA New Orleans Arena
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10/29/00 Houston TX Compaq Center
11/01/00 Columbus OH Nationwide Arena
11/03/00 Lexington KY Rupp Arena
11/04/00 Dayton OH Nutter Center
11/06/00 Detroit MI The Palace
11/09/00 Fargo ND Fargodome
11/10/00 Ames IA Hilton
11/11/00 Minneapolis MN Target Center
11/14/00 Denver CO Pepsi Center
11/16/00 San Jose CA Arena
11/17/00 Los Angeles CA Staples Center
11/18/00 Las Vegas NV MGM Grand
11/19/00 Las Vegas NV MGM Grand
11/22/00 Portland OR Rose Garden
11/24/00 Edmonton Skyreach Centre
11/25/00 Calgary Saddledome
11/27/00 Vancouver BC GM Place
11/29/00 Seattle WA Key Arena
12/01/00 Oakland CA Oakland Arena
12/02/00 Reno NV Lawlor Events Center
12/03/00 Bakersfield CA Centennial Garden
12/05/00 Phoenix AZ America West Arena
12/06/00 Anaheim CA Arrowhead Pond - Closing Night

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SMA Launches Label With Mexicano 777

BY CHRISTOPHER WALSH

NEW YORK—In an unusual move for a video and audio production/post-production house, New York-based SMA Realtime Inc. has launched a record label, SMA Entertainment. The label's first release, expected in first-quarter 2001, will be "God's Assassins" by Latin hip-hop artist Mexicano 777.

The announcement was made by SMA senior VP Edvardo Bissiccio, who joined the company two years ago and directs new-business development.

With more than 20 years in the music and entertainment industries, Bissiccio says that the combination of his experience with the full-service capabilities of SMA Realtime will foster a unique rendering of the function of a record label, creating a one-stop shop for complete entertainment-content creation. The label will blend in-house audio and visual capabilities to create visuals that address all media channels, including Web design, music videos, and innovative live concert performances.

"Since it's a visual company, providing production, post-production, graphics, and animation, we've done a lot of music videos," Bissiccio says. "My whole background is in records, but the reason I've never taken an A&R position is because I don't agree with the corporate mentality of a record company. Everything visual is an afterthought.

"My concept of doing it right is to marry the two from the word 'hello,'" he adds. "I'm not willing to cut videos with a bunch of bikini-clad girls around the pool, cars, jewelry—that's been done a million times. I want to do four-minute movies. I want to have the artists involved as to why he wrote the song. What was his vision? What's the message? How does he want the world to see, visually as well as sonically?"

Comprising two locations in downtown Manhattan and a warehouse in Little Ferry, N.J., SMA Realtime provides full-service production and post-production for television, corporate presentations, commercials, the Internet, feature films, music videos, software, and the gaming industry.

With technical expertise in high-end special effects, the company has established itself as one of the premier high-end technical houses on the East Coast. SMA Realtime has provided design credits for Showtime, the Movie Channel, HBO, ESPN, and Nickelodeon, among others, and has created commercials for Visa, Nike, AT&T, and others.

Mexicano 777, whom Bissiccio discovered



Pictured, from left, are engineer Ben Holt, producer/engineer Vincent Wojno, engineer Michael Brauer, and executive producer Edvardo Bissiccio at Quad Recording Studios, where they are mixing "God's Assassins" by Mexicano 777 for the SMA Entertainment label.

in Orlando while tracking the urban Latino market, is an underground artist with a large fan base, according to Bissiccio. Primarily known in Puerto Rico and Spanish-speaking communities on the East Coast, his style can be described as hardcore hip-hop with a positive message.

"This guy is so deep with his songs," says Bissiccio. "He goes back to the Aztecs; he talks about old prophecies in his lyrics. It's a good combination of the old and the new, with this incredible hard approach."

"God's Assassins" is being mixed at Quad Recording Studios in midtown Manhattan. Bissiccio, who is executive producer of the project, selected engineer/producers Michael Brauer, with hundreds of credits in R&B and rock, and Vincent Wojno, with hip-hop credits as well as rock, to record and mix. Wojno is also producing.

"I had a lot of fun, for being a pop mixer," says Brauer, who worked at legendary New

York studio Media Sound, recording such artists as Luther Vandross and Aretha Franklin. "But it's all groove—it doesn't really matter what the style is. I grew up on rock'n'roll, but Media Sound was known as an R&B studio. Next year, I'm going to focus on R&B again, so I've come full circle."

"Michael has done everything from James Brown to Aerosmith to Bob Dylan to the Rolling Stones," adds Bissiccio. "With Vincent, I brought the hip-hop world into it—Fat Boys to Spice 1 to MC Hammer. I'm bringing that combination together so I can give the mix the bottom I'm really looking for. Michael is involved to give it that top and mid that will combine [to make] something that's never been done before. That's my feeling of how this record should be."

"God's Assassins" also features KRS-One, leader of '80s hip-hop outfit Boogie Down Productions, and Mad Lion, the 1994 recipient of The Source Award for reggae artist of the year. The two artists have collaborated in the past, on the Mad Lion singles "Shoot To Kill" and "Take It Easy."

SMA Entertainment will focus on a small number of artists, says Bissiccio, emphasizing career development. "I'm not looking to sign 100 bands and pound my chest—I've got a record company!" he says. "I want to handpick the artists that have the visual end as well. Something record companies don't do anymore is give time to develop and build an artist. By the time an artist gets through a record label, he's either flipping burgers at McDonald's because nobody could hear it, or the A&R guy got fired—it's really chaos out there. I see so much talent getting shelved and getting screwed with contracts. Hopefully, we can get the message across."

Billboard Holiday Chart Is Back

Billboard's Christmas chart returns this issue with a new name: Top Holiday Albums.

The 40-position chart, based on SoundScan data, contains both new and catalog seasonal titles. It will be published every other week, appearing again in the Dec. 16, Dec. 30, and Jan. 13 issues. The chart, though, is compiled weekly, with "last week" numbers—including those in this issue's inaugural 2000 chart (see page 93)—referring to

the previous unpublished chart. In unpublished weeks, the chart is still available to paid subscribers of SoundScan, Billboard Information Network, and Billboard.com.

Hanukkah titles have always been eligible to appear on this chart, although none in recent memory has sold enough units to make the list. The chart's new name reflects that Hanukkah and Kwanzaa albums are eligible to appear alongside the Christmas titles.

Ticketmaster Online-Citysearch, Ticketmaster To Merge

BY BRIAN GARRITY

NEW YORK—In a move that will reunite the Internet's biggest ticketing operation with the pre-eminent physical seller of tickets for concerts and sporting events, Ticketmaster Online-Citysearch agreed to merge with its former parent company, USA Networks' Ticketmaster Corp., in a stock swap valued at \$653 million.

Under terms of the deal, Ticketmaster Online will pay USA, already its largest existing shareholder, 52 million Class B shares to combine with Ticketmaster Corp. Upon close of the transaction, USA Networks will be the controlling shareholder in the new company with an equity stake of 68%. USA previously held a 49% position in Ticketmaster Online.

The combined operation, to be renamed Ticketmaster, will have a customer database of more than 20 million, with more than 12 million active customers. The company will process more than 80 mil-

lion tickets annually, via 3,430 ticketing outlets and 16 call centers spread throughout more than 80 cities, and via eight primary Web sites.

Barry Diller, chairman/CEO of USA, will assume the position of co-chairman of Ticketmaster as well. Terry Barnes, currently chairman/CEO of Ticketmaster Corp., will become the other co-chairman, with responsibility for overseeing all operations of the new Ticketmaster. Ticketmaster Online president/CEO John Pleasants will become CEO; Larry Jacobson, currently president of Ticketmaster Corp., will become president/COO. Charles Conn, the current chairman and co-founder of Ticketmaster Online, will remain with the company in a "strategic advisory" capacity.

The merger reverses USA Networks' decision two years ago to separate Ticketmaster's online operations from its traditional physical and phone tickets sales

business. (USA merged Ticketmaster Online with local events portal Citysearch Inc. in a stock swap at the end of 1998.)

The primary motivation behind the shift is to create an organization with a single vision that can achieve growth goals faster and enhance shareholder value.

While the two companies already work in collaboration with each other, Jacobson, in a conference call with analysts, noted that with two sets of management with different skill sets, working in different offices, "we have not been fully aligned on our strategy."

Among the strategies expected to benefit from the creation of the new company: Ticketmaster's expansion into international ticketing markets; increasing the number of tickets sold through Ticketmaster.com; expanding at-home ticket printing services; offering ticketing serv-

(Continued on page 126)

TOP ALBUMS

HOT SINGLES

TOP VIDEOS

No. 1 ON THIS WEEK'S UNPUBLISHED CHARTS

CLASSICAL ★ VERDI • ANDREA BOCELLI • PHILIPS	
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JAZZ ★ WHEN I LOOK IN YOUR EYES • DIANA KRALL • VERVE	
JAZZ / CONTEMPORARY ★ INDIVIDUALITY (CAN I BE ME?) • RACHELLE FERRELL • CAPITOL	
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MP3.com Could Face Additional Lawsuits

BY WES ORSHOSKI
NEW YORK—Less than a week after it cleared a major legal hurdle by surviving a copyright-infringement lawsuit that could have proved catastrophic for the company, MP3.com appears to have accumulated more legal problems.
The \$53.4 million conclusion to the San Diego-based company's copyright-infringement suit with the Universal Music Group (UMG)—a suit that could have cost the company many more millions—may wind up triggering additional suits by the other four major record companies—all of which reached out-of-court settlements with MP3.com earlier this year for what is understood to be \$20 million each.
Billboard has confirmed that attorneys representing Sony and Time Warner have sent letters to MP3.com requesting additional com-

penensation of about \$30 million each. In settling with the other four majors, MP3.com agreed to a "most favored nation" clause, which requires it to "bump up" each company's tally to the best deal reached by any of them.
UMG and MP3.com, however, say that the recent judgment—delivered by Judge Jed Rakoff of the U.S. District Court for the Southern District of New York—was not a "settlement" and thereby nullifies the "most favored nation" clauses (**BillboardBulletin, Nov. 15**). Citing company policy not to discuss litigation issues, MP3.com spokesman Greg Wilfahrt said MP3.com had no comment on the



Sony and Warner letters.
A source at EMI says that the company is also considering seeking additional compensation. BMG declined comment.
Still pending are suits against MP3.com by independent labels Jive and TVT, as well as a class action lawsuit brought by the Unity Entertainment Group (**BillboardBulletin, Nov. 10**).
The lawsuits all focus on MP3.com's My.MP3.com service, which allows users to listen online to music they've already purchased. The labels charge that MP3.com is not authorized to use their recordings.
In other MP3.com news, the San Diego-based company signed a licensing agreement with Tommy Boy that will make the label's entire catalog available on the My.MP3.com service.



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Acoustic Blues, Chicago Blues

Easy Listening
Easy Pop, Instrumental Pop

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Acid Jazz, Avant Garde Jazz

Rap/Hip-Hop
Alternative Rap/Hip-Hop, Christian Rap

Soul/R&B
Disco, Funk

Classical
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Electronica
Acid Jazz, Ambient

New Age
Atmospheric, Instrumental

Rock
Alt Rock, Punk

Strong Growth Continues In Entertainment Sector

BY FRANK SAXE

NEW YORK—The U.S. communications sector has grown at a faster rate than the economy as a whole in the past five years, according to a new study. The trend, fueled by the burgeoning Internet and wireless Web technologies, is expected to continue.

Led by the strong economy and higher corporate profits, the communications sector grew at a 7.9% compound annual rate between 1995 and 1999. Overall industry spending grew 8.1% to \$524.7 billion in 1999.

In its annual report on the communications industries, investment bank Veronis Suhler says the Internet is responsible for much of that increase. In 1995 the dotcom industry was just a \$2 billion industry; it climbed to \$14 billion in 1999. Dotcom companies spent 8.1% more in 1999 than the year before, as they became buyers of advertising time and space in traditional media.

Revenue growth among publicly traded companies was also driven by the strong economy, increased media consumption, and record spending on new technology—just like their privately held counterparts. However, public companies also benefited from a number of mergers and acquisitions.

The overall entertainment sector, comprising recorded music, film, and video games, has seen slower growth, however.

After strong growth in 1997 and 1998, publicly traded entertainment companies expanded more slowly in 1999, with a 3.4% increase in revenue to \$43.6 billion. Of the three segments in the entertainment sector, only interactive entertainment saw double-digit growth in revenue: up 16.5% over 1998. Operating income for the sector dropped 7.5%.

In the recorded music segment, revenue grew 6.8% to \$14.7 billion. Spending on CDs and DVDs grew, while vinyl, cassette, and video sales slipped.

Although Veronis Suhler credits the strong economy and the rise of the Internet for keeping the sector healthy, it notes that for the music industry, “the initial impact has not been quite so positive, as the industry has struggled against unlicensed music distribution through digital technologies such as MP3 and Napster.”

The upside, according to the report, is how the controversial technologies have opened the door for future direct-to-consumer distribution and one-to-one marketing by record labels and artists. “This trend should allow the major players to generate comparable, and maybe even higher, margins going forward,” the report states.

As for the Internet, in 1999 it generated more than \$9.4 billion in revenue from access fees, up 53% from 1998. Internet advertising revenue also experienced strong gains in 1999, growing to \$4.6 billion from \$2 billion just a year earlier. The impetus behind the growth was

the rapid pace in which new users went online, says Veronis Suhler, pointing out that access fees and advertising are the primary means of revenue for most of the content-based Internet companies. At the end of 1999, more than 40 million households were logging on, a 42% increase over the previous year.

Although revenue continued to grow at a healthy rate in 1999, a number of Internet companies continued to operate at a loss. One of the few profitable companies was America Online, which plans to merge with Time Warner.

The content provider segment generated the largest combined Internet operating loss, at \$1.6 billion, followed by the Internet service provider segment, at \$1.5 billion.

“Continued operating losses in each of the Internet subsegments have resulted in some dramatic changes in the overall dynamic of the market,” says Veronis Suhler. “Mounting losses have accelerated mergers and acquisitions activity”

(Continued on page 129)

Gaylord Merges Word And Myrrh

No Acts Dropped As Strong Christian Rosters Are Combined

BY DEBORAH EVANS PRICE

NASHVILLE—The streamlining at Word Entertainment continues as its parent company, Gaylord, has announced the merger of the Word and Myrrh labels.

In the wake of the consolidation, seven staff positions have been cut; however, the rosters for both labels remain unchanged.

Word Label Group president Loren Balman characterizes the move as “smart business but hard business” and acknowledged that the consolidation had been under consideration for quite a while.

“This plan [is] a lean and sensible way for us to accomplish our long-term goals,” he says. “I have re-ordered and recentered this business to suit the needs of our artists and the marketplace. That allows us to grow and expand in some other genre areas we’ve got our eyes on. This is the first [step] in what I believe we need to do to keep growing.”

Under the new configuration, Elisa Elder is elevated from Word Records VP/GM to senior VP/GM.

Gabriel Vasquez, formerly director of marketing at Myrrh, has been named executive director of marketing for the new label.

Merging Word and Myrrh combines two of the Christian music industry’s strongest rosters. Myrrh, which launched in 1972, has been the label home for pioneering Chris-



tian pop sensation Amy Grant since she signed with the label as a teen. The roster also includes Salvador and Greg Long.

Word is the label home of Sandi Patty, Jaci Velásquez, Point Of Grace, Nicole C. Mullen, teen newcomer Rachel Lampa, and others.

“I basically had two teams whose expertise was strong AC and hot AC,” says Balman. “It was almost like they were in competition with each other. There were days I thought that was a very good thing. I think right now what I want to do is take the combined expertise of

the professionals in those organizations and put them together,” Balman continues. “This isn’t a move toward a decline. This is a move in preparation for future growth.”

Word Entertainment includes the company’s print music division, distribution company, and operation and finance divisions. The Word Label Group comprises the Word, Squint, and Everland labels. According to Balman, Myrrh projects already in the pipeline, such as Greg Long’s February release, will come out under the Myrrh name, but future releases will just be under the Word logo.

Though Balman declined to name the employees who lost their jobs, other industry sources revealed the cuts came from a variety of departments. Among the seven staffers let go were Word VP of marketing Linda Klosterman, Myrrh director of media relations Matt Williams, and Myrrh administrative assistant Suzanne Gill. Brian Frelix, who worked in retail promotions; Erica Jones, in radio promotions; and

(Continued on page 132)



Singing Donnie’s Praise. Gospel singer Donnie McClurkin recently hit No. 1 on the Heatseekers chart with his album, “Live In London And More” (Verity). The album reigned at the top spot of the chart for two weeks. McClurkin has been on a U.S. tour of select cities. Upcoming dates include Dec. 13 in Newark, N.J., and Dec. 28 in Orlando, Fla. McClurkin is pictured with his commemorative Billboard Heatseekers T-shirt.

5 Songs By Twain And Lange Win SOCAN Awards In Canada

BY LARRY LeBLANC

TORONTO—Canadian singer/songwriter Shania Twain was the big winner at the Society of Composers, Authors, and Music Publishers of Canada’s (SOCAN) 11th annual awards, held here Nov. 20.

Five country songs co-penned by Twain and her husband, Robert John “Mutt” Lange, were honored for achieving the greatest number of performances on Canadian radio during 1999: “From This Moment On,” “Man! I Feel Like A Woman,” “That Don’t Impress Me Much,”

“You’re Still The One,” and “You’ve Got A Way.”

Other most-performed Canadian country music songs of 1999 were “Boy Oh Boy,” co-written by Amanda and Steve Wilkinson and performed by the Wilkinsons; “Single White Female,” co-written by Carolyn Down Johnson and Shaye Smith and performed by Chely Wright; “That’s The Truth,” written and performed by Paul Brandt; and “There You Were,” co-written by Fred Hale and John Landy and performed by Landry.

(Continued on page 129)



LÉVEILLÉE

LeAnn Rimes Sues Curb

Singer Seeks Release From Contract

BY PHYLLIS STARK

NASHVILLE—LeAnn Rimes has filed suit in the U.S. District Court in Dallas seeking to terminate the recording contract with Nashville-based Curb Records signed by her and her parents in 1995, when she was 12 years old.

Rimes, who turned 18 in August, has sold approximately 14 million albums since signing with Curb. The suit asks that Curb Records and LeAnn Rimes Entertainment, a Dallas-based company run by Rimes’ mother, Belinda Rimes Miller, free her of the 1995 contract.

Among the items of “relief” requested in the suit are the following:

- An order that Rimes’ contract with Curb and related agreements be disaffirmed and void;
- An order that Curb return all sound recordings and audiovisual works recorded by Rimes, and relinquish all rights to those recordings;
- An order that Curb return all publishing interests in Rimes’ musical compositions acquired by Curb under the contract;
- An order that the manufacture and sale by Curb of all phonograph records of Rimes’ recordings be discontinued immediately;
- An order that all phonograph records of Rimes’ recordings currently in distribution be recalled and destroyed;
- And an order that Curb make a full and complete accounting.

John David, an attorney representing Curb, issued a brief statement. “Noting that the 1995 contract was affirmed by state courts in Texas and Tennessee,” it said, “[Rimes] has

a valid and binding agreement.” Curb chairman Mike Curb and executive VP/GM Dennis Hannon declined to comment.

Rimes has recorded five albums for Curb since 1996, all of which have sold platinum or multiplatinum, and she is prominently featured on Curb’s “Coyote Ugly” soundtrack album.

EMusic To Track Licensed Songs Used In Napster

BY EILEEN FITZPATRICK

LOS ANGELES—EMusic has deployed a 24-hour Web crawler to identify its licensed songs that have been showing up on Napster’s file-sharing directory.

EMusic president/CEO Gene Hoffman says that between one-third and one-half of the site’s 140,000 licensed songs are also available for free on Napster. Downloaded songs from EMusic cost an average of 99 cents per track.

“We encourage our customers to make copies for personal use, but we don’t want to make them publicly available,” says Hoffman.

Hoffman says EMusic met with Napster more than six months ago to find a way to

(Continued on page 133)

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Australian Societies Battle Over Digital Rate

BY CHRISTIE ELIEZER

SYDNEY—Scarcely a week after settling a 12-month feud over mechanical royalty rates, the Australian Record Industry Assn. (ARIA) and the Australasian Mechanical Copyright Owners Society (AMCOS) are locked in negotiations again.

The parties reported Nov. 16 (*Billboard Bulletin*, Nov. 17) that they had reached a compromise to preserve the price published to dealer (PPD) as the royalty base and establish a new royalty rate covering the 2000-2004 period. The new rate is 8.9%, reducing to 8.7% in 2002.

According to AMCOS executive director Brett Cottle, the difference in rates is worth between \$2 million and \$3 million Australian (\$1.04 million and \$1.56 million) a year. The previous rate of 9.306% has been applied through June 30 of this year.

The agreement was for brick-and-mortar sellers of CDs and cassettes only—worth \$600 million Australian (\$312 million) a year, according to ARIA.

Adds ARIA executive director Emmanuel Candi, "We wanted the digital rate to be resolved in this agreement. But AMCOS wanted to hold out and negotiate it over the next 12 months. It would appear—and I stress that it appears—they're holding off to see how current discussions in Europe between the record labels [the International Federation of the Phonographic Indus-

try] and publishers [BIEM] go."

AMCOS has since advised ARIA that it has set up a committee to deal with the digital-download rate and is ready to talk. Candi tells *Billboard* he wants discussions to begin by December.

With the Digital Distribution Bill becoming law in March 2001—and such local labels as BMG, Festival Mushroom Records, and Sony Music conducting digital-download trials by year's end—the associations want to be ready for online licensing.

The root of their dispute goes back to July 1998, when the Australian government re-

pealed parallel-import restrictions. This led to a shift in the bargaining power between wholesalers and retailers. Retailers used the subtle threat of being able to source supply of products from abroad to force wholesalers to discount prices.

Mechanical royalty payments from record companies to music publishers in Australia each year average between \$50 million Australian (\$26 million) and \$60 million Australian (\$31.2 million), according to ARIA. In September 1999, ARIA asked that, when the 9.306% rate expired on Dec. 31, a lower rate be negotiated. AMCOS refused.

The dispute centered around two issues—whether to maintain the PPD as the royalty base or

(Continued on page 133)



COTTLE

'The music industry cannot afford ill will within its structure'

- BRETT COTTLE -

EMI Partners For Download Launch

BY EMMANUEL LEGRAND

LONDON—In preparation for its launch of digital downloads in Europe next year, EMI Recorded Music has entered into strategic partnerships with two European Internet companies, Digital Distribution Domain (DX3) and Peter Gabriel's On Demand Distribution plc (OD2).

The two companies will become recommended digital service providers (DSPs) for the online downloading and sale of EMI's repertoire. Financial details were not disclosed, but as part of these agreements, EMI is taking a minority stake in each company.

EMI Group believes these partnerships "put in place the latest pieces of the necessary infrastructure" for the download trial in Europe, to start at the beginning of next year. The move follows a download trial started in the U.S. in July by EMI.

Says Ken Berry, CEO of EMI Recorded Music, "These two new-media deals, with OD2 and DX3, are important building blocks in creating a vibrant, high-quality, and legitimate digital music market in



Pictured, from left, are Peter Gabriel and Ken Berry.

Europe."

DX3 CEO David Stockley, himself a former EMI executive, says, "Our aim is to use this relationship to accelerate the expansion of DX3." DX3, founded in 1999 by Reza Kad, will provide selected E-tailers participating in EMI's download program with encoding, hosting, digital rights management, reporting, and digital delivery.

OD2 was founded in December 1999 by Gabriel and Charles Grimsdale. It has developed a secure distribution technology for free and paid-for downloads that will be used for the sale of EMI's digital catalog and its online promotion to retailers throughout Europe.

Gabriel—who has had a long

relationship with Virgin as a recording artist and through his label, Real World, distributed by Virgin—says, "It's exciting now to be part of a venture that is creating wonderful opportunities for worldwide distribution, while really trying to look after the interests of artists and rights holders. I have always been frustrated at the music business's inability to provide fast and free information. OD2 has been designed to provide that both for artists and record companies."

Berry says, "I've been working with Peter through Virgin and EMI for over 20 years, and throughout his career he has always been a pioneer, both artistically and technologically. It's great to be able to expand our business partnership in this way."

He adds, "The Internet opens up many new opportunities for working with our artists, releasing music, and reaching fans in new and innovative ways; and having someone like Peter on board, who instinctively understands the technical as well as artistic issues, is a major plus for us, our artists, and all who enjoy their music."

Music Week Showcases Swedish Talent

STOCKHOLM—Coinciding with the MTV Europe Music Awards, held here Nov. 16, the Swedish music industry organized events as part of Stockholm Music Week, Nov. 12-18, to capitalize on the presence of international media and artists.

During the week, local industry trade body Export Music Sweden (ExMS) presented a report by Andante Consultants in Stockholm detailing the status of Sweden's music industry in 1999 and the export of repertoire from local and multinational labels and music publishers. According to the figures, there was a 24% increase, to \$430 million, compared to 1998. ExMS is funded by the International Federation of the Phonographic Industry (IFPI), performing right society STIM,

and artists and musicians' body SAMI.

At a corresponding seminar, ExMS chairman Roland Sandberg called for improved political support. "The National Council for Cultural Affairs and the Ministry of Foreign Affairs are very devoted to spreading Swedish music abroad, but the Ministry of Culture hardly does anything," he said. The culture ministry "has proposed to drastically cut subsidizing the production of CDs at small Swedish indies," he continued. "It's a peculiar way of showing interest in Swedish music exports."

At a different seminar, IFPI Sweden information officer Claes Olson added, "There's no doubt that the current live scene is a main problem. In the last few years it has faded into

oblivion. There are hardly any small or medium-size clubs in Stockholm worth mentioning."

Elsewhere in Stockholm, a legion of industry forces showed off the country's talent at a series of showcases and MTV live broadcasts. On Nov. 15 the local industry held Stockholm Live Day, enabling some 700 artists to perform from more than 50 venues, including the Arlanda Airport, the Central Train Station, shopping malls, and underground stations. Among the notable up-and-coming local artists performing were Dunderhoney (BMG), Camilla Brinck (Virgin), Martin (Universal), Emilia (Universal), the Pusjkins (Roadrunner Arcade), Latin Kings (Warner), Superia (Stockholm Records), and Cue (Independent).

EXECUTIVE TURNTABLE

RECORD COMPANIES. Scott Greer is promoted to VP of worldwide marketing for Epic Records Group in Santa Monica, Calif. He was senior director of international marketing for Epic Records.

Arista Records promotes Nancy Taylor to VP/deputy counsel of business and legal affairs in New York. Arista also names Matt Shelton director of publicity in New York. They were, respectively, VP of business and legal affairs and director of publicity for LaFace Records.

Dave Yeskel is named VP of sales for J Records in New York. He was VP of sales at Windham Hill.

MCA Records promotes Azim Rashid to senior national director of R&B promotion and Dwayne McClary to senior director of visual promotion and sports relations in New York. MCA Records



GREER



TAYLOR



YESKEL



RASHID



SCARPULLA



BLOEBAUM



APPLETON



CAMPION

also names Julie Chamberlain director of recording administration in Santa Monica, Calif. They were, respectively, national director of R&B promotion, director of video promotion, and A&R for Sony Music's Work Group.

Madelyn Scarpulla is named senior director of product marketing for Columbia Records in New York. She was senior director of marketing for Mercury Records.

Amy Bloebaum is named director of media and artist relations

for the Island Def Jam Music Group in New York. She was national director of media relations for Mammoth Records.

Razor & Tie Entertainment promotes Milo Pacheco to product manager and Eric Tremblay to associate director of new media in New York. Razor & Tie Entertainment also names Jeff Appleton VP of promotion and Ron Colinear national sales director in New York. They were, respectively, national sales director, new-

media manager, VP of promotion for TVT Records, and national sales director for King Biscuit Entertainment.

Lynne S. Campion is promoted to director of marketing administration, common label operations, for the Universal Music Group in New York. She was accounts payable manager for Seagram's Shared Services.

PUBLISHERS. Julie Horton is named executive VP for Real-

songs in Los Angeles. She was GM and head of music industry relations for Supertracks.

BMI promotes Ivonne Deneroff to associate director of film/TV relations in Los Angeles. BMI also names Sydnee Stewart associate director of writer/publisher relations in New York. They were, respectively, executive assistant to the senior director of film/TV relations and creative assistant for EMI Music Publishing.

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Sarah Brightman's 'La Luna' Shines Brightly In The U.S.

BY LARRY FLICK

NEW YORK—With “La Luna,” venerable theatrical performer Sarah Brightman is basking in the glow of a U.S. pop breakthrough success comparable to the triumphs that she’s long enjoyed in Europe.

Since its release Aug. 29, the Angel Records album has sold 325,500 copies in America, according to SoundScan. A week after it hit the stores, it made its debut on The Billboard 200 at No. 17, the highest U.S. chart bow of Brightman’s career. That same week, “La Luna” entered Billboard’s Top Classical Crossover chart at No. 1.

Beyond the U.S., the album has sold more than 1.5 million copies to date, according to the label.

For the artist, the project’s success is “literally a dream come true. Making a record is always an interesting challenge. You want to fulfill your creative desires, but you also want to connect with people, to touch them,” Brightman says. “If you can accomplish both, then you’ve done something extraordinary. It’s a blessing unlike any other.”

For the label, the success of “La Luna” is the result of its long-term development of Brightman’s image as a peerless artist.

“The groundwork we laid before the album’s release has paid off handsomely,” notes Gilbert Hetherwick, senior VP/GM of Angel. “Our goal was to position Sarah to an adult audience that would fully appreciate the breadth and depth of her material, which is so unique. She’s not merely a pop singer or a classical artist or a musical theater artist. She’s a compelling combination of all of those elements—and even more.”

Part of that groundwork has included developing a multimedia presence for Brightman. In the weeks surrounding the release of the album, the artist maintained a strong television profile, appearing on shows that included “Live With Regis,” CNN’s “World Beat” and “Showbiz Today,” as well as on several E! Entertainment network programs. The artist is also the subject of a forthcoming installment in the Bravo network’s popular “Profile” series.

Additional television exposure for Brightman has been generated by a video for the track “A Whiter Shade Of Pale.” It was directed by Paul Boyd, who has previously lensed clips for Shania Twain, Sting, and Tina Turner.

Beyond television, Angel heavily utilized the Internet in raising awareness of the project. Besides

presenting teasers of the release on its own Web site (angelrecords.com) and the artist’s site (sarah-brightman.com), the label collaborated with Amazon.com and other Web sites on pre-release programs.

“The most important element of our strategy was establishing that Sarah Brightman is not just another in a string of sound-alike artists,” says Hetherwick. “At the same time, however, we wanted to present her as the accessible, highly attractive artist that she is.”

It apparently worked. “This is a record that sells consistently for us,” says Mary Collins, manager of a Borders Books & Music outlet in Newark, N.J. “We’re selling it to adults who feel discon-

‘Being in the studio is a wonderful experience . . . but being onstage is where the ideas can come to life. That’s the ultimate pleasure for a performer. And for me, performing the songs on this album in a live environment is a true joy’

— SARAH BRIGHTMAN —

nected from the pop mainstream. But we’re also selling the album to younger people who are attracted to the ethereal, electronic sound of some of the tracks.”

Marlon Creaton, manager of Record Kitchen, an indie outlet in San Francisco, sees “enormous potential” for “La Luna” with young listeners. “They’re already keen on the fact that she’s worked with Craig Armstrong, who has also worked with people like Madonna,” he says. “A remix of almost any cut on this album could translate into a club hit. From there, you’ve got a possible pop crossover hit.”

Angel is focusing on Brightman’s celestial rendition of Procol Harum’s classic-rocker “A Whiter Shade of Pale,” which has been sweetened with additional drum patterns to lure AC programmers into the fold.

“I don’t think we’d do anything radical to one of Sarah’s cuts at this time,” Hetherwick says. “We’re

actually very proud that we’re doing so well without even remotely tampering with the artistic integrity of the album. That’s the key for us . . . to fully serve Sarah’s musical vision for this album while maintaining a strong business point of view. We believe that we’re succeeding at both.”

Further into the marketing strategy for “La Luna,” the other key element is the one that’s closest to the artist’s heart: touring. “There’s nothing better than stepping in front of an audience,” Brightman says. “Being in the studio is a wonderful experience. It’s where you get to experiment with sounds and ideas. But being onstage is where the ideas can come to life. That’s the



BRIGHTMAN

ultimate pleasure for a performer. And for me, performing the songs on this album in a live environment is a true joy.”

Apparently, Brightman’s joy is contagious. The artist spent much of the fall on a 42-date U.S. tour,



which included sold-out shows both in New York and Los Angeles. She’s now preparing to take her tour to Europe and Asia.

Her concert, which has been receiving widespread critical acclaim, is an elaborate, highly the-

atrical affair, replete with striking lighting, a shower of sparks, cannon blasts of confetti, and dramatic costumes. Among the show’s numerous highlights is Brightman flying across the stage as she sings. Also quite impressive is the opening segment, during which the artist—clad in the garb of a Greek goddess—is carried onto the stage while sitting on a throne.

“I didn’t want my show to look like a typical concert, wherein I would merely stand there and sing,” Brightman says. “I wanted the show to be theatrical, exciting . . . an evening that people would remember.”

She continues, “When I was very young, artists were really mixing,

‘The most important element of our strategy was establishing that Sarah Brightman is not just another in a string of sound-alike artists. At the same time, we wanted to present her as the accessible, highly attractive artist that she is’

— GILBERT HETHERWICK —

quite naturally, classical and rock. When you look at the concerts going out at that time, like Pink Floyd, they were visually amazing. All my ideas have come from that somewhat; I do the same kind of thing, with a theme and a visual aspect.”

Brightman will return to the U.S. in March 2001 for another series of gigs that will carry on well into the spring. “She’s a truly tireless artist,” notes Hetherwick. “Her commitment to bringing her music to the largest possible audience is extraordinary.”

While Brightman continues to trek across the world, stateside listeners will have an opportunity to see her perform on a new PBS special, set to air in December. Directed by Bruce Gowers, who has helmed specials for Britney Spears and Ricky Martin, the show offers footage captured during a concert in Fort Lauderdale, Fla. The program marks Brightman’s third project for PBS. A home video/DVD version of

the special will go to retail in March 2001.

“The special captures some of the finer elements of Sarah’s show,” says Hetherwick. “It also offers a nice variety of special bits, including interview footage.”

With her unique crossover mix of classical and pop, along with her crystalline soprano voice, Brightman has sold more than 7.3 million albums worldwide and has subsequently dominated Billboard’s Top Classical Crossover chart.

“La Luna” continues the momentum of success developed with her previous Angel recordings, including her 1997 breakthrough set, “Time To Say Goodbye,” which topped the chart for 35 weeks. It went on to sell more than 3 million units worldwide, according to Angel. The title track, a duet with famed opera singer Andrea Bocelli, sold 5 million singles worldwide. It also stands as the biggest-selling single ever in Germany.

Brightman followed “Goodbye” with 1999’s “Eden,” which spent 51 weeks on the Top Classical Crossover, reaching No. 1. It peaked at No. 67 on The Billboard 200, as well.

Each project speaks to Brightman’s personal credo about making music. “I sing the kind of music that I love. If I was to be untrue to myself it would not work. You have to express what comes from deep inside yourself. The audience notices any kind of betrayal.”

To that end, she set out to make “La Luna” yet another musical extension of herself. The set is a stunning exploration of pop and classical sounds, with highlights including a delicate rendition of Simon & Garfunkel’s “Scarborough Fair” and the glorious, orchestral “La Califfa.”

“I worked very much just from feeling,” she says, noting that some song ideas “just came from colors or themes that resonated within me.”

She continues, “As I was making this album, we were going into the year 2000, and there was this prevailing feeling of going from the old into the new. That led to a planetary feel that seemed to work well with the songs we’d chosen.”

Has Brightman begun to explore her next musical concept?

“There are always ideas. You can’t turn your mind and your soul off—or block visions that come to you—simply because you’re touring or working in a more ‘promotional’ mode,” she explains. “The ideas are swirling around. It will be exciting and fun to see the shape they take as time goes on.”

Elektra Offers Fans 'More' Vitamin C

Colorful Artist Returns To Radio With Lead Single 'The Itch'

BY ANDREW BOORSTYN

NEW YORK—You can never have too much vitamin C, and that goes double for the nutritiously named Elektra recording artist, whose sophomore set, "More" (due Jan. 30, 2001), is off to a healthy start, as lead track "The Itch" bubbles under The Billboard Hot 100.

With a Recording Industry Assn. of America-certified platinum debut album featuring the gold single "Smile" and fortified by the surprise success of this past spring's "Graduation (Friends Forever)"—just now making

an impact overseas—the artist says she was "itching" to record her follow-up.

"I was very grateful that 'Graduation' did as well as it did and that people related to it," says Vitamin C, née Colleen Fitzpatrick, who says the positive reception gave her a "boost of confidence that made me excited about the second album. I wrote it at a very special time. Instead of a daunting task, I looked at it as something fun and challenging."

That sense of fun is certainly apparent in "The Itch" (co-written with Billy Steinberg and Jim Harry), which gurgles with mischievous, flirtatious energy. "It's a metaphor for desire," says the singer. "Everyone knows what

'feeling the itch' means. The woman in this story isn't getting what she needs, and she's itching for something more. It's a theme that's popped up in my life on a few occasions."

The adventurous production and undeniable momentum of the single augurs well for its chances at radio and on the dancefloor. (A commercial 12-inch of remixes hit stores Nov. 14.) Momentum was important from a marketing aspect as well. Says Dane Venable, senior director of marketing for Elektra, "We're creating a seamless campaign by

going right from the last album into the setup for the new album. 'Graduation' ran its course in middle to late July, and we were out with the next single in October. This benefits us tremendously, because she hasn't gone out of the public eye."

Part of what has captured the public's imagination is, of course, Vitamin C's look, with her sunburst-yellow hair and cuckoo-couture wardrobe. "I don't work in a very structured environment, so I can have whatever color hair and dress whatever way I want. That's part of what I've always expected from artists I like—to be different and try new things."

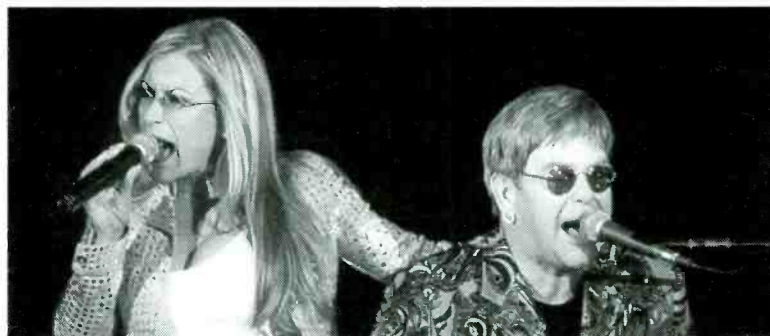
The extreme image has rallied

the media—and merchandisers—behind the singer. (There's already been a Vitamin C doll and a shade of lipstick named after her.) As for how taking on the role of Vitamin C affects her music, Fitzpatrick says, "Vitamin C helps me in a more public sense, rather than in writing the music or making an album. Vitamin C gives me the freedom to be larger than life, with a wink and a nod. She's strong, fun, fearless, playful. She gives me

(Continued on page 27)



VITAMIN C



Playing The Garden. Epic/Daylight recording artist Anastacia recently joined Elton John to perform his classic "Saturday Night's Alright For Fighting" during his recent star-studded concert at Madison Square Garden, N.Y. Their duet can be heard on John's new "One Night Only: The Greatest Hits" collection on Universal. Anastacia's debut disc, "Not That Kind," which, according to Epic, has already sold more than 1 million copies throughout Europe, is due in the U.S. in early 2001.

The Faulty Reasoning Behind FXM; A Holiday On Both Coasts For TSO

WHEN IS ENOUGH ENOUGH? As **Robert F.X. Sillerman** shakes off the remains of SFX Entertainment, the company he sold to Clear Channel earlier this year for \$3.3 billion, he's barely had time to cash the check before starting a new path of acquisition. This time, rumor has it that he's planning to collect a bevy of personal-management companies; he started with the Firm (Billboard, Nov. 25). While neither Sillerman nor anyone from his new company, FXM, is talking, among the highly regarded and successful management companies FXM is allegedly interested in pursuing are HK Management, Q Prime, and East End Management.

When SFX began acquiring concert-promotion companies in 1996, it seemed extraordinarily unlikely that it could take companies that had hitherto been fierce competitors led by extremely disparate personalities and turn them into a merry band of corporate citizens, but somehow it happened.

There are several reasons why snapping up personal-management companies presents a tremendously different scenario from acquiring a chain of promoters, which made infinitely more sense. With a nationwide network of promoters and venues, which Sillerman was basically able to create (although there were a few geographic holes), SFX could route tours into SFX-owned buildings, allowing the company to offer acts sometimes-staggering guarantees in return for a chance to book events into its buildings and make money on parking, concessions, and other ancillary avenues, if not always on ticket sales.

Acts only deal with promoters when they tour. For some that's often; for others there are long gaps between outings. But an act's relationship with its manager is constant. While acts choose promoters out of loyalty in many cases, more often than not they are chosen for the same reason people value real estate: location, location, location. While there has certainly been room for creativity (and we don't just mean in their accounting), when it comes to how promoters present shows, it's basically a formulaic business. Conversely, talent managers are chosen because of a sense of a shared ideology between act and manager on how to advance a career. There are as many different paths to choose as there are managers.

An *Über*-management company that collectively represents a number of top acts can obviously offer a tremendous amount of leverage when it comes to packaging tours or combatting labels on issues that don't necessarily favor the artist, but this isn't a case where bigger is better. While the SFX-owned promotion companies have, to a certain extent, been able

to retain their own personalities, they do share certain accounting functions and speak generally with one voice. To expect this one-size-fits-all mentality to work with individual career paths just doesn't make sense. Management by committee has never worked.

IT'S HOLIDAY SEASON: That means that **the Trans-Siberian Orchestra** has dusted off its Christmas attire and is headed back out on the road. The brainchild of **Paul O'Neill**, TSO combines classical music with rock sensibilities that appeal to its growing core of progressive art-rock fans.

Following last year's seven-date outing, TSO will operate two touring companies this season: one dedicated to the East Coast, the other to the West. Combined, the two units will play 33 theater dates over a four-week period. The East unit starts Friday (1) in Wilkes-Barre, Pa., while the second unit kicks off Dec. 2 in Kansas City,

Kan. In some cities, such as Cleveland, multiple nights are being booked. "I would imagine next year we might have to do three touring companies, which would be great, because it would coincide with the third TSO holiday record," says Lava Records president **Jason Flom**. Flom has overseen TSO's two previous seasonal releases: 1996's "Christmas Eve And Other Stories," which has sold 649,000 copies, according to SoundScan, and 1998's "The Christmas Attic," which has sold 265,000 units.

In all markets, the shows are co-promoted by a local radio station, usually in the rock or hot AC format, although Flom notes, "It's music that transcends format. With holiday stuff you get dispensation. It doesn't have to fit the format as much."

Therefore, virtually all radio formats have been serviced with a four-song CD promo that features TSO's unique "O Come All Ye Faithful/O Holy Night," as well as "Christmas Eve/Sarajevo," "Music Box Blues," and "Christmas Canon."

TSO is involved in a number of other high-profile holiday events and appears on the soundtrack to "The Grinch Who Stole Christmas" and **Rosie O'Donnell's** second Christmas album. Fox Family Channel will also re-air last year's "Ghosts Of Christmas Eve" special, which stars TSO, **Jewel**, and **Michael Crawford**. Additionally, "Christmas Eve" will be featured on the Christmas episode of "ER."

Flom has worked tirelessly to promote TSO, steadfastly building the its profile. "I've always wanted to create a franchise with TSO like **Mannheim Steamroller**. I knew it would take a lot of elbow grease. It's not your normal thing. The idea of having a perennial inspires me."



by Melinda Newman

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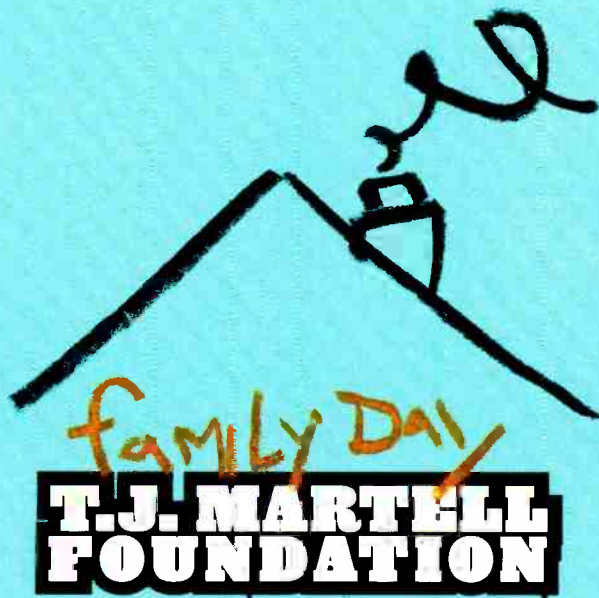
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COUNTRY ACTS RELY ON RADIO CONCERTS

(Continued from page 5)

we will typically pass," says Jack Purcell, senior VP of promotion for Warner Bros. in Nashville. "If a station calls up specifically requesting an act by name, we will consider that request more intently. That tells us there is a genuine interest for that artist to perform, not just the need to fill the lineup with 'fresh meat.'"

Return on investment must also be considered, Purcell adds. "There's a laundry list of stations that repeatedly ask for 'free goods' and reciprocate with single-digit airplay for eight weeks," says Purcell. "Sorry, but those stations have fallen off our list to partner with. That style of business does nobody any good. If the event is that important to the station, then they will do everything possible to promote it and make it successful. That includes making their listeners aware of the new artist as well as the midlevel artists' music that will be performing, not just giving an on-air honorable mention of the acts' appearance."

NO PAY TO PLAY

The concept of working for free or well below market value is sometimes tough to swallow, not only for the artists but for the booking agents and managers, as well.

Greg Oswald, a VP at the William Morris Agency in Nashville, says the economics of breaking an act can be somewhat unforgiving at times. "Sometimes these acts very early in their careers need every nickel they can make just to live," he says. "It's

not like these radio shows are all bad, but people need to realize every time an act plays for free, somebody's going to suffer."

Oswald thinks it's wrong that stations will pay some artists and not others. "If they have a budget, they need to spread it around," he says. "What's happened is more people [at radio] have figured out they can ask for it and get it."

It is generally accepted that some freebies are necessary for career development. "There are a certain amount of things you do for people who help out your career," says Oswald. "But if someone's trying to take advantage of the situation, that's wrong. I don't like it if a station has a budget and they don't use it because they know they can get [an act] for free."

With label promotion staffers consistently hammering radio for airplay, turnabout is fair play, according to Larry Hughes, VP of promotion for Virgin Records in Nashville. "We're always asking radio to play our single, move it up in rotation, play it more," he says. "So I don't think it's necessarily unfair for them to say, 'Support our show with your act and we'll support your act.' It's a two-sided fence."

WPOC Baltimore is a station that pays for many of the acts that play its listener-appreciation concerts. "If I can pay, then I do," says Sheila Silverstein, the station's promotion director. "I would rather pay for it. That way it's two grown-ups getting into a contract where everybody knows what they're supposed to get. It's clean."

Silverstein says she will ask for a reduced rate, if possible, but prefers not to ask for a free show. "I understand everybody's job, and the label's job is not to give me a free show," she says. "I do ask for a reduced rate because I'm not SFX. Everybody knows you can't make money off a ticket."

Label promotion execs contacted would not go so far as to say radio stations apply pressure to the labels by offering a set amount of airplay in exchange for free artist performances. "I've never had that happen," says Mercury's Powers. "I never get everything I want, and radio never gets everything they want. There is a consistent process of trying to strike a good middle ground."



OSWALD

Others say "play for play" is implied. "The radio station wants the label to provide them with an artist to perform at their listener appreciation show, and sometimes it is implied that if the record company provides the act for free or at a greatly reduced rate, they will receive an add or airplay," says Tony Conway, president of Buddy Lee Attractions, the Nashville-based booking agency. "Why else would they play for free?"

Bobby Roberts, president of the Bobby Roberts Company, says he has felt pressure to make his acts available for free for radio shows. Roberts manages Clay Davidson and Eric Heatherly, who combined will play

some 60 radio events in 2000 with no compensation.

"We're talking about artists who are at the point where they could make a living at the concert level," says Roberts. "Every time an artist goes into one of these markets [for a radio show] they use up that market, where they could have an offer from a venue there that would pay enough that the artist could have \$1,000-\$1,500 net profit."

Over the course of a year the income not realized is significant, Roberts adds. "A system has developed where an act does 30-40 shows for radio, and that's a costly prospect," he says. "I don't believe any radio executives or record executives are doing without their paychecks, yet the acts are asked to."

Radio does bring market exposure. "We don't want to put pressure on anybody—in fact, we would hope [the label] would come to us to promote their act in our market," says Jeff Garrison, PD at KMLE Phoenix. Garrison says KMLE hosts three or four listener appreciation shows a year and pays for at least half the acts that play them.

"In our particular situation the acts get an awful lot of promotion out of playing our event," says Tim Closson, PD at WUBE (1310) Cincinnati. "If it's a new or up-and-coming act playing one of our free shows like Taste of Cincinnati, if this was McDonald's coming in buying time, the promotional value is worth about \$150,000, at least. For the investment it takes to put a new act on the road, about \$3,000-\$4,000 for a particular show, that's a minimal cost."

WPOC's Silverstein says she's unaware of any station offering airplay for a free performance. "I'd like to think it doesn't ever happen, and it absolutely doesn't happen at my station," she says. "The PD decides what we're going to play. I think sometimes managers might assume when [their act] plays a show for us we will play their song. We don't owe anything once they leave here."

Closson says generally the station is already behind the act before it ever asks the group or artist to play the radio concert. "I personally don't go after an act unless I'm going to support that act," he says. "We put the music first."

Larry Hughes at Virgin points out that it would be illegal for a station to offer airplay for a free show and says none have done so to him. "If it's a station that's already supporting your project, that's when it makes sense for an act to play [a free show for radio]," says Hughes. "Otherwise, it's a tough call."

It does appear that radio may be more sensitive to the costs incurred by labels to offer acts for radio shows. "In the past it was like radio thought the labels printed money," says Powers. "If we're going to spend money, we want to do it to help grow our artist, help radio stay healthy, and grow the country audience."

Adds Closson, "The fact of the matter is we're in this together, the record labels and the radio stations. One of my goals is to help build new country stars for the future. If we can't grab hold of them, we can't expect our audience to. Somebody's got to believe."



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J-Bird Records Compilation Pays Tribute To Mystery Musician Jed Davis

BY IAN PERCIVAL

NEW YORK—In examining the J-Bird Records compilation “Everybody Wants To Be Like Jed,” due in stores Dec. 12, a few questions spring to mind: Who is Jed? And why are 20 indie luminaries paying tribute to him?

Here’s how it all started. In 1995, Long Island, N.Y., singer/tune-smith Rob Hill jokingly proposed an indie tribute to Jed



DAVIS

Davis in a basement full of other songwriters. Nobody laughed. The artists present agreed to compile a tape of Davis covers, but the project ran out of steam after a few months.

In 1997, two State University of New York at Albany students, Neal Buccino and Prescott Gaylord, revived the idea after watching five local artists cover Davis’ songs at an open mike night. This time several songs were recorded, but again, nothing came of the project.

A year later, Buccino learned of a tribute album organized entirely over the Internet. Seizing upon this idea, he put out word through several newsgroups, asking for studio-recorded covers of Davis’ songs.

The response was overwhelming. Soon there was an album’s worth of lovingly crafted cover tunes in Buccino’s mailbox from musicians all over the U.S.—from those who record at home to major-label artists, in every genre from punk rock to country to techno.

Among the acts who showed interest were King Missile III, Daniel Johnston, Wesley Willis, Brian Dewan, and Jim Collette of Agnostic Front. From there, the project took shape in various studios around the country.

“It’s a great thing to do,” says Dewan. “He writes great songs.”

But that still doesn’t explain who Davis is. If you believe the legends, Davis was born in the deep South in 1911, shot by bootleggers in 1931, and sent to the end of the century by a Native American shaman. It is also possible that he was born in 1975 on Long Island.

Davis was a child prodigy. He could draw and recite the capitals of all 50 states from memory when he was 2 years old—while reading *The New York Times* upside down. And no one noticed when he started rearranging the classics from his

parents’ piano songbooks at the age of 3.

“It was a natural thing,” Davis says. “It was just a way of playing.”

The present he received for his fourth birthday was attending his first Kiss concert in 1979. In second grade, Davis made his first multitrack recording using two Fisher Price tape recorders—a cover of Neal Diamond’s “Weeping Sky” with a vocal harmony he had arranged himself.

Davis found popularity in junior high by writing very offensive rap songs. In 1988 he joined his first metal band as a songwriter. (They didn’t want a keyboard player because that would make them a “poseur group.”)

In 1990, Davis noticed that guys in bands got lots of girls. So he found a set of drums and started the True Beet Situation with three friends—a guitarist, a clarinetist, and a tuba player. That did not last long. After switching back to keyboards, Davis found his first success in *Skyscape*, a staple of New York’s indie scene during the early ’90s.

“It was a great time,” he says. “There was incredible freedom in music then.”

Davis spent his college years recording 4-track demo tapes and giving them away at coffeehouse performances. His classmates brought the tapes back to their

respective hometowns and repeatedly dubbed them for interested friends, until the coffeehouses filled beyond capacity.

With the compilation album now complete, the label is working to bring the music to modern-rock radio listeners and college radio enthusiasts, to whom the album was serviced Nov. 20.

On Dec. 12, J-Bird will also release a companion CD, “Jed Davis Wastes 8 Years Of His Life For Your Listening Pleasure,” a best-of compilation with tracks from six independently produced Davis demos, as well

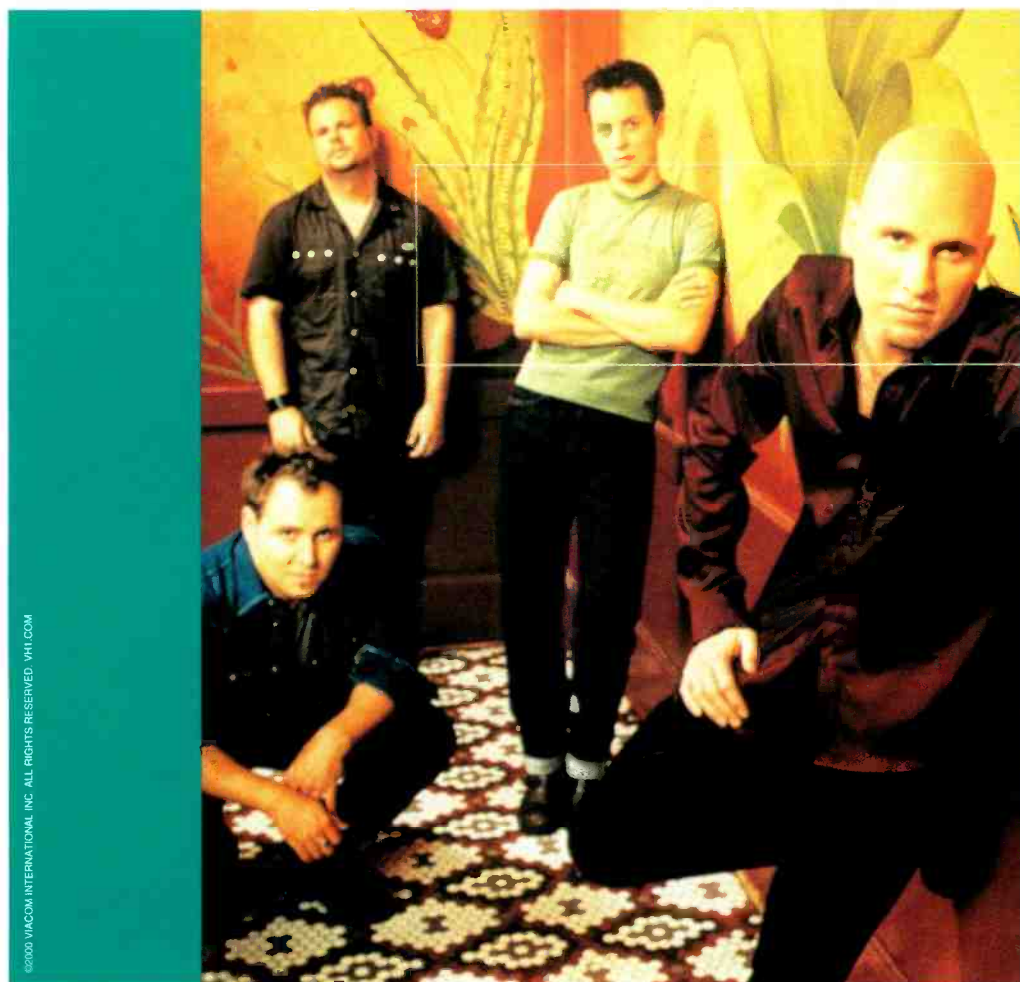
as Davis’ Web-exclusive J-Bird release, “We’re All Going To Jail.”

And where is Davis today? For the moment, because of his obsession with making music, he was forced to take out musical equipment loans that, ironically, have forced him so deep into the work force that he rarely makes public appearances anymore.

However, with the release of “Everybody Wants To Be Like Jed,” Davis is playing some select dates. The itinerary will be posted on J-Bird’s Web site (jbirdrecords.com).



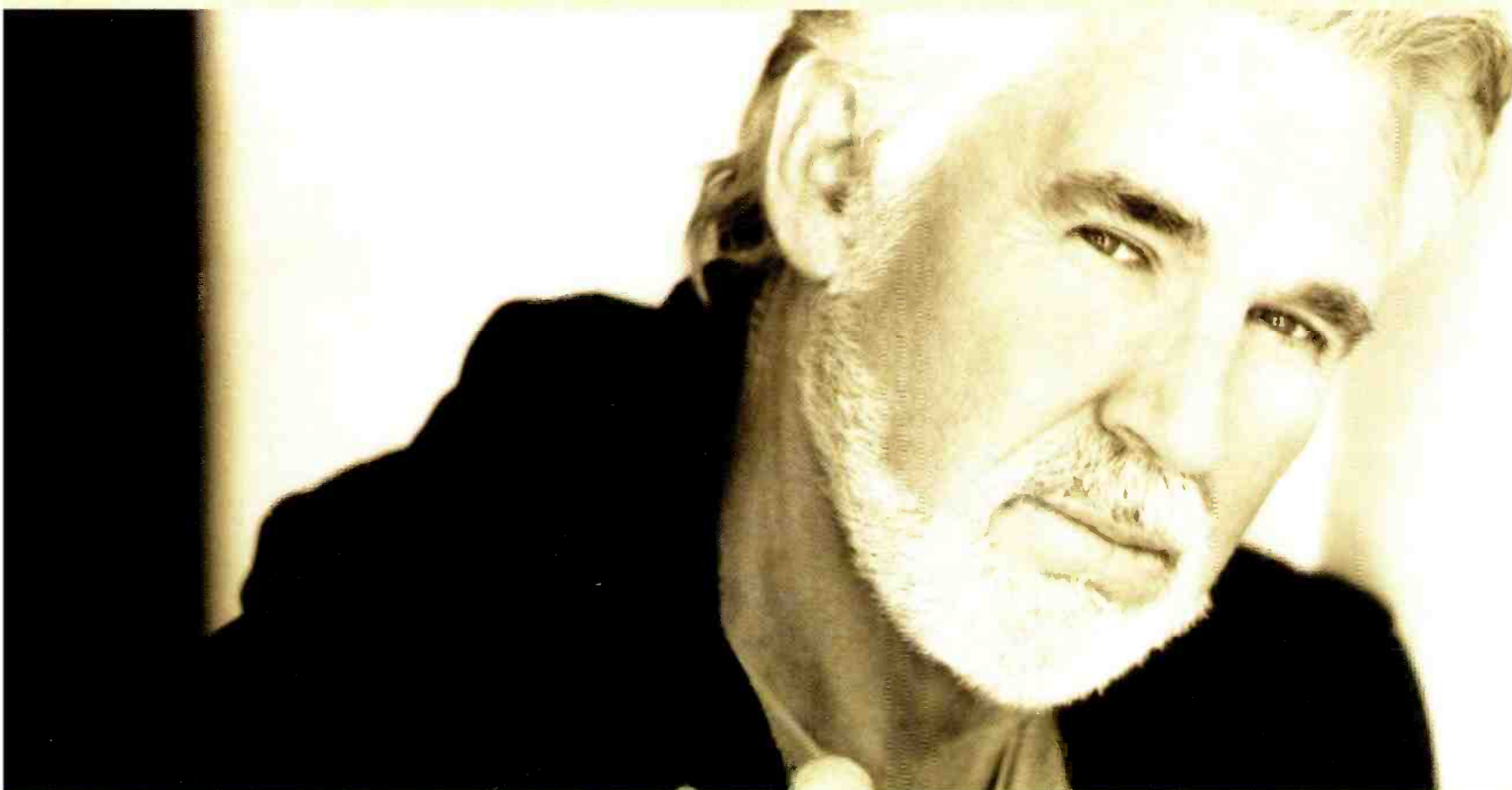
Honoring LiPuma. The Juvenile Diabetes Research Foundation (JDRF) recently honored Tommy LiPuma, chairman of the Verve Music Group. The event, which raised funds for diabetes research and awareness, featured performances by Verve artists Diana Krall, George Benson, Russell Malone, and Christian McBride. Pictured, from left, are Peetie Van Etten, wife of Peter Van Etten, president/CEO of JDRF; Van Etten; Krall; LiPuma; Benson; Ron Goldstein, president of the Verve Music Group; and Joe Smith, host of the event.



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KENNY ROGERS

40TH ANNIVERSARY

Issue Date:
December 23

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November 28

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Billboard looks at Rogers' stellar career and his plans for 2001. From platinum albums to smash-hit films to the success of his new Dreamcatcher label, Kenny's on fire. We go to Rogers himself for an in-depth Q&A and talk to his peers in the entertainment industry about the influence he's had on their careers. We also provide an overview of Rogers' history on the charts, the Dreamcatcher label's roster of acts, and more!

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Despite Resistance, Swedish Dance Acts Break Int'l Ground

BY JOHANNA OLOFSSON

STOCKHOLM—While pop-driven artists like Robyn, Ace Of Base, and Dr. Alban have been dominating sales on Sweden's music export scene, a broad swath of techno- and house-oriented indie labels and artists—despite a frosty relationship with MTV and the major-label dominated Stockholm Music Week (held here Nov. 12-18)—is continuing to garner international attention.

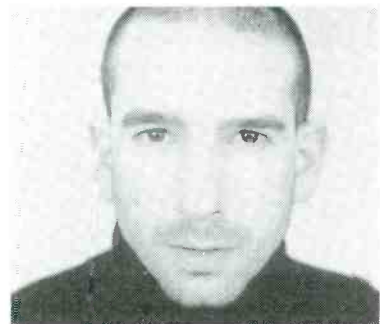
These industry players, including labels like Spänka, Loop, and Sveik (Billboard, Nov. 11), and DJ-oriented acts such as Aril Brikha and Adam Beyer, share the common denominator of shying away from industry cliques and of marketing their music through overseas companies or their own one-man labels.

This sort of strategic decision has historically limited the domestic distribution and acknowledgement of artists in this genre, but their independence keeps them busy internationally, regularly touring markets like Europe, the U.S., and Australia in support of their often critically lauded vinyl- and CD-releases.

Brikha, for instance, works out of a studio in Stockholm, some 4,000 miles away from Detroit-based label Transmat, to which he is signed. According to the label, his initial 12-inch vinyl release for Transmat in 1998, "Groove La Chord," sold 10,000 copies worldwide and remains a highly sought-after object for international DJs.

After that, he was signed to a two-album deal, releasing "Departure In Time" last year, which has moved 5,000 units worldwide.

Brikha's music has never been released in Europe, let alone Sweden, but he plays live in Spain, Hol-



BEYER

land, Germany, and the U.K., as well as the U.S.

"For me, Transmat is one of the top labels," the Jönköping, Sweden-born techno producer says. "Whatever they release tends to get attention from the media. I really don't care how the music is distributed, as long as I don't have to make compromises in my music. It feels better to release my music on a smaller label, instead of having a major record company tell me what to do . . . The Swedish companies didn't like my music; it's as simple as that."

"If you heard his music, you would understand why we wanted to sign him," says Transmat assistant manager Derrick Ortencio.

"But, the disadvantages [with an international signing based outside the U.S.] are obvious: time-zone conflicts, traveling, and mail delays. The advantage is that we get a different perspective on the influence of this music around the world."

Techno producer/DJ Beyer has taken another approach. In the course of six years, he has issued no less than 100 records on his own label, Drumcode, as well as Sveik, Inside, Primate, and Jericho—each selling 5,000 to 11,000 units. Ten times a month he performs his DJ set across the world, in countries such as U.K., Germany, Holland, Belgium, Switzerland, the U.S., Canada, Brazil, Australia, New Zealand, Japan, Singapore, and Taiwan.

"I don't see any point in being underground just for the cause of it. It's more about an attitude in exploration of music," says Beyer, who never utilizes promotion activities other than his own performances. "There are some major record companies with good politics. If I ever have a project that needs the kind of promotion the majors can offer, I don't see any problem in using them, provided that the contract gives me full artistic freedom."

"But," he adds, "The disadvantage [in staying independent] is that you have only yourself to trust. You can never share your adversities with anyone else. That can feel like a big pressure sometimes."

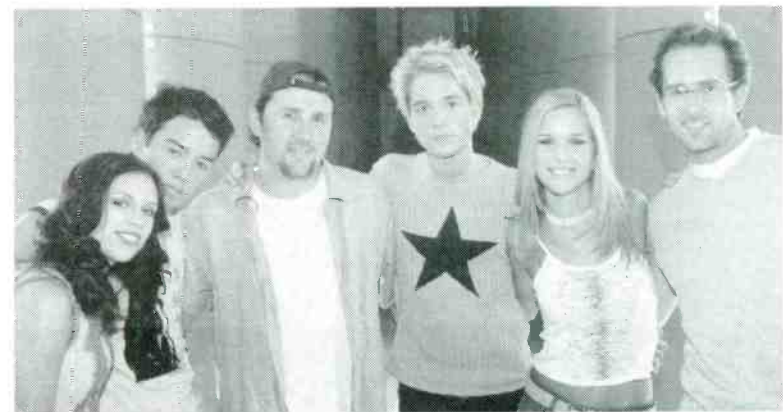
"Making good music is really bad

business," claims Bo Sundborg, who handles production and administrative duties for the Norrköping, Sweden-based Spänka, specializing in house-oriented music. "Not every release makes a profit, although some money is derived from various licensing of tracks to different compilations."

At the core of Spänka's creative epicenter are DJ Drunk (aka Anders Grentzelius), Deamon Don (Sundborg), and Royal Family (Petter Edlund, Fredrik Bjuvander, and Carl Fredrik Lindgren). Despite its limited commercial appeal, the label's soulful house music is

already well-known in DJ circuits, especially in Sweden, the U.S., and New Zealand. The records are distributed in these countries, as well as the rest of Europe, Australia, and Japan, by the Hamburg, Germany-based Word And Sound.

Says Sundborg, "When we launched Spänka [in 1997], the Swedish record companies weren't ready for the dance scene, a scene that really has exploded in the past two years. The majors just wanted to adjust the dance phenomenon to the regular R&B scene, so it would fit into their well-oiled MTV-artist-hit-making machinery."



Smells Like Teen Spirit. MCA act A*Teens are wrapping up work on their second album, "Teen Spirit," which is due in February 2001. Unlike their debut, "The Abba Generation," which comprises only Abba covers, this project is made up entirely of original tunes. The first single, "Bouncing Off The Ceiling (Upside Down)," ships to radio Dec. 12. Pictured, from left, are A*Teens' Sara Lumbolt and Amit Paul, video director Patrick Kelly, A*Teens' Dhani Lennevald and Marie Serneholt, and MCA associate director of music video production Stuart Radford.





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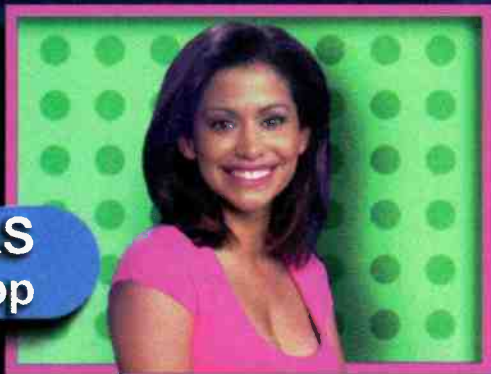
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Century Media, Nuclear Blast Form Heavy-Metal Music Mail-Order Alliance

BY CLAY MARSHALL

LOS ANGELES—The American branches of Century Media and Nuclear Blast, two of the country's largest independent metal labels, announced Nov. 15 that they have joined to form a "strategic alliance." The agreement creates the biggest genre-specific music mail-order company in the U.S.

Marco Barbieri, VP/GM of Century Media, will now head both labels' North American operations. Although they will share administration, production, and warehousing, he says each imprint will remain a separate entity with its own A&R representatives, product managers, and promotional staffs. "It's not necessarily a merger," he explains. "I don't think the lines should blur. I think they need to have their unique identities so nothing is lost."

Barbieri noted that the deal was, in part, financially motivated. "We want to share the costs and create something beneficial for everyone," he says. "It gives us more at our disposal—more money to invest in marketing and touring, [in order to] be more aggressive to build this genre of music."

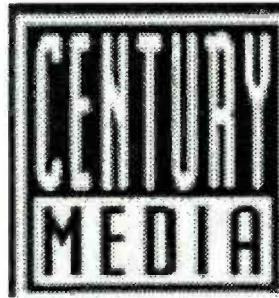
Of all Caroline-distributed labels, Century Media ranks second in sales volume, while Nuclear Blast America ranks third, Barbieri claims. Top-selling acts on Century Media, which celebrates its 10th anniversary in America next year, include

Stuck Mojo, Iced Earth, and Skinlab, while the Nuclear Blast America lineup features acts such as In Flames, Hammerfall, and the recently-inked Savatage.

"Nuclear Blast has a great roster of bands," Barbieri says. "The buzz that surrounds bands like In Flames and Hammerfall is huge,

but the sales aren't. With our experience, work ethic, and knowledge, we can make those bands bigger."

He believes such an alliance was possible due to similar ideologies at each label. "We're just metal fans," he says. "We want to make the bands' dreams come true and entertain the kids



in the process."

Rick Williams, general manager of Caroline, is optimistic about the prospects of a joint venture between Caroline's two top-selling metal imprints. "It will hopefully strengthen both labels," he says.

As a result of the union,

Nuclear Blast America has closed its offices in New York and Philadelphia. A portion of its staff will soon relocate to Los Angeles, where Century Media's American offices are stationed. Both companies' parent labels are based in Germany.

'We want to make the bands' dreams come true and entertain the kids in the process'

— MARCO BARBIERI —

ELEKTRA OFFERS FANS 'MORE' VITAMIN C

(Continued from page 18)

room to be creative and ironic, but that doesn't preclude being sincere."

Fitzpatrick's well-defined alter ego has no doubt attracted diverse fans. "Her audience really does extend from 12 to 34," says Venable. "While 'Smile' initially appealed to a younger audience, and we had tremendous exposure through Disney Channel and Nickelodeon, we found that the more it played at top 40, the song researched best with females 18-28. And with 'Graduation,' the younger demo immediately got into it, but the song had universal appeal."

Asked how she has captured the coveted teen demo, Fitzpatrick says, "I have no idea—I'm immature!" But she adds, seriously, "It's a very special thing, and it's something that I'm grateful for. There's no way you can sit down and say,

'What are these kids thinking about?' Maybe it's because I write about things from the perspective of a suburban girl growing up. It's an 'everyman' thing that a lot of people can relate to."

In order to reach both younger and older fans, Venable says, "our advertising is going to include everything from TeenPeople and MTV to mainstream daily newspapers." Scheduled winter TV appearances include "Live With Regis," the Radio Music Awards on NBC, the Teen Choice Awards on the WB, VH1's "The List," and the Billboard Music Awards on Fox.

The Web site vitamincisgood4u.com features streaming audio and has a fan list of some 50,000 E-mail addresses, says Venable. Also, an Internet street team, run by the firm M80, will get the word out in chat rooms that there's a new Vit-

amin C album coming.

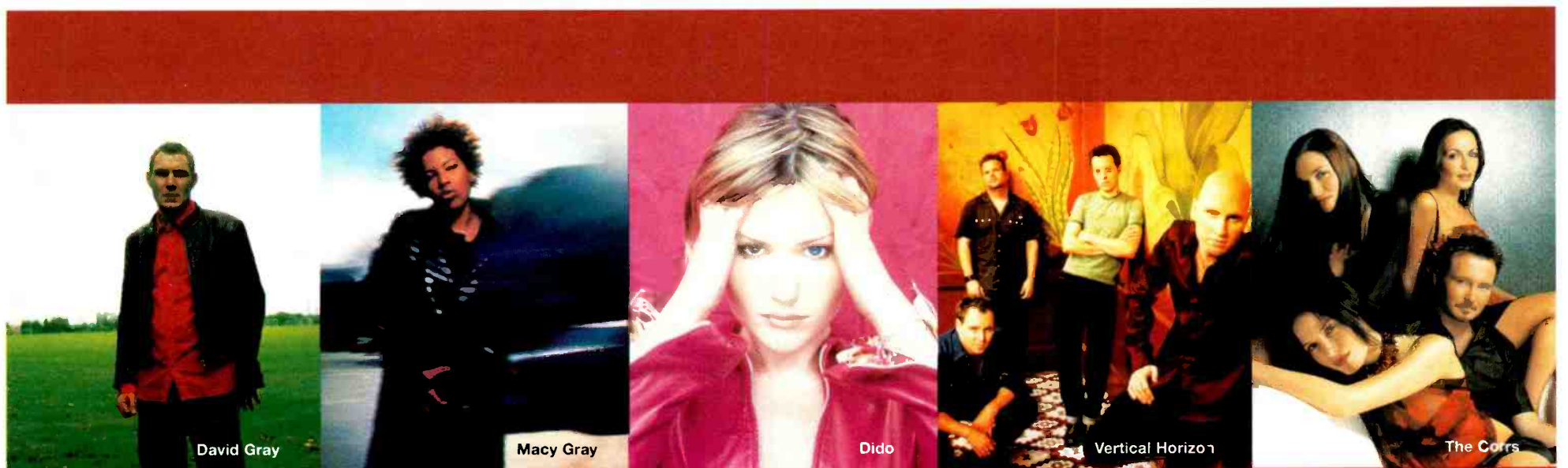
That new set "has more personality, a greater sense of humor," says the Warner/Chappell-published artist. "In general, I tried to write about topics that were a little more unusual for me. It could have been very easy to write another album about self-esteem and finding your way, and I think that would have been boring to me. That's why I didn't do it."

Instead, "More" turns the more prosaic, feel-good themes of the debut inside out. "Funny how I held on to your every word/Trusted and believed, no matter what I heard," she sings on the bitter but rocking "That Was Then, This Is Now." And "More's" big pep talk comes by way of a jubilant cover of the Waitresses' "I Know What Boys Like," in which the singer instructs the listener on how to be

a perfect tease.

Indeed, a happy '80s vibe pervades "More," on which almost every sound, aside from a few slyly misleading acoustic guitar intros, seems to have been expertly computer-enhanced. That goes for the singing, too. Explains Fitzpatrick, "I have a weakness for vocal effects. It's an instrument, and we treat instruments so many different ways, it's fun to do something to a voice. If that makes it sound retro, it was more an attempt to experiment with some of the unusual technology right now."

Moviegoers may experience a retro moment this December when they see "Wes Craven Presents Dracula 2000," starring an actress who hasn't been onscreen much since appearing as the evil Amber von Tussle in the 1988 John Waters (Continued on next page)



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BOXSCORE TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
GOOSEBUSH	Staples Center Los Angeles	Oct 21	\$871,885 \$250/\$275/\$300/\$325	11,540 sold out	Nederlander Organization, Caspian Entertainment
TINA TURNER, JOE COCKER	Palace of Auburn Hills Auburn Hills, Mich.	Nov. 6	\$828,133 \$85.25/\$55.25/\$35.25	12,343 14,256	Palace Sports & Entertainment, Inc., Belkin Prods., SFX Music Group
JUAN GABRIEL, ANA GABRIEL	Allstate Arena Rosemont, Ill.	Nov 19	\$675,640 \$75/\$50/\$40/\$30	13,930 sold out	Cardenas/Fernandez & Associates
SANTANA, EVERLAST	General Motors Place Vancouver	Oct 26	\$648,357 (\$981,701 Canadian) \$57.01/\$39.88/\$30.65	13,107 sold out	House of Blues Canada
'N SYNC, 11, SOULDECISION	Bryce Jordan Center University Park, Pa.	Nov. 5	\$635,474 \$49.50/\$31.50	12,896 sold out	SFX Music Group
ANGER MANAGEMENT TOUR: LIMP BIZKIT, EMINEM, PAPA ROACH, XZIBIT	Palace of Auburn Hills Auburn Hills, Mich.	Oct. 29	\$628,205 \$38.50	17,952 sold out	Palace Sports & Entertainment Inc., SFX Music Group
CREED, DAYS OF THE NEW, FINGER ELEVEN	Coliseum, Mississippi State Fairgrounds, Jackson, Miss.	Nov 19	\$355,532 \$35.50	18,015 sold out	Beaver Prods.
CREED, DAYS OF THE NEW, FINGER ELEVEN	Kemper Arena Kansas City, Mo.	Nov. 15	\$320,854 \$34	9,411 12,900	Beaver Prods.
ALEXANDRA GUZMAN, SENTIDOS OPUESTOS	Universal Amphitheatre Universal City, Calif.	Nov. 11	\$256,189 \$68.50/\$53.50/\$43.50/\$23.50	5,639 5,771	House of Blues Concerts, Frias Entertainment
SARAH BRIGHTMAN	Arie Crown Theatre Chicago	Nov 11	\$239,439 \$75/\$55/\$35	4,113 4,249	Jam Theatricals, Metropolitan Entertainment Group

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VITAMIN C

(Continued from preceding page)

classic "Hairspray." In "Dracula," Fitzpatrick plays a woman who "very much has the itch," she says. "She's filled with desire and eventually takes a walk on the other side." Also, Fitzpatrick will make a cameo as Vitamin C in the January 2001 release "Get Over It," which prominently features "The Itch." Both films are from Miramax.

Regarding her re-entry into movies, the International Creative Management/Cabal Management artist says, "I just wanted to get back out there. There was a period in my first band when people felt that I would lose some credibility by acting—which seems absurd now."

Fitzpatrick is referring to the 550 Music outfit Eve's Plum, which was dropped after two albums. However, she does not see the band as a failure. "I consider it a huge success, because I could never have done what I'm doing now without having done those two records," she says. I learned so much about working with other musicians, writing with other people. I learned a lot about the business—what I wanted and didn't want."

As for how the Eve's Plum experience benefited "More," Fitzpatrick says, "I knew that I could do it. I had wonderful people working with me and helping me. If I'd never gone down that path before, I could never have done a second record as quickly as I did. I felt much more secure this time."

Says Venable, "Once these movies and the album hit, her profile and her clout in the market are going to increase significantly. She realizes how music and film go hand in hand, and Miramax and Elektra are working together to make Vitamin C a household name. Both of her movies are mentioned in all our trade and consumer advertising because exposure is exposure, and, especially for a pop artist, there is nothing but upside."

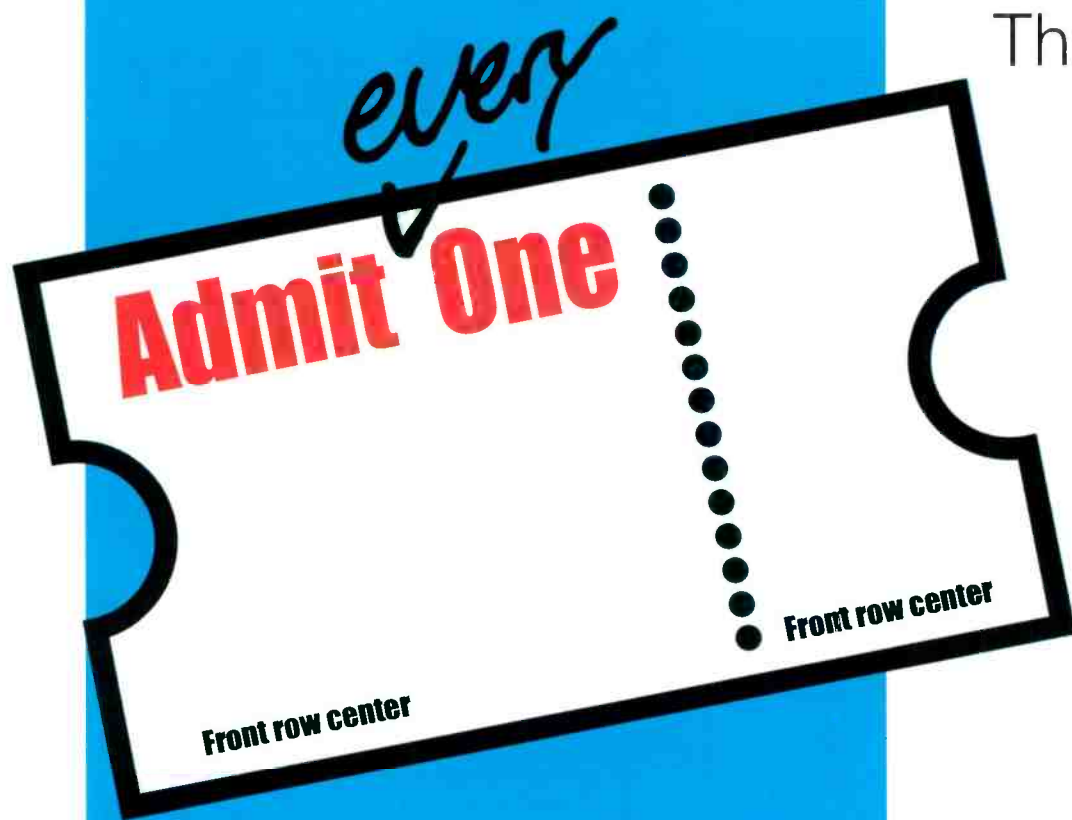
Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	TOTAL CHART WEEKS
1	2	KENNY G ▲ ² ARISTA 19090 (12.98/18.98)	NO. 1 FAITH: A HOLIDAY ALBUM 1 week at No. 1	12
2	1	'N SYNC ▲ ² RCA 67726 (11.98/18.98)	HOME FOR CHRISTMAS	25
3	3	DIXIE CHICKS ◆ ¹⁰ MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/17.98) [CS]	WIDE OPEN SPACES	147
4	10	CELINE DION ▲ ⁴ 550 MUSIC 69523/EPIC (11.98 EQ/17.98)	THESE ARE SPECIAL TIMES	32
5	5	SHANIA TWAIN ◆ ¹⁷ MERCURY (NASHVILLE) 536003 (12.98/18.98)	COME ON OVER	159
6	6	CREED ▲ ⁴ WIND-UP 13049 (11.98/17.98) [CS]	MY OWN PRISON	164
7	15	NAT KING COLE ● EMI-CAPITOL SPECIAL MARKETS 57729 (2.98/5.98)	CHRISTMAS FAVORITES	11
8	21	GARTH BROOKS ▲ CAPITOL (NASHVILLE) 23550 (10.98/16.98)	THE MAGIC OF CHRISTMAS	9
9	7	KID ROCK ▲ ² TOP DOG/LAVA/ATLANTIC 83119*/AG (12.98/18.98) [CS]	DEVIL WITHOUT A CAUSE	99
10	4	GODSMACK ▲ ³ REPUBLIC 153190/UNIVERSAL (12.98/18.98) [CS]	GODSMACK	98
11	18	KENNY G ▲ ⁸ ARISTA 18767 (12.98/18.98)	MIRACLES — THE HOLIDAY ALBUM	68
12	42	JEWEL ▲ ATLANTIC 83250/AG (10.98/17.98)	JOY: A HOLIDAY COLLECTION	11
13	8	METALLICA ◆ ¹² ELEKTRA 61113*/EEG (11.98/17.98)	METALLICA	484
14	28	MARTINA MCBRIDE ● RCA (NASHVILLE) 67842/RLG (10.98/16.98)	WHITE CHRISTMAS	18
15	30	VARIOUS ARTISTS ● ARISTA 19019 (11.98/17.98)	ULTIMATE CHRISTMAS	16
16	9	'N SYNC ◆ ¹⁰ RCA 67613 (11.98/18.98)	'N SYNC	139
17	22	98 DEGREES ▲ UNIVERSAL 153918 (11.98/17.98)	THIS CHRISTMAS	14
18	11	BOB SEGER & THE SILVER BULLET BAND ▲ ⁴ CAPITOL 30334* (10.98/15.98)	GREATEST HITS	317
19	16	BACKSTREET BOYS ◆ ¹³ JIVE 41589 (11.98/17.98)	BACKSTREET BOYS	171
20	14	BOB MARLEY AND THE WAILERS ◆ ¹⁰ TUFF GONG/ISLAND 846210/DJMG (12.98/18.98)	LEGEND	596
21	25	VARIOUS ARTISTS ● LASERLIGHT 55610 (12.98 CD)	THE MOST WONDERFUL TIME OF THE YEAR	5
22	—	ROSIE O'DONNELL ▲ COLUMBIA 63685/CRG (11.98 EQ/17.98)	A ROSIE CHRISTMAS	10
23	—	AMY GRANT ● A&M 490462/INTERSCOPE (11.98/17.98)	A CHRISTMAS TO REMEMBER	13
24	17	PINK FLOYD ◆ ¹⁵ CAPITOL 46001* (10.98/17.98)	DARK SIDE OF THE MOON	1235
25	—	BING CROSBY ● MCA SPECIAL PRODUCTS 731143/MCA (3.98/6.98)	WHITE CHRISTMAS	57
26	23	BON JOVI ▲ ⁴ MERCURY 526013/DJMG (10.98/17.98)	CROSS ROAD	73
27	20	ANDREA BOCELLI ▲ ³ PHILIPS 539207 (12.98/18.98) [CS]	ROMANZA	155
28	—	THE BEATLES ◆ ¹¹ APPLE 46446*/CAPITOL (11.98/17.98)	ABBEY ROAD	144
29	24	PHILADELPHIA ORCHESTRA (ORMANDY) ● SONY CLASSICAL 6369 (5.98 EQ/9.98)	THE GLORIOUS SOUND OF CHRISTMAS	12
30	—	VARIOUS ARTISTS ● WALT DISNEY 860887 (5.98/7.98)	DISNEY'S CHRISTMAS COLLECTION	25
31	27	SADE ▲ ⁴ EPIC 66686* (11.98 EQ/17.98)	BEST OF SADE	159
32	34	ELVIS PRESLEY ● RCA SPECIAL PRODUCTS 44931 (2.98/6.98)	IT'S CHRISTMAS TIME	6
33	—	THE BEATLES ◆ ¹¹ APPLE 46442*/CAPITOL (11.98/17.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND	342
34	—	THE BEATLES ◆ ¹⁸ APPLE 46443*/CAPITOL (15.98/34.98)	THE BEATLES	235
35	—	HARRY CONNICK, JR. ▲ ² COLUMBIA 57550/CRG (7.98 EQ/11.98)	WHEN MY HEART FINDS CHRISTMAS	55
36	13	JAMES TAYLOR ◆ ¹¹ WARNER BROS. 3113 (7.98/11.98)	GREATEST HITS	523
37	43	BURL IVES ● MCA SPECIAL PRODUCTS 322177/MCA (6.98 CD)	RUDOLPH THE RED-NOSED REINDEER	7
38	29	ABBA ▲ ³ POLYDOR 517007/UNIVERSAL (12.98/18.98)	GOLD	189
39	—	POINT OF GRACE ● WORD 63609/EPIC (11.98 EQ/17.98)	A CHRISTMAS STORY	14
40	—	VARIOUS ARTISTS ▲ RHINO 70636 (6.98/9.98)	BILLBOARD'S GREATEST CHRISTMAS HITS (1955-PRESENT)	40
41	—	GEORGE WINSTON ▲ ³ WINDHAM HILL 1025/RCA (9.98/16.98)	DECEMBER	37
42	19	U2 ● ISLAND 524613/DJMG (12.98/18.98)	THE BEST OF 1980-1990	44
43	26	MATCHBOX 20 ◆ ¹¹ LAVA/ATLANTIC 92721*/AG (10.98/17.98) [CS]	YOURSELF OR SOMEONE LIKE YOU	194
44	—	MARIAH CAREY ▲ ⁴ COLUMBIA 64222/CRG (10.98 EQ/16.98)	MERRY CHRISTMAS	57
45	32	DEF LEPPARD ▲ ² MERCURY 528718/DJMG (10.98/17.98)	VAULT — GREATEST HITS 1980-1995	211
46	35	AC/DC ◆ ¹⁶ EASTWEST 92418/EEG (11.98/17.98)	BACK IN BLACK	332
47	—	THE BEATLES ▲ ⁶ APPLE 46440*/CAPITOL (11.98/17.98)	RUBBER SOUL	28
48	31	QUEEN ▲ HOLLYWOOD 161265 (11.98/17.98)	GREATEST HITS	385
49	—	VINCE GILL ▲ ² MCA NASHVILLE 110877 (3.98/7.98)	LET THERE BE PEACE ON EARTH	48
50	—	MANNHEIM STEAMROLLER ▲ AMERICAN GRAMAPHONE 1997 (10.98/15.98)	CHRISTMAS LIVE	18

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). △² Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. [CS] indicates past or present Heatseeker title. © 2000, Billboard/BPI Communications, and SoundScan, Inc.

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Rhapsody Delivers Third Album On Limb Music

BY CLAY MARSHALL

LOS ANGELES—Italian power-metal quintet Rhapsody derives its musical inspiration from an atypical muse: Hollywood.

The group's third album, "Dawn Of Victory," due Tuesday (28) from DNA-distributed label Limb Music Products, showcases a dramatic, symphonic sound that key-



RHAPSODY

boardist Alex Staropoli describes as "music of the cinema," or—perhaps more fitting—"Hollywood metal."

"Hollywood, for us, represents great epic movies like 'Conan The Barbarian' and 'Braveheart,'" Staropoli says, adding that the band views its sound as cinematic in nature. "The music is connected with the lyrics and story, and we chose this name [Hollywood metal] to give people this idea."

"Dawn Of Victory," which sees the arrival of new drummer Alex Holzwarth, represents one chapter of what Staropoli envisions as a still-evolving tale.

"This is the third part of the saga, to be finished off with the fourth album," he says.

Like Rhapsody's first two albums, "Legendary Tales" and "Symphony Of Enchanted Lands," the new album was produced by Sascha Paeth and Miro. Still, Staropoli says, it differs starkly from its predecessors because of a more aggressive, guitar-heavy sound. "Because this part of the story is more dramatic, the music is heavier and more dramatic," he says.

To convey this, the band, managed by R. Limb Schnoor of Limb Music Products, chose the driving track "Holy Thunderforce" as its first single and video. "I think it's the heaviest song on the album," Staropoli says.

The song's lyrics, as with all of the album's eight vocal tracks, were penned by guitarist Luca Turilli. Staropoli, who did all the orchestral arrangements, says the music—and particularly the solos—further the anthemic, theatrical nature of the recording.

"We put in a lot of work for ar-

rangements, so there is equilibrium between the heavy and orchestral parts," he says. "We like to build solos so you can sing along. It's also important to give the listener something to remember in the music."

The group, published through Limb Music Publishing and booked by the Germany-based All

'It's important to give the listener something to remember in the music'

—ALEX STAROPOLI—

Access, has no immediate tour plans, but Staropoli says Rhapsody will tour Europe extensively beginning in spring 2001, performing on the festival circuit before likely stints in South America and Japan.

The album will be worked at radio by Concrete Marketing, while its title track has been included on several promotional compilations to build pre-release awareness.

SOUNDTRACKS AND FILM SCORE NEWS

BY CHARLES KAREL BOULEY

WELCOME CHRISTMAS: "Music in Hollywood is like plumbing," says songwriter **Albert Hague**, laughing. "No one notices it unless it doesn't work. Seldom do people go to a film because of a song—music adds to, but does not circumvent, the film-going experience."

Hague has been penning tunes for musical theater and television for more than 50 years. Contrary to his own opinion, he created two songs 34 years ago that are, in fact, driving people to the theaters. What are they? Hague wrote the music to "You're A Mean One, Mr. Grinch," along with "Welcome Christmas" for the original **Dr. Seuss** program, "How The Grinch Stole Christmas." The lyrics, of course, were handled by Dr. Seuss (aka **Theodor Geisel**).

Those two songs have cemented themselves in Christmas history, conjuring emotion in any baby boomer who recalls faithfully gathering at the TV set for the Grinch's annual appearance. In fact, they strike such a universal chord that at a packed showing of the new film, many audience members, young and old, actually sang along.

However, the importance of the songs seem lost on filmmaker **Ron Howard**. Granted, the Web site for the movie is www.meanone.com. True, **Jim Carrey** and **Busta Rhymes** saunter through some of "Mr. Grinch" in the film and on the soundtrack, but both tunes are practically wasted on screen and on CD. Instead, the **Faith Hill** single "Where Are You Christmas?" is given the royal treatment, blaring right at the close of the movie with big credits rolling for it before those of the filmmakers or cast... Geez, what are we marketing here? Hitting the audience with a brick emblazoned with Hill's name might have been more subtle.

"I waited for the credits when I saw the film," Hague recalls humorously. "It feels so great, after all this time, to be involved in this project in any way. So, near the very end, I believe after the second-unit maseuse, came the songwriting credits."

Joking aside, "The Grinch" soundtrack tries to be part pop album, part score and misses a great chance to become a Christmas staple through its lack of direction. The album features Carrey and Busta Rhymes' "Mr. Grinch," **N Sync's** "You Don't Have To Be Alone," "Green Christmas" by **Barenaked Ladies**, **Ben Folds Five's** "Lonely Christmas," **Smash mouth's** "Better Do It Right," and even the **Trans-Siberian Orchestra's** "Whoville Medley."

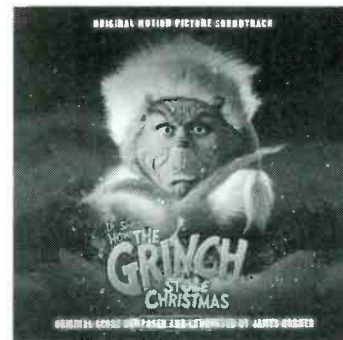
Hill's single is also on the 23-song CD, with the rest of the tracks being pulled from **James Horner's** beautiful (as usual) score.

HIDDEN BEAUTY: The soundtrack to the new **Ang Lee** film "Crouching Tiger, Hidden Dragon" (Sony Music) is one of the most beautiful scores released this year. Composed by **Tan Dun**, it features cello solos by **Yo-Yo Ma**, and nowhere will a more listenable score album be found. The set plunges the listener into the mystical world of China with all the musical flavors and inflections the region has to offer.

Since this is not a typical martial-arts movie, the soundtrack is not a typical score. From the orchestral treatments merged with Ma's solos to **Coco Lee's** "A Love Before Time," this CD is a must-have.

MUSIC FROM SPACE: The movie "Red Planet" may not be burning up the box office, but the soundtrack (Pangea Records) should find its way into the hands of electronica fans. It features a remix of the **Police's** "When The World Is Running Down, You Make The Best Of What's Still Around" by **Different Gear**, a version that was initially an illegal remix in the group's European homeland. The song went out as a bootleg and even appeared as such on Billboard's Hot Dance Music/Club Play chart. Now it's here, legal and better than ever.

The soundtrack also features a cut from **Sting's** "Brand New Day" album, "A Thousand Years," and new material from **Peter Gabriel** with help from electronica sensation **BT**, as well as from U.S. newcomer **Emma Shaplin**. The score cuts by **Graeme Revell** ("Dead Calm," "The Crow") fit perfectly and keep with the album's eclectic, electronic, and definitely out-of-this-world appeal.



MARTIAL SOLAL, HENRY TEXIER, DANIEL HUMAIR,
LEE KONITZ, ART FARMER, PHIL WOODS,
CLARKE-BOLAND BIG BAND, CHET BAKER,
GIOVANNI TOMMASO, ENRICO RAVA,
ROBERTO GATTO, STEFANO BOLLANI,
ENRICO PIERANUNZI, GABRIELE MIRABASSI,
ROSARIO GIULIANI, GIANLUCA PETRELLA,
CLAUDIO CORVINI, LUCA BULGARELLI,
MASSIMO PIRONE, STEFANO NASTRANGELO,
PIERO UNILIANI, ARMANDO TROVAIOLI,
PIERO PICCIONI, CLAUDE BOLLING, MICHEL LEGRAND

CAM JAZZ
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BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
1	1	13	SoulDecision	MCA 112361 (11.98/17.98)	No. 1 NO ONE DOES IT BETTER
2	2	3	LIFEHOUSE	DREAMWORKS 450231/INTERSCOPE (8.98/12.98)	NO NAME FACE
3	3	3	SAMANTHA MUMBA	WILD CARD/POLYDOR 549413/INTERSCOPE (11.98/17.98)	GOTTA TELL YOU
4	4	68	BRAD PAISLEY	ARISTA NASHVILLE 18871/RLG (10.98/16.98)	WHO NEEDS PICTURES
5	6	13	DONNIE MCCLURKIN	VERITY 43150 (10.98/16.98)	LIVE IN LONDON AND MORE...
6	RE-ENTRY		DON MOEN	HOSANNA! 1782/INTEGRITY (10.98/12.98)	I WILL SING
7	NEW		CLEDUS T. JUDD	MONUMENT 85106/SONY (NASHVILLE) (11.98 EQ/17.98)	JUST ANOTHER DAY IN PARODIES
8	5	4	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE	VERITY 43139 (12.98/18.98)	NOT GUILTY... THE EXPERIENCE
9	11	4	REBECCA ST. JAMES	FOREFRONT 25251 (16.98 CD)	TRANSFORM
10	10	6	KEB' MO'	OKEH/550 MUSIC 61428/EPIC (12.98 EQ/18.98)	THE DOOR
11	24	5	CRAZY TOWN	COLUMBIA 63654/CRG (8.98 EQ/13.98)	THE GIFT OF GAME
12	16	12	STACIE ORRICO	FOREFRONT 25253 (11.98/15.98)	GENUINE
13	17	14	ZOEGIRL	SPARROW 51734 (15.98 CD)	ZOEGIRL
14	8	3	JAMIE O'NEAL	MERCURY (NASHVILLE) 170132 (8.98/12.98)	SHIVER
15	9	18	THE UNION UNDERGROUND	PORTRAIT/COLUMBIA 67778*/CRG (7.98 EQ/11.98)	...AN EDUCATION IN REBELLION
16	13	7	PAUL OAKENFOLD	LONDON-SIRE 31035 (19.98 CD)	PERFECTO PRESENTS ANOTHER WORLD
17	15	23	HOKU	GEFFEN 490646/INTERSCOPE (11.98/17.98)	HOKU
18	12	2	COLDPLAY	NETTWERK 30162/CAPITOL (16.98 CD)	PARACHUTES
19	7	6	OSCAR DE LA HOYA	EMI LATIN 21967 (11.98/17.98)	OSCAR DE LA HOYA
20	18	27	NICKELBACK	ROADRUNNER 8586 (8.98/13.98)	THE STATE
21	14	3	CHRIS RICE	ROCKETOWN/WORD 61474/EPIC (11.98 EQ/16.98)	SMELL THE COLOR 9
22	20	20	PHIL VASSAR	ARISTA NASHVILLE 18891/RLG (10.98/16.98)	PHIL VASSAR
23	22	6	CHAYANNE	SONY DISCOS 84098 (10.98 EQ/17.98)	SIMPLEMENTE
24	19	10	EVAN AND JARON	COLUMBIA 69937/CRG (11.98 EQ/17.98)	EVAN AND JARON
25	36	4	NELLY FURTADO	DREAMWORKS 450217/INTERSCOPE (8.98/12.98)	WHOA, NELLY!

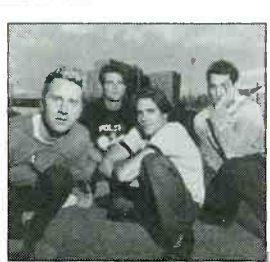
The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers 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	43	6	AT THE DRIVE-IN	GRAND ROYAL 49999*/VIRGIN (9.98 CD)	RELATIONSHIP OF COMMAND
27	29	24	RASCAL FLATTS	LYRIC STREET 165011/HOLLYWOOD (8.98/12.98)	RASCAL FLATTS
28	33	5	KIRK WHALUM	WARNER BROS. 47887 (17.98 CD)	UNCONDITIONAL
29	NEW		LINDA EDER FEATURING THE BROADWAY GOSPEL CHOIR	ATLANTIC 83405/AG (12.98/18.98)	CHRISTMAS STAYS THE SAME
30	25	2	RAZE	FOREFRONT 25257 (15.98 CD)	THE PLAN
31	40	7	ROY D. MERCER	VIRGIN (NASHVILLE) 50003 (10.98/16.98)	HOW BIG'A BOY ARE YA? VOLUME SEVEN/HANGIN' IT UP
32	21	4	PASSION WORSHIP BAND	SPARROW 51768 (15.98 CD)	PASSION: ONEDAY LIVE
33	34	29	KEITH URBAN	CAPITOL (NASHVILLE) 97591 (10.98/16.98)	KEITH URBAN
34	35	14	RODNEY CARRINGTON	CAPITOL (NASHVILLE) 24827 (10.98/17.98)	MORNING WOOD
35	30	86	SONICFLOOD	GOTEE 2802 (15.98 CD)	SONICFLOOD
36	39	9	DEBELAH MORGAN	THE DAS LABEL/ATLANTIC 83342/AG (11.98/17.98)	DANCE WITH ME
37	NEW		LOS TUCANES DE TIJUANA	MERCURY 013021/UNIVERSAL LATINO (7.98/13.98)	CORRIDOS DE PRIMERA PLANA
38	32	21	NINA GORDON	WARNER BROS. 47746 (11.98/17.98)	TONIGHT AND THE REST OF MY LIFE
39	28	5	TONY IOMMI	DIVINE 27857/PRIORITY (10.98/16.98)	IOMMI
40	41	3	MARCO ANTONIO SOLIS	FONOVISA 0521 (9.98/14.98)	EN VIVO
41	45	9	KURT CARR & THE KURT CARR SINGERS	GOSPO CENTRIC 490747/INTERSCOPE (10.98/15.98)	AWESOME WONDER
42	RE-ENTRY		BEBEL GILBERTO	ZIRIGUIBOOM 1026/SIX DEGREES (16.98 CD)	TANTO TEMPO
43	26	4	AFU-R	D&D/IN THE PAINT/FAT BEATS 8210*/KOCH (10.98/17.98)	BODY OF THE LIFE FORCE
44	31	10	DJ SKRIBBLE	BIG BEAT/ATLANTIC 83343/AG (17.98 CD)	ESSENTIAL DANCE 2000
45	27	6	THE OC SUPERTONES	BEC 17740 (16.98 CD)	LOUD AND CLEAR
46	NEW		LOS TUCANES DE TIJUANA	MERCURY 159675/UNIVERSAL LATINO (7.98/13.98)	ME GUSTA VIVIR DE NOCHE
47	RE-ENTRY		LOS ANGELES DE CHARLY	FONOVISA 6096 (8.98/12.98)	UN SUENO
48	37	6	GOOD CHARLOTTE	DAYLIGHT 61452/EPIC (11.98 EQ/17.98)	GOOD CHARLOTTE
49	38	8	PHIFE DAWG	GROOVE ATTACK 068*/LANDSPEED (11.98/16.98)	VENTILATION : DA LP
50	42	4	RONI SIZE/REPAZENT	TALKIN' LOUD/ISLAND 548201/DJMG (17.98 CD)	IN THE MODE

POPULAR UPRIISINGS

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

CHRISTIAN METAL: Living Sacrifice has been bringing its brand of Christian heavy metal to audiences since the early '90s, when the band released its self-titled debut album. The



Diffuse This. New York-based rock band Diffuser recently changed its name from Flu 13. "We just got sick of all the name/number bands saturating the market," says drummer Billy Alemaghides. Diffuser's major-label debut album, "Injury Loves Melody," is due Jan. 23, 2001, on Hollywood Records. The band is touring with SR-71 in December.

Little Rock, Ark.-based group is bubbling under the Heatseekers chart with its current album, "Hammering Process" (Chordant Records).

Living Sacrifice embarks on a West Coast tour with

P.O.D. beginning Thursday (30) in Portland, Ore. Other tour dates include Dec. 5 in Los Angeles and Dec. 8 in San Diego.

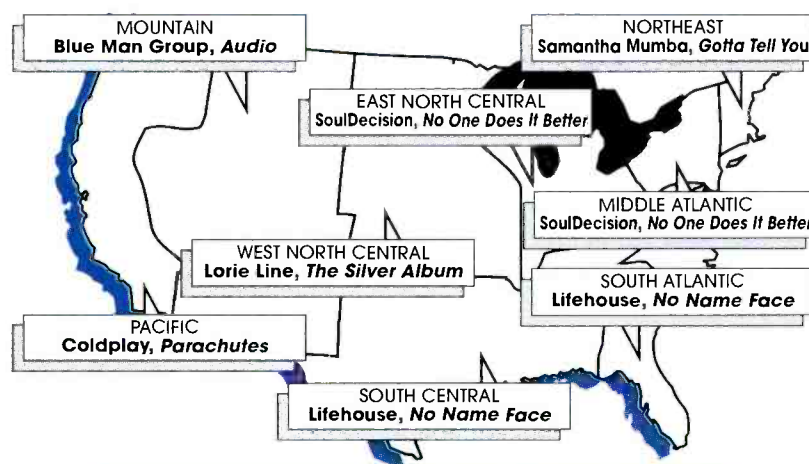
STRAIGHT OUT OF ICELAND: Björk is Iceland's best-known musical export. Now comes another Icelandic songbird, Emiliana Torrini, whose debut album, "Love In The Time Of Science," is on Virgin Records. Many of the songs on the album were co-written by ex-Tears For Fears singer/songwriter Roland Orzabal, who co-produced the album. The set has been released to triple-A, college, and modern rock radio.

PRU FOR YOU: Houston-based R&B singer Pru is considered part of the latest wave of alternative soul singers (such as Jill Scott and Rachele Farrell) who are carving out their own laid-back style, which is heavily influenced by jazz. Pru's self-titled debut album on Capitol Records is currently bubbling under the Heatseekers chart.



Freelon's Jazz. Grammy-nominated jazz artist Nnenna Freelon has returned with a new album, "Soulcall" (Concord Records), which she produced. She says, "It's a challenge to split your brain into two roles—artist and producer."

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

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

MOUNTAIN	NORTHEAST
1. Blue Man Group Audio	1. Samantha Mumba Gotta Tell You
2. Jamie O'Neal Shiver	2. SoulDecision No One Does It Better
3. SoulDecision No One Does It Better	3. Lifehouse No Name Face
4. Brad Paisley Who Needs Pictures	4. Lee Williams And The Spiritual Qc's Good Time
5. Lifehouse No Name Face	5. Punchline & Wordsworth Punch N Words
6. Paul Oakenfold Perfecto Presents Another World	6. DJ Skribble Essential Dance 2000
7. Los Tucanes De Tijuana Me Gusta Vivir De Noche	7. Phife Dawg Ventilation : Da LP
8. Los Tucanes De Tijuana Corridos De Primera Plana	8. Keb' Mo' The Door
9. Samantha Mumba Gotta Tell You	9. Linda Eder Feat. The Broadway Gospel Choir Christmas Stays The Same
10. Oscar De La Hoya Oscar De La Hoya	10. Afu-Ra Body Of The Life Force

The album's first single, "Candles," has a familiar ring: It features part of the classic Smokey Robinson & the Miracles song "The Tracks Of My Tears."

"Candles" was No. 1 on the Bubbling Under R&B/Hip-Hop Singles chart in the Nov. 11 issue. The video for the song has been released to such video outlets as BET and the Box.

BAM GOSPEL: Gospel act Bam Crawford's Purpose, led by singer Bam Crawford, returns Dec. 12 with the release of the album "The Book Of Life" (Harmony/Epic Records).

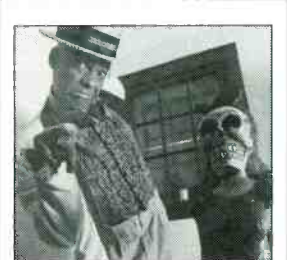
The album was produced by Loris Holland and Sheila E. (the percussionist who used to be in Prince's band). "In The Presence Of The Lord" is the album's first single, and it's been released to gospel, contemporary Christian, and selected R&B outlets.

Bam Crawford's Purpose will get plenty of exposure for the album via ads on BET and in gospel publications such as Gospel Today and Gospel

Industry. Crawford also has a weekly radio and TV show that, according to Epic, reaches 37 million people.

LATIN BEAT: Pop/rock band La Mosca Tsé Tsé is a top-selling platinum act in its native Argentina as well as in Spain, according to the group's label, EMI Latin.

The Buenos Aires-based



Moore's Alter Ego. Fishbone front man Angelo Moore has released a spoken word/music album, "The Yin Yang Thang" (Asian Man Records), under the name of his alter ego, Dr. Madd Vibe. The album addresses political and social issues in "a world gone mad," says Moore.

group makes its U.S. album debut with "Visperas De Carnaval," set for release Dec. 5. The album's first single and video, "Para No Verte Mas," is being serviced to Latin radio and video outlets.

Reviews & Previews

ARTISTS & MUSIC

ALBUMS

EDITED BY MICHAEL PAOLETTA

POP

★ THE JANUARIES

The Januaries

PRODUCERS: John Fields, Rick Boston

Foodchain Records/Lightyear Entertainment 54394

If a sunlit Sunday afternoon spent in passion could be embodied in a CD, it would take the form of "The Januaries." The relaxing sensuality of the Januaries' sonic landscape is a distinct blend of the erotic and the dreamy. Imagine the point where Debbie Harry, Beth Gibbons, Dolores O'Riordan, and Jane Birkin intersect, and you'll hear Debbie Diamond, the sextet's lead singer/guitarist. Diamond and co-founding member, guitarist Rick Boston (formerly of Low Pop Suicide), met in January of 1998 and have been dwelling in the catacombs of the Los Angeles underground ever since. The essence of their sound is deftly illustrated in such tracks as "Juliette" and "All Systems A GoGo." However, "Chocolate And Strawberries," "The Girl's Insane," and an untitled bonus track best exemplify the erogenous nature of the Januaries. Distributed by WEA.

NEIL YOUNG

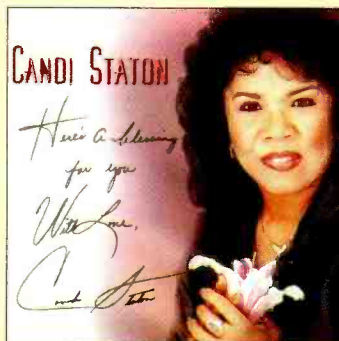
Road Rock: Volume 1

PRODUCERS: Neil Young, Ben Keith

Reprise 48036

"Road Rock: Volume 1" is the fifth Neil Young live album issued in the past decade, and unlike such predecessors as 1992's "Unplugged," this eight-song collection seems designed with long-faithful fans firmly in mind. Except for a cover of Bob Dylan's "All Along The Watchtower" and the previously unreleased "Fool For Your Love," this set showcases golden performances of obscure, vintage album cuts, including two nuggets from 1978's

SPOTLIGHT



CANDI STATON

Here's A Blessing For You

PRODUCER: Marcus Williams

Beracah/Lightyear 54425

After a career spanning more than three decades of popular music, with more twists and turns than any novelist could ever invent, Candi Staton—former '70s disco diva-turned gospel star—is not only still standing but soaring like never before. Her million-selling classic, 1976's "Young Hearts Run Free," remains a staple of dance clubs around the world. Returning to her gospel roots in 1983, Staton has never faltered in 11 albums in that genre. With 1999's superlative dance/pop effort "Outside In" issued only in the U.K., Staton returns state-side with this superb slice of gospel/R&B, which should engage, entertain, and uplift her still-immense fan base while offering the church and gospel radio more than plenty to latch on to. Staton's bluesy powerhouse duet with Joe Ligon (of gospel legends the Mighty Clouds Of Joy), titled "Your Face," could wake the dead. Longtime listeners will hear echoes of disco days in the smooth-but-sizzling, hooky, and relentlessly grooving "Love Yourself." This is an absolutely indispensable chapter in the oeuvre of one of America's truly great artists.

gorgeous "Comes A Time": the weeping "Peace Of Mind" and Southern-fried "Motorcycle Mama." While newcomers may have trouble getting through the opening 18-minute "Cowgirl In The Sand," the double-digit "Tonight's The Night" is universally striking. Young's ace band features longtime cohorts (including drummer Jim Keltner), and the Pretenders' Chrissie Hynde guests on the raucous rendition of "Watchtower." In December, "Road Rock" is due on

SPOTLIGHT

ARTFUL DODGER

Re-Rewind

PRODUCERS: various

ffrr/London-Sire 31154

Right now, in the U.K., a style of dance music known as 2-step—or U.K. garage—is, hands down, the sound du jour. Steeped in frenetic drum'n'bass-hued rhythms, R&B-skewed beats, melodies for days, and ultra sub-base, 2-step perfectly captures the best of three worlds: underground dance, American R&B, and sugar-coated pop. Championing this truly infectious and bootie-shakin' sound is Artful Dodger. Consisting of classically trained musicians/DJs Mark Hill and Pete Dev-eureux, Artful Dodger has already scored major points on England's pop charts with twitchin' tracks like



"Woman Trouble" and "Re-wind," both of which are included on this beat-mixed compilation. A fine introduction to 2-step, the 15-track "Re-Rewind" is chock-full of sonic nuggets, including the Wideboys remix of All Saints' "I Know Where It's At," the Dubaholics Featuring Kevin Irwin's "Do Me Baby," United Groove Collective's Featuring Shelly's "Glad You Came To Me," Robbie Craig Vs. Gerideau's "Who's The Better Man," and the Tru Faith remix of Christian Falk Featuring Demetreus' "Make It Right."

DVD Audio and DVD Video (the latter with 20 tracks).

DRIVE-BY TRUCKERS

Alabama Ass-Whuppin'

PRODUCER: Earl Hicks

Secondheaven.com 0008

Drive-By Truckers deliver a trailer park full of sweat, beer, love, lust, and soul with this Internet-only release. Recorded live

SPOTLIGHT



SANDI PATTY

These Days

PRODUCERS: Phil Naish, Brent Bourgeois, Greg Nelson, Hal S. Batt

Word 080688-2024

Sandi Patty has long been the Christian music industry's premier diva, a title she's worn modestly as her soaring soprano has carried faith-filled music to audiences around the world. She won the Gospel Music Assn.'s Dove Award for female vocalist for an incredible 11 consecutive years and has racked up numerous other accolades. A lesser artist might give in to the temptation to rest on her laurels, but on this stellar collection of songs, Patty sounds so energized, so passionate, you'd think it was the first time she ever stepped up to a mike. "Wouldn't Trade It For The World" gets the project off to a jubilant start and showcases the full range of those impressive pipes. The album is loaded with songs sure to fare well on Christian AC radio, such as "Wings Of Peace," "These Are The Days," and "Candles." One of the album's highlights is "Solo El Amor," a beautiful English/Spanish duet with Miguel Angel Guerra. "These Days" is a true testament to an artist who has survived life's ups and downs to deliver one of the strongest albums of her career.

last year and left "rough, drunk, and ragged like the devil intended," this record is a rampage. The Truckers' sound resembles Lynyrd Skynyrd meeting the Sex Pistols in a barroom brawl, with Skynyrd handily winning. Truckers front man and chief lyricist Patterson Hood populates his songs with white-trash sad sacks possessing too much soul to be fictional; amazing insights often pierce the drunken haze. Highlights include the

fierce "Why Henry Drinks," the sentimental mama epic "18 Wheels Of Love," and a tribute to "Steve McQueen." Profane, funny, blustering, and disarmingly sentimental, "Alahama Ass-Whuppin'" is like a good truck-stop breakfast—it sticks with you a while.

R & B / HIP-HOP

VARIOUS ARTISTS

Solesides Greatest Bumps

PRODUCERS: various

Quannum Projects 022

Three years ago, DJ Shadow, Blackalicious (Chief Xcel and the Gift Of Gab), and Latyrx (Lateef the Truth Speaker and Lyrics Born) formed Solesides (which later became Quannum Projects) as an artist-driven label for like-minded hip-hop musicians who wanted to release their own music. The two-disc "Greatest Bumps" is a brief but extremely enjoyable trip down memory lane. Blackalicious' "Swan Lake" has been Quannum's biggest seller to date, and one listen will show why. The laid-back guitars and horns give the track a '70s feel, as Gab drops similarly relaxed flows. Shadow, Quannum's head man behind the wheels of steel, mixes and matches samples and breakbeats into uptempo instrumental narratives on "Entropy" and "Hardcore [Instrumental] Hip-Hop." Lateef takes his lyrics to the next level on "The Wreckoning." Released in 1996 as a 12-inch vinyl single, the eerie track works well with the stream-of-consciousness lyricism of the collection.

COUNTRY

★ THE DOMINO KINGS

Life And 20

PRODUCER: Lou Whitney

Slewfoot Records SF801

The Domino Kings are a kickin' trio out of Springfield, Mo., and their debut on Missouri-based indie Slewfoot Records is a retro country romp with solid original material. Largely influenced by 1960s power country, the Kings play with vigor and attitude. Bassist/vocalist Brian Capps' "Borrow A Lie" and "Where Your Lies Stop" are neat Bakersfield shuffles. Elsewhere, guitarist/vocalist Stevie Newman offers languid country three-quarter weepers like "One More Day," as well as the driving bluegrass romp "The End Of You." Other winners include "Deep And Black," which brings early-'60s-era Cash to mind, and the title cut, a spooky Appalachian dirge delivered with mournful style. Much of the star quality here belongs to Newman's wicked guitar chops, often echoing the styles of axe aces of yore like Don Rich and Luther Perkins.

SHANE MCANALLY

Shane McAnally

PRODUCER: Rich Herring

Curb 77818

Shane McAnally's debut on Curb alternates between '70s-era pop/schlock and endearing contemporary country. McAnally's voice is appealing, but too often it's wasted on Seals & Crofts-style miscalculations like "Run Away" and singsongy puff like "The Definition Of Love." On the other hand, "It Comes And Goes" is the kind of powerhouse ballad that took Garth Brooks to the top, and a nice boogie-woogie tempo helps "You Ain't Seen Nothin' Yet" overcome its lyrical shortcomings. McAnally is on a vocal roll with "Little Imperfections" until the song is nearly ruined by a too-cute chorus (picture "This Kiss" for guys). At a time when mainstream country music needs edge, heart, and guts from its new male talent, McAnally veers toward vapor. He may

(Continued on next page)

VITAL REISSUES®

WENDY CARLOS

Digital Moonscapes

PRODUCER: Wendy Carlos

East Side Digital ESO 81542

Beauty In The Beast

PRODUCER: Wendy Carlos

East Side Digital ESO 81552

It used to be said that the synthesizer could create any sound you could imagine. Two new reissues from synthesizer pioneer Wendy Carlos prove both the prophecy and fallacy of that argument. "Digital Moonscapes," originally released in 1984, is Carlos' attempt at a digital orchestra. A work of classical dimensions, "Moonscapes" sounded a bit clunky even in

1984, and it hasn't accrued the antique charm that surrounds her "Switched-On Bach" recordings. Carlos attempts to recreate acoustic instruments and new instruments based on acoustic models, but she never comes close, and her composition is by turns corny and pretentious. "Beauty In The Beast," on the other hand, is a formidable recording, a manifesto for the synthesizer in the global village. Carlos digitally hand-crafted her own global orchestra, coupling hybrid instruments and timbres that are remarkably true to form, from the roaring Tibetan trumpets that open the album to the gender xylophones and *suling* flutes. Carlos' alternate tunings, which make

the melodies sound like they're being bent in a funhouse mirror, may throw off some listeners, but once your ears adjust, it adds to the otherworldly force of a music born in both technology and ancient cultures.

VARIOUS ARTISTS

THE FUNK BOX

PRODUCERS: various

Hip-O/Universal 314 541 789

Culled from the still-influential genre's 1970-83 heyday, this four-CD, 55-track collection chronologically beats its way through funk history by tapping into a treasure chest of major chart-toppers, one-hit wonders, and rare 12-inch mixes. We're talking iconic funkmeisters such as James Brown, Parliament/Funkadelic, Rick James, and the Ohio Players, plus New Birth ("I Can Understand It"), the Chakachas ("Jungle Fever"), and other notables. By no

means stingy on the funk, the boxed set features full-length versions of every track, including the CD debut of the



by historian Steven Ivory. This is a definite must for those who like their funk straight up—with no chaser.

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

(Continued from preceding page)

claim to still listen to Lynyrd Skynyrd, but you wouldn't know it from any song on this record.

LATIN

▶ JOSÉ GUADALUPE ESPARZA

Enfermo De Amor
 PRODUCER: Jose Guadalupe Esparza
Fonovisa FP 10126
 On his latest solo outing, singer/songwriter José Guadalupe Esparza, formerly of the phenomenally successful Bronco, returns to his *grupero* roots in hopes of recapturing the Bronco charm. "Enfermo De Amor" is a collection of upbeat *cumbias* and slower ballads, all romantic in content, all simple, all catchy. Esparza varies the sound, going from saucy, accordion-accompanied fare ("Si Estuviera En Mis Manos") and the title track) to sappier material like "Quisiera Que Fuera Un Sueño," on which he proudly wears his heart on his sleeve. Nevertheless, this is primarily a dance album, and Esparza sounds most at ease in the sparker numbers, which are also more interesting—both musically and lyrically.

ORISHAS

A Lo Cubano
 PRODUCER: Nilo for La Chapelle
Surco/Universal 012-159 571
 The mix of Afro-Cuban and hip-hop beats seems, at first, a patently obvious thing to try. But even if it's been done before, the end product hasn't approached the perfect integration found in the debut album by Cuban rap quartet Orishas. The Paris-based troupe blends rhyme and a diverse array of traditional Cuban rhythms and melodies with underlying techno grooves and scratching. This dazzling and often highly melodic brew sometimes sounds like *timba* and is a tribute to Cuba's musical richness. Where Orishas fall short, however, is in its lyrics, which, although witty in their wordplay, lack compelling content, settling instead for rather generic reminiscing about background and homeland. If the group were to change its rap rather than its tune, the results would be explosive.

WORLD MUSIC

★ PARIS COMBO

Living Room
 PRODUCERS: David Lewis, Alain Cluzeau, Paris Combo
Tinder Records 42860882
 Paris Combo is the hottest cabaret act to come out of the City of Lights in a long time. Led by chanteuse Belle du Barry, who's also the group's principal lyricist, and innovative trumpeter David Lewis, a veteran of Manu Dibango's band, this classy quintet draws on a wide and wild array of sources and influences to create what is definitely one of the coolest small-group sounds on either side of the Atlantic. The act thrives in the Django-esque, hot jazz groove we hear on "Terrien D'eau Douce"; then the very next track, "Señor," enters sweet samba territory. "Pas À Pas" has the air of a Bahia rumba, while "L'avenir Incertain Du Titanic," "Chez Nous," and "Si Mon Amour" are sophisticated interpolations of hot jazz and more recent pop/jazz styles. The album closes with "Mobil'homme," a captivating number that draws its inspiration from the exotic melodies and rhythms of the Magreb.

BLUES

★ SONNY LANDRETH

Levee Town
 PRODUCERS: Mike Post, R.S. Field, Sonny Landreth
Sugar Hill 3925
 Landreth's sound has always been singular, a seamless, instinctive, fusion of zydeco and swamp blues that could only come

from a musician who grew up running the bayous of south Louisiana and gigging with zydeco legend Clifton Chenier. "Levee Town" is a high-water mark for Landreth. Long known as an amazing slide guitarist, Landreth here offers such a wealth of material that it's impossible to ignore his gift as a lyricist. Tunes like "The U.S.S. Zydecoldsmobile," "Deep South," "Spider-Gris," "This River," and the title track aren't just killer arrangements—they're stories that elicit time, place, and atmosphere. Landreth takes listeners for a ride down the back roads of south Louisiana in his big ole' Oldsmobile. He evokes the cypress trees and the Spanish moss draped over the dark bayou waters and the clinging humidity of nights in the Atchafalaya Basin.

GOSPEL

▶ NATALIE WILSON & THE S.O.P. CHORALE

Girl Director
 PRODUCERS: Joe "Flip" Wilson, Natalie Wilson, Melvin Smith
Gospe Centric 90675
 As the first woman to direct and front a nationally known, major-label gospel choir, Wilson arrives on this debut album with solid credentials, strong songs, and over-the-top talent, not to mention a host of famous guest artists. Superstars like Lauryn Hill and Faith Evans have passed through Wilson's 30-voice, South Orange, N.J., choir on their way to the top. And it's not hard to hear how the group was and remains a fitting and fertile training ground for such A-team talent. Hard-hitting hip-hop and rap is the ensemble's forte ("Act Like You Know," featuring R&B renaissance man Rodney Jerkins), but Evans' guest turn on the soul-stirring "Crown" proves that Wilson and company are equally adept at rich ballads. With much-heralded session man (and Wilson's husband) Joe "Flip" Wilson manning the boards, "Girl Director" has all the makings of a major breakout.

CHRISTMAS

LARA & REYES

Navidad
 PRODUCER: Sergio Lara, Joe Reyes
Higher Octave Music HOMCD 49488

JEFFMAJORS

Sacred Holidays
 PRODUCER: JeffMajors
NAS 14002

BENJAMIN SEARS & BRADFORD CONNER

Rest You Merry: A Holiday Cabaret
 PRODUCER: not listed
Oakton Recordings ORC00006

VARIOUS ARTISTS

A Putumayo World Christmas
 PRODUCERS: various
Putumayo PUT 181

VARIOUS ARTISTS

A Thistle & Shamrock Christmas Ceilidh
 PRODUCER: Fiona Ritchie
Green Linnet GLCD 1208

VARIOUS ARTISTS

Intimate Portrait: Christmas Belles
 PRODUCERS: various
 COMPILATION PRODUCERS: Sonja Smith, Ted Myers
Lifetime Music/Rhino R2 79987

VARIOUS ARTISTS

Platinum Christmas
 PRODUCERS: various
Arista/RCA/Jive 01241-41741

FOR THE RECORD

The correct label for last issue's vital reissue, Stevie Ray Vaughan & Double Trouble's "SRV," is Epic/Legacy.

SINGLES

EDITED BY CHUCK TAYLOR

POP

★ V*ENNA Do You Wanna Know (3:36)

PRODUCER: not listed
 WRITER: not listed.
 PUBLISHER: not listed
Essential Records (CD promo)
 The first two singles from Brit/American pop duo V*enna—"All The Way To Heaven" and "Where I Wanna Be"—were delightful guilty pleasures, both as an ode to the long-lived Abba and examples of Europop at its most delicious. Though U.S. pop radio has doggedly refused to share this style of overseas production with America, let's hope there are those out there willing to build this fun act into something of a cult deal. "Do You Wanna Know" features an insistent chug-along beat, lots of peppy production, and a harmony-drenched vocal that will get the ears twitching in jubilant rhythm. It's solid enough to avoid being labeled overly joyful or cutesy and produced in an aggressive manner that forces the beat to work its way right into your noggin. This duo, signed to Essential, is branded a Christian act, and its faith is strong, as one can witness at V*enna's Web site (v-enna.com). In fact, they're hugely popular in that genre, both live and on Christian radio stations. But the lyric here is universal enough that pop radio shouldn't give a second thought to its appropriate place across the board. This one is for the world, and American programmers would be doing listeners a fond favor to get England-born Lucy and Washington-state-bred Sharnessa on the air pronto. Much fun. From the recently released album "Where I Wanna Be."

SWEET FEMALE ATTITUDE Flowers (3:58)

PRODUCERS: Cutfather and Joe
 WRITERS: M. Powell, M. Green
 PUBLISHERS: AMV/Reverb Music Ltd.
Milk/WEA Germany 82836 (CD import single)
 It's been almost four years since the Spice Girls invaded America, but the British scene's cooled down quite a bit in the meantime, at least for anything poppier than Radiohead. Now that the teenage girl acts have gotten some clout over here, this is a great time for Sweet Female Attitude—Leanne Brown and Catherine Cassidy, a pair of 20-year-old cuties from Manchester, England—to cross the pond. "Flowers" was a smash back home, moving in the clubs and becoming a top five hit in the U.K. Once in the hands of DJ Skribble, the track was included on his mix disc "Essential Dance" this past summer. While the main mix is a straightforward, downtempo pop tune, the song really shines in its remixes, and the import maxi-single has a slew of them. The Sunship mix works the tune into a breakbeat, and the Wackside mixes weave the full vocals into a darker vibe, complete with a deep-house bassline. Watch this fill the clubs, as well as make a quick break to top 40 radio.

SPOTLIGHT



MADONNA Don't Tell Me (4:10)
 PRODUCERS: Madonna, Mirwais Ahmadzai
 WRITERS: Madonna, M. Ahmadzai, J. Henry
 PUBLISHERS: WB Music/Webo Girl Publishing/1000 Lights Music/Warner-Tamerlane/Lemz Music/True North Music
 REMIXERS: Thunderpuss, Richard "Humpty" Vision, Tracy Young
Maverick/Warner Bros. 100510 (CD promo)
 The sophomore single from Madonna's wildly successful "Music" stands in stark contrast to the wonderfully frantic, manic debut No. 1 single of the same name. Our Lady M turns philosophical here, using a barrage of poetic pleas to deliver an important message to a loved one: Keep it positive, and don't tell me things that bring disillusionment to a blissful state of being. Guided by a casually strummed guitar that would make James Taylor grin, a non-intrusive beat box, and a cascade of emotion-filled strings, "Don't Tell Me" showcases the creative mind-set of producer Mirwais Ahmadzai—the maestro behind the magic of "Music"—who blends acoustic elements with modern beats, while adding a touch of the electronic zips and blips that bring continuity to the entire set. But enough about the actual breakdown of the song. Suffice it to say that, yet again, Madonna has found a way to mesh the often disparate elements of art and mass-appeal music. This track is at once a toe-tapping, easy-on-the-ears hit, and an inner sanctum far from the faux rhythms of much of today's assembly-line pop fodder. Don't dare miss the remixes, either, including fiercely reconstructed dancefloor fireworks from Thunderpuss, Richard "Humpty" Vision, and Tracy Young. **Bravo, Madonna; you've done it again.**

R & B

▶ CHANGING FACES Ladies Man (3:56)

PRODUCER: Bryan Michael Cox
 WRITERS: B. Guans, T. Johnson, C. Loving
 PUBLISHERS: Natures Finest/New Day Entertainment/Mo Loving Music/Warner Bros. Music Corp., ASCAP; Songs of Windswept Pacific/Nuevo Dia Publishing/Nature's Finest Music, BMI
Atlantic Records (CD promo)
 One wonders if "Ladies Man" should have been the first single released from the latest Changing Faces album, "Visit Me." That's because the new release sounds like part one of their current smash single, "That Other Woman." "Ladies Man" is about loving the wrong kind of man—"A playboy/Smooth talking/Dope tricking/Ho pimping"—yet staying with him, while "That Other Woman" is about kicking that kind of man to the curb. Any strong, independent woman would probably cringe listening to the lyric of this song, but the fact is, it probably represents a lot more young women out there than we realize. Otherwise, we wouldn't have TV shows like "Ricki Lake" or "Jerry Springer." Like the duo's former producer, R. Kelly (who's been able to combine hip-hop, R&B, gospel, and pop with a hard street edge), Changing Faces has perfected the art of singing with a soft and sweet vocal style, while the words are pure ghetto: "I wanted to key

his car/Cut his clothes/I wanted him to die." And because the group sings about everyday lives that listeners can identify with, propelled by a catchy hook and funky beats, "Ladies Man" is likely to do as well, if not better than, "That Other Woman." So who's in control now?

★ NATASHA C. COWARD Second Time Around (3:47)

PRODUCER: Cedric Solomon
 WRITER: C. Solomon
 PUBLISHER: not listed
Magnatar 001 (CD single)
 It's easy to forget what you need to be happy—until someone brings it back to consciousness, that is. Case in musical point: Coward's stellar, incredibly nuanced performance on this retro-kissed R&B ballad. The song is simple enough: Love's gone wrong, and Miss Coward is kicking her man out. We've heard it all before . . . but not like this. Coward approaches this song with an honest, soulful quality that is downright compelling. The beauty of Coward is that she doesn't accomplish this task by bursting a lung or yodeling like a fool. Instead, she inhabits the song. You believe her every word. And it's remarkable (and sad) that R&B listeners have been allowed to forget how important it is for singers to perform as if they've lived what they're singing. After hearing "Second Time Around," you're not likely to be so charitable with the glut of so-called divas who are currently crowding the airwaves.

COUNTRY

▶ SAWYER BROWN Lookin' For Love (3:34)

PRODUCERS: Mark A. Miller, Brian Tankersley
 WRITERS: W. Mallette, P. Ryan, B. Morrison
 PUBLISHERS: Music City Music/EMI April Music/Southern Days Music, ASCAP
Curb Records 1594 (CD promo)
 Can anyone believe it's been 20 years since Johnny Lee took this song from the "Urban Cowboy" soundtrack to the top of Billboard's country singles chart for three weeks? To many it may seem like only yesterday, but in reality there's probably a whole generation that may not be familiar with this great song. Penned by Nashville tunesmith Bob Morrison and two schoolteachers/budding songwriters (Patti Ryan and Wanda Mallette), the tune became the anthem for the whole two-steppin', mechanical-bull-ridin', urban cowboy era. Bottom line: It's still a great country song with a simple heartfelt lyric and a memorable melody. Sawyer Brown turns in a really nice version. It doesn't stray too far from the original, just spices it up a little, and lead vocalist Mark Miller puts his unique vocal stamp on it. It bows on Billboard's Hot Country Singles & Tracks chart at No. 66 this issue, and it looks as if it could be a hit for this veteran band. Nostalgia never sounded so good.

ROCK

▶ SR-71 Politically Correct (3:19)

PRODUCER: Gil Norton
 WRITER: M. Allan
 PUBLISHERS: Matzoh-Ball Music/EMI April Music, ASCAP
RCA 60357 (CD promo)
 Following the breakout summer success of its debut single, "Right Now," which went to No. 2 on Billboard's Modern Rock Tracks chart, the Baltimore foursome SR-71 turns social critic and returns with "Politically Correct." Once again, the band rocks with a tempo deserving of its name (the SR-71 is the fastest plane ever built). The second single from "Now You See Inside" throws a couple of extra chords into the mix, while keeping the band's hyper-punk influences intact. Don't worry—the band hasn't gone PC. Instead, guitar-strumming front man Mitch Allan complains about the over-sensitivity in society, with characteristically ironic lyrics: "You couldn't make a Mel Brooks movie today," he laments. The peppy cho-

(Continued on next page)

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

Reviews & Previews

(Continued from preceding page)

rus introduces the group's tight harmony and showcases Allan's great falsetto. Funny that few others have attacked the PC movement; after all, isn't that what rock'n'roll's about? This one should follow its predecessor up the charts.

OPM Better Daze (3:41)

PRODUCERS: Michael Patterson, OPM
WRITERS: M. Meschery, J. Edney, G. Turney
PUBLISHERS: Shakey Lo Music, ASCAP/MNO Music, ASCAP/OPM Den Music, ASCAP
Atlantic 300368 (CD promo)
Los Angeles rap/rock trio OPM follows the modern rock success of its debut single, "Heaven Is A Halfpipe (If I Die)," with another tune from its "Menace To Sobriety" disc. Here, the skateboardin' rockers—Matthew (aka Shakey Lo the Kreation Kid), John E. Necro, and Casper (aka Geoff Turney)—prove their versatility, starting with an Everlast-esque acoustic guitar line with half-sung/half-rapped vocals, then charging into an uptempo raging rocker. Angelo Moore of Fishbone makes a vocal appearance on the track. Master mixer/engineer Michael Patterson—notable for his work on projects from the Notorious B.I.G., R. Kelly, and Boyz II Men—broadens his palette and adds extra seasoning to the tune. The promo has Louder Daze and Softer Daze mixes to fit a wider variety of stations, for hard and not-so-hard rockers alike. OPM is now touring with the Cherry Poppin' Daddies, a strange pairing indeed. Or maybe not—throwing back a bottle of beer might not be so far from enjoying a little OPM.

GARNET SILK Love You From A Distance (4:26)

PRODUCERS: Maurice Hunt, Mikey Chung
WRITER: G. Smith
PUBLISHER: DFA Publishing, ASCAP
Atlantic 300358 (CD promo)
Reggae singer/songwriter Garnet Silk was hailed as the next Bob Marley and was finding major success in the reggae world when tragedy cut his life short in 1994. While learning how to use a shotgun, the weapon accidentally discharged, exploding a cooking gas container at his mother's house in Jamaica. After Silk escaped safely, he returned into the house to rescue his mother, but both were trapped in the burning house—painfully ironic, as his socially conscious lyrical messages contrasted with the increasingly violent gun-toting themes found in the reggae of the early '90s. Now, Atlantic has released a posthumous double-disc anthology of his work, "The Definitive Collection," with tunes featuring such reggae heavyweights as Sly & Robbie. "Love You From A Distance" spotlights Silk's passionate vocals, and his lyrics reveal deeper motives than those found in most of the last decade's dancehall music. It's a pity that he's not around to enjoy fame in the U.S.

WARREN ZEVON Back In The High Life (3:37)

PRODUCERS: Paul Q. Kaldere, Sean Stade
WRITERS: S. Winwood, W. Jennings
PUBLISHERS: F.S. Music Ltd., administered by Time Warner/Tamertane Publishing Corp./Willin' David/Blue Sky Rider Songs, BMI
REMIXER: Peter Asher
Artemis 57 (CD promo)
Here's an ironic choice for a cover, let alone a single, from the normally ironic Warren Zevon, off his latest disc, "Life'll Kill Ya," his ninth album in three decades. At 53, Zevon's sounding a little mellower on this cut, an optimistic cover of Steve Winwood's 1987 hit. (But don't think he's gotten too soft—this tune is followed on the album by "My Shit's All Fucked Up.") The album version features Zevon singing solo and strumming an acoustic guitar. The tune finds the artist sounding pretty sensitive and vulnerable, his vibrato cracking into a falsetto now and again. Peter Asher's remix is more fitting for radio, adding electric guitar, strings, and a drum machine to embellish and punctuate the tune. The remix gives

the track a more contemporary feel, which will work at select ACs and triple-As. Though Zevon's classic rock fan base may not dig such an apparent departure from his roots, the track will open some extra ears to his music.

AC

JIM BRICKMAN & OLIVIA NEWTON-JOHN Change Of Heart (3:21)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Windham Hill (CD promo)
A new recording from Olivia Newton-John is always a special treat for her legion of longtime admirers, and Jim Brickman has proved himself a steady friend of many of her fans in the adult realm. "Change Of Heart," written by the pair, is a terribly sad song about realizing that a relationship has ended and musing over what the future will bring. Livvy handles the vocal here with lovely aplomb—particularly notable because the recording is live—with Brickman sending his own emotion waving up and down the keyboard. Not only is this track produced, arranged, and performed beautifully, but the lyric is likely to draw in all of us who have loved, lost, and wondered how we'll get through those delicate steps forward. That pretty much accounts for the masses, doesn't it? AC fans will rejoice, and fans of these two fantastic artists will applaud right along with the live audience. From Brickman's fine new album, "My Romance: An Evening With Jim Brickman."

JAZZ

BRIAN CULBERTSON It's Only You (3:50)

PRODUCER: Brian Culbertson
WRITER: B. Culbertson
PUBLISHERS: Culbertson Music/MCA Music Publishing, ASCAP
Atlantic 300333 (CD promo)
With "It's Only You," smooth jazz/R&B keyboardist/trombonist/songwriter Brian Culbertson follows up his almost-crossover tracks "I'm Gonna Miss You," and "Get'n Over You," which both bubbled under the R&B/Hip-Hop Singles & Tracks chart over the past year. This cut is more laid-back and considerably less funky than the other singles from last year's critically acclaimed "Somethin' Bout Love" set, and as on those tracks, Culbertson eschews the "bone to focus on the keys. It's a shame that the trombone's been so underused lately. But it can be a cool gimmick when it shows up, even in pop music tracks—just think of Kool & the Gang's "Joanna" or Meco Monardo's solo in Diana Ross' "I'm Coming Out." Even smooth jazz has a pretty limited supply of trombonists, so the niche is wide open for Culbertson to create a name for himself. He might also want to follow in the path of fellow smooth jazz stars Boney James and Rick Braun, whose remixes have made noise in the clubs.

CLASSICAL

RICHARD NANES Adagio For Piano And Orchestra (10:30)

PRODUCER: Gregory K. Squires
WRITER: R. Nanes
PUBLISHER: not listed
Delfon Recording Society 9090 (CD)
Awarded a medal of honor by Austria's Albert Schweitzer Society for his "humanitarian works of music," American pianist/composer Richard Nanes has had his pieces performed around the world and recorded on a series of discs for the New Jersey-based Delfon label. Nanes' latest—a plaintive but exceedingly plain "Adagio For Piano And Orchestra"—continues to mine his characteristically anachronistic pseudo-Romanticism. He has enlisted first-class support from the London Philharmonic Orchestra under Thomas Sanderling, and perhaps this simple work will hold some appeal for the undemanding classical radio listener. Yet, despite good intentions,

Nanes' "Adagio" is hardly the sort of thing that seems bound to move anyone to feel anything except the urge to step out of the elevator.

DANCE

THE SHRINK Second Opinion (no timing listed)

PRODUCER: Ronald Fiolet
WRITER: R. Fiolet
PUBLISHER: Kick the Bass-Arcade Music Publishers
Radikal 99026 (CD promo)
After making noise with "Nervous Breakdown" last year, the Dutch collective the Shrink offers its sophomore project, "Second Opinion." You don't need to lie down on a couch to visit this Shrink; the pulsating rhythms and hard trance, along with the kinetic tempo, pump up the party. The tune uses a repetitive synth pattern, along the same lines as Razor N' Guido's "Do It Again." The trio—comprising DJ/musician/producers Henry Lookers, Ronald Fiolet, and Bobellow—goes in a new direction for dance records, breaking into a triple-meter rhythm for part of the breakdown. The "Vocal Mix" is barely such, quite the misnomer—the only vocal consists of a couple of shout-outs to different cities and countries around the world, along with lines like "Are you ready?!" and "Party!" The same cut has been released internationally as "Are You Ready To Party?" Sure sounds like party time.

RAP

SHYNE That's Gangsta (3:43)

PRODUCERS: Puff Daddy, Mario "Yellow Man" Winans
WRITERS: J. Barrow, S. Combs, M. Winans, L. Sylvers
PUBLISHERS: Solomon's Work/Universal-PolyGram International Publishing/Lustin Combs Publishing, administered by EMI-April Music/Chappell & Co., o/b/o itself & Syco Music, ASCAP; Yellow Man Music, administered by Butter Jinx Music Inc., BMI
Bad Boy 9345 (CD promo)
Those who thought the success of Shyne's previous single, "Bad Boy," was a fluke will stand corrected with one listen to this hardcore gem, the second single from his self-titled debut. With a flow that is often compared with that of the Notorious B.I.G., Shyne has a throaty growl that seems a little more laid-back here, on a track lifted from Foster Sylvers' "Misdemeanor." Those who remember this track from the D.O.C.'s "It's Funky Enough" will bop along nostalgically, while younger listeners will enjoy discovering the head-nodding rhythms. Ever timely, Shyne also employs current slang (e.g., "gangsta") to capture his audience. The tales of the rich and infamous told here are nothing new, but the music will carry listeners through. R&B radio and mix shows should pick up quickly on this infectious tune. Ironically, Shyne's personal trials and tribulations may also be considered "gangsta."

CHRISTMAS

SALSOUL ORCHESTRA Merry Christmas All

(no timing listed)
The Right Stuff 10976 (CD track)

JIMI HENDRIX Little Drummer Boy/Silent Night/Auld Lang Syne (no timing listed)

Experience Hendrix/MCA (CD promo)

PATSY MAHARAM The Daughter Of Santa Claus (3:37)

Wild Chrysanthemum 187 (CD single)
Contact: 212-371-4142.

JOI CARDWELL My First Christmas With You (no timing listed)

EightBall 050 (CD single)

PEABO BRYSON & ROBERTA FLACK The Gift (4:07)

Windham Hill 98-64 (CD promo)

MARIAH CAREY O Holy Night (4:27)

Columbia 9119 (c/o Sony) (CD promo)

IN PRINT

I WAS A ROBOT

By Wolfgang Flür
Sanctuary Publishing
350 pages; \$20

Although Kraftwerk took pride in blurring the lines between man and machine, the account of the group as told by former percussionist Wolfgang Flür depicts an all-too-human picture of the techno pioneers. In addition to replaying the story of one of Germany's major musical exports, Flür's tale also serves as a caution, emphasizing the often combustible nature of show-business relationships.

The initial chapters describe the profound effect that early rock'n'roll had on Germany's first post-war generation. Flür was apparently a typical boy in some sad respects, seeking approval from a father who is too remote to give him much attention. Flür returns to this theme throughout the book, and it is his desire to make it in the music business that creates a chasm between him and his father. After playing in several "beat" combos in the mid-'60s, Flür hooked up with Ralf Hütter and Florian Schneider in 1972, sowing the seeds of Kraftwerk (which is German for "power station").

By 1975, the über-Euro Kraftwerk had an unlikely American hit with its "Autobahn" album, and the group found itself performing in front of denim-clad U.S. audiences still into guitars and smoking pot, not synthesizers and futuristic concepts. Amazingly, a stateside crowd embraced the band rather than running it out of town on a rail.

Along with the more avant-garde Can and Amon Düül, Kraftwerk is generally cited as a progenitor of the so-called "Krautrock" genre, a term Flür despises. Yet a point that comes across loud and clear in "I Was A Robot" is Kraftwerk's innovative, individual use of electronic instrumentation. Compared with the tools available to even the most rudimentary musicians today, Kraftwerk was working in the technological Stone Age. Forced to make do with the limitations of the time, the band modified its instruments and, in some cases, invented new ones altogether. With several of the members having studied architecture, design was a forte.

The dancefloor-friendly Kraftwerk foreshadowed the techno/pop scene of the early '80s by five years. David Bowie, Gary Numan, the Human League, Devo, and Depeche Mode all owe a debt to the band. Bowie, in particular, would probably never have hit upon his "Berlin trilogy" of "Low," "Heroes," and "Lodger" without imbibing Kraftwerk's synthetic influence. (In witty homage, Bowie named a "Heroes" instrumental "V2 Schneider.") Even today, the band's sounds (and sensibility) are sampled on all manner of recordings, a process lamented by Flür.

As success enveloped the band, leaders Hütter and Schneider both lived up to the stereotype of the cold, calculating Teuton, according to Flür. During one period, their devotion to bicycling takes precedence over music, and the group is effectively put on hold. The image Flür paints of his band mates dressed in biking shorts, shaving their legs to decrease wind resistance, is a hilarious one and brings to mind the worst excesses of Mike Myers' over-the-top character "Dieter" on the recurring "Saturday Night Live" Germanic spoof "Sprockets."

Around the time of 1978's "The Man Machine" album, which featured the haunting chart-topper "The Model," Hütter and Schneider's fascination with doppelgänger robots illustrates the band's playful side, although the desire to have the robots stand in for the group at press conferences perhaps underlines the dehumanized quality for which the band has always been criticized. Several disappointing albums followed through the '80s, and Flür's last encounters with his former mates serve as an object lesson in all that can go bad with a band. Predictably, there was a legal tussle in Germany over "I Was A Robot," with certain passages removed prior to publication.

Flür can be a little fuzzy on some details (such as claiming that U2 existed in 1975-76), and Kraftwerk's music has never been this writer's cup of tea. Still, the author has penned an interesting, inside account of a seminal band, and it's one that ought to satisfy not only Kraftwerk fans but anyone interested in the genesis of electronica.

MIKE VILLANO



Philadelphia's Finest. RuffNation/Warner Bros. recording act No Question and Hidden Beach/Epic recording artist Jill Scott recently performed together at a music convention in their native Philadelphia. No Question performed a tribute to fellow Philadelphians Boyz II Men, while Scott performed a tribute to Nina Simone. Shown at the convention, from left, are No Question's Tommy Blackwell and Damon Jer'Core, Scott, and No Question's Dante Massey and Nicholas Johnson.

K-Ci & JoJo Return With 'X' On MCA Next Project For Jodeci Members Will Be A Reunion Album

BY JEFF LOREZ
NEW YORK—With 10 years under its musical belt, MCA's sibling duo K-Ci & JoJo has wrapped up its third album on MCA Records and is reconnecting with another sibling duo, Dalvin and Donald "DeVante" DeGrate, for the long-rumored Jodeci reunion album slated for release in 2001.

K-Ci & JoJo's aptly titled "X" arrives in stores Dec. 5. The follow-up to 1999's "It's Real" leans heavily toward powerful R&B and crossover ballads pro-

duced by such heavyweights as Babyface ("All The Things I Should Have Known"), Teddy Riley ("Wanna Do Right"), and Timbaland ("Game Face"). Also lending their production talents were DeVante and Delite, the latter of whom helmed the first single, "Crazy."

"The first time I worked with Babyface [on the pair's first album, 1996's "Love Always"], I was scared," admits K-Ci (né Hailey). "I didn't know if I could do his style of music. JoJo could, but I didn't know if my raspy, soulful voice could work with smooth songs. However, it's gotten better every time we've worked with him. And Guy was a big influence on us

early on. So the song we did with Teddy is a mixture of Guy and Jodeci." (Both groups were originally signed to Uptown Records.)

Although he's a vocalist from the hip-hop generation, K-Ci takes after classic soul singers in both his vocal style and musical tastes. For example, he describes another of the new album's retro-flavored tracks, "Can't Find The Words," as a "mixture of the late Johnnie Taylor and Bobby Womack. It's my mother's favorite song, and she doesn't even listen to R&B, just gospel."

MCA is building its marketing plan around that diverse reach. "This isn't just another cookie-cutter R&B record," says Hakim Abdal Khallaq, MCA's director of marketing. "Because of the diversity and magic that these big-name producers have brought to this album, we believe it can make an impact on many levels. Despite the different production styles, it holds well together overall and flows naturally. It's not forced."

Managed by Damon Jones for Los Angeles-based Devour Entertainment and booked by Dennis Ashley of Creative Artists, K-Ci & JoJo will be heading out on an extensive radio tour from Dec. 4 through Jan. 27, 2001, in support of the album and non-commercial single "Crazy," which

was sent to radio Sept. 13. The duo's official live tour commences in mid-February 2001 with three other to-be-confirmed acts. Two major in-stores—San Francisco's Warehouse Dec. 5 and New York's HMV on 125th Street Dec. 7—coincide with the album's national release, while the duo will be Pepsi.com's home-page-



K-CI & JOJO

featured act in early December. MCA's ad campaign will target print, TV, and billboards.

"We're purposefully focusing on a lot of TV advertising," adds Khallaq, "with national and regional ads running on MTV and BET." Print ads will also run in Vibe and Sister II Sister. TV appearances have already

included BET's "106 & Park" and the ABC-aided "Radio Music Awards," with guest stints on "Rosie," "The View," "Late Night With David Letterman," and other shows still being scheduled. In addition, "Crazy" will be featured in the new Paramount/MCA movie "Save The Last Dance," which hits theaters Jan. 19, 2001.

"This album is a huge step in the right direction for them," says Dedry Jones, manager of Chicago's Track One Music. "The Riley-produced track is his best in years, and the Jodeci songs with DeVante will please old Jodeci and K-Ci & JoJo fans alike."

'Because of the diversity and magic that these big-name producers have brought to this album, we believe it can make an impact on many levels'

— HAKIM ABDAL KHALLAQ —

Certainly, the smoothed-out nature of K-Ci & JoJo's recent albums is a departure from the grittier hip-hop/R&B sound they championed as part of Jodeci, with whom

they recorded three albums: "Forever My Lady" (1991), "Diary Of A Mad Band" (1994), and "The Show, The After-Party, The Hotel" (1995). But K-Ci promises the group will pick up where it left off.

"I can't wait," he says. "We've been talking to each other every other day and DeVante's already pre-produced 40 to 45 songs. We've never really been away; we just took a break. But we're coming back with an album that's going to be funkier than ever."

Benson Goes 'Absolutely Live' On PBS; Artists, Stations To Hook Up At Vegas Event

BENSON BURNER: Jazz, R&B, and pop are terrains quite familiar to guitar-playing vocalist **George Benson**, who will be the focus of an upcoming PBS special. Premiering Dec. 7 at 9:30 p.m. (ET) and airing nationwide during the month, "George Benson: Absolutely Live" features the veteran artist in concert accompanied by the **BBC Swing Orchestra** and musicians from the **Ulster Symphony Orchestra**, along with special guest **Joe Sample**. Recorded earlier this year at the Water-



BENSON

front Hall in Belfast, Northern Ireland, the concert special—offering up such Benson burners as "Give Me The Night," "Breezin'," "On Broadway," and the current "The Ghetto/El Barrio"—follows on the heels of two recent releases: GRP's "Absolute Benson," on which Sample is a featured performer, and Warner Archives/Rhino Records' two-disc "The George Benson Anthology."

Very few can lay claim to a 46-year—and counting—career that spans some 31 albums and eight Grammy wins (including 1976 record of the year for the timeless "This Masquerade"). "I've gone light-years beyond anything I could imagine," says Benson. "I started as a singer and then began playing guitar. After that, I came back to singing, my first love. To become known as a vocalist after all my guitar splash is more than I could have hoped for."

Benson says the Belfast setting was a locale he's wanted to visit for a while. "I have a lot of fans in Ireland and played in Dublin one year, which brought in a lot of Belfast fans. But we'd never gone there [Belfast] because of the risk. This time, I wanted to go somewhere I'd never been to get that initial excitement, and we were able to work it out."

The title track from the 1983 album "In Your Eyes" is Benson's favorite song to sing. "I put the same heart in everything I do," he says. "But I sang this song at a wedding once and saw the song's effect—it's now become a wedding song. I've been fortunate to have songs of substance that I never get tired of singing."

Though he stays busy touring and performing at various corporate events, the guitar man says there's still one thing he'd like to do: work with classical artist **Andrea Bocelli**. "His music is very nice," says Benson. "I like what he does."

Also melodically dressing up the PBS airwaves during December: "Doo Wop 51." The follow-up to last year's popular "Doo Wop 50" finds singer **Jerry Butler** playing host to the **Chiffons**, **Coasters**, and **Tokens**, among others.

PREMIERE TALENT SHOWCASE: Once again, in conjunction with the Billboard Music Awards (Dec. 5 in Las Vegas), Premiere Radio is staging its mega-promotion event. At the MGM Grand Hotel on Dec. 4 and 5, artists get the chance to hook up with 20 to 25 top adult R&B stations broadcasting live and representing such major markets as Chicago, Philadelphia, Atlanta, New Orleans, and Houston.



by Gail Mitchell

INDUSTRY BRIEFS: **Warryn Campbell** is in the studio with Atlantic's **Brandy** for her upcoming 2001 album... **Boyz II Men's** second single from its new album is the **Shep Crawford**-penned "Thank You In Advance," which comes with the bonus track "Leader Of The Pack." The foursome, who wrote "Pack" as a response to the boy band craze, is embarking on a 17-date promo tour of smaller markets... **Sister Sledge** will appear at the G&P Charitable Foundation for Cancer Research's gala at New York's Marriott Marquis Thursday (30). It's hosted by songwriter **Denise Rich**, with **President Clinton** serving as honorary chairman.

FIRST-QUARTER WATCH: Among the projects set for first-quarter 2001 are **MC Bad Azz's** "Personal Business," coming Jan. 16 from Priority. The same day, Priority also releases **Silk K The Shocker's** "My World, My Way"... A Jan. 30 sophomore set is coming from **Ruff Ryders/Interscope** first lady **Eve**, titled "Scorpion"... **Loud's Big Pun** tribute is titled "Endangered Species." The Feb. 6 release—coinciding with the one-year anniversary of the rapper's untimely death (Feb. 7, 2000)—is a mix of classics from Pun's two earlier albums, various collaborations (with **Nas** and **Raekwon**, among others) and unissued tracks, plus **Fat Joe**-penned liner notes and personal photos from Pun's archives.

The Rhythm and the Blues

City High Debuting On Booga Basement

BY JEFF LOREZ

NEW YORK—It's not difficult to see why City High is being described as the new Fugees.

Not only does the group—consisting of a female vocalist (18-year-old Claudette Ortiz) and two 20-year-old male singer/rapper/producers (Ryan Toby and Robby Pardlo)—combine hip-hop and R&B in the same organic, earthy style, but it's signed to Fugee co-producer (and Wyclef Jean creative partner/cousin) Jerry Wonder's Interscope-distributed Booga Basement label. Wonder and Jean also served as co-producers on much of the album.

The connection deepens upon the discovery that Toby was first introduced to Jean by Lauryn Hill after

the two met while appearing in the movie "Sister Act II" in 1992.

Convenient comparisons aside, however, a listen to City High's self-titled debut album confirms that the trio can stand proudly on its own musical merit. The hot first single, "What Would You Do," is being serviced to radio during the second week of December. Mixed with an infectious hook, this stirring tale about urban strife—a woman sells her body to make a living—is just one of several tracks with hit potential on the group's February 2001 album. Additional standouts include the uptempo "Do The Right Thing" with the Product G&B, a moving cover of Donny Hathaway's "Song For You," and "15 Will Get You 20," featuring Jean on a

cut that talks about the pitfalls of dealing with underage girls.

"We all went to high school together," says Toby of the group's formation in its hometown of Willingboro, N.J. "But for a while we were pursuing different things. Robbie met Wyclef at a showcase at [New York club] Nell's. Then he later introduced me to Clef, and he realized he'd met me seven years earlier through Lauryn."

The group, managed by Bob Celestin and Ken Joseph, was originally intended to be a duo consisting of Toby and Pardlo. However, considering the fact that Jean and Wonder were already working with another male duo, the Product G&B (Santana's "Maria Maria"), the decision was made to recruit Ortiz.

"I was working on a deal as a solo artist," recalls Ortiz, "and they called me in to sing a hook to one of their songs. It was my first professional experience, and we haven't really looked back from there."

City High is published by Pladis Music (Toby), Da Musica (Ortiz), and Hot-ish Music (Pardlo). All three are signed to EMI/April Music/ASCAP.

Regarding the socially aware themes of their lyrics, Toby—who shares lead vocals with Ortiz and whose credits include Will Smith's "Miami"—says, "We wrote most of the songs from life experiences. The situation in the first song really happened. I was at a bachelor party and happened to see that a girl I went to school with was there stripping."

City High is musically self-contained: Pardlo plays keyboards and guitar, and Toby programs the drumming. However, they confess that their production does at times take on an uncanny similarity to that of mentors Jean and Wonder.

"They've taught us a lot," says Pardlo. "Little production techniques have definitely rubbed off. It was funny because sometimes we'd come to them with our own productions, and they'd start laughing because it sounded like something they'd do. We also learned a lot from them about being in the industry in general. They have a great work ethic and never quit. They're bulldogs. Clef has also schooled us on how to perform. We sang background on Whitney Houston's 'My Love Is Your Love,' which we've performed with him onstage."

Not currently signed with a booking agent, the threesome were introduced to the public via a recently completed MTV College Invasion tour that ran from Sept. 29 to Nov. 7 with Jean, De La Soul, and Black Eyed Peas.

"The video for the first single, directed by Theodore Witcher [the movie "Love Jones"], was serviced to local video shows, Farm Club, and the Box in early November," says Charles Wright, Interscope's product manager. "It will be introduced on BET in December, and then at the top of the year we'll vigorously attack radio."



SMOOTH OPERATOR RETURNS: After a six-year hiatus, Sade returns to the Top R&B/Hip-Hop Albums chart with "Lovers Rock" (Epic). Her last project, "The Best Of Sade," was a greatest-hits package that sold quadruple platinum, peaking at No. 7 on the aforementioned chart and making a home there for 111 chart weeks. "Rock's" debut at No. 2 proves her audience is a patient and lasting one.

The first single, "By Your Side," is rising up the Hot R&B/Hip-Hop Singles & Tracks chart with airplay from stations like WWIN Baltimore; WHUR Washington, D.C.; and WILD Boston. Like most core adult artists of this caliber, an album release causes radio to search for other tracks to play. The leader thus far seems to be "Somebody Already Broke My Heart," which is receiving substantial airplay at powerhouse stations like KMJQ Houston and KJLH Los Angeles. Sade will tour to support "Rock" during the spring of 2001. There seems to be a lot to choose from in this latest installment of Sade's—enough to sell 370,000 units overall and almost 80,000 at R&B core stores in her debut week.

PROFESSIONAL COMES BACK: Another big return this issue is Keith Sweat with his new album "Didn't See Me Coming" (Elektra). Sweat is quite the established artist on the Top R&B/Hip-Hop Albums chart, having logged five solo albums on it to date and a sixth with Levert, Sweat & Gill in 1997. In 1998, Sweat released "Still In The Game," which sold platinum and peaked at No. 2. This go-around, he debuts at No. 5, selling more than 100,000 albums in this first frame. "I'll Trade (A Million Bucks)" is "See Me's" first single. Hitting the top 40 on the Hot R&B/Hip-Hop Singles & Tracks chart, the track currently reaches more than 10 million listeners a week at radio. Putting his popularity to good use, Sweat kicked off his album's release with three performances: one in Atlanta, one in Washington, D.C., and one at the famed Apollo Theatre in New York. Sweat used the shows as holiday food drives, with contest winners winning tickets for the show by donating food to the needy.

SINGING OUT LOUD: While returning artists are prominent on this issue's Top R&B/Hip-Hop Albums chart, a debut artist also casts quite a shining light. The newest installment from Def Soul/Def Jam's R&B-specific label is Musiq. His debut album, "AIJUSWANNASING," bows at No. 7, selling just short of 25,000 units at the R&B core stores and 56,000 at the overall SoundScan panel.

Musiq became popular with the single "Just Friends (Sunny)," which is from the "Nutty Professor II: The Klumps Soundtrack." He is currently on a promotional tour through such major cities as Los Angeles and New York.

Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
NO. 1/GREATEST GAINER					
1	1	3	3	NO. 1/GREATEST GAINER BABY IF YOU'RE READY SNOOP DOGG PRESENTS DOGGYS ANGELS FEATURING TOI (C) (D) (T) DOGG HOUSE 2132/TVT †	MASTER P
2	2	1	4	SOULJAS (C) (D) (T) NO LIMIT 38747/PRIORITY †	MASTER P
3	3	2	7	IT'S OK SLIMM CALHOUN FEATURING ANDRE 3000 (C) (D) (T) AQUEMIN/EASTWEST 67091/EEG †	ANDRE 3000
4	5	8	6	CROSS THE BORDER PHILLY'S MOST WANTED (C) (D) (T) (X) ATLANTIC 85008/AG †	PHILLY'S MOST WANTED
5	NEW ▶	1	1	R.N.S. FREDDIE FOXXX BUMPY KNUCKLES (C) (D) (T) KJAC 005/LANDSPEED	FREDDIE FOXXX
6	4	5	11	HE DID THAT SILKK THE SHOCKER FEATURING MASTER P AND MAC (C) (D) (T) NO LIMIT 38736/PRIORITY †	MASTER P AND MAC
7	6	4	4	I JUST WANNA LOVE U (GIVE IT 2 ME) (C) (D) (T) ROC-A-FELLA/DEF JAM 572666*/IDJMG †	JAY-Z
8	NEW ▶	1	1	W.O.E. IS ME (WORLD OF ENTERTAINMENT) JURASSIC 5 (T) INTERSCOPE 284*/RAWKUS	JURASSIC 5
9	NEW ▶	1	1	SMUT PEDDLERS THAT SMUT (T) RAWKUS 273*	THAT SMUT
10	7	6	17	BOUNCE WITH ME LIL BOW WOW FEATURING XSCAPE (T) (X) SO SO DEF/COLUMBIA 79475*/CRG †	LIL BOW WOW
11	9	9	7	BIG DOE SUICIDE (C) (D) (T) FUTURESCOPE 3331 †	SUICIDE
12	13	12	10	WHAT'S YOUR FANTASY LUDACRIS FEATURING SHAWNA (T) DISTURBING THA PEACE/DEF JAM SOUTH 562944*/IDJMG †	LUDACRIS
13	8	7	12	MOVE SOMETHIN' TALIB KWELI & HI-TEK (C) (D) (T) RAWKUS 38703/PRIORITY †	TALIB KWELI & HI-TEK
14	20	17	10	FLAWLESS PHIFE DAWG (C) (D) (T) GROOVE ATTACK 067/LANDSPEED †	PHIFE DAWG
15	10	20	6	PROTECT YA NECK (THE JUMP OFF) WU-TANG CLAN (T) WU-TANG/LOUD/COLUMBIA 79524*/CRG †	WU-TANG CLAN
16	14	11	21	CALLIN' ME LIL' ZANE FEATURING 112 (C) (D) (T) WORLDWIDE 53582/PRIORITY †	LIL' ZANE
17	36	—	2	KEEP IT THORO PRODIGY OF MOBB DEEP (T) VIOLATOR 1954*/LOUD †	PRODIGY OF MOBB DEEP
18	15	14	18	SHAKE YA ASS MYSTIKAL (T) JIVE 42721* †	MYSTIKAL
19	NEW ▶	1	1	911 WYCLEF JEAN FEATURING MARY J. BLIGE (T) COLUMBIA 79460*/CRG †	WYCLEF JEAN
20	41	44	4	BOW WOW (THAT'S MY NAME) LIL BOW WOW (T) SO SO DEF/COLUMBIA 79487*/CRG †	LIL BOW WOW
21	22	28	5	DO YOU FUNKMASTER FLEX FEATURING DMX (T) LOUD 1967* †	FUNKMASTER FLEX
22	17	24	14	YOU NASTY TOO SHORT (C) (D) (T) SHORT 42719/JIVE	TOO SHORT
23	11	15	13	SHAKE IT LIKE A DOG KANE & ABEL FEATURING PNC AND 5TH WARD WEEBIE (C) (D) (T) MOST WANTED EMPIRE 0002 †	KANE & ABEL
24	NEW ▶	1	1	HOW MANY LICKS? LIL' KIM FEATURING SISQO (T) QUEEN BEE/JUNDEAS/ATLANTIC 85032*/AG †	LIL' KIM
25	39	—	2	6 FEET UNDERGROUND JA RULE (T) MURDER INC./DEF JAM 572701*/IDJMG	JA RULE
26	16	23	23	CERCHEZ LAGHOST GHOSTFACE KILLAH (C) (D) (T) WU-TANG/RAZOR SHARP 79464/EPIC †	GHOSTFACE KILLAH
27	RE-ENTRY	2	2	LONG DOUGH BIG SHANK FEATURING MAKE IT HOT AND KIDD (D) NEW HORIZON 8610 †	BIG SHANK
28	23	19	8	WHOA! LIL' MAMA... X-CON (C) (D) (T) FIRST STRING/EASTWEST 67102/EEG	X-CON
29	27	18	35	I LIKE DEM GIRLZ LIL JON & THE EAST SIDE BOYZ (C) (T) (X) BME 7777* †	LIL JON & THE EAST SIDE BOYZ
30	19	10	19	YEAH THAT'S US MAJOR FIGGAS (C) (D) (T) RUFFINATION 16854/WARNER BROS. †	MAJOR FIGGAS
31	RE-ENTRY	2	2	YES SIR DRO (C) (T) (X) TIGHT IV LIFE 4504*	DRO
32	24	21	14	CONNECT DJ HURRICANE WITH XZIBIT, BIG GIPP AND PHAROAE MONCH (C) (D) (T) TVT 6451 †	DJ HURRICANE
33	18	13	18	BETWEEN ME AND YOU JA RULE FEATURING CHRISTINA MILIAN (T) MURDER INC./DEF JAM 562890*/IDJMG †	JA RULE
34	34	46	5	WHERE I WANNA BE DAMIZZA PRESENTS SHADE SHEIST FEATURING NATE DOGG & KURUPT (T) BABY REE 35055*/LONDON-SIRE †	DAMIZZA
35	28	25	21	BAD BOYZ SHYNE FEATURING BARRINGTON LEVY (T) BAD BOY 79324*/ARISTA †	SHYNE
36	25	32	7	EVEN IF METHOD MAN (T) DEF JAM/DEF SOUL 562902*/IDJMG †	METHOD MAN
37	12	30	9	FIRE IT UP SELF (C) (D) (T) LETHAL 54407/LIGHTYEAR	SELF
38	NEW ▶	1	1	OOHWEEEE SUB-URBAN (X) STRONG ISLAND 3003*	OOHWEEEE
39	40	38	12	MS. FAT BOOTY 2 MOS DEF FEATURING GHOSTFACE KILLAH (T) RAWKUS 269*	MOS DEF
40	NEW ▶	1	1	HARDWARE BLACK THOUGHT (T) MCA 155783*	HARDWARE
41	RE-ENTRY	4	4	THAT'S GANGSTA SHYNE (T) BAD BOY 79346*/ARISTA †	SHYNE
42	29	34	10	BALLERS (UP IN HERE) RAM SQUAD FEATURING EREKS XL AND WIZ GAM (C) (D) (T) UNIVERSAL 156249 †	RAM SQUAD
43	26	31	19	THE LIGHT COMMON (T) MCA 155763* †	COMMON
44	RE-ENTRY	3	3	YOU AND ME LL COOL J FEATURING KELLY PRICE (T) DEF JAM 572665*/IDJMG †	LL COOL J
45	32	42	25	FLOWERS FOR THE DEAD CUBAN LINK (C) (D) (T) TERROR SQUAD/ATLANTIC 84685/AG †	CUBAN LINK
46	30	26	3	DA BRIDGE 2001 QB FINEST (T) ILL WILL/COLUMBIA 79522*/CRG	QB FINEST
47	31	22	7	YA STYLE SYLK-E. FYNE (X) RUFFTOWN/PALM PICTURES 70062*/RYKO PALM †	SYLK-E. FYNE
48	RE-ENTRY	9	9	HOW ABOUT SOME HARDCORE M.O.P. (C) (T) SELECT STREET 25027 †	M.O.P.
49	44	—	24	FLAMBOYANT BIG L (C) (D) (T) RAWKUS 38707/PRIORITY	BIG L
50	21	33	15	COME RIDE WITH ME JAHARI (C) (D) (T) SUCCESS 5433*/LIGHTYEAR †	JAHARI

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
1	1	—	2	R. KELLY JIVE 41705* (12.98/18.98)	2 weeks at No. 1 TP-2.COM	1
Hot Shot Debut						
2	NEW	1	1	SADE EPIC 85185 (12.98 EQ/18.98)	LOVERS ROCK	2
3	3	2	4	OUTKAST LAFACE 26072*/ARISTA (12.98/18.98)	STANKONIA	2
4	2	1	4	JAY-Z ROC-A-FELLA/DEF JAM 548203*/DJMGM (12.98/18.98)	THE DYNASTY ROC LA FAMILIA (2000 —)	1
5	NEW	1	1	KEITH SWEAT ELEKTRA 62515/EEG (12.98/18.98)	DIDN'T SEE ME COMING	5
Greatest Gainer						
6	76	—	2	PRODIGY OF MOBB DEEP INFAMOUS/VOLANTOR 1873*/LOUD (12.98/17.98)	H-N-I-C	6
7	NEW	1	1	MUSIQ SOULCHILD DEF SOUL 548289*/DJMGM (11.98/17.98)	AJUSWANASEING (I JUST WANT TO SING)	7
8	4	4	5	LUDACRIS DISTURBING THE PEACE/DEF JAM SOUTH 548138*/DJMGM (11.98/17.98)	BACK FOR THE FIRST TIME	2
9	7	6	21	NELLY ▲ 4 FO' REEL 157743/UNIVERSAL (11.98/17.98)	COUNTRY GRAMMAR	1
10	NEW	1	1	CHANTE MOORE SILEAS 112377/MCA (12.98/18.98)	EXPOSED	10
11	5	5	8	MYSTIKAL ▲ JIVE 41696* (12.98/18.98)	LET'S GET READY	1
12	6	3	6	JA RULE ▲ MURDER INC./DEF JAM 542934*/DJMGM (12.98/18.98)	RULE 3:36	1
13	10	16	8	LIL BOW WOW ● SO SO DEF/COLUMBIA 69981*/CRG (11.98 EQ/17.98)	BEWARE OF DOG	3
14	9	13	4	SOUNDTRACK ▲ COLUMBIA 61064/CRG (12.98 EQ/18.98)	CHARLIE'S ANGELS	9
15	NEW	1	1	BONE THUGS-N-HARMONY RUTHLESS 85172*/EPIC (12.98 EQ/18.98)	THE COLLECTION: VOLUME TWO	15
16	15	24	15	SHAGGY ● MCA 112096 (11.98/17.98)	HOTSHOT	15
17	13	8	4	TAMIA ELEKTRA 62516/EEG (11.98/17.98)	A NU DAY	8
18	12	9	18	JILL SCOTT ● WHO IS JILL SCOTT? WORDS AND SOUNDS VOL. 1 HIDDEN BEACH 62137*/EPIC (11.98 EQ/16.98) HS		9
19	8	7	7	SCARFACE RAP-A-LOT 49855*/VIRGIN (12.98/18.98)	THE LAST OF A DYING BREED	2
20	11	12	28	AVANT ● MAGIC JOHNSON 112069/MCA (11.98/17.98)	MY THOUGHTS	6
21	14	10	13	WYCLEF JEAN ● COLUMBIA 62180*/CRG (12.98 EQ/18.98)	THE ECLECTIC: 2 SIDES II A BOOK	3
22	21	21	32	CARL THOMAS ● BAD BOY 73025/ARISTA (10.98/17.98)	EMOTIONAL	2
23	16	—	2	OUTLAWZ OUTLAW 2000/BAYSIDE (11.98/16.98)	RIDE WIT US OR COLLIDE WIT US	16
24	18	18	27	EMINEM ▲ 7 WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98)	THE MARSHALL MATHERS LP	1
25	22	17	61	YOLANDA ADAMS ▲ ELEKTRA 62439/EEG (11.98/17.98) HS	MOUNTAIN HIGH...VALLEY LOW	5
26	17	14	9	SHYNE ● BAD BOY 73032*/ARISTA (11.98/17.98)	SHYNE	2
27	20	19	10	LL COOL J G.O.A.T. FEATURING JAMES T. SMITH: THE GREATEST OF ALL TIME DEF JAM 546819*/DJMGM (12.98/18.98)		1
28	NEW	1	1	BABYFACE EPIC 85132 (12.98 EQ/18.98)	A COLLECTION OF HIS GREATEST HITS	28
29	19	15	5	TALIB KWELI & HI-TEK RAWKUS 26143*/PRIORITY (10.98/16.98)	REFLECTION ETERNAL	5
30	24	20	10	CASH MONEY MILLIONAIRES CASH MONEY 153291/UNIVERSAL (11.98/17.98)	BALLER BLOCKIN	2
31	30	23	5	PROFYLE MOTOWN 159744/UNIVERSAL (11.98/17.98)	NOTHIN' BUT DRAMA	13
32	26	31	19	BEENIE MAN SHOCKING VIBES/VP 49093*/VIRGIN (11.98/16.98)	ART AND LIFE	18
33	31	39	22	LIL' KIM ▲ QUEEN BEE/UNDEAS/ATLANTIC 92840*/AG (12.98/18.98)	THE NOTORIOUS KIM	1
34	27	25	21	KELLY PRICE DEF SOUL 542472/DJMG (11.98/17.98)	MIRROR MIRROR	3
35	23	11	3	SNOOP DOGG D3 33349/DEATH ROW (16.98 CD)	DEAD MAN WALKIN	11
36	29	29	7	GURU VIRGIN 50188* (12.98/17.98)	JAZZMATAZZ STREETSOUL	8
37	37	34	10	RACHELLE FERRELL CAPITOL 94980 (11.98/17.98)	INDIVIDUALITY (CAN I BE ME?)	16
38	35	35	30	TONI BRAXTON ▲ 2 LAFACE 26069/ARISTA (11.98/18.98)	THE HEAT	1
39	25	22	6	E-40 SICK WID' IT 41742/JIVE (11.98/17.98)	LOYALTY AND BETRAYAL	4
40	32	37	10	BOYZ II MEN ● UNIVERSAL 159281 (12.98/18.98)	NATHAN MICHAEL SHAWN WANYA	3
41	28	30	3	VARIOUS ARTISTS BABY REE 31152/LONDON-SIRE (11.98/17.98)	DAMIZZA PRESENTS...WHERE I WANNA BE	28
42	36	27	12	C-MURDER TRU/NO LIMIT 50083*/PRIORITY (12.98/17.98)	TRAPPED IN CRIME	1
43	33	32	4	WILLIE D RAP-A-LOT 50022/VIRGIN (12.98/16.98)	LOVED BY FEW, HATED BY MANY	25
44	40	36	4	PATTI LABELLE MCA 112267 (11.98/17.98)	WHEN A WOMAN LOVES	26
45	44	38	12	BEBE MOTOWN 159405/UNIVERSAL (11.98/17.98)	LOVE AND FREEDOM	11
46	42	51	30	MYA ● UNIVERSITY 490640*/INTERSCOPE (12.98/18.98)	FEAR OF FLYING	7
47	43	43	11	MACK 10 HOO-BANGIN' 50148*/PRIORITY (11.98/17.98)	THE PAPER ROUTE	4
48	34	26	6	M.O.P. LOUD 1778* (12.98/17.98)	WARRIORZ	5

49	38	33	6	CHANGING FACES ATLANTIC B3401/AG (11.98/17.98)	VISIT ME	9
50	52	46	4	AFU-R D&D/IN THE PAINT/FAT BEATS 8210*/KOCH (10.98/17.98) HS	BODY OF THE LIFE FORCE	42
51	51	59	69	DESTINY'S CHILD ▲ 6 COLUMBIA 69870*/CRG (11.98 EQ/17.98)	THE WRITING'S ON THE WALL	2
Pacesetter						
52	86	—	2	YOLANDA ADAMS ELEKTRA 62567/EEG (11.98/17.98)	CHRISTMAS WITH YOLANDA ADAMS	52
53	46	52	53	DR. DRE ▲ 6 AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	DR. DRE — 2001	1
54	41	28	3	TRIPLE 6 MAFIA SMOKED OUT 9997/STREET LEVEL (11.98/16.98)	KINGS OF MEMPHIS: UNDERGROUND VOL. 3	28
55	48	48	12	DJ CLUE DJ CLUE PRESENTS: BACKSTAGE — MIXTAPE (MUSIC INSPIRED BY THE FILM) ROC-A-FELLA/DEF JAM 546641*/DJMGM (11.98/17.98)		1
56	45	42	10	TOO SHORT ● SHORT 41711/JIVE (11.98/17.98)	YOU NASTY	4
57	39	40	3	MONIFAH UNIVERSAL 157999 (11.98/17.98)	HOME	39
58	49	41	9	CAM'RON UNENTERTAINMENT 69873*/EPIC (11.98 EQ/17.98)	S.D.E.	2
59	63	66	11	DONNIE MCCLURKIN VERITY 43150 (10.98/16.98) HS	LIVE IN LONDON AND MORE...	50
60	93	—	2	SOUNDTRACK MAVERICK 47850/WARNER BROS. (12.98/18.98)	RUGRATS IN PARIS: THE MOVIE	60
61	53	44	4	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE SMOKED OUT 9997/STREET LEVEL (11.98/16.98) HS	NOT GUILTY... THE EXPERIENCE	41
62	54	63	33	PINK ▲ LAFACE 26062/ARISTA (11.98/17.98)	CAN'T TAKE ME HOME	23
63	NEW	1	1	WU-TANG CLAN WU-TANG/COLUMBIA 62193*/CRG (12.98 EQ/18.98)	THE W	63
64	NEW	1	1	WON-G BEYOND 78152 (11.98/17.98)	ROYAL IMPRESSION	64
65	65	53	49	DMX ▲ 4 RUFF RYDERS/DEF JAM 546933*/DJMGM (12.98/18.98)	...AND THEN THERE WAS X	1
66	55	72	22	NEXT ● ARISTA 14643* (10.98/17.98)	WELCOME II NEXTASY	4
67	58	50	27	BIG TYMERS ▲ CASH MONEY 157673/UNIVERSAL (11.98/17.98)	I GOT THAT WORK	1
68	62	62	29	MARY MARY ● C2/COLUMBIA 63740/CRG (10.98 EQ/16.98)	THANKFUL	22
69	56	49	9	TELA RAP-A-LOT 49856*/VIRGIN (12.98/16.98)	THE WORLD AIN'T ENUFF	8
70	NEW	1	1	CHARLIE WILSON MAJOR HITS/JAKE 490371/INTERSCOPE (17.98 CD)	BRIDGING THE GAP	70
71	66	65	58	DONELL JONES ▲ UNTOUCHABLES/LAFACE 26060/ARISTA (10.98/17.98)	WHERE I WANNA BE	6
72	47	45	4	SPARKLE MOTOWN 159743/UNIVERSAL (11.98/17.98)	TOLD YOU SO	31
73	61	57	8	PHIFE DAWG GROOVE ATTACK 068*/LANDSPEED (11.98/16.98) HS	VENTILATION : DA LP	31
74	60	54	31	JOE ▲ 2 JIVE 41703 (11.98/17.98)	MY NAME IS JOE	1
75	59	58	44	JAGGED EDGE ▲ SO SO DEF/COLUMBIA 69862/CRG (11.98 EQ/17.98)	J.E. HEARTBREAK	1
76	68	68	13	RUFF ENDS EPIC 69719 (11.98 EQ/17.98)	LOVE CRIMES	19
77	50	47	19	SOUNDTRACK ▲ DEF JAM/DEF SOUL 542522*/DJMGM (12.98/18.98)	NUTTY PROFESSOR II: THE KLUMPS	1
78	91	74	11	NO QUESTION PHILADELPHIA INTERNATIONAL/RUFFNATION 47750/WARNER BROS. (11.98/17.98) HS	NO QUESTION	47
79	78	91	69	MACY GRAY ▲ 2 EPIC 69490* (11.98 EQ/17.98) HS	ON HOW LIFE IS	9
80	67	—	2	THE PHARCYDE DELICIOUS VINYL 18223*/EDEL AMERICA (16.98 CD)	PLAIN RAP	67
81	57	55	6	FLESH-N-BONE MO THUGS/IN THE PAINT 8196/KOCH (10.98/17.98)	5TH DOG LET LOOSE	30
82	80	81	47	JAY-Z ▲ 2 ROC-A-FELLA/DEF JAM 546822*/DJMGM (12.98/18.98)	VOL. 3... LIFE AND TIMES OF S. CARTER	1
83	85	69	51	SISQO ▲ 4 DRAGON/DEF SOUL 546816*/DJMGM (12.98/18.98)	UNLEASH THE DRAGON	2
84	73	67	9	SOUNDTRACK RUFFNATION 47859/WARNER BROS. (12.98/18.98)	BAIT	49
85	69	—	2	PRU CAPITOL 23120 (6.98/9.98)	PRU	69
86	64	56	23	THREE 6 MAFIA ● HYPNOTIZE MINDS 1732/LOUD (11.98/17.98)	WHEN THE SMOKE CLEARS SIXTY 6, SIXTY 1	2
87	77	95	6	MR. C THE SLIDE MAN M.O.B. 159807/UNIVERSAL (12.98/18.98)	CHA-CHA SLIDE	77
88	70	60	51	JOHNNIE TAYLOR MALACO 7499 (10.98/15.98)	GOTTA GET THE GROOVE BACK	30
89	RE-ENTRY	3	3	SOUNDTRACK GOSPO CENTRIC 490754/INTERSCOPE (11.98/17.98)	HIS WOMAN, HIS WIFE	77
90	NEW	1	1	VARIOUS ARTISTS ARISTA/ARCA 41741/JIVE (12.98/18.98)	PLATINUM CHRISTMAS	90
91	NEW	1	1	CAPONE -N- NOREAGA TOMMY BOY 3110* (12.98/18.98)	THE REUNION	91
92	84	76	8	KANE & ABEL MOST WANTED EMPIRE 0001* (11.98/16.98)	MOST WANTED	41
93	71	73	7	VARIOUS ARTISTS DEATH ROW 2018 (11.98/17.98)	TOO GANGSTA FOR RADIO	44
94	74	87	21	SOUNDTRACK OVEBROOK 39001/NEW LINE (12.98/17.98)	LOVE AND BASKETBALL	15
95	94	—	3	KIRK WHALUM WARNER BROS. 47887 (17.98 CD) HS	UNCONDITIONAL	86
96	90	64	10	B-LEGIT SICK WID' IT/IN THE PAINT 8167/KOCH (10.98/17.98)	HEMPIN' AIN'T EASY	13
97	72	61	35	TRINA ● SLIP-N-SLIDE/ATLANTIC 83212*/AG (11.98/17.98)	DA BADDEST B***H	11
98	RE-ENTRY	100	100	2PAC ▲ 2 AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	GREATEST HITS	1
99	75	71	3	BIG POKEY CHEVIS 5120 (11.98/16.98) HS	D-GAME 2000	71
100	NEW	1	1	NATALIE WILSON & THE S.O.P. CHORALE GOSPO CENTRIC 490675/INTERSCOPE (11.98/17.98)	(GIRL DIRECTOR)	100

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

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Hot R&B/Hip-Hop Airplay

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'I Wish', 'MS. JACKSON', 'Independent Women Part I', 'I Just Wanna Love U (Give It 2 Me)', 'My First Love', 'Between Me and You', 'Just Friends (Sunny)', '911', 'Shake Ya Ass', 'E.I.', 'Liar', 'Bad Lady', 'What's Your Fantasy', 'Open My Heart', 'Emotional', 'You Should've Told Me', 'Girls Dem Sugar', 'Incomplete', 'One Woman Man', 'Let's Get Married', 'Just Be a Man About It', 'Straight Up', 'Gettin' in the Way', 'Bad Boyz', 'Bow Wow (That's My Name)', 'What Means the World to You', 'Danger (Been So Long)', 'Summer Rain', 'No More', 'Project Chick', 'The Light', 'Down for My N's', 'Pop Ya Collar', 'Promise', 'It's Over Now', 'Stan', 'That Other Woman'.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'Do You', 'No More (Baby I'ma Do Right)', 'How Many Licks?', 'I'll Trade (A Million Bucks)', 'Wife', 'By Your Side', 'Treat Her Like a Lady', 'Hey Papi', 'Bounce with Me', 'Mamacita', 'Is That Your Chick', 'Thank You in Advance', 'Stranger in My House', 'It Wasn't Me', 'This Luv', 'Best of Me Part 2', 'Didn't Cha Know', 'Where I Wanna Be', 'Case of the Ex (Whatcha Gonna Do)', 'All Good?', 'Without You', 'Nah, Nah...', 'Crazy', 'X', 'Reason for Breathing', 'Let's Get High', 'Jaheim', 'Fine', 'It's a Fact', 'Beauty Queen', 'What'chu Like', 'Mi Amor', 'Put It on Me', 'The Rain', 'Ante Up (Robbing-Hoodz Theory)', 'Snoop Dogg', 'Spanish Guitar'.

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

HOT R&B/HIP-HOP RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'Try Again', 'What You Want', 'I Wish', 'The Next Episode', 'Dance Tonight', 'Where I Wanna Be', 'Whatever', 'I Wanna Know', 'Separated', 'U Know What's Up', 'Hot S**t Country Grammar', 'Shackles (Praise You)', 'Jumpin' (Jumpin)'.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'He Wasn't Man Enough', 'Maria Maria', 'Thong Song', 'Party Up (Up in Here)', 'Too Close', 'Pull Over', 'Get It on Tonight', 'Big Pimpin'', 'I Don't Wanna', 'Say My Name', 'Your Child', 'Back That Thang Up'.

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

R&B SINGLES A-Z

Table with columns: TITLE (Publisher - Licensing Org.) Sheet Music Dist., followed by a list of songs and artists including #1 Stunna, 911, All Good?, Ante Up, Baby If You're Ready, Bad Boyz, Bag Lady, Beauty Queen, Best of Me Part 2, Between Me and You, Bounce with Me, Bow Wow, Crazy, Cross the Border, Danger (Been So Long), Didn't Cha Know, Don't Mess with My Man, Down for My N's, Do You, Girls Dem Sugar, Incomplete, I Just Wanna Love U, Let's Get Married, Just Be a Man About It, Straight Up, Gettin' in the Way, Bad Boyz, Bow Wow, What Means the World to You, Danger (Been So Long), Summer Rain, No More, Project Chick, The Light, Down for My N's, Pop Ya Collar, Promise, It's Over Now, Stan, That Other Woman, He Wasn't Man Enough, Maria Maria, Thong Song, Party Up (Up in Here), Too Close, Pull Over, Get It on Tonight, Big Pimpin', I Don't Wanna, Say My Name, Your Child, Back That Thang Up, Jumpin' (Jumpin), Pop Ya Collar.

Hot R&B/Hip-Hop Singles Sales

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



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'Case of the Ex (Whatcha Gonna Do)', 'Bad Lady', 'Baby If You're Ready', 'Dance with Me', 'Soullas', 'Incomplete', 'Gotta Tell You', 'It's OK', 'Liar', 'Cross the Border', 'Soul Sista', 'Without You', 'He Loves U Not', 'R.N.S.', 'He Did That', 'Is It Really Like That?', 'That Other Woman', 'W.O.E. Is Me', 'Smut Peddlers', 'No More', 'Can't Go for That', 'Don't Think I'm Not', 'Bounce with Me', 'Big Doe', 'Most Girls', 'Jumpin' (Jumpin)', 'Move Somethin'', 'Baby U Are', 'Flawless'.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'Protect Ya Neck (The Jump Off)', 'Tears of a Clown', 'Callin' Me', 'Keep It Thoro', 'Shake Ya Ass', 'Without You', '911', 'Bow Wow (That's My Name)', 'Do You', 'You Nasty', 'Shake It Like a Dog', 'Who's She Lovin' Now?', 'Evertime', 'How Many Licks?', 'Ta Da', '6 Feet Underground', 'Cherchez Laghost', 'Daily', 'Long Dough', 'Whoa! Lil' Mama', 'I Like Dem Girlz', 'Love Sets You Free', 'Yeah That's Us', 'Let Me Be the One', 'Yes Sir', 'Connect', 'Between Me and You', 'Straight Up', 'Where I Wanna Be', 'Bad Boyz', 'Just Friends (Sunny)', 'I Wish', 'Fire It Up', 'Oohwee', 'Roll Wit Me', 'Ms. Fat Booty 2', 'CryBaby', 'Tear It Down'.

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

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	3	11	LOVE ONE ANOTHER TOMMY BOY 2145 †	AMBER
2	2	2	9	HIGHER THINGS NERVOUS 20432	KIM ENGLISH
3	4	7	9	GOTTA TELL YOU WILD CARD PROMO/INTERSCOPE †	SAMANTHA MUMBA
4	8	11	6	DREAMIN' SALSOL 58891/THE RIGHT STUFF	LOLEATTA HOLLOWAY
5	6	9	7	MISS THE WAY GROOVILICIOUS 226/STRICTLY RHYTHM	RAZOR N' GUIDO FEATURING REINA
6	1	1	9	PASILDA JELLYBEAN 2609	AFRO MEDUSA
7	10	14	5	INDEPENDENT WOMEN PART I COLUMBIA 79493 †	DESTINY'S CHILD
8	5	8	7	SANDSTORM GROOVILICIOUS 227/STRICTLY RHYTHM †	DARUDE
9	7	4	11	I TURN TO YOU VIRGIN PROMO †	MELANIE C
10	12	19	5	LULLABY OF CLUBLAND ATLANTIC PROMO	EVERYTHING BUT THE GIRL
11	16	28	4	LIVIN' FOR LOVE ELEKTRA PROMO/EEG	NATALIE COLE
12	19	29	3	THE POWER OF ONE ATLANTIC 85021	DONNA SUMMER
13	17	18	6	WHAT YOU DO STONEBRIDGE 18235/EDEL AMERICA	BIG BASS VS. MICHELLE NARINE
14	24	40	3	THE UNDERGROUND STAR 69 509	CELEDA
15	31	—	2	ONE MORE TIME VIRGIN PROMO	DAFT PUNK
16	11	5	9	THAT OTHER WOMAN ATLANTIC 84939 †	CHANGING FACES
17	20	21	6	WITHIN OR WITHOUT YOU RASAM 004/STRICTLY RHYTHM	LOTUS
18	9	6	10	LOVIN' IS REALLY MY GAME PERSPECTIVE/A&M 497075/INTERSCOPE	ANN NESBY
19	14	13	7	SOUL HEAVEN JELLYBEAN 2110	THE GOODFELLAS
20	15	17	7	SUNBEAM KINETIC 44890/REPRISE	SUBMARINE
◀ Power Pick ▶					
21	34	43	3	PULL UP TO THE BUMPER EDEL AMERICA 18237	GRACE JONES VS. FUNKSTAR DE LUXE
22	25	38	4	ISSUES G2 2010/STRICTLY RHYTHM	VERNESSA MITCHELL
23	26	31	5	TOTALLY ATLANTIC PROMO	SHABOOM
24	30	42	3	FABULOUS (GUIDE YOUR ROCKET) JELLYBEAN 2611	BORIS & BECK
25	29	41	3	EVERYBODY'S FREE TOMMY BOY SILVER LABEL 2126/TOMMY BOY	RICHARD [HUMPTY] VISSION FEAT. ROZALLA
26	27	33	4	FEEL IT STRICTLY RHYTHM 12586	INAYA DAY
27	18	12	8	COMO ME DUELE PERDERTE EPIC 79456 †	GLORIA ESTEFAN
28	21	22	6	GIRL FROM THE GUTTER DREAMWORKS PROMO †	KINA
29	22	15	10	NEVER GONNA COME BACK DOWN NETTWERK 33114 †	BT FEATURING M. DOUGHTY
30	23	16	10	SAD EYES INTERSCOPE PROMO	ENRIQUE IGLESIAS
31	32	39	4	MY HEART GOES BOOM (LA DI DA DA) LOGIC 79126 †	FRENCH AFFAIR
32	42	—	2	RISE IN NERVOUS 20447	STEVE LAWLER
33	40	—	2	GLORIOUS KINETIC PROMO/REPRISE †	ANDREAS JOHNSON
34	28	20	8	YEAH...RIGHT NERVOUS 20451	JONAH
35	13	10	11	DON'T WANT ANOTHER MAN STAR 69 508/KULT	DYNAMIX PRESENTS TINA ANN
36	36	36	5	KILLER RADIKAL 99034 †	ATB
37	41	48	3	STAND UP! STAR 69 1207	MAGIC CUCUMBERS FEAT. JOCELYN BROWN & CONNIE HARVEY
38	33	27	10	EMBRACE XTRAVAGANZA 79471/COLUMBIA †	AGNELLI & NELSON
39	43	—	2	SEM CONTENCAO ZIRIGUIBOOM 5026/SIX DEGREES	BEBEL GILBERTO
40	46	—	2	ROCK DJ CAPITOL PROMO †	ROBBIE WILLIAMS
◀ Hot Shot Debut ▶					
41	NEW ▶		1	LADY (HEAR ME TONIGHT) MCA PROMO	MODJO
42	39	37	7	PITCHIN' (IN EVERY DIRECTION) ULTRA 1064	HI-GATE
43	35	26	10	MR. DEVIL JELLYBEAN 2600	BIG TIME CHARLIE FEATURING SOOZY Q
44	44	44	4	FORGIVE + FORGET YOU TOMMY BOY SILVER LABEL 2086/TOMMY BOY	SUGARBABIES
45	NEW ▶		1	U TURN ME NERVOUS 20435	BYRON STINGILY FEATURING LEE JOHN
46	37	23	12	YOU SEE THE TROUBLE WITH ME G2 009/STRICTLY RHYTHM	BLACK LEGEND
47	NEW ▶		1	SHE BANGS COLUMBIA PROMO †	RICKY MARTIN
48	NEW ▶		1	LIFETIME TO LOVE 4 PLAY 2029	CECE PENISTON
49	NEW ▶		1	SUNSET (BIRD OF PREY) SKINT 38748/ASTRALWERKS †	FATBOY SLIM
50	38	35	13	BANG BANG JELLYBEAN 2574	AFRO-CUBAN BAND

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	2	10	MOST GIRLS (T) (X) LAFACE 24490/ARISTA †	PINK
2	2	1	14	MUSIC (T) (X) MAVERICK 44909/WARNER BROS. †	MADONNA
3	4	4	30	DESERT ROSE (X) A&M 497321/INTERSCOPE †	STING FEATURING CHEB MAMI
4	3	3	4	THAT OTHER WOMAN (T) (X) ATLANTIC 84939/AG †	CHANGING FACES
5	5	5	19	JUMPIN', JUMPIN' (T) (X) COLUMBIA 79446/CRG †	DESTINY'S CHILD
6	6	9	14	THE HAMPSTER DANCE SONG (X) KOCH 8161 †	HAMPTON THE HAMPSTER
7	7	6	22	TOCA'S MIRACLE (T) (X) GROOVILICIOUS 122/STRICTLY RHYTHM †	FRAGMA
8	8	8	29	KERNKRAFT 400 (T) (X) RADIKAL 99027 †	ZOMBIE NATION
9	10	10	8	INDEPENDENT WOMEN PART I (T) COLUMBIA 79493/CRG †	DESTINY'S CHILD
10	9	7	26	DON'T CALL ME BABY (T) (X) VICIOUS GROOVES/C2/COLUMBIA 79371/CRG †	MADISON AVENUE
11	11	12	17	DANCE WITH ME (T) (X) THE DAS LABEL/ATLANTIC 84684/AG †	DEBELAH MORGAN
12	12	11	17	LET'S GET MARRIED (T) (X) SO SO DEF/COLUMBIA 79437/CRG †	JAGGED EDGE
13	13	15	32	I WILL LOVE AGAIN (T) (X) COLUMBIA 79375/CRG †	LARA FABIAN
14	14	16	16	I WANT YOU TO NEED ME/THAT'S THE WAY IT IS (X) 550 MUSIC 79473/EPIC †	CELINE DION
15	16	17	3	NOT THAT KIND (X) DAYLIGHT 79483/EPIC †	ANASTACIA
◀ GREATEST GAINER ▶					
16	22	33	3	SANDSTORM (T) (X) GROOVILICIOUS 227/STRICTLY RHYTHM †	DARUDE
17	15	14	4	DON'T MESS WITH MY MAN (T) (X) POOKIE 78162/BEYOND †	LUCY PEARL
18	18	19	33	WHAT A GIRL WANTS (T) (X) RCA 60224 †	CHRISTINA AGUILERA
19	17	13	3	THE POWER OF ONE (T) (X) ATLANTIC 85021/AG	DONNA SUMMER
20	19	20	37	SAY MY NAME (T) (X) COLUMBIA 79346/CRG †	DESTINY'S CHILD
21	20	23	28	YOU SANG TO ME (T) (X) COLUMBIA 79428/CRG †	MARC ANTHONY
22	25	24	31	IT'S A FINE DAY (T) (X) RAMPAGE 0104	MISS JANE
23	33	—	6	STRAIGHT UP (T) SILAS 155775/MCA †	CHANTE MOORE
24	28	22	5	EVERYBODY'S FREE (T) (X) TOMMY BOY SILVER LABEL 2126/TOMMY BOY	RICHARD [HUMPTY] VISSION FEAT. ROZALLA
25	23	25	13	NO ME DEJES DE QUERER/COMO ME DUELE PERDERTE (X) EPIC 79456 †	GLORIA ESTEFAN
26	24	21	31	I SEE STARS (T) (X) STREETBEAT 067	ROBIN FOX
27	21	18	3	SALTWATER (T) (X) XTRAVAGANZA/C2/COLUMBIA 79518/CRG †	CHICANE
28	30	29	12	NEVER GONNA COME BACK DOWN (T) (X) NETTWERK 33114 †	BT FEATURING M. DOUGHTY
29	27	30	29	WHERE YOU ARE/I WANNA LOVE YOU FOREVER (T) (X) COLUMBIA 79391/CRG †	JESSICA SIMPSON FEAT. NICK LACHEY
30	26	26	4	CORRUPT (X) 550 MUSIC 79525/EPIC	KARISSA NOEL
31	35	38	4	RELEASE (REMIXES) (T) (X) REAL WORLD 38740/VIRGIN	AFRO CELT SOUND SYSTEM
32	31	27	18	STRONGER (T) (X) RCA 60281 †	KRISTINE W
33	32	36	30	FEELIN' SO GOOD (T) (X) WORK 79388/EPIC †	JENNIFER LOPEZ FEATURING BIG PUN & FAT JOE
34	36	48	57	SUN IS SHINING (T) (X) EDEL AMERICA 005880	BOB MARLEY VS. FUNKSTAR DE LUXE
35	47	41	15	DIVE IN THE POOL (T) (X) NERVOUS DOG 20443/NERVOUS	BARRY HARRIS FEAT. PEPPER MASHAY
36	46	43	6	TAKE YOUR TIME (T) (X) GROOVILICIOUS 224/STRICTLY RHYTHM	THE LOVE BITE
37	29	31	49	I DO BOTH JAY & JANE (T) (X) BADD KAT/AUREUS 431/WARLOCK	LA RISSA
◀ Hot Shot Debut ▶					
38	NEW ▶		1	THIS I PROMISE YOU (T) JIVE 42746 †	'N SYNC
39	RE-ENTRY		35	THE LAUNCH/YOU GOT MY LOVE (T) (X) GROOVILICIOUS 094/STRICTLY RHYTHM	DJ JEAN
40	NEW ▶		1	THE UNDERGROUND (T) (X) STAR 69 509	CELEDA
41	34	37	19	DREAMING (T) (X) NETTWERK 33105	BT
42	43	44	12	CAN'T GO FOR THAT (T) (X) ELEKTRA 67081/EEG †	TAMIA
43	RE-ENTRY		3	SEM CONTENCAO (T) (X) ZIRIGUIBOOM 5026/SIX DEGREES	BEBEL GILBERTO
44	38	39	12	BLOW YA MIND (T) (X) JIVE ELECTRO 42707/JIVE	LOCK 'N' LOAD
45	RE-ENTRY		23	CAN'T TAKE THAT AWAY (MARIAH'S THEME) (T) (X) COLUMBIA 79399/CRG †	MARIAH CAREY
46	37	—	38	SHACKLES (PRAISE YOU) (T) (X) C2/COLUMBIA 79347/CRG †	MARY MARY
47	RE-ENTRY		5	ANSWERING MACHINE (T) (X) F-111 44900/WARNER BROS.	GREEN VELVET
48	RE-ENTRY		7	SEX TONIGHT (T) (X) JELLYBEAN 2604	GILLETTE
49	50	42	7	HIGHER THINGS (T) (X) NERVOUS 20432	KIM ENGLISH
50	48	40	4	SPANISH GUITAR (T) LAFACE 24499/ARISTA †	TONI BRAXTON

○ 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)

Speaking of Hed Kandi, one of its artist-driven albums, **45 Dip's** "The Acid Lounge," is now available in the U.S. via Los Angeles-based Platform Recordings. The twisted musical journey is one part **Massive Attack**, one part **Ashley Beadle**, and one part **Brand New Heavies**. A groovy fusion, if ya ask us—and one that makes perfect sense, given that 45 Dip masterminds, **Mark Daniels** and **Christopher Bemand**, were the two forces behind mid '90s acid-jazz act **Marden Hill**.

Pete Devereux and **Mark Hill** are behind the pioneering U.K. 2-step/garage act **Artful Dodger**. The duo's bumpin' beat-mixed set, "Rewind," is out now on London-Sire. While many in the U.S. have yet to yield to this sound's groovalicious R&B-sluiced house beats, we simply can't get enough. Titled after the act's European hit of the same name (which is included here), "Rewind" is home to 15 booty-shakin' tracks, including the **Trick Or Treat** mix of **Baby D.'s** "Let Me Be Your Fantasy,"

the **Wideboys** mix of **All Saints'** "I Know Where It's At," **Artful Dodger's** remix of **Victor Romeo's** "Love Will Find A Way," the **Dubaholics Featuring Kevin Irwin's** "Do Me Baby," and the **Faith** re-tweaking of **Christian Falk Featuring Deme-treus** "Make It Right." According to the act's label, the duo's proper album, "It's All About The Stragglers," which arrived in the U.K. Nov. 20, will be in U.S. stores next spring.

Guidance Recordings has partnered with Take Two Interactive's

Rockstar Games to release "Smuggler's Run," the soundtrack to Sony Playstation2's game of the same name. Recorded live at Miami's Space club and mixed by Miami-residing DJ/producer **Oscar G.** (co-founder of Murk Records and one-half of chart-topping club act **Funky Green Dogs**) "Smuggler's Run" is a funky-house journey through Guidance's colorful music vaults (**Larry Heard, A:xus Featuring Naomi, Boo Williams, and Blueboy**, among others).

On their irresistible debut, "Freaks

& Icons" (Six Degrees), Vienna-based duo **dZihan & Kamien** seamlessly intertwine hip-hop breaks, Afro-Cuban rhythms, and jazzy electronica. Fans of **Jazzanova** and **Kruder & Dorfmeister** are strongly advised to discover such tracks as "Smile" with **Björk**-like vocals courtesy of **Slavic Sanja**, the striking Middle Eastern flair of "Streets Of Istanbul," the cinematic "Ocean Air," the dreamy "I Guess She . . ." and the downright steamy "Colores." Chilled (out) to perfection!

Andrews' Sophomore Set Shows 'Who I Am' On DreamWorks

BY RAY WADDELL

NASHVILLE—Armed with radio-friendly songs, a comprehensive marketing strategy, and her own considerable talent, Jessica Andrews and her backers at DreamWorks Records Nashville believe the singer's second album release may be the big one.

Due Feb. 27, "Who I Am," like her 1999 debut, "Heart Shaped World," was produced by Byron Gallimore (Jo Dee Messina, Tim McGraw). Gallimore remains impressed with Andrews' vocal abilities and believes it's just a matter of time before the 16-year-old Tennessee native breaks big.

"I just can't tell you how good she sings," says Gallimore. "I'm a fan of hers, and a lot of people who have been in this business a long time are fans. They can't wait to hear stuff when I get it done."

"Who I Am" is a testament to Andrews' vocal range, with her breathy tremolo gliding easily from shimmering country/pop uptempos to meatier ballads that effectively showcase her lower register.

The singer is very pleased with her progression from the first release. "I hope we beat the sophomore jinx, because I love everything about this record," she says. "This album is perfect for me."

Cuts range from the driving "Karma" to the Phil Vassar/Annie Roboff-penned midtempo "Wishing Well." In addition to the title cut, which Andrews says "fits me so well," her favorite song on the album is the soaring ballad "Every Time."

"It doesn't matter who's singing it, that song kills me," she says. "It's a beautiful, classic melody and lyric, and you just get swept up in it."

Gallimore says Andrews' professionalism and skill in the studio belie her tender years. "Age is never an issue with her because of the depth in her voice," he says. "She always sounded much more mature than her years. I don't know how she knows what she knows, but she has great instincts."

He adds that Andrews does not require multiple takes in the studio. "You have to see her work to appreciate what she can do," Gallimore says. "Jessica is truly capable of doing one-take vocals on a record. She's something to behold."

Andrews, who will be 17 when "Who I Am" is released, believes her age is a bigger deal to others than it is to her. "I know people are going to focus on my age because it's unique, but it's really not so much any more," she says. "I plan on doing this a long time, so I'd rather just focus on the music. I hope people will hear that on this record."



ANDREWS

BIG PLANS

DreamWorks has a multilevel marketing plan ready to kick in that, while comprehensive in scope, skews toward a younger demo. The plan makes use of the "Who I Am" motif.

"Trade and consumer ads will feature Jessica talking in the first [person] about this record and [explaining] 'This is who I am,'" says Johnny Rose, DreamWorks senior executive of sales and marketing. "We're also building a vehicle where Jessica's fans and people we reach through marketing have a chance to communicate with her through our partners and tell her who they are."

Rose says Andrews' fan base is estimated at about 250,000 people, and getting them word about the album and its singles is a priority. Mediawise, features are planned in such mainstream print outlets as TeenPeople, USA Today, and Seventeen, and Andrews will appear on the Disney Channel, Nickelodeon, and Fox for Kids. Additionally, "Show Me Heaven," a track from the new record, is on the soundtrack of the popular youth-oriented

TV drama "Dawson's Creek."

For new media, there will be Web blasts and a relaunch of Andrews' Web site (jessicaandrews.com), as well as alliances with high-school marketing groups like Ihigh.com, Shagg, and other important players in the teen entertainment-lifestyle realm. The objective is to expose Andrews to groups including and beyond the typical country radio audience.

Retail is also heavily involved. "We'll have street-date and in-store play campaigns, with accompanying retail Web campaigns and value-adds with some accounts," says Rose. "There is also a button campaign at

the clerk level and merchandise-priority promotions with prizes for our field staffs."

Rose says the marketing budget for Andrews and "Who I Am" exceeds \$250,000. "This is an important project for us, and we're going to throw as much as we can at it," he says. "We believe we've got a song that will connect with listeners and [show] where Jessica is as a young person and an artist."

RADIO READY

Radio appears to be receptive to the new single, which went for air-play Oct. 30, and several major-market stations are coming on board, including some Andrews first-timers.

"As a program director, I've never played a Jessica Andrews record, and ["Who I Am"] will be the first one," says Dene Hallam,

operations manager/PD at WKHX and WYAY Atlanta. "This is exactly the right song at the right time for the right artist," says Hallam. "With a younger artist like Jessica, you have to be careful of subject matter, but with this single, the words are exactly perfect, with a great melody and great hook. My prediction is it's a hit record."

Gallimore has no problem with "Who I Am" being a commercial album. "Hit radio singles [are] what we do," he says. "Commercial is what I love personally, and I know Jessica does, too."

Andrews is booked by Rod Essig at Creative Artists Agency in Nashville, who also books such young acts as LeAnn Rimes and Billy Gilman. Rose says plans are to keep her mostly off the road until spring "so she can focus on the album release and, of course, schoolwork."

Lewis, Callari Start New Mercury Imprint With Williams, Richey, Keen On Roster

LUKE LEWIS, president of Mercury Records' Nashville division, and artist manager Frank Callari of FCC Management are finalizing a deal to jointly launch a new Nashville-based Mercury imprint in first-quarter 2001. Callari will run the A&R and artist development operations for the still-unnamed operation, which he says will encompass alt.country, singer/songwriter, and triple-A acts. "We're not limiting ourselves," he says. Acts on the label's roster will include Lucinda Williams, Kim Richey, Robert Earl Keen, and former Whiskeytown singer Ryan Adams. Callari says they're also in discussions with actor/musician Billy Bob Thornton.

Callari says he will "slowly divest" FCC Management, which currently handles the careers of the Mavericks and front man Raul Malo, Williams, Richey, and Adams, as well as Terry Radigan and J.D. Souther.

The deal is close to being finalized, according to Callari, who says, "I'm finding that labels work at glacial speed when it comes to finalizing deals."

In other news, look for BR5-49 to sign with Sony's Lucky Dog imprint. The group previously recorded three albums for Arista/Nashville. Its self-titled debut peaked at No. 33 on the Top Country Albums chart in 1997. "Big Backyard Beat Show" peaked at No. 38 in 1998, and "Coast To Coast" peaked at No. 46 last April.

ON THE ROW: Jenny Bohler joins MCA Nashville as VP of publicity, a position that has been vacant since Angee Jenkins' departure in August. Bohler previously was VP of media relations at Starstruck Entertainment, the company owned by Reba McEntire and her husband/manager, Narvel Blackstock.

Grand Ole Opry House manager Jerry Strobel exits after 30 years on the job.

Dan Orsborn joins Porter Novelli Public Relations as partner and is in charge of the company's Los Angeles office. Orsborn previously ran the Nashville-

based public relations firm the Orsborn Co.

Chris Melancon has been named managing editor of the bimonthly, Philadelphia-based magazine Country Music Live. Melancon, who will move to Nashville, has previous music industry experience at WEA Corp. and Arista/Nashville.

At its recent conference in Nashville, the Americana Music Assn. announced its first elected board of directors, who will begin to serve in January 2001. Board members are Grant Alden (No Depression), Billy Block (Western Beat Entertainment), Ben Ewing (Envoy Communications Corp.), Stephen

Bond Garvan (Garvan Management), Jon Grimson (Counterpoint Music Group), Dennis Lord (SESAC), Allison Moorer (MCA Nashville artist), Al Moss (Al Moss Promotion), Brad Paul (Rouder Records), Nick Pellegrino (GrooveTone.com), Mattson Rainer (KNBT New Braun-



by Phyllis Stark

fels, Texas), Jessie Scott, Traci Thomas (Grassroots Media), Greg Trooper (artist), John Van Meter (Sony/ATV Tree Music Publishing), Jeff Weiss (Miles of Music), and Steve Wilkison (Eminent Records).

ARTIST NEWS: Diamond Rio keyboardist Dan Truman has recorded a smooth jazz album for Harvest Records. Truman, recording with Emmy-nominated composer, guitarist, and producer Ron Saltmarsh, recorded the album "Festival" under the group name This Way That.

Kenny Rogers, along with Kelly Junkerman, has authored a children's book, "The Toy Shoppe," based on his touring Christmas musical of the same name. The book, published by Addax Publishing, also includes an audio CD. Rogers' first children's book, "The Greatest," was published in June.

Grammy Award-winning singer Freddy Fender has been diagnosed with Hepatitis C. He is currently undergoing a series of dialysis treatments and is being evaluated for a liver transplant.



Celebrating Those Hits. Veteran tunesmith Bob McDill was recently honored with a special party acknowledging his impressive body of work. The legendary Universal Music Group writer is a member of the Songwriters Hall of Fame who has penned 31 No. 1 singles. Pictured, from left, at the celebration are Universal writers Mark D. Sanders, McDill, Mark Wright, and Pat Alger.

Billboard TOP COUNTRY ALBUMS

DECEMBER 2, 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	TITLE	PEAK POSITION
◀ No. 1 ▶						
1	1	—	2	ALAN JACKSON	WHEN SOMEBODY LOVES YOU	1
2	2	1	54	FAITH HILL	BREATHE	1
3	3	2	64	DIXIE CHICKS	FLY	1
4	4	4	22	BILLY GILMAN	ONE VOICE	2
5	5	3	8	KENNY CHESNEY	GREATEST HITS	1
◀ GREATEST GAINER ▶						
6	8	13	5	BILLY GILMAN	CLASSIC CHRISTMAS	6
7	6	5	8	JOHN MICHAEL MONTGOMERY	BRAND NEW ME	2
8	7	6	16	SOUNDTRACK	COYOTE UGLY	1
9	9	9	26	LEE ANN WOMACK	I HOPE YOU DANCE	1
10	12	11	6	SARA EVANS	BORN TO FLY	8
11	14	14	81	TIM MCGRAW	A PLACE IN THE SUN	1
12	10	8	17	AARON TIPPIN	PEOPLE LIKE US	5
13	15	12	7	TRAVIS TRITT	DOWN THE ROAD I GO	8
14	11	10	9	GEORGE STRAIT	GEORGE STRAIT	1
15	16	17	16	JO DEE MESSINA	BURN	1
16	17	18	80	SHEDAISY	THE WHOLE SHEBANG	6
17	24	35	8	SHEDAISY	BRAND NEW YEAR	17
18	13	7	3	DWIGHT YOAKAM	TOMORROW'S SOUNDS TODAY	7
◀ PACESETTER ▶						
19	26	42	6	LONESTAR	THIS CHRISTMAS TIME	19
20	18	19	77	LONESTAR	LONELY GRILL	3
21	20	21	77	BRAD PAISLEY	WHO NEEDS PICTURES	13
22	22	23	55	TOBY KEITH	HOW DO YOU LIKE ME NOW?!	9
23	21	15	10	EMMYLOU HARRIS	RED DIRT GIRL	5
24	19	16	57	ANNE MURRAY	WHAT A WONDERFUL WORLD	4
◀ HOT SHOT DEBUT ▶						
25	NEW	1	1	CLEDUS T. JUDD	JUST ANOTHER DAY IN PARODIES	25
26	25	22	3	JAMIE O'NEAL	SHIVER	22
27	23	20	5	JOHNNY CASH	AMERICAN III: SOLITARY MAN	11
28	32	27	56	ALAN JACKSON	UNDER THE INFLUENCE	2
29	31	28	37	GEORGE STRAIT	LATEST GREATEST STRAITEST HITS	1
30	30	30	80	KENNY ROGERS	SHE RIDES WILD HORSES	6
31	28	26	6	MERLE HAGGARD	IF I COULD ONLY FLY	26
32	34	36	39	PHIL VASSAR	PHIL VASSAR	23
33	27	24	5	BILLY RAY CYRUS	SOUTHERN RAIN	13
34	39	37	24	RASCAL FLATTS	RASCAL FLATTS	14
35	35	—	2	SAWYER BROWN	THE HITS LIVE	35
36	33	32	7	KENNY ROGERS	THERE YOU GO AGAIN	17

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
37	36	34	9	TERRI CLARK	FEARLESS	8
38	37	33	62	MARTINA MCBRIDE	EMOTION	3
39	38	39	52	REBA MCENTIRE	SO GOOD TOGETHER	5
40	43	38	7	ROY D. MERCER	HOW BIG'A BOY ARE YA? VOLUME SEVEN/HANGIN' IT UP	32
41	51	63	3	RANDY TRAVIS	INSPIRATIONAL JOURNEY	41
42	41	40	42	KEITH URBAN	KEITH URBAN	18
43	42	43	14	RODNEY CARRINGTON	MORNING WOOD	18
44	57	71	3	VARIOUS ARTISTS	A COUNTRY SUPERSTAR CHRISTMAS III	44
45	46	41	13	BILL ENGVALL	NOW THAT'S AWESOME	14
46	47	44	56	GARY ALLAN	SMOKE RINGS IN THE DARK	9
47	50	49	85	JOHNNY CASH	16 BIGGEST HITS	18
48	44	31	14	ELVIS PRESLEY	THE ELVIS PRESLEY COLLECTION — COUNTRY	19
49	40	25	3	BRYAN WHITE	GREATEST HITS	25
50	58	55	30	ROY D. MERCER	GREATEST FITS: THE BEST OF HOW BIG'A BOY ARE YA?	26
51	49	46	85	MONTGOMERY GENTRY	TATTOOS & SCARS	10
52	53	48	76	CHRIS LEDOUX	20 GREATEST HITS	17
53	45	47	24	RONNIE MILSAP	40 #1 HITS	28
54	48	45	31	SOUNDTRACK	WHERE THE HEART IS	18
55	55	52	29	CHAD BROCK	YES!	17
56	54	50	31	VINCE GILL	LET'S MAKE SURE WE KISS GOODBYE	4
57	64	53	60	CLINT BLACK	D'LECTRIFIED	7
58	56	54	56	LEANN RIMES	LEANN RIMES	1
59	66	66	4	CHRIS CAGLE	PLAY IT LOUD	59
60	62	—	16	THE KINLEYS	II	18
61	72	57	33	VARIOUS ARTISTS	CLASSIC COUNTRY LATE '60S	36
62	63	56	90	KENNY CHESNEY	EVERYWHERE WE GO	5
63	61	60	79	DWIGHT YOAKAM	LAST CHANCE FOR A THOUSAND YEARS: GREATEST HITS FROM THE 90'S	10
64	59	51	16	CHRIS LEDOUX	COWBOY	17
65	67	64	31	ERIC HEATHERLY	SWIMMING IN CHAMPAGNE	17
66	60	58	12	PATTY LOVELESS	STRONG HEART	13
67	75	61	33	VARIOUS ARTISTS	CLASSIC COUNTRY 1970 — 1974	36
68	74	62	33	VARIOUS ARTISTS	CLASSIC COUNTRY EARLY '70S	37
69	RE-ENTRY	27	27	CLAY DAVIDSON	UNCONDITIONAL	33
70	68	65	45	MARK WILLS	PERMANENTLY	3
71	52	67	34	TRISHA YEARWOOD	REAL LIVE WOMAN	4
72	69	59	8	ALLISON MOORER	THE HARDEST PART	26
73	71	—	57	JEFF FOXWORTHY	GREATEST BITS	17
74	RE-ENTRY	63	63	ALISON KRAUSS	FORGET ABOUT IT	5
75	65	72	10	LORETTA LYNN	STILL COUNTRY	37

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

Billboard Top Country Catalog Albums

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

DECEMBER 2, 2000

THIS WEEK	LAST WEEK	ARTIST	TITLE	TOTAL CHART WEEKS
1	1	DIXIE CHICKS	WIDE OPEN SPACES	147
2	2	SHANIA TWAIN	COME ON OVER	159
3	3	GARTH BROOKS	THE MAGIC OF CHRISTMAS	11
4	4	MARTINA MCBRIDE	WHITE CHRISTMAS	28
5	6	BURL IVES	RUDOLPH THE RED-NOSED REINDEER	22
6	11	VINCE GILL	LET THERE BE PEACE ON EARTH	78
7	9	ALAN JACKSON	THE GREATEST HITS COLLECTION	265
8	—	GARTH BROOKS	DOUBLE LIVE	105
9	5	FAITH HILL	FAITH	135
10	13	TRISHA YEARWOOD	THE SWEETEST GIFT	24
11	8	BROOKS & DUNN	THE GREATEST HITS COLLECTION	166
12	7	TIM MCGRAW	EVERYWHERE	181
13	17	REBA MCENTIRE	MERRY CHRISTMAS TO YOU	60

THIS WEEK	LAST WEEK	ARTIST	TITLE	TOTAL CHART WEEKS
14	10	HANK WILLIAMS JR.	GREATEST HITS, VOL. 1	337
15	12	PATSY CLINE	HEARTACHES	101
16	21	GEORGE STRAIT	MERRY CHRISTMAS WHEREVER YOU ARE	19
17	14	JOHN DENVER	THE BEST OF JOHN DENVER	126
18	—	REBA MCENTIRE	SECRET OF GIVING: A CHRISTMAS COLLECTION	18
19	16	TIM MCGRAW	NOT A MOMENT TOO SOON	347
20	—	GEORGE STRAIT	MERRY CHRISTMAS STRAIT TO YOU	58
21	15	JO DEE MESSINA	I'M ALRIGHT	140
22	—	VINCE GILL WITH PATRICK WILLIAMS AND HIS ORCHESTRA	BREATH OF HEAVEN — A CHRISTMAS COLLECTION	27
23	20	WILLIE NELSON	16 BIGGEST HITS	119
24	—	ALAN JACKSON	HONKY TONK CHRISTMAS	53
25	23	TOBY KEITH	GREATEST HITS VOLUME ONE	106

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

COUNTRY CORNER



by Wade Jessen

DOWN AT THE OLD GRANGE HALL: Brad Paisley controls Hot Country Singles & Tracks for the second time in his short career, as "We Danced" (Arista/Nashville) gains 277 detections to hop 3-1. With solid comparisons to the great Roger Miller, Paisley is widely regarded along Music Row as a praiseworthy practitioner of Miller's highly versatile songwriting style. Paisley first topped our radio chart in the Dec. 11, 1999, issue with the sobering "He Didn't Have To Be," followed by top 20 success with the comedic "Me Neither" this past spring.

KKBQ Houston and KCYY San Antonio are the weekly airplay leaders, with 91 and 65 plays respectively, while KEEY Minneapolis and KCKI Tulsa, Okla., tie for the biggest cumulative total of 773 detections each.

Watch for Paisley's "Who Needs Pictures" to gain steam on Top Country Albums after being featured on "The Grand Ole Opry: 75 Years Of America's Music," which premiered on A&E Nov. 19. Although Paisley is not a cast member of the revered radio show, he performs there frequently amid a growing industry buzz that he may soon be tapped as a regular.

STUD SERVICE: Garth Brooks takes the biggest increase on Hot Country Singles & Tracks with "Wild Horses" (Capitol), a track from his decade-old "No Fences" set (Country Corner, Billboard, Nov. 25). "Wild Horses" gains 644 detections and shoots 52-36. New airplay is heard at 37 monitored signals, including KRMD Shreveport, La.; WUSN Chicago; WKXC Augusta, Ga.; and KYGO Denver. As holiday titles start to dominate Top Country Catalog Albums, watch for a reissued "No Fences" to make a formidable encore next issue. Brooks' 13-times platinum "Double Live" celebrates its second birthday by moving to the catalog list.

BIG DOGS, SMALL PORCH: Combine Garth Brooks' airplay increase with those of Tim McGraw's pair of titles and you have two towering giants that dominate all other gainers on Hot Country Singles & Tracks. Up 427 detections, McGraw's current official single, "My Next Thirty Years," grabs the second-biggest increase on the chart and steps 5-4. His Napster track "Things Change" gains 129 spins and moves 43-41. McGraw and Brooks' combined increase of 1,200 detections is roughly the same number of total plays detected for the No. 30 title on the radio chart this issue.

SPECIAL DELIVERY: With Hot Shot Debut honors at No. 65, Hal Ketchum returns to Hot Country Singles & Tracks with "She Is" (Curb), his first entry on the chart in more than two years. Label sources say that Ketchum has hand-delivered the track to stations on a promotional tour and that no official release date has been assigned. One source at the label says that Ketchum's forthcoming album has been tentatively set for February. Ketchum's biggest achievement on the radio chart to date is "Small Town Saturday Night," his debut single, which peaked at No. 2 in the Aug. 31, 1991, Billboard.

Int'l Western Music Fest Hosts Awards

BY DEBORAH EVANS PRICE
NASHVILLE—Western music lovers from all over the world gathered Nov. 14-19 in Tucson, Ariz., for the 12th annual International Western Music Festival. Sponsored by the Western Music Assn. (WMA), the event included workshops, showcases, and a live radio show, most of which were held at the Sheraton Four Points Hotel.

"Our preregistration was high this year, and we've had a great deal of interest in the programs," says Lillian Turner, a member of the WMA board of directors and also public programs director for the Buffalo Bill Historical Society.

According to Hank Sheffer, who shares the WMA executive director responsibilities with his wife, Sharyn, one of the most highly anticipated events in the festival was a live two-hour radio show hosted by KFDI Wichita, Kan., personality Johnny Western and Rick Huff, host of the syndicated "Best Of The West" revue. The gathering also included a traditional showcase, "The Legacy Of The Singing Cowboys," as well as a Sunday morning gospel show.

The centerpiece of the festival, however, was the WMA's annual awards show. Hosted by Ranger Doug of Riders In The Sky, the event took place at the Tucson Convention Center Nov. 16.

Belinda Gail repeated her win in the female performer of the year category. Riders In The Sky won for best duo/group, and Dave Stamey netted the male performer of the year accolade. Ryan Martin was named top instrumentalist.

It was a big year for California-based veterans Sons Of The San Joaquin. The Sons' Jack Hannah was named songwriter of the year, and "He Just Can't Be Seen From The Road," penned by Hannah and Baxter Black, was named song of the year. The song is from the group's "Horses, Cattle & Coyotes" album

(Continued on page 47)

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) WBM
- 17 ASHES BY NOW (Tessa, BMI)
- 3 BEST OF INTENTIONS (Post Oak, BMI) HL
- 6 BORN TO FLY (Sony/ATV Tree, BMI/Careers-BMG, BMI/Floyd's Dream, BMI/Chuck Wagon Gourmet, ASCAP/Famous, ASCAP) HL
- 14 BURN (EMI Blackwood, BMI/EMI April, ASCAP/My Own Chit, BMI) HL
- 27 BUT FOR THE GRACE OF GOD (BMG, BMI/Weedwackers, BMI/Coburn, BMI/Ten Ten, BMI) WBM
- 61 CAN'T FIGHT THE MOONLIGHT (Realsongs, ASCAP) WBM
- 57 DON'T MAKE ME COME OVER THERE AND LOVE YOU (Mighty Nice, BMI/Laudersongs, BMI/Scrambler, ASCAP)
- 38 EVERY MAN FOR HIMSELF (Sony/ATV Tree, BMI/EMI Blackwood, BMI/Tim Johnson, BMI) HL
- 7 FEELS LIKE LOVE (Vinny Mae, BMI) WBM
- 72 FOR MY WEDDING (Larry John McNally, ASCAP) WBM
- 31 GEORGIA (EMI Full Keel, ASCAP/Blakemore Avenue, ASCAP/EMI Longitude, BMI/Wedgewood Avenue, BMI) HL/WBM
- 53 GO BACK (Isham, BMI/SwaydeMan, ASCAP)
- 28 A GOOD DAY TO RUN (EMI Blackwood, BMI/Hatley Creek, BMI/Mike Curb, BMI) HL/WBM
- 11 GO ON (Hamstein Cumberland, BMI/Baby Mae, BMI/Glitterfish, BMI/Buna Boy, BMI) WBM
- 69 HOW DO YOU MILK A COW (Tokeco Tunes, BMI/Wacissa River, BMI/MRBI, BMI/Cledus Crap Anthems, SESAC/Of Music, ASCAP)
- 58 HOW LONG (Davand, BMI/Texascity, BMI)
- 49 THE HUNGER (Curb Magnasong, BMI/Red Quill, BMI/Moraine, BMI) WBM
- 26 I CAN'T LIE TO ME (Steel Wheels, BMI/CLMAT, BMI/Acuff-Rose, BMI/Milene, ASCAP) HL
- 70 I DON'T KNOW (BMG Songs, ASCAP/Randy Howard, ASCAP)
- 63 I GOT MY BABY (Sony/ATV Tree, BMI/Love Monkey, BMI/Almo, ASCAP/Anwa, ASCAP) HL
- 64 I KNEW I LOVED YOU (Rough Cut, ASCAP/WB, ASCAP) WBM
- 10 I LOST IT (Major Bob, ASCAP/Warner-Tamerlane, BMI/Taxcaster, BMI) WBM
- 43 I'M GONNA LOVE YOU ANYWAY (EMI Blackwood, BMI/Song Island, BMI/McSpadden, BMI/Reynsong, BMI/Wrensong, BMI) HL
- 51 I'M IN (Universal-PolyGram International, ASCAP/St Julien, ASCAP/On My Mind, ASCAP) WBM
- 33 I WANT TO KNOW (EVERYTHING THERE IS TO KNOW ABOUT YOU) (Sony/ATV Tree, BMI/BMG Songs, ASCAP) HL
- 2 JUST ANOTHER DAY IN PARADISE (EMI April, ASCAP/Phil Vassar, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP) HL/WBM
- 60 KICK DOWN THE DOOR (Universal-PolyGram International, ASCAP/On My Mind, ASCAP/Fever Pitch, BMI) WBM
- 18 KISS THIS (Acuff-Rose, BMI/Thea Later, BMI/Curb, ASCAP/Charlie Monk, ASCAP/Mick Hits, ASCAP) HL/WBM
- 74 LAREDO (Mark Hybner, ASCAP)
- 55 LEGACY (Murray, BMI/Neal Coty, BMI/Caribbean Stud, ASCAP/Big Picture, ASCAP/Suzabelle, ASCAP) WBM
- 15 A LITTLE GASOLINE (Mighty Nice, BMI/Blue Water, BMI/Sony/ATV Cross Keys, ASCAP) HL
- 8 THE LITTLE GIRL (Coburn, BMI/Ten Ten, BMI) WBM
- 48 LIVE IT UP (EMI Blackwood, BMI/Arbyrne, BMI/EMI April, ASCAP/Phil Vassar, ASCAP)
- 73 LONG SLOW BEAUTIFUL DANCE (Sony/ATV Tree, BMI/Songs Of Teracel, BMI/Farm Thang, BMI/See Dick Write Music, BMI) HL
- 56 LOOKIN' FOR LOVE (Music City Music, ASCAP/EMI April, ASCAP/Southern Days, ASCAP/EMI, ASCAP) HL
- 34 LUCKY 4 YOU (TONIGHT I'M JUST ME) (Without Anna, ASCAP/LensensSongs, BMI/Music & Media International, ASCAP/WB, ASCAP/Big Tractor, ASCAP) WBM
- 22 MEANWHILE BACK AT THE RANCH (Universal-PolyGram International, ASCAP/Sundance Kid, ASCAP/Warner-Tamerlane, BMI/Sell The Cow, BMI) WBM
- 40 MOVE ON (Sony/ATV Tree, BMI/Warner-Tamerlane, BMI/One Hundred Billion Dollar, ASCAP) HL/WBM
- 16 MY LOVE GOES ON AND ON (Caliber, ASCAP/WB, ASCAP/Platinum PLOW, ASCAP) WBM
- 4 MY NEXT THIRTY YEARS (EMI April, ASCAP/Phil Vassar, ASCAP) HL
- 66 NOBODY'S GOT IT ALL (Layng Martine, Jr., BMI/Braving, BMI/Coller Bay, BMI) HL/WBM
- 62 NOW THAT'S AWESOME (For Ice Cream, ASCAP/There's One, ASCAP/Twin Spurs, BMI)
- 44 OKLAHOMA (WB, ASCAP/Richard And Castle, ASCAP/Song Of Van, ASCAP) WBM
- 37 ONE MORE DAY (EMI April, ASCAP/Sound Island, ASCAP/Mike Curb, BMI) HL/WBM
- 50 POUR ME (Warner-Tamerlane, BMI/WB, ASCAP/Rope & String, ASCAP) WBM
- 42 RIGHT WHERE I NEED TO BE (Acuff-Rose, BMI/GO! Broadway, BMI) HL
- 52 SCREAM (Dayspring, BMI/Little Chatterbox, BMI/Writers Extreme, BMI/Sis 'N Bro, ASCAP/Moraine Park, ASCAP)
- 65 SHE IS (Mike Curb, BMI/Hal Ketchum, BMI)
- 45 SHE MISSES HIM (EMI Blackwood, BMI/Tim Johnson, BMI) HL
- 54 SHE'S ALL THAT (EMI Blackwood, BMI/BritSar, BMI) HL
- 67 SHE'S GONE (Songs Of Windswept Pacific, BMI/Yellow Desert, BMI/My Life's Work, BMI/Little Blue Box, ASCAP/Airstream Dreams, ASCAP/Coyote House, ASCAP/Famous, ASCAP) HL/WBM
- 12 TELL HER (Almo, ASCAP/Daddy Rabbit, ASCAP) WBM
- 13 THAT'S THE KIND OF MOOD I'M IN (EMI Blackwood, BMI/Buzz Cut, BMI/Ty Land, BMI/Mike Curb, BMI/Diamond Storm, BMI) HL/WBM
- 25 THERE IS NO ARIZONA (EMI April, ASCAP/Jersey Girl, BMI/EMI Blackwood, BMI/Mark Alan Springer, BMI) HL
- 59 THERE WILL COME A DAY (Careers-BMG, BMI/Silverkiss, BMI/Songs Of DreamWorks, BMI)
- 41 THINGS CHANGE (BMG Songs, ASCAP/DreamWorks Songs, ASCAP/Big Tractor, ASCAP/Warner-Tamerlane, BMI/Golden Wheat, BMI)
- 68 THINK IT OVER (Louise Red, BMI/Songs Of Windswept Pacific, BMI/Full Pull, BMI)
- 24 THIS EVERYDAY LOVE (Irving, BMI/360 Music, SESAC/Emelia, SESAC) WBM
- 23 THE VISIT (Major Bob, ASCAP/Mid-Summer, ASCAP) WBM
- 1 WE DANCED (EMI April, ASCAP/Sea Gayle, ASCAP) HL
- 20 WE'RE SO GOOD TOGETHER (Almo, ASCAP/Anwa, ASCAP/Sony/ATV Tree, BMI/Nothing But The Wolf, BMI) HL/WBM
- 21 WHAT ABOUT NOW (WB, ASCAP/Maverick, ASCAP/Notes To Music, ASCAP/O Tex, BMI/Blind Sparrow, BMI/Muy Bueno, BMI/Sony/ATV Tree, BMI/Ron Harbin, ASCAP) HL/WBM
- 39 WHAT DO YOU KNOW ABOUT LOVE (Coal Dust West, BMI/Warner-Tamerlane, BMI) WBM
- 71 WHAT DO YOU WANT FROM ME NOW (EMI Blackwood, BMI/Pay The Bill, BMI/Sixteen Stars, BMI/HoriPro, BMI/Milk The Whistle, BMI) HL
- 29 WHEN IT ALL GOES SOUTH (Sony/ATV Cross Keys, ASCAP) HL
- 46 WHO I AM (Sony/ATV Tree, BMI/Songs Of Teracel, BMI/Songs Of Universal, BMI) HL/WBM
- 36 WILD HORSES (WB, ASCAP/Cash Crop, ASCAP/Warner-Tamerlane, BMI) WBM
- 5 WITHOUT YOU (Scrappin' Toast, ASCAP/EMI April, ASCAP/703, ASCAP) HL
- 47 WRONG FIVE O'CLOCK (Still Working For The Woman, ASCAP/Psychobilly, ASCAP/RC Moon Pie, ASCAP/MRBI, ASCAP)
- 9 WWW MEMORY (WB, ASCAP/Yee Haw, ASCAP) WBM
- 32 YOU MADE ME THAT WAY (Starstruck Angel, BMI/Malloy's Toys, BMI/Universal-MCA, ASCAP/Gary Burr, ASCAP/Warner-Tamerlane, BMI) WBM
- 75 YOU'RE THE TICKET (Write From Scratch, BMI/Kickin' Bird, BMI/Songs Of Windswept Pacific, BMI/Zomba, BMI/Jess Brown, ASCAP/Almo, ASCAP/Twin Creeks, ASCAP)
- 30 YOU SHOULDN'T KISS ME LIKE THIS (Tokeco Tunes, BMI)
- 19 YOU WON'T BE LONELY NOW (Sony/ATV Tree, BMI/Songs Of Teracel, BMI/Big Red Tractor, ASCAP/Hay Wagon, ASCAP) HL

Billboard Top Country Singles Sales

DECEMBER 2, 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	9	THE WAY YOU LOVE ME WARNER BROS. 16818/WRN	FAITH HILL
2	2	3	6	OKLAHOMA EPIC 79503/SONY	BILLY GILMAN
3	3	2	14	CAN'T FIGHT THE MOONLIGHT/BUT I DO LOVE YOU CURB 73116	LEANN RIMES
4	4	4	17	BEST OF INTENTIONS COLUMBIA 79404/SONY	TRAVIS TRITT
5	6	6	4	HOW DO YOU LIKE ME NOW?! DREAMWORKS 450932/INTERSCOPE	TOBY KEITH
6	5	5	11	MY CELLMATE THINKS I'M SEXY MONUMENT 79495/SONY	CLEDUS T. JUDD
7	7	11	3	MEANWHILE BACK AT THE RANCH CURB 73118	THE CLARK FAMILY EXPERIENCE
8	9	10	20	YOU WON'T BE LONELY NOW MONUMENT 79440/SONY	BILLY RAY CYRUS
9	8	9	24	THAT'S THE WAY CURB 73106	JO DEE MESSINA
10	10	7	30	ONE VOICE EPIC 79396/SONY	BILLY GILMAN
11	13	15	42	BREATHE ● WARNER BROS. 16884/WRN	FAITH HILL
12	11	8	18	I NEED YOU SPARROW 58863/CAPITOL/CURB	LEANN RIMES
13	15	13	10	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	12	12	6	ALL NIGHT LONG COLUMBIA 79515/SONY	MONTGOMERY GENTRY
15	14	16	6	I'M IN EPIC 79496/SONY	THE KINLEYS
16	16	14	6	NOBODY'S GOT IT ALL EPIC 79481/SONY	JOHN ANDERSON
17	18	18	7	SO WHAT EPIC 79502/SONY	TAMMY COCHRAN
18	21	25	3	GEORGIA ARISTA NASHVILLE 69010	CAROLYN DAWN JOHNSON
19	19	19	30	WHEN YOU NEED MY LOVE DREAMWORKS 459043/INTERSCOPE	DARRYL WORLEY
20	17	17	21	THAT'S THE KIND OF MOOD I'M IN EPIC 79447/SONY	PATTY LOVELESS
21	20	20	180	HOW DO I LIVE ▲ CURB 73022	LEANN RIMES
22	23	21	39	GOODBYE EARL ● MONUMENT 79352/SONY	DIXIE CHICKS
23	22	22	62	ROCKY TOP '96 DECCA 1.55274/MCA NASHVILLE	THE OSBORNE BROTHERS
24	RE-ENTRY	54		BIG DEAL CURB 73086	LEANN RIMES
25	24	23	16	NOW THAT'S AWESOME BNA 60286/RLG	BILL ENGVALL FEATURING TRACY BYRD, NEAL MCCOY & T. GRAHAM BROWN

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

Billboard HOT COUNTRY SINGLES & TRACKS

DECEMBER 2, 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	3	4	23	WE DANCED F. ROGERS (B. PAISLEY, C. DUBOIS)	BRAD PAISLEY (V) ARISTA NASHVILLE 69009 †	1
2	1	3	26	JUST ANOTHER DAY IN PARADISE B. GALLIMORE, P. VASSAR (P. VASSAR, C. WISEMAN)	PHIL VASSAR ARISTA NASHVILLE ALBUM CUT †	1
3	2	1	23	BEST OF INTENTIONS B. J. WALKER, JR., T. TRITT (T. TRITT)	TRAVIS TRITT (C) (D) COLUMBIA 79404 †	1
4	5	8	30	MY NEXT THIRTY YEARS B. GALLIMORE, J. STROUD, T. MCGRAW (P. VASSAR)	TIM MCGRAW CURB ALBUM CUT	4
5	6	7	19	WITHOUT YOU B. CHANCEY, P. WORLEY (N. MAINES, E. SILVER)	DIXIE CHICKS MONUMENT ALBUM CUT †	5
6	9	10	23	BORN TO FLY P. WORLEY (S. EVANS, M. HUMMON, D. SCOTT)	SARA EVANS (V) RCA 69008 †	6
7	7	6	29	FEELS LIKE LOVE T. BROWN (V. GILL)	VINCE GILL (V) MCA NASHVILLE 172168 †	6
8	4	2	16	THE LITTLE GIRL B. CANNON, N. WILSON, J. M. MONTGOMERY (F. ALLEN)	JOHN MICHAEL MONTGOMERY (V) ATLANTIC 85006	1
9	11	11	9	WWW.MEMORY K. STEGALL (A. JACKSON)	ALAN JACKSON ARISTA NASHVILLE ALBUM CUT †	9
10	10	9	16	I LOST IT B. CANNON, N. WILSON (N. THRASHER, J. OLANDER)	KENNY CHESNEY (V) BNA 69007 †	9
11	8	5	19	GO ON T. BROWN, G. STRAIT (T. MARTIN, M. NESLER)	GEORGE STRAIT (V) MCA NASHVILLE 172169	2
12	12	15	12	TELL HER D. HUFF (C. WISEMAN, K. WESI, B.)	LONESTAR BNA ALBUM CUT	12
13	13	14	26	THAT'S THE KIND OF MOOD I'M IN E. GORDY, JR. (R. GILES, T. NICHOLS, G. GODAFD)	PATTY LOVELESS (C) (D) EPIC 79447 †	13
				AIRPOWER		
14	21	25	8	BURN B. GALLIMORE, T. MCGRAW (T. ARENA, P. RESWICK, S. WERFEL)	JO DEE MESSINA CURB ALBUM CUT †	14
15	15	18	20	A LITTLE GASOLINE S. SMITH, K. STEGALL, T. CLARK (D. MILLER, T. ROGERS)	TERRI CLARK (V) MERCURY 172178 †	15
16	19	22	19	MY LOVE GOES ON AND ON R. WRIGHT (C. CAGLE, D. PFRIMMER)	CHRIS CAGLE (C) (D) (V) VIRGIN 58867 †	16
				AIRPOWER		
17	24	27	9	ASHES BY NOW M. WRIGHT (R. CROWELL)	LEE ANN WOMACK (V) MCA NASHVILLE 172182 †	17
18	14	13	28	KISS THIS A. TIPPIN, B. WATSON, M. BRADLEY (A. TIPPIN, T. TIPPIN, P. DOUGLAS)	AARON TIPPIN (V) LYRIC STREET 11282 †	1
19	17	19	22	YOU WON'T BE LONELY NOW D. HUFF (B. JAMES, J. BETTIS)	BILLY RAY CYRUS (C) (D) (V) MONUMENT 79440 †	17
20	22	23	13	WE'RE SO GOOD TOGETHER D. MALLOY, R. MCENTIRE (A. ROBOFF, B. DIMERO, J. S. SHERRILL)	REBA MCENTIRE (V) MCA NASHVILLE 172181 †	20
21	20	16	34	WHAT ABOUT NOW D. HUFF (A. SMITH, A. BARKER, R. HARBIN)	LONESTAR (V) BNA 60212 †	1
22	25	24	19	MEANWHILE BACK AT THE RANCH B. GALLIMORE, T. MCGRAW (G. KENNEDY, W. KIRKPATRICK)	THE CLARK FAMILY EXPERIENCE (C) (D) CURB 73118 †	22
23	23	21	18	THE VISIT N. WILSON, B. CANNON (C. STEFF, G. ELLSWORTH, B. RODGERS)	CHAD BROCK WARNER BROS. ALBUM CUT/WRN	21
24	26	28	16	THIS EVERYDAY LOVE M. BRIGHT, M. WILLIAMS (D. WELLS, G. NELSON)	RASCAL FLATTS LYRIC STREET ALBUM CUT †	24
25	28	29	17	THERE IS NO ARIZONA K. STEGALL (J. O'NEAL, L. DREW, S. SMITH)	JAMIE O'NEAL (V) MERCURY 172177 †	25
26	27	26	19	I CAN'T LIE TO ME S. HENDRICKS, J. COLE (C. DAVIDSON, K. BEARD, C. BEATHARD)	CLAY DAVIDSON (V) VIRGIN 38727 †	26
27	30	32	9	BUT FOR THE GRACE OF GOD M. ROLLINGS, K. URBAN (C. CAFFEY, J. WEIDLIN, K. URBAN)	KEITH URBAN (V) CAPITOL 58877 †	27
28	29	31	9	A GOOD DAY TO RUN F. ROGERS, J. STROUD (D. WORLEY, B. TOM BERLIN)	DARRYL WORLEY DREAMWORKS ALBUM CUT †	28
29	32	35	5	WHEN IT ALL GOES SOUTH D. COOK, ALABAMA (J. JARVIS, R. CARNES, J. CARNES)	ALABAMA RCA ALBUM CUT †	29
30	35	40	6	YOU SHOULDN'T KISS ME LIKE THIS J. STROUD, T. KEITH (T. KEITH)	TOBY KEITH DREAMWORKS ALBUM CUT	30
31	33	34	11	GEORGIA P. WORLEY, C. D. JOHNSON (C. D. JOHNSON, T. VERGES)	CAROLYN DAWN JOHNSON (C) (D) (V) ARISTA NASHVILLE 69010 †	31
32	31	33	10	YOU MADE ME THAT WAY D. MALLOY, J. G. SMITH (D. MALLOY, G. BURR)	ANDY GRIGGS RCA ALBUM CUT	31
33	34	36	12	I WANT TO KNOW (EVERYTHING THERE IS TO KNOW ABOUT YOU) C. CHAMBERLAIN (L. ANDERSON, B. REGAN)	MARK WILLS (V) MERCURY 172184 †	33
34	39	41	10	LUCKY 4 YOU (TONIGHT I'M JUST ME) D. HUFF (K. OSBORN, J. DEERE, C. MCCABE)	SHEDAISY LYRIC STREET ALBUM CUT †	34
35	38	38	11	ALL NIGHT LONG J. SCAIFE (C. DANIELS, T. DIGREGORIO, C. HAYWARD, J. GAVIN, B. R. BROWN)	MONTGOMERY GENTRY (C) (D) COLUMBIA 79515 †	35
36	52	—	2	WILD HORSES A. REYNOLDS (B. SHORE, D. WILLS)	GARTH BROOKS CAPITOL ALBUM CUT	36
37	44	46	5	ONE MORE DAY M. D. CLUTE, DIAMOND RIO (S. D. JONES, B. TOMBERLIN)	DIAMOND RIO ARISTA NASHVILLE ALBUM CUT	37
38	37	39	14	EVERY MAN FOR HIMSELF E. SEAY, J. HOBBS (M. ELLIOTT, T. JOHNSON)	NEAL MCCOY (C) (D) (V) GIANT 16837	37

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
39	41	42	10	WHAT DO YOU KNOW ABOUT LOVE P. ANDERSON (D. YOAKAM)	DWIGHT YOAKAM REPRISE ALBUM CUT/WRN	39
40	40	43	8	MOVE ON B. WARREN, B. WARREN, C. FARREN (B. WARREN, B. WARREN, D. WILDE)	THE WARREN BROTHERS BNA ALBUM CUT	40
41	43	49	5	THINGS CHANGE B. GALLIMORE, J. STROUD, T. MCGRAW (A. MAYO, C. LINDSEY, B. LUTHER, M. GREEN)	TIM MCGRAW CURB ALBUM CUT	41
42	42	44	18	RIGHT WHERE I NEED TO BE T. BROWN, M. WRIGHT (C. BEATHARD, K. MARVEL)	GARY ALLAN (V) MCA NASHVILLE 172180 †	42
43	36	37	19	I'M GONNA LOVE YOU ANYWAY T. BRUCE (D. MILLER, S. D. CAMPBELL)	TRACE ADKINS (V) CAPITOL 58880	36
44	45	45	8	OKLAHOMA D. MALLOY, B. CHANCEY (D. V. WILLIAMS, J. ALLEN)	BILLY GILMAN (C) (D) (V) EPIC 79503 †	44
45	47	48	5	SHE MISSES HIM D. MALLOY (T. JOHNSON)	TIM RUSHLOW ATLANTIC ALBUM CUT †	45
46	48	53	5	WHO I AM B. GALLIMORE (B. JAMES, T. VERGES)	JESSICA ANDREWS DREAMWORKS ALBUM CUT †	46
47	49	52	5	WRONG FIVE O'CLOCK K. STEGALL (H. HEATHERLY, R. E. CARPENTER)	ERIC HEATHERLY MERCURY ALBUM CUT	47
48	46	47	10	LIVE IT UP R. BYRNE, P. VASSAR (R. BYRNE, P. VASSAR)	MARSHALL DYLLON DREAMCATCHER ALBUM CUT †	46
49	58	67	4	THE HUNGER W. C. RIMES (B. MONTANA, D. FLINT)	STEVE HOLY CURB ALBUM CUT †	49
50	50	50	7	POUR ME C. HOWARD (TRICK PONY, R. BEIGHLEY, S. WEDLOCK)	TRICK PONY WARNER BROS. ALBUM CUT/WRN	50
51	51	51	6	I'M IN R. FOSTER (R. FOSTER, G. MIDDLEMAN)	THE KINLEYS (C) (D) EPIC 79496 †	51
52	54	55	4	SCREAM B. J. WALKER, JR. (H. DARLING, JENAI)	MINDY MCCREARY (V) CAPITOL 58890 †	52
53	57	64	3	GO BACK J. TAYLOR (J. CAMPBELL, D. JACKETT)	CHALEE TENNISON ASYLUM ALBUM CUT/WRN	53
54	56	58	4	SHE'S ALL THAT D. HUFF, C. RAYE (C. RAYE, S. WRAY)	COLLIN RAYE EPIC ALBUM CUT †	54
55	53	63	4	LEGACY J. KELTON (N. COTY, R. VAN WARMER)	NEAL COTY (D) (V) MERCURY 172183 †	53
56	66	—	2	LOOKIN' FOR LOVE M. A. MILLER, B. TANKERSLEY (W. MALLETT, P. RYAN, B. MORRISON)	SAWYER BROWN CURB ALBUM CUT	56
57	59	59	7	DON'T MAKE ME COME OVER THERE AND LOVE YOU T. BROWN, G. STRAIT (J. LAUDERDALE, C. WOOD)	GEORGE STRAIT MCA NASHVILLE ALBUM CUT	57
58	62	56	5	HOW LONG B. J. WALKER, JR., K. LEHNING (A. WILLIAMS, D. WILLIAMS)	BRYAN WHITE ASYLUM ALBUM CUT/WRN †	56
59	61	61	6	THERE WILL COME A DAY B. GALLIMORE, F. HILL (B. LUTHER, A. MAYO, C. LINDSEY)	FAITH HILL WARNER BROS. ALBUM CUT/WRN	59
60	65	73	3	KICK DOWN THE DOOR T. HASELDEN, R. ZAVITSON (G. MIDDLEMAN, K. JACKSON)	GEORGIA MIDDLEMAN GIANT ALBUM CUT †	60
61	64	62	5	CAN'T FIGHT THE MOONLIGHT T. HORN (D. WARREN)	LEANN RIMES (C) (D) CURB 73116	61
62	RE-ENTRY	12	12	NOW THAT'S AWESOME D. GRAU (B. ENGVALL, P. HOWELL)	BILL ENGVALL FEATURING TRACY BYRD, NEAL MCCOY & T. GRAHAM BROWN (C) (D) BNA 60286 †	59
63	71	—	3	I GOT MY BABY B. GALLIMORE, F. HILL (B. JIPIERO, A. ROBOFF)	FAITH HILL WARNER BROS. ALBUM CUT/WRN	63
64	70	70	19	I KNEW I LOVED YOU G. COLE (D. HAYES, D. JONES)	DARYLE SINGLETARY AUDIUM ALBUM CUT †	55
				HOT SHOT DEBUT		
65	NEW ▶	1	1	SHE IS R. CROWELL (H. KETCHUM)	HAL KETCHUM CURB ALBUM CUT	65
66	RE-ENTRY	9	9	NOBODY'S GOT IT ALL B. CHANCEY, P. WORLEY (L. MARTINE, JR., K. M. ROBBINS)	JOHN ANDERSON (C) (D) EPIC 79481	55
67	67	65	16	SHE'S GONE D. MALLOY (J. STEELE, J. HOBBS, M. DULANEY)	RICOCHET COLUMBIA ALBUM CUT †	48
68	NEW ▶	1	1	THINK IT OVER K. GREENBERG, D. PRIMM, A. MOORER (A. MOORER, D. PRIMM)	ALLISON MOORER MCA NASHVILLE ALBUM CUT	68
69	NEW ▶	1	1	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	69
70	RE-ENTRY	2	2	I DON'T KNOW C. HOWARD, B. CAMPBELL, J. SMITH (R. HOWARD)	HANK WILLIAMS III CURB ALBUM CUT	70
71	RE-ENTRY	2	2	WHAT DO YOU WANT FROM ME NOW G. FUNDIS, B. YATES (B. YATES, M. GEIGER, B. TAYLOR)	BILLY YATES COLUMBIA ALBUM CUT †	57
72	63	71	6	FOR MY WEDDING D. HENLEY, S. LYNCH (L. J. MCNALLY)	DON HENLEY WARNER BROS. ALBUM CUT/WRN †	61
73	NEW ▶	1	1	LONG SLOW BEAUTIFUL DANCE M. BRIGHT, M. WILLIAMS (K. FISHER, F. WILHELM)	RASCAL FLATTS LYRIC STREET ALBUM CUT	73
74	NEW ▶	1	1	LAREDO R. WRIGHT, C. CAGLE (C. CAGLE)	CHRIS CAGLE VIRGIN ALBUM CUT	74
75	NEW ▶	1	1	YOU'RE THE TICKET J. STAMPLEY (J. BROWN, K. FOLLESE, W. KIRBY)	BILLY HOFFMAN CRITTER ALBUM CUT	75

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

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

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

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

Top Contemporary Christian

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®	
			IMPRINT & NUMBER/DISTRIBUTING LABEL	
			NO. 1	
1	1	3	VARIOUS ARTISTS SPARROW 1779/CHORDANT 3 weeks at No. 1	WOW 2001: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND HITS
2	2	61	YOLANDA ADAMS ▲ ELEKTRA 62439/CHORDANT HS	MOUNTAIN HIGH...VALLEY LOW
3	3	8	AVALON SPARROW 1733/CHORDANT	JOY: A CHRISTMAS COLLECTION
4	17	3	YOLANDA ADAMS ELEKTRA 62567/CHORDANT	CHRISTMAS WITH YOLANDA ADAMS
5	6	26	PLUS ONE 143/ATLANTIC 83329/CHORDANT	THE PROMISE
6	4	4	CARMAN SPARROW 1766/CHORDANT	HEART OF A CHAMPION: A COLLECTION OF 30 HITS
7	18	3	LONESTAR BNA/SPARROW 69326/CHORDANT	THIS CHRISTMAS TIME
8	9	11	JACI VELASQUEZ WORD 7392	CRYSTAL CLEAR
9	7	4	NEWSBOYS SPARROW 1787/CHORDANT	SHINE: THE HITS
10	10	25	MARY MARY ● C2/COLUMBIA 7602/WORD	THANKFUL
11	12	60	P.O.D. ▲ ATLANTIC 83245/CHORDANT HS	THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN
12	8	12	BEBE MOTOWN/UNIVERSAL 159405/PROVIDENT	LOVE AND FREEDOM
13	13	13	DONNIE MCCLURKIN VERITY 43150/PROVIDENT HS	LIVE IN LONDON AND MORE...
14	14	75	VARIOUS ARTISTS ▲ MARANATHA/INTEGRITY 1583/WORD	WOW WORSHIP: TODAY'S 30 MOST POWERFUL WORSHIP SONGS
15	5	57	ANNE MURRAY ● STRAIGHTWAY 0231/CHORDANT	WHAT A WONDERFUL WORLD
16	RE-ENTRY		DON MOEN HOSANNA/INTEGRITY 1782/WORD HS	I WILL SING
17	30	2	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS SPRING HOUSE 2316/CHORDANT	CHRISTMAS IN THE COUNTRY
18	11	4	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE VERITY 43139/PROVIDENT HS	NOT GUILTY... THE EXPERIENCE
19	37	4	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS SPRING HOUSE 2268/CHORDANT	IRISH HOMECOMING
20	RE-ENTRY		BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS SPRING HOUSE 2269/CHORDANT	WHISPERING HOPE
21	15	19	THIRD DAY ESSENTIAL 10670/PROVIDENT	OFFERINGS: A WORSHIP ALBUM
22	16	4	REBECCA ST. JAMES FOREFRONT 5251/CHORDANT HS	TRANSFORM
23	22	34	VARIOUS ARTISTS ● HOSANNA/INTEGRITY 1723/WORD	WOW WORSHIP ORANGE: TODAY'S 30 MOST POWERFUL WORSHIP SONGS
24	21	12	STACIE ORRICO FOREFRONT 5253/CHORDANT HS	GENUINE
25	24	14	ZOEGIRL SPARROW 51734/CHORDANT HS	ZOEGIRL
26	23	13	VARIOUS ARTISTS ESSENTIAL 10607/PROVIDENT	CITY ON A HILL—SONGS OF WORSHIP AND PRAISE
27	19	7	SOUNDTRACK REUNION 10D22/PROVIDENT	LEFT BEHIND
28	20	3	CHRIS RICE ROCKETOWN 7912/WORD HS	SMELL THE COLOR 9
29	26	24	VARIOUS ARTISTS WORSHIP TOGETHER 0282/CHORDANT	I COULD SING OF YOUR LOVE FOREVER: 25 MODERN WORSHIP SONGS
30	25	4	GAITHER VOCAL BAND SPRING HILL 1009/CHORDANT	I DO BELIEVE
31	RE-ENTRY		VARIOUS ARTISTS HILLSONG AUSTRALIA/INTEGRITY 1763/WORD	FOR THIS CAUSE
32	29	6	CAEDMON'S CALL ESSENTIAL 10559/PROVIDENT	LONG LINE OF LEAVERS
33	27	14	KIRK FRANKLIN PRESENTS 1NC B-RITE 9426/INTERSCOPE	KIRK FRANKLIN PRESENTS 1NC
34	31	2	RAZE FOREFRONT 5257/CHORDANT HS	THE PLAN
35	NEW		RANDY TRAVIS ATLANTIC 83417/CHORDANT	INSPIRATIONAL JOURNEY
36	28	4	PASSION WORSHIP BAND SPARROW 1768/CHORDANT HS	PASSION: ONEDAY LIVE
37	33	91	SONICFLOOD GOTE 2802/CHORDANT HS	SONICFLOOD
38	34	8	AARON NEVILLE TELL IT/EMI GOSPEL 0287/CHORDANT	DEVOTION
39	36	75	STEVEN CURTIS CHAPMAN ● SPARROW 1695/CHORDANT	(SPEECHLESS)
40	35	9	KURT CARR & THE KURT CARR SINGERS GOSPO CENTRIC/INTERSCOPE 4267/WORD HS	AWESOME WONDER

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

Artists & Music

HIGHER GROUND



by Deborah Evans Price

MOSELEY LAUNCHES NEW LABEL: Former Benson Records president **Jeff Moseley** is launching a new independent label, INO (In, Not Of) Records, which will be distributed by Word. The first two signings are **Sara Groves** and **MercyMe**.

A 20-year veteran of the Christian music biz, Moseley says his intent is to "partner with and focus on a small number of young artists who have already had success on their own and work with them to continue to develop and grow their ministry."

Moseley sees INO as setting up a business model that will be more beneficial to artists. He feels that in the past, artists have had two options—the "traditional label way or independent artist way." He intends for INO to be a third option that will allow artists the benefits of being independent while providing them with a marketing team and distribution muscle.

Groves' debut INO album, "Conversations," will be released on March 20, 2001. A Minneapolis-based singer/songwriter, Groves has already sold more than 20,000 units independently. Her INO release will feature 12 new self-penned songs. MercyMe is a Dallas-based praise and worship band that has been together for seven years and has sold nearly 100,000 units independently, with their previous release selling 30,000 units. MercyMe recently drew 1,600 fans to an in-store event at a Lifeway Christian store in Birmingham, Ala. The INO debut for MercyMe is scheduled for July 3, 2001.

INO marks Moseley's second venture since leaving Benson. Last fall he launched M2.O Communications, an independent label whose roster includes **the Brooklyn Tabernacle Choir**. He will continue to operate M2.O as a sister label to INO.

REBECCA TRANSFORMED: It's not unusual in any genre to see teen artists' careers burn brightly then just burn out. One of the exceptions is Forefront artist **Rebecca St. James**, who has continually grown and blossomed in her artistry and has made the transition successfully from talented teen to mature artist with even more to say to her audience. Now 23, the Australian-born singer/songwriter once again delivers an impressive collection of songs on her new album, "Transform."



ST. JAMES

"If a river is real slow-moving and stays where it is, and isn't flowing over the rocks and moving, it becomes stagnant," she says. "It becomes old. It's not alive, and it's not being purified. But when we're moving along in our faith and growing and seeking God, that becomes that radiant, purified faith. That's what I'm seeking."

That personal quest has been reflected in St. James' music, and her musical expression has gone through some stylistic transformations over the years. "The first album, I was 15 or 16 when I was doing that. I was really just starting out writing and wrote four songs on that," she says. "It was a good beginning. It was a really pop-focused album that was accessible to a lot of people, but I really wasn't involved on the musical end. Then on [the second album] 'God,' I teamed up with Tedd T. He and I became creative partners. We wrote a lot of songs together and programmed it together. I was really involved. I have really strong rock roots, and my rock roots came out on that album. It kind of had this alternative thing."

"My Christmas album was kind of a similar thing," she continues. "We wanted to take these Christmas

songs which were so powerful and do them really differently. If there was a normal way to do Christmas songs, we wanted to do it the other way. The 'Pray' album was a harder album, and I was really learning a lot of things through that album. It was really kind of a struggle, so I focused on prayer and on hope lyrically. That was more the emphasis, and it became more pop."

That album won the young artist her first Grammy Award earlier this year and set the stage for "Transform." "This album, I feel, is a celebration of the Christian life and the Christian adventure," she says. "I think that's what really comes out, not only lyrically but musically. It's just a real happy, joyful, expressive, creative album, which excites me. I think it's kind of like a different journey."

"Transform" displays sides of St. James' musical personality heretofore untapped. Working for the first time with producer **Matt Brownlee** (**Jars Of Clay**, **Natalie Imbruglia**) and also with **Dann Huff** (**Lonestar**), St. James kicks up her heels and even delivers some dance-oriented cuts. She says some of the flavor of this record was influenced by her work in Europe. She's gone over there seven times in the past few years and spent most of this October doing shows in England, Ireland, Holland, Denmark, and other countries. "I've been focusing so much on Europe the last few years," she says. "We've had a real heart and passion to share Jesus' hope in Europe. That whole dance/techno thing is what is so huge over there. So I wanted to have that element on this album to give it even more relatability when we went over there."

Lyrically, St. James says the music on "Transform" is reflective of where she's been in her personal life. "I've had a lot in the last year that has involved change," she says. "I went to Romania for two months, and I think that can't help but change you. And I moved out of home for a while. I'm back at home now, but I think I learned a lot through that as well, just about how a college student feels when he or she moves out of home and some of the loneliness that entails. I think I grew a lot as a person through that."

"I think the big, overwhelming thing that God was teaching me this year was just challenging me not to stay where I am, not to be happy and content with being where I am, but to move on, to be transformed, to be changed ever day by Him, and not to get complacent... You get the feeling with a lot of people it's a 'going through the motions' faith more than an on-fire, radical, vibrant, radiant faith. What I want to encourage on this album is for people to have a vibrant, radiant faith that shines in their life."

FAREWELL: It is with great sadness that I report the demise of "Sam's Place," the live concert/radio show **Gary Chapman** hosted at the Ryman Auditorium for the past seven years. The long-running show is the latest in a series of victims to fall during Gaylord's recent restructuring. It's a shame because "Sam's Place" was a rare and wonderful thing.

Over the years, Chapman brought together onstage eclectic country, bluegrass, pop, and Christian acts in an atmosphere where everyone felt free to share their faith and revel in each other's musical gifts. **Faith Hill**, **Dobie Gray**, **Wynonna**, **Big Tent Revival**, **Bob Carlisle**, **Mark Lowry**, **Andy Griggs**, **Plus One**, and many, many others graced the legendary Ryman stage. And at the center of it all, Chapman held court and was at his most relaxed and funniest. Who can forget the sight of him leading the audience in a conga-line type dance while a band onstage performed **the O'Jays** R&B hit "Love Train." Or the night he practiced his golf swing by hitting Krispy Kreme doughnuts into the audience with a golf club. And, of course, every episode ended with everyone onstage singing "I'll Fly Away" at the top of their lungs. It was always an enjoyable adventure at "Sam's Place"—full of heart, laughter, great music, and a certain indefinable quality one seldom gets the chance to feel anymore. It will be sorely missed.

Top Gospel Albums

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
			<small>COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®</small> 	
			NO. 1	
1	1	61	YOLANDA ADAMS ▲ ELEKTRA 62439/EEG HS 24 weeks at No. 1	MOUNTAIN HIGH...VALLEY LOW
2	6	4	YOLANDA ADAMS ELEKTRA 62567/EEG	CHRISTMAS WITH YOLANDA ADAMS
3	3	29	MARY MARY ● C2/COLUMBIA 63740/CRG	THANKFUL
4	2	12	BEBE MOTOWN 159405/UNIVERSAL	LOVE AND FREEDOM
5	5	14	DONNIE MCCLURKIN VERITY 43150 HS	LIVE IN LONDON AND MORE...
6	4	5	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE VERITY 43139 HS	NOT GUILTY... THE EXPERIENCE
7	7	14	KIRK FRANKLIN PRESENTS 1NC B-RITE 490325/INTERSCOPE	KIRK FRANKLIN PRESENTS 1NC
8	8	8	AARON NEVILLE TELL IT 20287/EMI GOSPEL	DEVOTION
9	9	9	KURT CARR & THE KURT CARR SINGERS GOSPO CENTRIC 490747/INTERSCOPE HS	AWESOME WONDER
10	11	36	FRED HAMMOND & RADICAL FOR CHRIST VERITY 43140	PURPOSE BY DESIGN
11	12	58	CECE WINANS WELLSRING GOSPEL 51711/SPARROW	ALABASTER BOX
12	14	41	VARIOUS ARTISTS ● EMI/WORD 43149/VERITY	WOW GOSPEL 2000 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS
13	10	4	LEE WILLIAMS AND THE SPIRITUAL QC'S MCG 7018 HS	GOOD TIME
14	13	3	NATALIE WILSON & THE S.O.P. CHORALE GOSPO CENTRIC 490675/INTERSCOPE	(GIRL DIRECTOR)
15	16	9	T.D. JAKES INTEGRITY/WORD 61069/EPIC HS	GET READY! THE BEST OF T.D. JAKES
16	15	11	SHIRLEY CAESAR MYRRH/WORD 61071/EPIC HS	YOU CAN MAKE IT
17	20	7	SOUNDTRACK GOSPO CENTRIC 490754/INTERSCOPE	HIS WOMAN, HIS WIFE
18	18	56	YOLANDA ADAMS VERITY 43144	THE BEST OF YOLANDA ADAMS
19	25	13	KEITH "WONDERBOY" JOHNSON & THE SPIRITUAL VOICES WORLD WIDE GOSPEL 2635	LIVE & ALIVE
20	23	18	RICKY DILLARD & "NEW G" (NEW GENERATION CHORALE) CRYSTAL ROSE 20960 HS	NO LIMIT
21	28	3	DOTTIE PEOPLES ATLANTA INT'L 10268	SHOW UP & SHOW OUT
22	19	54	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR VERITY 43132 HS	FAMILY AFFAIR
23	24	48	TRIN-I-TEE 5:7 B-RITE 490359/INTERSCOPE HS	SPIRITUAL LOVE
24	26	31	THE BROOKLYN TABERNACLE CHOIR M2.O COMMUNICATIONS/WORD 63805/EPIC	GOD IS WORKING — LIVE
25	22	8	TONEX TOMMY BOY/VERITY 43153/JIVE	PRONOUNCED TOE-NAY
26	21	8	BISHOP CARLTON PEARSON ATLANTIC 83399/CHORDANT HS	BISHOP CARLTON PEARSON PRESENTS: AZUSA PRAISE JUBILEE!
27	27	38	DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS EMI GOSPEL 20251 HS	TRI-CITY4.COM
28	37	4	EVELYN TURRENTINE-AGEE FEATURING THE "WARRIORS" W.O.S. 1273/WORLD WIDE GOSPEL	GOD DID IT!
29	29	9	B.B. JAY HARRELL 41699/JIVE HS	UNIVERSAL CONCUSSION
30	33	8	DAMITA ATLANTIC 83330/AG	DAMITA
31	RE-ENTRY		CHESTER D.T. BALDWIN & MUSIC MINISTRY MASS JDI 1259	SING IT ON SUNDAY MORNING!
32	31	4	LAMAR CAMPBELL & SPIRIT OF PRAISE EMI GOSPEL 20290	WHEN I THINK ABOUT YOU
33	39	31	BISHOP CLARENCE E. MCCLENDON PRESENTS THE HARVEST FIRE MEGA MASS CHOIR INTEGRITY/WORD 63542/EPIC	SHOUT HALLELUJAH
34	30	50	NORMAN HUTCHINS JDI 1258 HS	BATTLEFIELD
35	32	85	T.D. JAKES ISLAND INSPIRATIONAL 524630/DJMG HS	SACRED LOVE SONGS
36	RE-ENTRY		PAUL BEASLEY AND THE ORIGINAL GOSPEL KEYNOTES J & M 7284	YOU ARE THE ONE
37	RE-ENTRY		SAINTS WITH A VISION MUSIC & ARTS SEMINAR MASS CHOIR MEEK 4004	CALLING ALL SAINTS
38	RE-ENTRY		GOD SQUAD AMEN 1501	GOOD MORNING NEIGHBOR
39	17	13	DOROTHY NORWOOD WITH MIAMI MASS CHOIR MALACO 6032	OLE RICKETY BRIDGE
40	RE-ENTRY		THE BROOKLYN TABERNACLE CHOIR ATLANTIC 83297/AG	HALLELUJAH! THE VERY BEST OF THE BROOKLYN TABERNACLE CHOIR

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Artists & Music

In the SPIRIT



by Lisa Collins

UP IN THE AIR: With the Nov. 17 disbanding of Myrrh Records, the label's Black Music Division has been folded into Word Entertainment. The consolidation of staff has effectively cut the label's gospel staffing in key areas like retail and radio promotion, leaving many to question the impact it will have on the marketing of acts like **Shirley Caesar**, the **Tommys**, **New Direction**, **Marvin Sapp**, and **Kelli Williams**.

Among those troubled by the recent changes is top-selling artist Caesar. She says, "I'm really concerned over losing **Jim Chaffee** [Myrrh GM] and **Roland Lundy** [former president of Word Entertainment] within less than a month. They still have **Cheryl Moore** [director of marketing] and **Alvin Williams** [A&R], and that's encouraging, but I don't know that the two of them will be enough. We've identified where our market segment is and would like to have a greater presence in it.

"When you don't have a lot of black presence, then your project will not get either the attention or dollars needed to aptly market it," she continues. "I'm just praying the merger yields more marketing dollars. I've got a brand-new 'dying' CD out there that needs to begin to make it."

Carolyn Sanders, who manages Caesar, says the promotion of the multiple-Grammy winner's latest project, "You Can Make It," may well have been impaired by the company's transition and subsequent restructuring.

"In the midst of their regrouping," Sanders notes, "some things may have been neglected. Now that everything is in place, maybe the project can get the attention it warrants."

Caesar is not the only artist whose promotion may have been affected by the transition. While the **Tommys' (the Rev. Milton Brunson's Thompson Community Singers)** Oct. 31 release, "Real," has received regional sales spikes, it has yet to chart.

In related label news, **Denise Walls** has left Anointed to pursue other interests.

IT'S OFFICIAL: EMI Gospel has entered into a long-term, multimillion dollar partnership with **Bishop T.D. Jakes**. The pact calls for Jakes and EMI Gospel to launch a label dedicated to the creation of new recordings based on themes derived from Jakes' best-selling books and theatrical productions. The label will also serve as home for new and developing artists hand-picked by Jakes, with the first two artist signings expected to be announced soon. The initial offering from the new label will be a live album recorded at Jakes' 26,000-member church, the Potter's House, in Dallas. The album is tentatively scheduled for release in March 2001.

CAN LIGHTNING STRIKE TWICE? Well, all indications are that's exactly what is being planned in Houston for New Year's Day, as the all-star line-up and excitement continue to build for the Take It to the Bridge concert at the Astrodome, following last year's inaugural event. Already confirmed are **Vickie Winans**, **Bobby Jones**, **Juanita Bynum**, **Hezekiah Walker**, actresses **Tia** and **Tamera Mowry**, **Jonathan Slocumb**, **Jackie McCullough**, **Donald Lawrence**, **Tramaine Hawkins**, and the **Mighty Clouds Of Joy**.

BRIEFLY: **Brandy** has signed on to be a presenter at the 16th annual Stellar Awards, set for Jan. 13, 2001, at the Atlanta Civic Center.

INT'L WESTERN MUSIC

(Continued from page 44)

released by Western Jubilee Recording Company.

This year, the WMA inducted Yodelin' Slim Clark, Frankie Laine, and the Old Beverly Hillbillies into its Hall of Fame. Clark was named the World Yodeling Champion in 1947. Laine was responsible for the hits "Mule Train" and the western music classic "High Noon" (though Tex Ritter is well known for the film version). The Old Beverly Hillbillies, not to be confused with the '60s sitcom, were a popular musical group in the 1930s.

Pat Gorman, merchandise manager for Old Tucson Studios, says most of the western music artists sell their own product during the convention, so local businesses located near the venue, including the shops at Old Tucson Studios (a movie location turned tourist attraction) don't necessarily see a bump in sales. Nevertheless, she views the awards as a boost for the genre.

"In the old days it was Gene Autry and Roy Rogers in the movies that drew attention," says Gorman. "Now they don't have as many western movies being made any more, so awards shows, and even ads and [western] magazines, have more than helped."



A Celebratory Smooch. Fueled by the success of hit single "Kiss This," Aaron Tippin's sophomore album for Lyric Street, "People Like Us," was certified gold by the Recording Industry Assn. of America just two months after its release. Lyric Street president Randy Goodman rallied the staff to celebrate the fast-selling disc. Pictured in the bottom row, from left, are Goodman, Tippin, and Tip Top Entertainment's Billy Craven; in the middle row, Lyric Street senior VP of marketing and promotion Carson Schreiber, producer Biff Watson, producer Mike Bradley, and Lyric Street senior product director Greg McCarn; and in the back row, Lyric Street senior VP of A&R Doug Howard, director of promotion Kevin Herring, VP of promotion Dale Turner, and director of A&R Shelby Kennedy.

TO OUR READERS

Keeping Score will return next week.

Verve Pushes Perez's 'Motherland'

LONGEVITY BEYOND THE BOX: With no strategically timed singles and videos to release from straight-ahead jazz albums, the scant few months surrounding a project's release date are often crucial to its success. However, as jazz looks to expand its audience, new ways must be sought to keep an artist in the public eye for as long as possible to ensure album sales among the artist's existing fan base as well as to draw new fans.

When Verve Records released pianist **Danilo Perez's** "Motherland" (his third set for the label) in mid-September, the first phase of the label's marketing plan went into effect. Perez went on tour, performing with a trio at jazz clubs where he would attract his core audience of straight-ahead jazz fans. Concurrently, Verve strategically placed ads in publications targeting the Latin community, which has become increasingly aware of the Panamanian musician.



by Steve Graybow

This month, the second phase of Verve's marketing plan was launched. To build upon the Latin community's awareness of Perez and to attract younger music fans who might not frequent jazz clubs, the pianist is playing venues that normally do not house jazz performances, such as New York's Bowery Ballroom, which has a capacity of 500. He is joined by an expanded ensemble dubbed **the Motherland Project**, which features a revolving troupe of percussionists and instrumentalists.

"The large group allows Danilo to accurately represent the Afro-Cuban and Latin American influences that are heard on the album," explains **Nate Herr**, Verve's senior VP of marketing. "With a record that has such wide appeal, playing the music as conceived is critical to extending the record's life and reaching its audience." With tickets priced under \$20, the

recent New York date found Perez playing to a predominantly young, hip audience that reflected the venue's lower-Manhattan locale. Verve is exploring similar opportunities in Seattle and Austin, Texas.

"I strongly believe that playing different kinds of places is not going to hurt the jazz clubs, but rather it will reach a new audience that will support the jazz clubs and will buy jazz records," says Perez. "As in music, [environments] must borrow from one another in order to grow."

The pianist is quick to note that playing alternative venues in no way compromises his music. "I am still who I am, no matter where I play," he says. To further reach consumers beyond the core jazz audience, a song from "Motherland" has been included on more than 1 million free CD samplers given out to consumers who either test-drive or own Infiniti automobiles.

In similar fashion, N-Coded Music has spent much of the year developing a fan base for vocalist **Jane Monheit** among the jazz connoisseurs and the jazz-curious. "In the past, you could rely on jazz radio to give you the exposure you need, but after two or three months the record fades at radio," says N-Coded president **Carl Griffin**. "The trick is to find new ways to keep it alive until the next record comes out."

Although Monheit's debut, "Never Never Land," appeared in stores in May, N-Coded is still aggressively working the project. In October, a National Public Radio profile on Monheit aired, and this month a five-minute clip on the singer with interview and performance footage began airing on Delta and TWA flights along with the featured movie. Monheit is expected to play a string of dates at New York's Blue Note club in January 2001, which Griffin hopes will provide "the next little bump of exposure" to carry her over until her sophomore release in April 2001. Griffin notes that traditional retail programs are still "very important, especially around the holidays."

Monheit, a 20-something Long Island, N.Y., native, believes that education is key to building the jazz audience. "I learned many standards while studying music in high school, and now those songs make up much of my repertoire," she says, noting that many of her friends have become teachers and that they play her record as part of their musical curriculum. "Getting people to see me and hear the music is important, so they can understand what I do."

AND: Jazz at Lincoln Center's Nov. 13th gala raised more than \$1.2 million to benefit the organization's educational, performance, and broadcast efforts. Saxophonist **Illinois Jacquet** received the J@LC award for Artistic Excellence.



PEREZ



Horn's Take On Tibet. Paul Horn is readying his first release on Transparent Music. "Tibet: Journey To The Roof Of The World" is a musical and spiritual account inspired by Horn's trip to Tibet. The album will also be the soundtrack to "Journey Inside Tibet," a PBS special hosted by Kris Kristofferson. Shown, from left, are Mike Lembo of Mike's Management and also Horn's manager; Horn; David Passick, Transparent Music; and Chuck Mitchell, Transparent Music.

VP RECORDS

IMPORT & EXPORT

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TOP BLUES ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	23	NO. 1 RIDING WITH THE KING ▲ DUCK/REPRISE 47612/WARNER BROS.	B.B. KING & ERIC CLAPTON 23 weeks at No. 1
2	3	6	THE DOOR OKEH/550 MUSIC 61428/EPIC [HS]	KEB' MO'
3	2	9	MILK COW BLUES ISLAND 542517/DJMG	WILLIE NELSON
4	4	8	CROSSING MUDDY WATERS VANGUARD 79576	JOHN HIATT
5	5	54	GOTTA GET THE GROOVE BACK MALACO 7499	JOHNNIE TAYLOR
6	6	5	NEW MILLENNIUM BLUES PARTY RHINO 79968	VARIOUS ARTISTS
7	8	87	THE REAL DEAL: GREATEST HITS VOLUME 2 ● LEGACY 65873/EPIC	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE
8	7	58	LIVE ON GIANT/REPRISE 24729/WARNER BROS.	KENNY WAYNE SHEPHERD BAND
9	9	4	WISH I WAS IN HEAVEN SITTING DOWN FAT POSSUM 80332	R.L. BURNSIDE
10	12	33	BLUES AT SUNRISE LEGACY 63842/EPIC	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE
11	10	72	BEST OF ETTA JAMES MCA 111953	ETTA JAMES
12	13	28	CIRCLE PACHYDERM 8 [HS]	INDIGENOUS
13	11	8	WICKED ALLIGATOR 4875	SHEMEKIA COPELAND
14	NEW ▶		ANTHOLOGY MCA 112410	B.B. KING
15	14	79	BEST OF B.B. KING THE MILLENNIUM COLLECTION MCA 111939	B.B. KING

TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	19	NO. 1 ART AND LIFE SHOCKING VIBES/VP 49093*/MIRGIN	BEENIE MAN 19 weeks at No. 1
2	2	53	CHANT DOWN BABYLON ● TUFF GONG/ISLAND 546404*/IDJMG	BOB MARLEY
3	3	26	REGGAE GOLD 2000 VP 1599*	VARIOUS ARTISTS
4	4	13	UNCHAINED SPIRIT ANTI/PENTHOUSE 86580*/EPITAPH [HS]	BUJU BANTON
5	6	4	BIGGEST RAGGA DANCHALL ANTHEMS 2000 GREENSLEEVES 4002	VARIOUS ARTISTS
6	7	3	WOW...THE STORY ARTISTS ONLY 56*	BABY CHAM
7	5	2	LIVE VOLUME 1 ELEKTRA 62590/EEG	ZIGGY MARLEY AND THE MELODY MAKERS
8	10	35	STAGE ONE 2 HARD 1572*/VP	SEAN PAUL
9	8	70	REGGAE PARTY POLYGRAM TV/ISLAND 565654/IDJMG	VARIOUS ARTISTS
10	15	27	MORE FIRE DAVID HOUSE 1587*/VP	CAPLETON
11	9	10	REGGAE LEGEND ST.CLAIR 5813	BOB MARLEY
12	11	12	WORDS OF TRUTH VP 1597*	SIZZLA
13	14	25	DANCEHALL XPLOSION 2000 JAMDOWN 40033	VARIOUS ARTISTS
14	12	72	SCROLLS OF THE PROPHET — THE BEST OF PETER TOSH COLUMBIA 65921/CRG	PETER TOSH
15	RE-ENTRY		SIMPLY BEING ME VP 1598*	SANCHEZ

TOP WORLD MUSIC ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	17	NO. 1 WHO LET THE DOGS OUT ▲ ² S-CURVE 751052/ARTEMIS [HS]	BAHA MEN 15 weeks at No. 1
2	2	86	SOGNO ▲ ² POLYDOR 547222	ANDREA BOCELLI
3	3	29	TANTO TEMPO ZIRIGUIBOOM 1026/SIX DEGREES [HS]	BEBEL GILBERTO
4	5	6	CHANCHULLO WORLD CIRCUIT/NONESUCH /AG [HS]	RUBEN GONZALEZ
5	4	11	VOLARE! VERY BEST OF THE GIPSY KINGS NONESUCH 79541/AG	GIPSY KINGS
6	6	34	DRALION RCA VICTOR 63559	CIRQUE DU SOLEIL
7	RE-ENTRY		A CELTIC CHRISTMAS: PEACE ON EARTH WINDHAM HILL 11461	VARIOUS ARTISTS
8	RE-ENTRY		HOOR BEFORE DAWN SHANACHIE 78041	SOLAS
9	8	89	THE IRISH TENORS ● MASTERTONE 8552/POINT [HS]	JOHN MCDERMOTT/ANTHONY KEARNS/RONAN TYNAN
10	13	2	PEACE: A CELTIC CHRISTMAS INTEGRITY/WORD 1817/EPIC	SHEILA WALSH
11	7	28	BUENA VISTA SOCIAL CLUB PRESENTS OMARA PORTUONDO WORLD CIRCUIT/NONESUCH 79603/AG [HS]	OMARA PORTUONDO
12	10	32	O RCA VICTOR 63358	CIRQUE DU SOLEIL
13	11	8	FREE FALL NARADA 49290/VIRGIN	JESSE COOK
14	15	2	STILE LIBERO (ITALIAN VERSION) RCA INTERNATIONAL 79223	EROS RAMAZZOTTI
15	RE-ENTRY		THE IRISH TENORS LIVE IN BELFAST MASTERTONE 9018/POINT [HS]	ANTHONY KEARNS/RONAN TYNAN/FINBAR WRIGHT

Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. All albums available on cassette and CD. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). ▲ Certification of 200,000 units (Platina). ▲² Certification of 400,000 units (Multi-Platina). * Asterisk indicates vinyl available. [HS] indicates past and present Heatseekers titles © 2000. Billboard/PI Communications and SoundScan, Inc.

Songwriters & Publishers

ARTISTS & MUSIC

BMI'S PRESTON IS CITY OF HOPE HONOREE

The Barker Hangar at California's Santa Monica Airport was where the City of Hope bestowed BMI's president/CEO Frances W. Preston with its highest honor, the Spirit of Life Award, Oct. 19. Warner Bros. Records president Phil Quartararo, last year's recipient of the award, presented it to Preston. To date, the City of Hope's 2000 campaign has raised more than \$3 million in order to help individuals stricken with tuberculosis.



Frances W. Preston, BMI's president/CEO and the recipient of the 2000 Spirit of Life Award, poses with several City of Hope music and entertainment industry board members. Pictured, from left, are Neil Portnow, board president and Jive/Zomba VP of West Coast operations; attorney Don Passman, board chairman; Zach Horowitz, board member/major gifts chair and president/COO of Universal Music Group; Charles Goldstuck, East Coast national campaign chair and president/COO of J Records; Ron Shapiro, executive VP/GM at Atlantic Records; Preston; Jack Suzar, board chairman for the City of Hope National Medical Center; David Simone, board member; Mary Jo Mennella, West Coast national campaign chair and senior VP/GM of music publishing for Fox Music; Bruce Resnikoff, board member/endowment chair and president of Universal Music, special markets; attorney John Frankenheimer, West Coast co-chair; and Bruce Hinton, Nashville co-chair and chairman, MCA Nashville.



Pictured, from left, are Michael Bolton, Frances W. Preston, Jon Secada, and David Foster, the evening's musical director.



Pictured, from left, are musician Dwight Yoakam; Timothy White, Billboard editor in chief and 1998 Spirit of Life Award recipient; Frances W. Preston, BMI president/CEO and 2000 Spirit of Life Award recipient; Jack Suzar, board chairman of the City of Hope National Medical Center and Beckman Research Institute; and Hilary Rosen, president/CEO of the Recording Industry Assn. of America.



BMI president/CEO and 2000 Spirit of Life Award recipient Frances W. Preston, right, poses with Phil Quartararo, president of Warner Bros. Records and 1999 Spirit of Life Award recipient.



Patti Austin, left, and James Ingram perform at the City of Hope's Spirit of Life dinner honoring Frances W. Preston.



Pictured, from left, are Phil Quartararo, president of Warner Bros. Records and 1999 City of Hope Spirit of Life Award recipient; Frances W. Preston, BMI president/CEO and 2000 Spirit of Life Award recipient; and Timothy White, Billboard editor in chief and 1998 Spirit of Life Award recipient.

NO. 1 SONG CREDITS

TITLE • WRITER • PUBLISHER

THE HOT 100

INDEPENDENT WOMAN PART 1 • Samuel J. Barnes, Jean Claude Olivier, Corey Rooney, Beyonce Knowles • ENOT/BMI, Sony/ATV Tunes/ASCAP, Sony/ATV Songs/BMI, Cori Tiffani/BMI, Beyonce/ASCAP

HOT COUNTRY SINGLES & TRACKS

WE DANCED • Brad Paisley, Chris DuBois • EMI April/ASCAP, Sea Gayle/ASCAP

HOT R&B SINGLES

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

HOT RAP SINGLES

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

HOT LATIN TRACKS

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

'Annie' Gets Her VHS/DVD Debut; 'A Class Act' Remembers Kleban

'ANNIE,' AT LAST! For those of the laserdisc generation, and, in particular, fans of musical films, the DVD era has some way to go before lesser-known titles make their way to the brilliant new technology. A very good sign, however, is that the **Frank Loesser**-scored "Perils of Pauline" (1947) musical has found its way to the DVD catalog, although the print is very disappointing. In fact, the title, which contains one of Loesser's loveliest songs—"I Wish I Didn't Love You So"—never even made it to the laserdisc catalog.

For "Pauline" star **Betty Hutton**, 2000 has been a good year: She is also the star of a very important, bright restoration of a title that has never even had a VHS release, much less a laserdisc or DVD version, until now. The musical is "Annie Get Your Gun," the 1946 **Irving Berlin** masterpiece that was transferred to

the screen 50 years ago. With reported legal considerations having apparently been resolved, Warner Home Video released the MGM production Nov. 21.

With veteran laserdisc producer **George Feltenstein Jr.** on hand to see the project through, "Annie" contains several extras, a happy approach for which Feltenstein is famous. Some of them are outtakes that include the star who was originally cast for the role Annie, none other than **Judy Garland**, who was fired by producer **Arthur Freed** due to production difficulties that spawned from her battle with drug addiction. In this writer's view, Hutton made for a better, more rambunctious, and tomboyish (until her romance with **Howard Keel's** Frank Butler starts to heat up) Annie than Garland would have, if the outtakes are any guide.

The VHS/DVD arrival of "Annie" has a counterpart with Rhino Records' release of the soundtrack album. Hardly a relic, "Annie," with its great score, has been playing in a revival production on Broadway for the past

several years. In fact, a featurette narrated by **Susan Lucci**, who played Annie in the revival, introduces the program

George, keep the musicals flowing—how about "Kiss Me, Kate," "The Bandwagon," and some of those rare but worthy musical titles you put out on laserdisc?

INTO AUDITING: Music & Media, the Los Angeles-based music publishing outfit operated by **Billy Meshe** and **John Massa**, has teamed with **Ali Adawiya** to establish Audit Time, an entertainment-industry auditing firm. The company will represent artists, songwriters, music publishers, producers, and participants in motion picture profits and concert revenue.

Adawiya is a veteran with more than 30 years' auditing experience, including his most recent association with the Haber Or-

ganization. The company will be operating out of the Music & Media Offices in West Hollywood.

'CLASS ACT' ON DISC: RCA Victor, one of the most active outlets for original cast albums, plans to release in February 2001 "A Class Act," a musical biography of the late **Ed Kleban**, the lyricist of "A Chorus Line." The score consists of unpublished songs, both words and music, written by Kleban himself. The album producer is show-music veteran **Jay David Saks**. The Manhattan Theatre Club production, in association with Musical Theatre Works, opened Nov. 9 in New York.

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

1. **B.B. King & Eric Clapton**, "Riding With The King."
2. **Creed**, "Human Clay."
3. "Pat Metheny Songbook."
4. "Slipknot."
5. **Pink Floyd**, "Dark Side Of The Moon."

Words & Music



by Irv Lichtman

Westlake Audio Thrives By Offering Wide Array Of Services

INCORPORATED IN 1971, Westlake Audio is a multifaceted company that has thrived through three decades and tumultuous change in the pro audio industry. More than a manufacturer of high-end professional and consumer speakers, more than a seven-room, commercial recording facility, Westlake Audio also encompasses a pro audio sales department and a technical services division, all of which are going strong as the company nears the 30-year mark.

While providing a wide variety of services, Westlake Audio has also responded to the changing needs and practices of the recording industry, no small feat in today's shifting landscape. Recently, Westlake Audio's Studio C, a mid-size tracking and mix room with a rich, 20-year history, reopened with the addition of a Solid State Logic 9072 J Series console.

"For anything that has to do with audio production," says Westlake Audio founder **Glenn Phoenix**, "we try to cover the bases and support our clients, whether they're working in their home studios, making a major production, or just looking for some good sound."

That notion of comprehensive service to the audio production industry began with the opening of a sales and demonstration facility at 6311 Wilshire Blvd. in Los Angeles. "We put a whole lot of investment into it," Phoenix recalls, "so much so that the clients started saying, 'Why don't you let us use this?' Thus was born our first recording facility, which at that time we referred to as the Mix Room at Wilshire Boulevard. We've been doing it since the early 1970s."

As the pro audio sales and recording studio divisions were getting off the ground, the young company also began to shape the identity for which it is largely known: as a manufacturer of high-quality loudspeakers for both commercial studio environments and high-end consumer

applications.

"When the company was set up, we were looking for something to set us apart in the marketplace," Phoenix recalls. "Going back to that time period in the early 1970s, there wasn't too much brand identity in the custom-monitor-manufacturer market. There were people doing it, but I would say that we set a trend for the small, independent specialty brand. It worked well for us; people would say, 'This is a Westlake room, it's got Westlake monitors.' The other issue was that some of the major companies didn't have quite the extensive lines that they have now. There were a number of niche markets that were pretty much open for developing."

As for any market, change has been frequent and often fast-paced. Westlake Audio's Lc, BBSM, and Reference series monitors cover all professional applications, often evolving in response to the changing—and now highly competitive—environment. In October, the BBSM-5 near-field system was updated to address today's high-resolution digital playback systems and diverse production situations. At the same time, Westlake introduced the three-way Lc3w10V monitor speaker system, for near- to mid-field listening situations.

Most recently, Westlake Audio introduced the three-way Lc3W12V monitor speaker system, a vertical rendering of its successful horizontal version. The system was created to meet the needs of surround-sound listening environments, more of which are appearing as DVD and high-definition TV require multi-channel content. As consumers continue to equip homes with sophisticated, surround-sound listening environments, Westlake Audio applies the same technology to its consumer loudspeakers as to its professional products. The BBSM-VNF series products, for example, are a direct adaptation of the BBSM series professional monitors.

Westlake Audio's seven studios are now housed in two locations: Studios A and B have resided at 8447 Beverly Blvd. since 1976, while the 7265 Santa Monica Blvd. site, encompassing the five additional studios, was established in 1980. Known for its wealth of outboard equipment (and, of course, Westlake monitors), the recording studios are also equipped with many of the industry's preferred consoles, such as the 60-input Neve V3 in the historic Studio A or the aforementioned SSL 9072 J Series in Studio C. West-



by Christopher Walsh

lake Audio also recently redesigned and refurbished Studio B. A mixing/overdub room, Studio B houses an SSL 4072 G Series console with surround-sound capabilities.

Studio D, Westlake Audio's signature studio, features a 625-square-foot control room equipped with a 72-input Neve VR console, and a 1,120-square-foot tracking room, both of which offer skylights. With amenities such as a private entrance, private lounges, and full kitchen, Studio D is preferred by clients seeking maximum privacy. Studio E, a mixing suite, features an SSL 4064 G Series console.

Acknowledging the demand for rooms where pre-production, overdub, and transfer work can be done at a lower rate than at a high-end tracking or mixing studio, Westlake Audio built two production rooms, known as P1 and P2. Production Room 1 is optimized for vocals, overdub, and MIDI work. Production Room 2 is for MIDI production and tracking, as well as analog/digital format transfers.

This diversity of studio environments enables Westlake Audio to attract and hold a significant share of the audio projects in the competitive Los Angeles recording industry.

"It certainly is a very competitive marketplace," says Phoenix. "I guess if we ever complained in the past that it was tough, we just didn't know how tough it was going to be! Business in general is pretty competitive today: People find it very difficult to change prices and whatnot. I guess you could say it's the 'day of the consumer.'"

The wealth of ever-improving, low-priced yet powerful digital recording equipment being embraced by engineers, producers, and musicians largely contributes to the precarious position in which commercial recording facilities often find themselves. Westlake Audio, however, benefits by virtue of its

status as a pro audio dealer. An authorized dealer for hundreds of manufacturers, Westlake Audio currently spotlights new products such as the Sony DMX-R100 small-format digital console on its Web site (westlakeaudio.com). In fact, Westlake's Production Room 2 features a DMX-R100.

"The DMX-R100 is a great new product," Phoenix says. "I think it's pretty well accepted now that for getting data from point A to point B in as uncorrupted a manner as possible, digital is the format of choice. We're now entering the day and age of the hard-disc recording format. Of course, a large array of equipment that is brought together in major recording projects sometimes still gives the edge to an analog recording console like the [SSL] 9000, simply because in the digital end it is true that if you go through too much conversion process back and forth, you start to notice degradation. But some of the digital pieces are nothing short of extraordinary."

More than ever, the key to success in the pro audio industry is diversity. With a greater-than-ever abundance of equipment and formats—not to mention the ability to make professional-sounding recordings at a comparatively low cost—within virtually anyone's reach, competition comes from all directions. Phoenix notes, for example, that unlike the wide-open terrain of 1971, today close to 500 loudspeaker manufacturers exist worldwide. A wide array of services, then, is important to the long-term health of a commercial facility or manufacturer.

"One thing I've learned in 30 years in this business is that if you ask 10 people for their opinion of how things should be, you'll definitely get 10 opinions," says Phoenix. "I would give a word of caution to any of our customers or fellow studio owners: Go carefully. The complexity of these rooms and the cost of getting them online now is so horrendous, it is sort of like

launching a battleship."

NEW YORK MASTERING STUDIO Absolute Audio has made two additions to its engineering staff: **Larry Lachmann** and **Dave Kutch**.

Lachmann, the former studio manager of New York mastering facility Powers House of Sound, began his career more than 15 years ago at Sterling Sound, another New York-based mastering studio, where he worked his way up to studio manager. More interested in the technical side of the business, Lachmann began to try his hand at mastering by working on several independent projects. His first major album was a catalog reissue of **Bad Company's** "Burning Sky" album.

After nearly 13 years, Lachmann made the move to Powers House of Sound, where he reprised his role as both studio manager and mastering engineer. While the majority of his responsibilities lay on the management side of the business, he was also able to help with production work as well as mastering. He worked on projects by **Missy Elliott**, **Brian McKnight**, **Queen Latifah**, **Gerald Levert**, **Solé**, and **Keith Sweat**.

Kutch has spent more than nine years in the professional music industry, most as a mastering engineer. He began his music industry career working with **Phil Ramone** and **Elliot Wolfe** on **Debbie Gibson** albums.

He moved on to the Hit Factory, also in New York, where he worked on album projects for such acts as **Anita Baker** and **Public Enemy**. A year later, Kutch joined **Herb Powers** to open Powers House of Sound, where he spent the next four years.

Kutch attributes most of his expertise as a mastering engineer to the time he spent at Powers House of Sound and his experience recording albums. While there, Kutch mastered tracks for **George Clinton**, **Beck**, **Puff Daddy**, and **Carl Thomas**, as well as the **Bad Boy Rock Remixes**.



Destination: Q Division. Destiny's Child recently recorded two tracks for its upcoming release at Q Division Studios in Somerville, Mass. The session was recorded by engineer Bruce MacFarlane and assistant engineers Colin McCabe and Matthew Beaudion. Pictured, from left, are McCabe, Michelle Williams, Beyoncé, MacFarlane, Kelly Rowland, and Beaudion.



Alan Parsons' Project. Alan Parsons, producer and engineer of Al Stewart's "Year Of The Cat" and "Time Passages," was recently at Bernie Grundman Mastering for the remastering for rerelease of the two albums. The two title tracks were remixed in both stereo and surround sound. Pictured, from left, are Parsons and Grundman. (Photo: David Goggin)

Rockwilder In Demand As He Preps Jackson's Latest Effort

BY MARCI KENON

NEW YORK—Anyone who did not get tracks from Rockwilder before Oct. 10 is out of luck—for now.

As the latest LL Cool J album, "G.O.A.T. Featuring James T. Smith: The Greatest Of All Time" (fueled by the Rockwilder-produced first single "Imagine That"), slid from No. 1 on The Billboard Hot 100, the 29-year-old producer (aka Dana Stinson) returned to Minneapolis to wrap up collaborations with Terry Lewis, Jimmy Jam, and Janet Jackson for Jackson's new album, which is scheduled for first-quarter 2001 release.

"Janet heard a song I did for Meth and Red [Method Man and Redman], and she liked it," says the Queens, N.Y., native. "She introduced me to Jimmy and Terry. We are in the studio, making a whole bunch of songs. I can't say what's going to be on the album."

Working with Jam and Lewis has been "out of this world" for the producer, who calls the Akai MPC3000 sampler/sequencer his "girlfriend."

"They use live musicians, a lot of keyboards, a lot of everything," he says, laughing. "The experience has brought me to

another level. It's the kind of music I used to feel when I was a little boy. To be a part of a family that makes the kind of music I feel is incredible."

Stinson produced the remix of Jackson's "Doesn't Really Matter," the gold single from the

'I like to position myself with artists who have some type of foundation'

- ROCKWILDER -

"Nuttu Professor II: The Klumps" soundtrack that reached No. 1 on The Billboard Hot 100. He struggles to find the right words to describe working with her.

"She is such a beautiful person, and she has given me some advice that has changed my life," he says. "I call her 'my sister angel.' She has so much experience and so much wisdom from being in the business."

Working with Jackson and the production team of Jam and Lewis is a long way from Stinson's days of hanging out with the dancers from Guy, the R&B

group featuring brothers Damion and Aaron Hall as well as producer Teddy Riley.

"Although music was a huge part of my life when I was younger, they brought the industry to me," he says of the dancers known as Shake and Loose. "Damion was staying at their house in Queens. When Guy would have shows, Aaron would come over. Al B. Sure! and Bobby Brown would come over. It was an industry house."

Stinson was bitten by the industry bug and dreamt of being a part of it, but he didn't have equipment. He faced numerous conflicts, having to use other producers' keyboards and MPC-60s to make beats.

"I guess it was competition," he reflects. "But they weren't feeling the fact that I was working on their equipment and would sabotage my sound at times." He was 21 years old then, and feels fortunate to have met an up-and-coming rapper named Redman (aka Reggie Noble), who heard and liked some of his beats. This turned out to be a major break for Stinson, who collaborated with Redman for a new Def Jam West artist.

"We flew right out to California, and he had me work on the

Mel-Low project," Stinson recounts. "As soon as we got back, he gave me my first check and told me to spend all of it because there was another one coming. I felt like a teenager when I got that check. It was \$3,000. I went to the avenue and

of the shadows and in demand, he's getting more selective about the artists with whom he will work.

"There are a lot of people who are in the industry, and they are just wasting a lot of time with these record deals," he laments.



Producer Rockwilder, aka Dana Stinson. (Photo: Shelby Gates)

bought a lot of clothes. I [splurged] on the next check, too. Then my mother slowed me down and was like, 'You need to get yourself some equipment.'"

Stinson's next big break came as the hip-hop industry moved away from sampling popular songs and into the synthesizer sound affiliated with the East Coast and the South. "I would

"I like to position myself with artists who have some type of foundation and some type of music concept. I'll even work with artists who aren't signed but have a high level of hunger, energy, and true talent. My music gets respect in their hands."

Stinson is developing talent through F/5 Productions, his company named after the classification of the

'I'm trying to bring a new sound to the table, so I'm working with a lot of singers—artists outside of hip-hop'

- ROCKWILDER -

strongest possible tornado that can strike the earth. He plans to dismantle the music industry and rebuild it. "I'm trying to bring a new sound to the table, so I'm working with a lot of singers—artists outside of hip-hop," Stinson says of his stable. "I'm working on some weird techno stuff. I also have a Latin female artist I'm developing."

Stinson recently presented music for members of 'N Sync to consider, trying to further broaden his horizons. "I would like to work with alternative and pop artists like the Britney Spearses, the Christina Aguileras, and the Faith Hills," he says. "I would like to challenge myself. Hip-hop is something that anybody can do. The type of music Narada Michael Walden and Terry Lewis and Jimmy Jam make, that's where I want to take my music."

not have made it as a producer if sampling was a major issue because I didn't have any records," he admits. "I just had my sister's disco records."

Utilizing his skills as a self-taught pianist, and working with Roland and Korg keyboards and the latest MPC model, Stinson began to create hits like "Do It Again (Put Ya Hands Up)" with Jay-Z and "Notorious KIM" with Lil' Kim. In addition to the collaborations on Jackson's album, Stinson has songs on Jay-Z and Prodigy (of Mobb Deep)'s current albums as well as on Xzibit's upcoming "Restless" project, dropping Dec. 12 on Loud Records.

"Producing hip-hop is easy, but it is a struggle to make everybody's music," he admits. "It took a few years before Rockwilder was Rockwilder. Before, I had been 'the cat who wrote with Red.'" Now that Stinson is out

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (NOVEMBER 25, 2000)

CATEGORY	HOT 100	R&B	COUNTRY	MAINSTREAM ROCK	ADULT TOP 40
TITLE Artist/ Producer (Label)	INDEPENDENT WOMEN PART 1 Destiny's Child/ Poke & ToneB. Knowles (Columbia)	BAG LADY Erykah Badu/ E. Badu Tone The Backbone (Motown)	JUST ANOTHER DAY IN PARADISE Phil Vassar/ B. Gallimore (Arista Nashville)	LOSER 3Doors Down/ P. Ebersold (Republic/Universal)	WITH ARMS WIDE OPEN Creed/ Ron Saint Germain J. Kurzweg (Wind Up)
RECORDING STUDIO(S) Engineer(s)	LOBO/SUGAR HILL (Deer Park, NY) Manelich Sotolongo Ramon Morales	PALMYRA (Dallas) Chris Bell	OCEANWAY (Nashville) Julian King	ARDENT (Memphis) Paul Ebersold Matt Martone	TRANS CONTINENTAL (N. Hollywood) Ron Saint Germaine
CONSOLE(S)/ DAW(S)	SSL 9000J /Mackie 48-8	Neve 8038	Custom Oceanway Neve 8078	SSL 4064	API 24
RECORDER(S)	Studer A827/Sony JH24	Studer A800 MKIII	Sony 3348	Sony APR 24	Studer A800
MIX MEDIUM	Quantegy 499	Quantegy 499	Quantegy 467	Quantegy GP-9	Quantegy GP-9
MIX DOWN STUDIO(S) Engineer(s)	HIT FACTORY (New York) Rich Travali	ELECTRIC LADY (New York) Tom Soares	FRONT STAGE (Nashville) David Thoener	THE RECORD PLANT (Los Angeles) Toby Wright	LONGVIEW FARM (N. Brookfield) Ron Saint Germaine
CONSOLE(S)/ DAW(S)	Neve VR 60 w/ Flying Faders	SSL 9000J	SSL 9000J	SSL 4080G plus	Neve 8078
RECORDER(S)	ATR 100 1"	Studer A827	Studer D827	Pro Tools Sony 3348	ATR 100 1"
MASTER MEDIUM	Quantegy 499	BASF 900	Quantegy 499	Quantegy GP-9	Quantegy GP-9
MASTERING Engineer	STERLING SOUND Tom Coyne	STERLING SOUND Chris Gehringer	THE MASTERING LAB Doug Sax	A&M MASTERING Stephen Marcussen	GATEWAY Bob Ludwig
CD/CASSETTE MANUFACTURER	SONY	UNI	WEA	BMG	BMG

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MusicCountry To Debut In Argentina

GAYLORD CABLE NETWORKS is launching a Spanish-language music channel—MusicCountry Latino in Argentina—as part of its worldwide MusicCountry network.

The Argentine channel will be the second MusicCountry Latin venture for Gaylord, which already owns a Brazilian channel called CMT International. The Brazilian channel—which has been airing in Portuguese since 1996 and now has 1 million subscribers, according to Gaylord—is scheduled to become MusicCountry Feb. 1, 2001.

The change signals a more eclectic line of programming that is tailored for each region and that, aside from country music, also includes rock and R&B as well as local music. In Brazil, for example, *sertaneja* music accounts for a large chunk of programming, while MusicCountry Latino in Argentina will include *rock en español*.

Gaylord (a subsidiary of Nashville-based Gaylord Entertainment) is launching its Argentine venture Dec. 1 in partnership with Latin America MusicCountry S.A.

“The most important part of the programming will be Latin music,” says executive VP/CEO **Juan Fabbri**, whose company also owns a 24-hour tango channel, “Sólo Tango,” in partnership with Gaylord.

MusicCountry Latino will air videos as well as original programming—including behind-the-music shows and studio performances—aimed at the 25- to 54-year-old audience. “This demographic doesn’t have anything musical to see on the screen,” says Fabbri. “It’s the kind of programming that decision-makers in the home will be able to see.”



by Leila Cobo

Fabbri has been testing programming blocks on his current channel, TV A (Televisión Argentina), which will become MusicCountry Latino and will be carried by all the systems in the country.

As for country music, interestingly enough, there’s an audience for it, even in Argentina. “Through the trial we’ve done, we’ve discovered there’s a very interesting niche, a small niche of country music in Argentina,” says Fabbri. And although the channel is not forced to air country music, “we are obliged to show what the viewer wants.”

PUMPING UP THE VOLUME: In the long history of athletes becoming singers, there isn’t a single success story that comes to mind (and if there is, by all means, write and correct me). Remember music by **Shaquille O’Neal**? **Coby Bryant**? **Joe Frazier**? We don’t, either. But now, **Oscar de la Hoya** is emerging as a distinct possibility to break that jinx. The world boxing champ’s self-titled debut CD has already sold 421,000 copies in the U.S. and Puerto Rico alone, according to label EMI Latin.

His fabled appearance on “Cristina” notwithstanding, de la Hoya readily admits that his prowess in the ring was the main factor in his landing a record deal. “I agree [that] if I hadn’t

been a boxer, I wouldn’t be a singer,” he says. “It helped open doors, and that’s the first step to becoming someone. There’s thousands of people who want to sing, who want to act. But I’ve paid my dues. Boxing I had to do. I was obligated, but I learned to love it. This [music] is my dream, not my father’s dream.”

Furthermore, de la Hoya has undisputed sex appeal, and, as he himself points out, in singing and boxing, there’s a lot of audience crossover. “At my fights 75% of the audience are women, and they’re the ones who love music,” he says.

No wonder, then, that “Oscar” the album was conceived as a predominantly romantic disc, full of strings and acoustic guitars (for the bolero effect). But de la Hoya’s future may well lie in the direction of “Mi Amor,” the album’s upbeat first track.

“It wasn’t on the initial song list,” says de la Hoya, who picked from among 40 tunes presented to him by producer **Rudy Perez** and EMI president **José Béhar**. “But we decided we needed a more upbeat song.”

“Mi Amor” is now included in both English and Spanish versions and, according to de la Hoya, may be the blueprint for his second album, which will likely be mostly in English.

“I’ve been taking choreography (Continued on page 54)

LATIN TRACKS A-Z

- 2 A PURO DOLOR (EMOA, ASCAP)
- 38 ABRAZAME MUY FUERTE (Not Listed)
- 15 BORRACHO TE RECUERDO (EMI April, ASCAP)
- 5 CUANDO (Sony/ATV Discos, ASCAP/Arjona Musical, ASCAP)
- 37 CUANDO EL AMOR SE DANA (J&N, ASCAP)
- 17 CUANDO NADIE ME VE (EMI April, ASCAP)
- 11 CUANDO SEAS MIA (MISS ME SO BAD) (Realsongs, ASCAP/WB, ASCAP)
- 21 CUANDO UNA MUJER (EMOA, ASCAP)
- 14 DE PAISANO A PAISANO (TN Ediciones, BMI)
- 20 EL ULTIMO ADIOS (World Deep Music, BMI/Sony/ATV Latin, BMI)
- 28 EN CADA GOTA DE MI SANGRE (EMI Blackwood, BMI)
- 26 ENLOQUECEME (Beechwood, BMI/Sony/ATV Latin, BMI)
- 18 ENTRE TU Y MIL MARES (Warner/Chappell)
- 39 ME LLAMO RAQUEL (Aldi, BMI/Seg Son, BMI)
- 32 MI PRIMER AMOR (Caribbean Waves, ASCAP)
- 34 NO TE CAMBIO POR NINGUNA (Warner/Chappell)
- 25 PEGAME TU VICIO (Cibao, BMI)
- 8 POEMA DEL AMOR (Not Listed)
- 4 POR AMARTE ASI (Erami, ASCAP/Warner/Chappell)
- 29 QUE SEPAN TODOS (SACM Latin, ASCAP)
- 13 SECRETO DE AMOR (Edimusa, ASCAP)
- 3 SHE BANGS (A Phantom Vox, BMI/Warner-Tamerlane, BMI/Sony/ATV Tunes, ASCAP/WallyWorld, ASCAP/Desmundo, ASCAP)
- 22 SIN TU AMOR (Sony Music, BMI)
- 7 TE QUISE OLVIDAR (BMG Songs, ASCAP)
- 16 TE SONE (Mas Music)
- 36 TU Y LAS NUBES (Peer Int'l., BMI)
- 40 UN SUEÑO (Not Listed)
- 12 VEN A MI (Gibb Brothers, BMI/Careers-BMG, BMI)
- 16 VEN CONMIGO (SOLAMENTE TU) (COME ON OVER BABY (ALL I WANT IS YOU)) (Air Chrysalis Scandinavia, ASCAP/BMG Scandinavia, STIM/Eclectic, ASCAP/Madhouse Forlag, ASCAP)
- 24 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)
- 33 YO TE CONFIESO (Sony/ATV Latin, BMI)
- 30 YO TE VOY A AMAR (THIS I PROMISE YOU) (Chiboy, ASCAP/Wxen, ASCAP)

Hot Latin Tracks



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

POP		TROPICAL/SALSA		REGIONAL MEXICAN	
24 STATIONS	15 STATIONS	56 STATIONS	15 STATIONS	56 STATIONS	15 STATIONS
1 CHAYANNE SONY DISCOS	1 RICKY MARTIN COLUMBIA/SONY DISCOS	1 RENAN ARMENDAREZ COELLO FONOVISIA	1 RICKY MARTIN COLUMBIA/SONY DISCOS	2 LOS TIGRES DEL NORTE FONOVISIA	1 POEMA DEL AMOR FONOVISIA
2 RICKY MARTIN COLUMBIA/SONY DISCOS	2 CHAYANNE SONY DISCOS	3 VICENTE FERNANDEZ SONY DISCOS	2 CHAYANNE SONY DISCOS	3 BORRACHO TE RECUERDO VICENTE FERNANDEZ	4 EL COYOTE Y SU BANDA TIERRA SANTA EMI LATIN
3 CHRISTIAN CASTRO ARIOLA/BMG LATIN	3 EDDY HERRERA J&N	5 LOS TUCANES DE TIJUANA UNIVERSAL LATINO	4 CHRISTINA AGUILERA RCA/BMG LATIN	6 ROGELIO MARTINEZ DISCOS CISNE	7 CONJUNTO PRIMAVERA FONOVISIA
4 RICARDO ARJONA SONY DISCOS	4 PEGAME TU VICIO	8 MI PRIMER AMOR KEVIN CEBALLO	5 MICKY TAVERAS KAREN/UNIVERSAL LATINO	9 Y SIGUES SIENDO TU DISCOS CISNE	8 EN CADA GOTA DE MI SANGRE CONJUNTO PRIMAVERA
5 MDO SONY DISCOS	5 CHRISTINA AGUILERA RCA/BMG LATIN	10 TU Y LAS NUBES PRIVERA	6 KEVIN CEBALLO RMM	11 UN SUEÑO LOS ANGELES DE CHARLY	9 QUE SEPAN TODOS PEPE AGUILAR
6 SON BY FOUR SONY DISCOS	6 VEN CONMIGO (SOLAMENTE TU) CHRISTINA AGUILERA	11 PEGAME TU VICIO EDDY HERRERA	7 ANTHONY J&N/SONY DISCOS	12 CUANDO UNA MUJER MELINA LEON	10 PEDRO FERNANDEZ MERCURY/UNIVERSAL LATINO
7 EROS RAMAZZOTTI ARIOLA/BMG LATIN	7 YEN CONMIGO (SOLAMENTE TU) CHRISTINA AGUILERA	12 YO TE VOY A AMAR 'N SYNC	8 DOMINIC PRESTIGIO/SONY DISCOS	13 ME LLAMO RAQUEL BANDA MACHOS	11 LUPILLO RIVERA SONY DISCOS
8 LUIS MIGUEL WEA LATINA	8 HISTORIA ENTRE TUS DEDOS MICKY TAVERAS	13 YO TE CONFIESO ANTHONY	9 LUIS MIGUEL WEA LATINA	14 ENLOQUECEME OV7	12 BANDA MACHOS WEA/WEA LATINA
9 ROCIO DURCAL ARIOLA/BMG LATIN	9 CUANDO NADIE ME VE ALEJANDRO SANZ	14 CUANDO EL AMOR SE DANA RIKARENA	10 ALEJANDRO SANZ WEA LATINA	15 NO TE CAMBIO POR NINGUNA ANTHONY	13 INTOCABLE EMI LATIN
10 SON BY FOUR COLUMBIA/SONY DISCOS	11 CUANDO NADIE ME VE ALEJANDRO SANZ	16 CUANDO EL AMOR SE DANA RIKARENA	11 'N SYNC JIVE		14 ENSEÑAME A OLVIDARTE LOS ANGELES DE CHARLY
11 ALEJANDRO SANZ WEA LATINA	12 CUANDO NADIE ME VE ALEJANDRO SANZ		12 EROS RAMAZZOTTI ARIOLA/BMG LATIN		15 EL PODER DEL NORTE DIS/EMI LATIN
12 CHRISTINA AGUILERA RCA/BMG LATIN	13 VEN CONMIGO (SOLAMENTE TU) CHRISTINA AGUILERA		13 RIKARENA J&N/SONY DISCOS		
13 LAURA PAUSINI WEA LATINA	14 ENTRE TU Y MIL MARES LAURA PAUSINI		14 MDO SONY DISCOS		
14 OSCAR DE LA HOYA EMI LATIN	15 VEN A MI OSCAR DE LA HOYA		15 LUIS FONSI UNIVERSAL LATINO		
15 OV7 SONY DISCOS	16 ENLOQUECEME OV7		NO TE CAMBIO POR NINGUNA ANTHONY		

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

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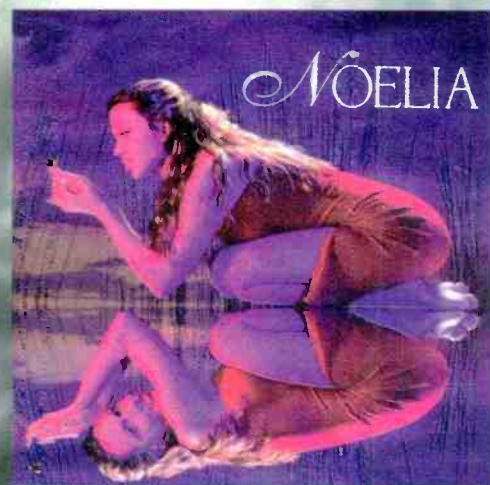
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NOTAS

(Continued from page 52)

classes, and the moves we have for 'Mi Amor' are incredible, so it will be a lot of fun," says de la Hoya, who now, after all that practicing, says he's a good dancer. "I had moves because of my boxing abilities. I had rhythm. But now I can dance salsa; I can tap dance; I can do a lot of different types of dancing."

BATANGA.COM FINDS NEW PARTNERS: Latin Internet radio site Batanga.com has announced a series of partnership deals with Hispanic Broadcasting Corp., Time Warner's Road Runner Internet cable service, Rocketeria.com, and elcomerciooperu.com.pe. Thanks to the new agreements, Batanga.com will provide content—in the form of radio programming—to its new partners in exchange for brand and programming distribution. In turn, Batanga's programming is expected to fill a void.

"We have a growing Spanish-speaking population in the Greensboro [N.C.] area, and trying to find new and interesting ways to attract that population is one of the reasons I contacted Batanga," says **Jan Szelkowski**, online editor for the Greensboro division of Time Warner's Road Runner.

The site, one of 40 affiliates nationwide, was scheduled to launch Batanga Nov. 20 as a local offering for the area. "If it does very well, I would encourage my other affiliates to consider signing up for the program in areas that have high concentrations of Spanish speakers," says Szelkowski.

SINGING THREESOMES: Do good things come in threes? We had "The Three Musketeers," "Three Amigos!," the **Three Tenors**, and now, the **3 Salseros**. It's not a boy band but a mature male act, featuring **Willy Chirino**, **Tito Nieves**, and **Luis Enrique**. The big three will launch a 75-city, two-year tour Dec. 2 with a show at the Taj Mahal in Atlantic City, N.J.

MEXICO NOTAS: Former Magneto members **Mauri**, **Alan**, **Alex**, **Charly**, and **Elias** are coming together for a reunion tour in spring 2001 after a five-year hiatus. The group is also looking for a new name (à la **Reencuentro**). Turns out former manager **Toño Berumen** owns the Magneto name and won't allow the quintet to use it.

ONSTAGE: The double bill of **Ana Gabriel** and **Juan Gabriel** sold out the Miami Arena Nov. 18. People got their money's worth, with nearly four hours of music. Too long, frankly, especially the long-winded (but emotive and well-performed) set by Ana Gabriel, which left Juan Gabriel not taking the stage until nearly 11 p.m. If you had the stamina, waiting for master storyteller/performer Juan Gabriel more than worthwhile. **Nydia Rojas** opened with a tasteful acoustic set.

Teresa Aguilerá contributed to this report from Mexico. Leila Cobo can be reached at 305-361-5279 or at lcobo@billboard.com

DECEMBER 2, 2000

THE Billboard Latin 50™

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

SoundScan®

THIS WEEK	LAST WEEK	WKS ON	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
◀ No. 1 ▶					
1	1	10	CHRISTINA AGUILERA	RCA 69323/BMG LATIN	MI REFLEJO
2	4	7	LUIS MIGUEL	WEA LATINA 84573	VIVO
3	2	6	OSCAR DE LA HOYA	EMI LATIN 21967 HS	OSCAR DE LA HOYA
4	5	7	CHAYANNE	SONY DISCOS 84098 HS	SIMPLEMENTE
5	3	40	SON BY FOUR	SONY DISCOS 83181 HS	SON BY FOUR
◀ HOT SHOT DEBUT ▶					
6	NEW		LOS TUCANES DE TIJUANA	MERCURY 01302/UNIVERSAL LATINO HS	CORRIDOS DE PRIMERA PLANA
7	6	3	MARCO ANTONIO SOLIS	FONOVISA 0521 HS	EN VIVO
8	NEW		LOS TUCANES DE TIJUANA	MERCURY 159675/UNIVERSAL LATINO HS	ME GUSTA VIVIR DE NOCHE
9	7	9	LOS TIGRES DEL NORTE	FONOVISA 6092 HS	DE PAISANO A PAISANO
10	8	3	LOS ANGELES DE CHARLY	FONOVISA 6096 HS	UN SUEÑO
11	15	2	EROS RAMAZZOTTI	ARIOLA 79330/BMG LATIN	ESTILO LIBRE
12	9	10	VARIOUS ARTISTS	EPIC 85133/SONY DISCOS	2000 LATIN GRAMMY NOMINEES
◀ GREATEST GAINER ▶					
13	44	3	MDO	SONY DISCOS 84070	SUBIR AL CIELO
14	11	8	ALEJANDRO SANZ	WEA LATINA 85052 HS	EL ALMA AL AIRE
15	10	17	ROCIO DURCAL	ARIOLA 75173/BMG LATIN HS	CARCIAS
16	12	21	PAULINA RUBIO	UNIVERSAL LATINO 543319	PAULINA
17	18	7	RUBEN GONZALEZ	WORLD CIRCUIT/NONESUCH 79503/AG HS	CHANCHULLO
18	13	11	GIPSY KINGS	NONESUCH 79541/AG	VOLARE! VERY BEST OF THE GIPSY KINGS
19	14	11	CONJUNTO PRIMAVERA	FONOVISA 10118 HS	EL RECADO
20	16	38	SHAKIRA	SONY DISCOS 83775 HS	MTV UNPLUGGED
21	17	54	MARC ANTHONY	RMM 83580/SONY DISCOS	DESDE UN PRINCIPIO — FROM THE BEGINNING
22	20	2	VARIOUS ARTISTS	LIDERES 950044	GUERRA DE ESTADOS PESADOS VOL. 2
23	21	87	A.B. QUINTANILLA Y LOS KUMBIA KINGS	EMI LATIN 99189 HS	AMOR, FAMILIA Y RESPETO...
24	19	4	LOS ORIGINALES DE SAN JUAN	EMI LATIN 29660	LA CASPA DEL DIABLO
25	23	74	MANA	WEA LATINA 27864	MTV UNPLUGGED
26	26	30	THALIA	EMI LATIN 26232 HS	ARRASANDO
27	24	69	INTOCABLE	EMI LATIN 21502 HS	CONTIGO
28	30	14	PEPE AGUILAR	MUSART 12326/BALBOA HS	LO GRANDE DE LOS GRANDES
29	25	26	GLORIA ESTEFAN	EPIC 62163/SONY DISCOS	ALMA CARIBENA — CARIBBEAN SOUL
30	35	57	CARLOS VIVES	EMI LATIN 22854 HS	EL AMOR DE MI TIERRA
31	22	12	RICARDO ARJONA	SONY DISCOS 84014 HS	GALERIA CARIBE
32	29	77	CHRISTIAN CASTRO	ARIOLA 66275/BMG LATIN HS	MI VIDA SIN TU AMOR
33	32	14	BANDA MACHOS	WEA MEX 84015/WEA LATINA	MI GUITARRA Y YO
34	28	95	MARCO ANTONIO SOLIS	FONOVISA 0516 HS	TROZOS DE MI ALMA
35	27	10	BANDA EL RECODO	FONOVISA 10121	PLAZA DE TOROS MEXICO
36	41	10	LAURA PAUSINI	WEA LATINA 84397	ENTRE TU Y MIL MARES
37	36	28	JUAN GABRIEL	ARIOLA 75837/BMG LATIN	QUERIDA
38	43	16	LOS HURACANES DEL NORTE	FONOVISA 6088 HS	EN QUE TRABAJA EL MUCHACHO
39	31	22	LOS ANGELES AZULES Y RAYTO COLOMBIANO	DISA 26969/EMI LATIN	FRENTE A FRENTE
40	33	13	OV7	SONY DISCOS 83967	CD00
41	45	28	OMARA PORTUONDO	WORLD CIRCUIT/NONESUCH 79503/AG HS	BUENA VISTA SOCIAL CLUB PRESENTS OMARA PORTUONDO
42	42	56	BANDA EL RECODO	FONOVISA 80769 HS	LO MEJOR DE MI VIDA
43	39	38	SELENA	EMI LATIN 23332	ALL MY HITS — TODOS MIS EXITOS VOL. 2
44	48	30	JOAN SEBASTIAN	MUSART/BALBOA 2280/CAIMAN HS	SECRETO DE AMOR
45	RE-ENTRY		PEDRO FERNANDEZ	MERCURY 542880/UNIVERSAL LATINO	YO NO FUI
46	50	30	ALEJANDRO FERNANDEZ	SONY DISCOS 83812 HS	ENTRE TUS BRAZOS
47	47	50	ENRIQUE IGLESIAS	FONOVISA 0518	THE BEST HITS
48	49	38	LOS TEMERARIOS	FONOVISA 0519	EN LA MADRUGADA SE FUE
49	NEW		MICHAEL SALGADO	JOEY 78577	MEJORES TIEMPOS
50	RE-ENTRY		CONTROL	EMI LATIN 23554	CUMBIA SIN CONTROL

POP	TROPICAL/SALSA	REGIONAL MEXICAN
1 CHRISTINA AGUILERA RCA/BMG LATIN MI REFLEJO	1 SON BY FOUR SONY DISCOS SON BY FOUR	1 LOS TUCANES DE TIJUANA MERCURY/UNIVERSAL LATINO CORRIDOS...
2 LUIS MIGUEL WEA LATINA VIVO	2 RUBEN GONZALEZ WORLD CIRCUIT/NONESUCH/AG CHANCHULLO	2 LOS TUCANES DE TIJUANA MERCURY/UNIVERSAL LATINO ME GUSTA...
3 OSCAR DE LA HOYA EMI LATIN OSCAR DE LA HOYA	3 MARC ANTHONY RMM/SONY DISCOS DESDE UN PRINCIPIO...	3 LOS TIGRES DEL NORTE FONOVISA DE PAISANO A PAISANO
4 CHAYANNE SONY DISCOS SIMPLEMENTE	4 GLORIA ESTEFAN EPIC/SONY DISCOS ALMA CARIBENA...	4 LOS ANGELES DE CHARLY FONOVISA UN SUEÑO
5 MARCO ANTONIO SOLIS FONOVISA EN VIVO	5 CARLOS VIVES EMI LATIN EL AMOR DE MI TIERRA	5 CONJUNTO PRIMAVERA FONOVISA EL RECADO
6 EROS RAMAZZOTTI ARIOLA/BMG LATIN ESTILO LIBRE	6 OMARA PORTUONDO WORLD CIRCUIT/NONESUCH/AG BUENA VISTA...	6 VARIOUS ARTISTS LIDERES GUERRA DE ESTADOS PESADOS VOL. 2
7 VARIOUS ARTISTS EPIC/SONY DISCOS 2000 LATIN GRAMMY NOMINEES	7 IBRAHIM FERRER WORLD CIRCUIT/NONESUCH/AG BUENA VISTA...	7 LOS ORIGINALES DE SAN JUAN EMI LATIN LA CASPA DEL DIABLO
8 MDO SONY DISCOS SUBIR AL CIELO	8 BLANCO Y NEGRO SONY DISCOS PIDO Y REZO	8 INTOCABLE EMI LATIN CONTIGO
9 ALEJANDRO SANZ WEA LATINA EL ALMA AL AIRE	9 ELIADE OCHOA HIGHER OCTAVE WORLD/VIRGIN TRIBUTE TO THE...	9 PEPE AGUILAR MUSART/BALBOA LO GRANDE DE LOS GRANDES
10 ROCIO DURCAL ARIOLA/BMG LATIN CARCIAS	10 TITO ROJAS M.P./SONY DISCOS ROMPIENDO NOCHES	10 BANDA MACHOS WEA MEX/WEA LATINA MI GUITARRA Y YO
11 PAULINA RUBIO UNIVERSAL LATINO PAULINA	11 ANTHONY J&N SONY DISCOS SERAS PARTE DE MI MUNDO	11 BANDA EL RECODO FONOVISA PLAZA DE TOROS MEXICO
12 GIPSY KINGS NONESUCH/VOLARE! VERY BEST OF THE GIPSY KINGS	12 CELIA CRUZ SONY DISCOS SIEMPRE VIVIRE	12 LOS HURACANES DEL NORTE FONOVISA EN QUE TRABAJA EL MUCHACHO
13 SHAKIRA SONY DISCOS MTV UNPLUGGED	13 TITO PUENTE & EDDIE PALMIERI RMM OBRA MAESTRA (MASTERPIECE)	13 LOS ANGELES AZULES Y RAYITO COLOMBIANO DISA/EMI LATIN FRENTE...
14 A.B. QUINTANILLA Y LOS KUMBIA KINGS EMI LATIN AMOR, FAMILIA Y...	14 DLG SONY DISCOS GREATEST HITS	14 BANDA EL RECODO FONOVISA LO MEJOR DE MI VIDA
15 MANA WEA LATINA MTV UNPLUGGED	15 VARIOUS ARTISTS J&N/SONY DISCOS MERENHITS 2000	15 SELENA EMI LATIN ALL MY HITS — TODOS MIS EXITOS VOL. 2

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). Numbers following Platinum or Diamond symbol indicates album's multi-platinum level. RIAA Latin awards. ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △△ Certification of 400,000 units (Multi-Platino). For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. Greatest Gainer shows chart's largest unit increase. HS indicates past and present Heatseeker titles. © 2000. Billboard/BPI Communications and SoundScan, Inc.

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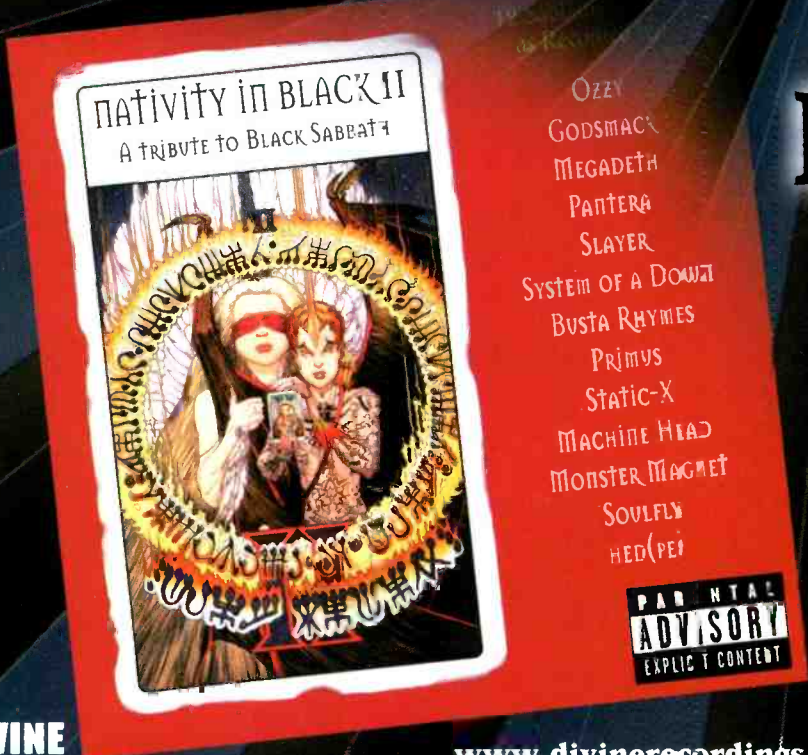
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Where Does It Go From Here?

Heavy Metal Is Back On Track With Multi-Platinum Success, Sold-Out Tours And Mainstream Radio Airplay. And The Genre Keeps Growing And Growing...

BY KATHERINE TURMAN

Millennium excitement may have fizzled faster than Kato Kaelin's career, but 2000 has been a banner year for a still-increasing cadre of bands whose music and messages are ultra-heavy and who work ultra-hard. And this new breed of bands aren't just doin' it all for the nookie.

I Am Records label head Ross Robinson, who has produced Korn, Limp Bizkit and Slipknot, among other heavy success stories, works only with artists who create from "a pure heart. It's art first, and everything else is a bonus," states Robinson. "Everybody is starving for something that will move them so much, that it shines beyond the radio, and then radio accepts it because it's too powerful [to deny]."

Indeed, top-200 bands including Papa Roach, Godsmack, Deftones, Disturbed, Slipknot and (Hed)pe have lyrics as "heavy" as their music, touching on personal subjects such as divorce and suicide, hitting home with young, disenfranchised fans. This, coupled with a band and label work ethic that gets the message out on a more immediate level than ever before via the Internet, promotional street teams, incessant touring and incendiary live shows, is spelling success. And, say many industry insiders, if rap-rock is close to saturated, the hard-music genre is moving and opening up from that base.

PAPA ROACH VS. BACKSTREET BOYS

As Atlantic Records executive VP/office of the chairman Craig Kallman notes, "Alternative radio is dominated by hard, hard records, which is the counter to the mainstream pop stuff on the other side. There's an incredible polarization. Kids want the antithesis of the Backstreet Boys," observes Kallman, whose roster includes such young and heavy fare as Taproot, P.O.D., Project 86 and Liquid Gang. "They want the hard stuff that's going to annoy their parents, something only they understand. And it isn't going away anytime soon."

Gregg Steele, regional director of programming and operations manager for rock station WZTA in Miami, concurs. "Looking at research, I see how strong the heaviest music has become, even with my upper demo," he notes. "Stuff that sticks around seems to be the heavy stuff, including Rage [Against

The Machine], Godsmack, Papa Roach and Disturbed. These debut artists from a heavier genre of music are not only getting great support at radio and getting fan support through radio, but they're retailing like crazy, which has not been the case for stuff that has been more exclusive to one format, or at least the rock genre," says Steele. "There's both buzz and credibility with these bands."

Indeed, Papa Roach singer Coby Dick, one of the most charismatic frontmen to emerge this year, has found a rabid audience for his band's uncompromising songs. "Hard music is a lot more honest, and people appreciate the honesty behind it," he states. P-Roach's Dreamworks debut, "Infest," is beyond double-platinum. Still, notes Dick, his group's work is just beginning: "All I can say is, I'm going to work my ass off every day of my life."

SLIPKNOT ON THE CHARTS

Ditto the work ethic behind Slipknot and the tack Roadrunner has taken to promote the lineup's eponymously-titled debut. The nine-piece, ultra-intense band "changed the rules on how to work this kind of music," believes Roadrunner president Jonas Naschin. "Many in the industry viewed it as an underground thing that achieved mainstream success and beyond." On Ozzfest months before "Slipknot" dropped, the CD scanned 15,000 its first week and entered the Heatseekers chart at No. 1. "Anyone who played the song was seeing instant reaction in the markets, till, eventually, they were on in every major market in the country, which helped send the band beyond platinum," Naschin adds.

Slipknot, with more than 65 weeks on the charts, is joined by other enduring new bands of the heavy genre, including six-times-platinum Creed, while newer entries including Fuel, Union Underground, (Hed)pe, Soulfly and Disturbed comprise part of the approximately 10% of "heavy" bands currently in the top 200.

More established lineups, including Rage Against The Machine, Limp Bizkit and Metallica, are also charting, and new releases from the likes of "traditional" metal artists—

including Rob Halford, Alice Cooper and Iron Maiden—have been well-received this year. Halford, though "old school," is at a new home, Metal-Is, part of the Sanctuary Music Group. Metal-Is' roster includes Halford, Entombed, C.O.C. and new signing Megadeth.

THE WORD ON THE STREET

Breaking and working with hard/metal bands, says Sanctuary Music Group CEO Merck Mercuriadis, is "about man hours and effort. A major label has a three-week window of opportunity to make it happen. That's not what metal's about. It's about word-of-mouth and creating as much enthusiasm as possible." Metal-Is and its artists are about being "credible messengers," Mercuriadis furthers. "What we're looking to do as a label is work with hard-rock bands that want to develop a relationship with their audience, artists that don't have to rely on radio or MTV."

Street marketing is one of the most popular and effective new ways to build that band/audience relationship. "We see our record company as a street team, but we do things to speak directly to the fans. We have our own street team of 500 kids we use around the

country to promote the artists," explains Roadrunner's Naschin, "and our Internet department has an 'e-team' that works with all the Web sites. Plus, we still take the worlds of metal radio, fanzines and independent radio as seriously as more mainstream outlets."

Metal Blade CEO/owner Brian Slagel hasn't relied on radio or MTV for artists such as Six Feet Under, Lizzy Borden and Armored Saint, the latter two, reunited '80s stalwarts with new albums. "Our biggest success is Six Feet Under, with sales of 100,000 for their last record," says Slagel. "They're crossing a lot of different boundaries for a band that started as a traditional death-metal band. They did the Warped Tour, and *Alternative Press* did a lot of stuff on them. They're breaking down the boundaries and are moving in a more mainstream way, too."

NO LONGER A DIRTY WORD

While Bon Jovi is one of the few '80s/'90s "met" bands still enjoying top-200 success, interest there for established, more traditional heavy of the genre. Alice Cooper charted this year's new "Brutal Planet" CD, on fledgling whose roster is half "marquee" heavy as Ted Nugent and Dio, and heavy ing Ogre from Skinny Puppy.



The ultra-intense Slipknot



Limp Bizkit keeps rollin'

Blade
band
out of
so now
60

A new metal revolution is upon us. Pale make-up, black clothing and Victorian and medieval costumes are not just for goth bands anymore, but for legions of heavy rockers espousing goth, black metal or multi-faceted, genre-bending sounds. Buoyed by the success of such groups in Europe, dark metal is beginning to seep up from the American underground.

"The crossover is already there," declares Maria Abril, president of Martyr Music Group, which includes such American acts as Em Sinfonia and November's Doom. "So much of it is based on imagery and the theatrics around the music, not just the music. A lot of the boundaries have been taken away by European bands that have gotten very popular doing what they do. A lot of those bands really go outside of the narrow boundaries that we seem to set over here."

A wide range of dark-metal bands overseas have found success, particularly in Germany, where metal acts of all types have been embraced by fans and a strong metal media infrastructure. For years, the European metal scene has experienced growth with goth (pioneered by gloomy U.K. acts like Paradise Lost, Anathema and My Dying Bride) and modern, classically influenced black metal (Emperor, Dimmu Borgir and Cradle Of Filth). In the past year, those two genres have even been fused with electronic underpinnings by Kovenant and Samael. There are also numerous death-metal bands that have evolved into atmospheric, goth-crossover acts with keyboards, including Amorphis, Moonspell, Tiamat, Crematory and The Gathering.

METAL MEETS GOTH

Gero Herrde, A&R for SPV's electro/industrial label Synthetic Symphony and goth label Oblivion, explains that a decade ago in Europe, "there was a clear separation between the [bands] who were in favor of the more aggressive sounds of metal with all its varieties and those which loved the dark yet very romantic tunes of the still glowing goth movement from the '80s."

Many metal musicians eventually saw no future in repetition and sought out new influences. "These two genres—metal and goth—are based on almost the same substantial components," notes Herrde, "being somehow dark, being aware of the more threatening facts of love and life and, of course, being totally different from the pop crowd. It is quite the same thing that happened to industrial/electronic body music on the one side and techno/trance on the other side. There is a vast number of artists that use elements coming from both sides."

"It seems to have reached kind of a popularity peak now, [with] more and more bands climbing the charts," remarks Breda Massmann, promotion manager for Roadrunner Arcade Music Germany. "Bands [have been] adding more and more pop elements to the powerful guitars and dark atmosphere. Goth metal [creates] a special feeling—powerful and aggressive on one hand; dark, romantic and sensitive on the other. It seems to be what many people are looking for these days."

This new sound has boosted mass-media support which has, in turn, attracted more fans from the German alternative and pop scenes. One great example is goth-tinged Finnish hard rockers HIM, which has sold over 300,000 units in Germany with its breakthrough album "Razorblade Romance." The band may not be pure goth, but it's catchy as hell. In fact, Scandinavia has produced many noteworthy bands like Tristania, Theatre Of Tragedy and Dark Tranquillity.

NIN, MANSON AND THE WITCH

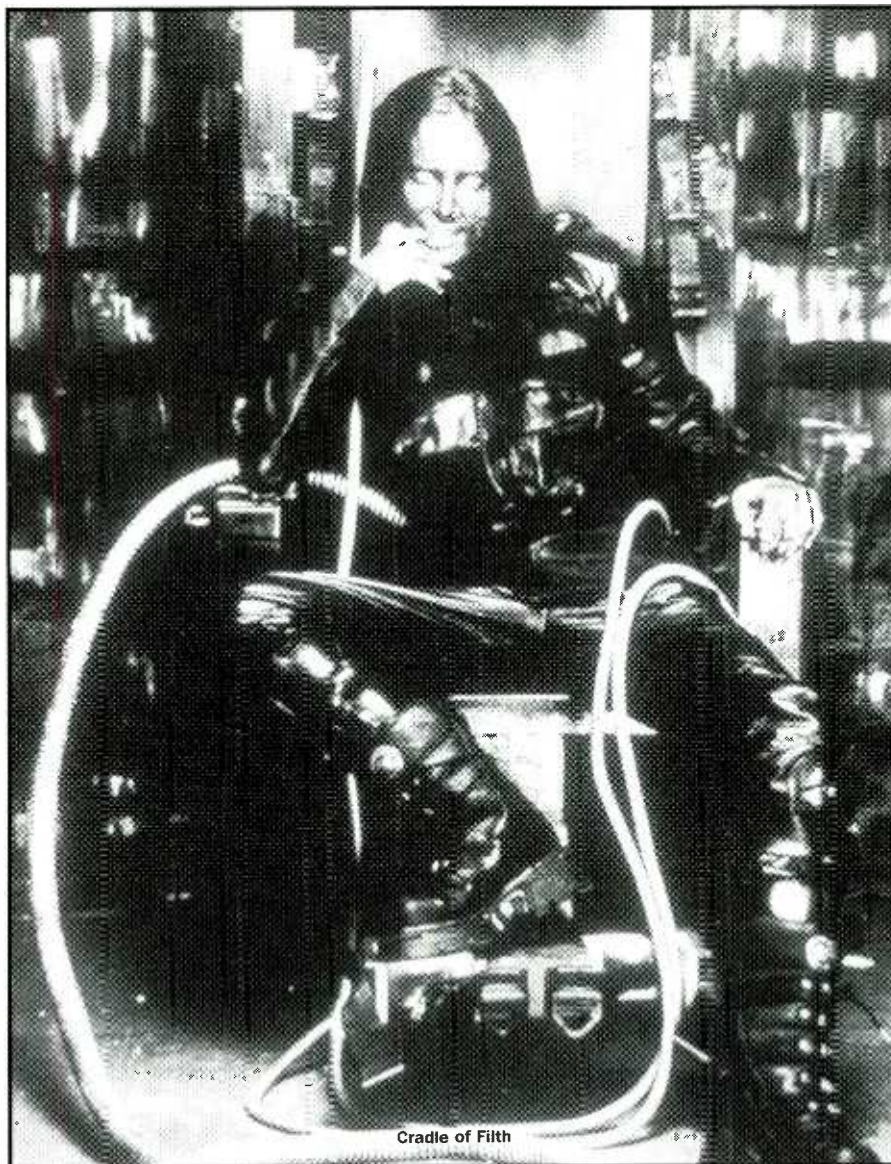
In America, the goth revolution often seems to be on the verge of a mainstream breakthrough but never quite gets there. Mainstream acts like Nine Inch Nails and Marilyn Manson have co-opted the goth look for their stage personas, which at least has exposed mass audiences to it. As Chris Pelletier, label manager and director of sales for Nuclear Blast America, observes, those two acts have been "shocking the heck out of mainstream America again, especially when [bands like] Dimmu

Borgir and Cradle Of Filth come through, America isn't that shocked."

Black metal certainly has been making inroads into American pop culture, most notably in the mid-'90s with the infamous Norwegian set, but the focus lately has been on the music and a goth-influenced image. U.K. rockers Cradle Of Filth recently released "Midian" on Koch Records, following up the successful 1998 album "Cruelty And The Beast," which reportedly SoundScanned over 60,000 units. It's a band set to make a major impact.

"I don't like to self-analyze our stuff, but if people are into horror authors [like] Stephen King or Poppy Z. Brite, [who have] No. 1 bestsellers, they can get turned on by something like Cradle Of Filth," states singer Dani Filth, who also stars in the new indie horror film "Cradle Of Fear" (available online at cradleoffear.com). "You get lost in this [music]."

Stateside media coverage for dark-metal bands is not as prominent for its more commercial factions, but that may soon change. One band set to make a splash is Godhead, a Washington, D.C., quartet that mixes up goth, metal, industrial and pop into a flavorsome whole. Currently touring with Marilyn Manson, the band's fourth album and major-label debut "2000 Years Of Human Error" comes out Jan. 23 through Manson's



Cradle of Filth

Posthuman Recordings. Aside from the Manson tour, the group performed for a "Blair Witch Webfest" from Maryland in late October, and has songs on both the "Blair Witch 2" and Wes Craven's "Dracula 2000" soundtracks.

NAPALM'S STATESIDE FORCE

"[Goth has] been around since the late '70s," notes Godhead frontman Jason Miller. "It was an anti-punk movement [that] was more about being enlightened and peaceful. I think it's always going to be there, to be quite honest, and it will fluctuate in popularity in the mainstream. It's definitely a community that thrives on being in the underground, because when you have a group of enlightened people, they don't really feel like they're a part of mainstream society."

That underground seems to draw more people each year as the music mutates into various subgenres and undefinable styles. According to Odin Thompson, label manager for Napalm Records America, his company built its foundation on black metal in the early '90s but eventually expanded to include avant-garde and goth bands in the later part of the decade. "The formula has been very successful for Napalm Records and our artists," Thompson remarks. "In Europe, we are now the largest independent metal label after Nuclear Blast and Century Media. We plan to conquer the stateside market next with the same force."

Thompson adds that goth metal "has been a viable form of music for years now" in Europe. Two of Napalm's best-selling dark-metal bands from Europe include the dynamic Tristania—whose new album "Beyond The Veil" has reportedly sold 70,000 copies worldwide—and The Sins Of Thy Beloved, the latter group utilizing male and female vocalists, two keyboardists and a guest violinist, an unorthodox combination that enlivens their recent CD "Perpetual Desolation."

A WHOLE NEW REALM

An important aspect of the goth-metal sound has been the inclusion of keyboards, ethereal singers, non-traditional instruments, medieval overtones and the frequent playing off of an operatic female vocalist against a male death-metal growler. Such eclecticism can be heard in bands like Tristania, The Sins Of Thy Beloved and Theatre Of Tragedy. However, the latter band recently underwent a slick transformation on the new *Musique*, abandoning their medieval flavor for a heavy new-wave sound à la Orgy. The best pairing of operatic female vocals and goth metal occurs in Nightwish, a brilliant Finnish group whose three albums are being released domestically by Century Media in early 2001.

While in America the goth-metal sound may have first reached mainstream listeners' ears through Type O Negative's gloomy 1993 breakthrough album "Bloody Kisses," newer albums by other bands should continue the mainstream progression towards accepting more underground sounds. Be on the lookout for new and upcoming albums from a wide range of American dark-metal bands like Braintance, Sanctus, Em Sinfonia and The Bronx Casket Company (which features two members of Overkill). There are also bands associated with the goth/industrial underground that are courting a metal audience, including The Genitorturers and The Electric Hellfire Club. Meanwhile, European bands are making inroads via U.S. labels like Napalm, Martyr Music, Black Mark, Hammerheart America (licensed through Martyr Music), Century Media, Nuclear Blast, Metal Blade and SPV (whose two-CD compilation "Blessed By The Night" arrives in January, featuring bands like Lacuna Coil, The-rión, Amorphis, Dimmu Borgir, Lacrimosa, Danzig, Love Like Blood and Umbra Et Imago).

In the early '90s, goth and black-metal bands seemed limited by genre stereotypes, but now the vocabulary and aesthetics between the two

genres have opened up a whole new realm of musical possibilities, even crossing over into ambient electronic and pop sounds. Regardless of its genrefication, this dark musical aesthetic is expanding its audience. "The really grand façade that a lot of the ambient or pseudo-goth bands are also portraying is so interesting and romantic and sensual," says Abril. "It has a certain passion to it that people are innately attracted to. It's not necessarily because it's any one type of music. It's just so embellished, this beautiful darkness." ■

DARK METAL

Rising Up From The Underground

BY BRYAN REESMAN

KOCH ROCKS

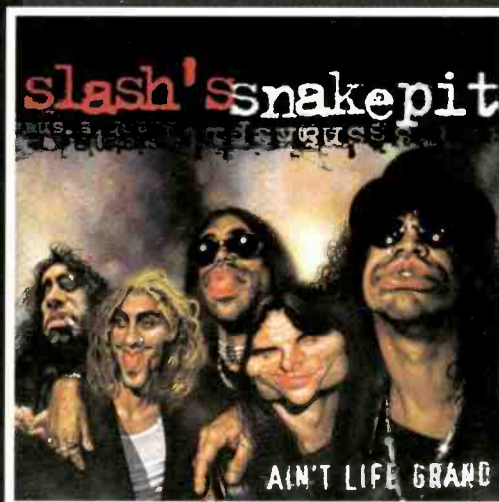


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Fri. 24 Grand Junction, CO
Sat. 25 Denver, CO
Tue. 28 Chicago, IL
Wed. 29 Chicago, IL

December

Fri. 1 Detroit, MI
Sat. 2 Detroit, MI
Sun. 3 Grand Rapids, MI
Tue. 5 Cleveland, OH
Thur. 7 Waterbury, CT
Fri. 8 Worcester, MA
Sat. 9 New York, NY
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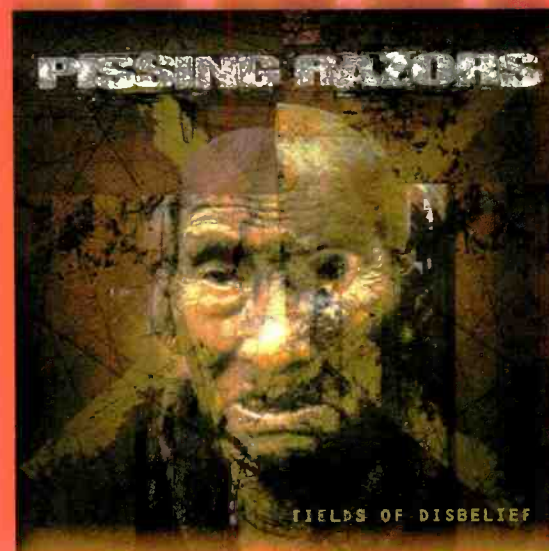
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NEVERMORE
Dead Heart in a Dead World

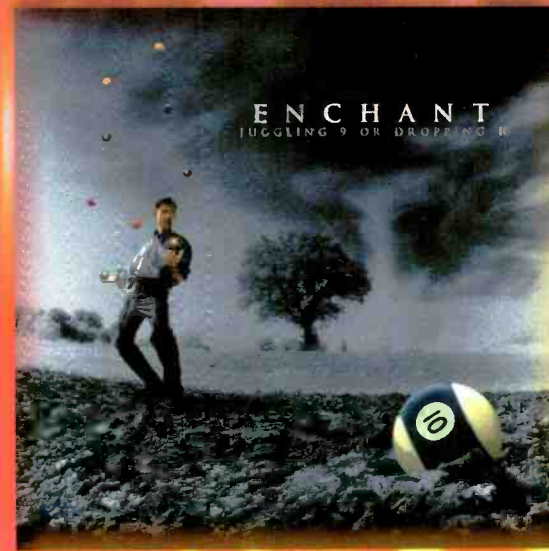
Nevermore return as a four-piece with their new masterpiece produced by Andy Sneap (Testament, Earth Crisis). Dead Heart In A Dead World combines their melodic roots of clean, soaring harmonies with an all new heavy and crushing sound, taking the band to a new level of musical creativity.



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San Francisco's legendary prog metal masters are back with a new collection that showcases all of their power and passion.



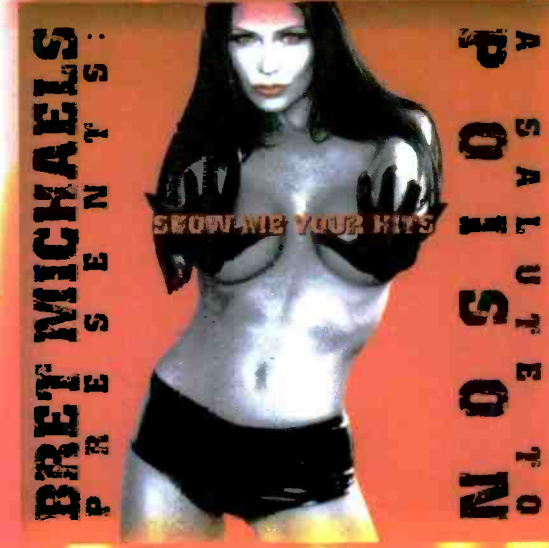
PAIN OF SALVATION
The Perfect Element

A dark new epic-metal masterpiece from Sweden's hottest new act.



VARIOUS ARTISTS
Bat Head Soup: A Tribute to Ozzy

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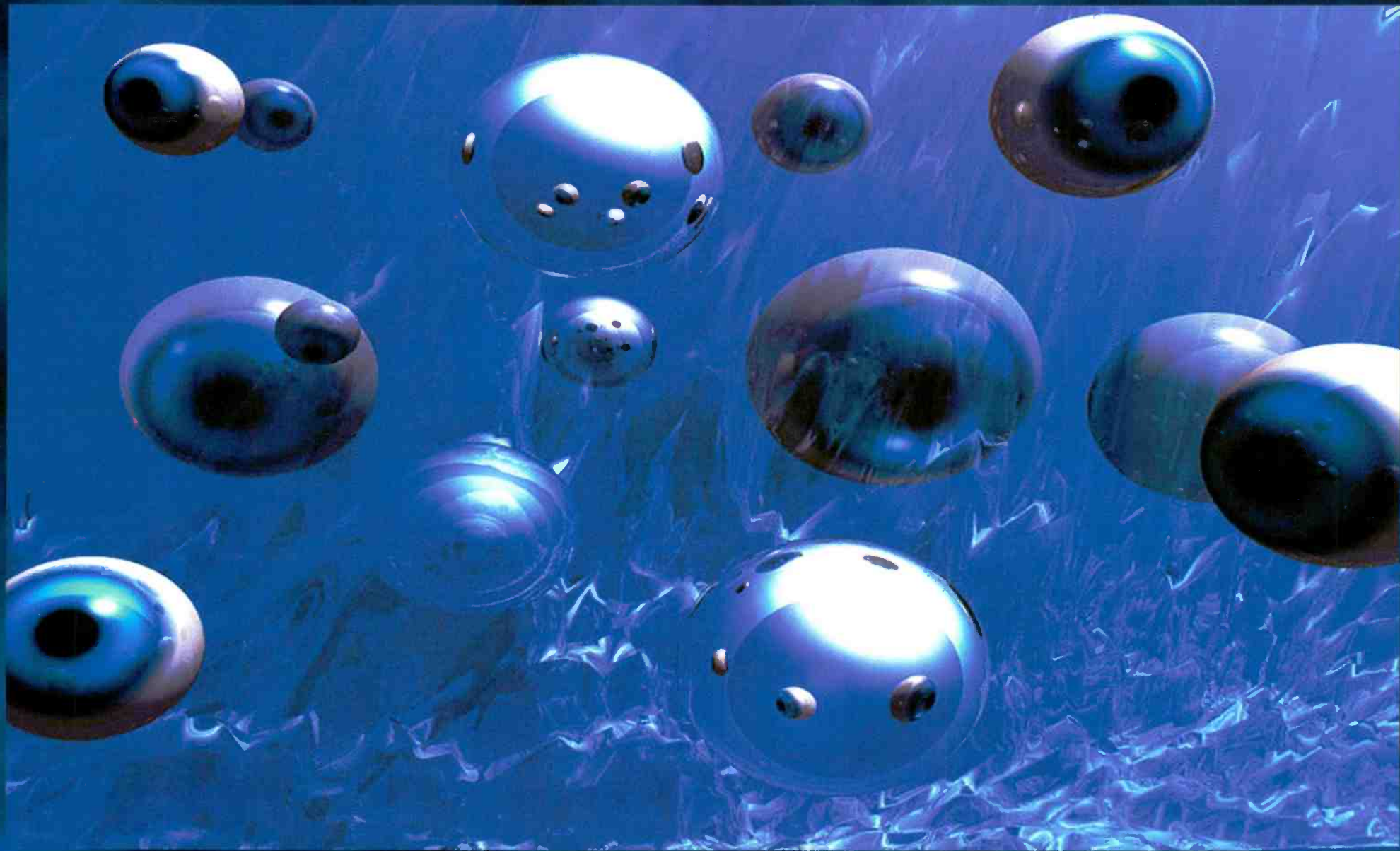


VARIOUS ARTISTS
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Q: What In The World?



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THE POWER 20

A Look At Hard Music's Top Acts And Executives Who Shaped The Scene

BY MICHAEL MOSES AND DON KAYE

They are rock moms and former mailroom clerks, political activists and baseball fanatics. But by dreaming the big dreams and making them come true, they now represent the financial and creative power structure of today's hard-music world. The following list is a cross-section of the genre's known quantities and its brightest young stars. They were chosen because they've shaped the mainstream perception and visibility of hard music and, in our judgment, will continue to do so for years to come. In alphabetical order, they are:

ARTISTS

KID ROCK Metallica's Lars Ulrich on Kid Rock: "Of all the new guys, Kid Rock has the best shot of sticking around." Here's why we agree: Rock's last two albums have sold 11 million copies combined. He's garnered two Grammy nominations, appeared on the Simpsons, owns his own label, produced Uncle Kracker's debut and does A&R work for Lava. He's currently recording a new album, dating supermodel James King and will make his acting debut in the upcoming David Spade comedy, "The Adventures Of Joe Dirt." Stylistically, he may be tilling the same turf as Limp Bizkit and Korn, but he's definitely found his own place.

KORN Since its 1994 debut, everything Korn touches turns to platinum. The critically-acclaimed Bakersfield, Calif., quintet has sold more than 10 million albums while almost single-handedly fostering the rise of rap metal (read: Fred Durst wouldn't be getting any nookie if it weren't for these guys). Korn's résumé includes 1998's successful Family Values Tour, explosive sets at Woodstock and Lollapalooza and the band's own label, Elementree/Reprise—home of platinum act Orgy. "Issues," the latest CD, marks the second time entering SoundScan's top 200 at No. 1 (the first was 1998's now-triple platinum "Follow The Leader"). By introducing its Adidas-covered, funk-metal hybrid to a post-grunge world, Korn set both the fashion and form for today's hard-music scene.



Marilyn Manson



Kid Rock

LIMP BIZKIT Six years ago, Fred Durst was a tattoo artist living in Jacksonville, Fla. Today, he's a senior VP at Interscope, has his own record label (Flawless) and is set to direct two major motion pictures ("Runt" and "Nature's Cure"). In his spare time he fronts multi-platinum rap metallers Limp Bizkit, a band whose first two discs, "Significant Other" and "Three Dollar Bill, Y'all," have sold more than 7 million copies combined. The latest, "Chocolate Starfish And The Hot Dog Flavored Water," recently debuted at No. 1 and is the first rock record to ever sell a million copies on the week of its release. Right now, they are the biggest rock act on Earth.

MARILYN MANSON If Marilyn Manson didn't exist, we would have had to build him. His arrival, which came during a period of shoe-gazers and Eddie Vedder-esque anti-stars, proved that we were finally ready for rock stars once again. A media darling and master promoter, Manson's had three of his four studio albums go platinum ("Mechanical Animals," "Antichrist Superstar" and "Smells Like Children") despite a lack of "major" hit singles. In addition to the upcoming CD "Holy Wood," the shock rocker is keeping busy with his new Priority-distributed Posthuman Records. The company's first release will be the "Blair Witch 2" soundtrack, followed by the debut of Washington, D.C.'s Godhead. I guess the devil's work is never done.

METALLICA Although it debuted alongside groups such as Anthrax and Slayer back in the early '80s, Metallica quickly broke from the pack in terms of tempo, tone and tax brackets and went on to become the barometer by which all metallic acts are measured. The four-time Grammy winner has sold close to 75 million albums worldwide, with 1991's "Metallica" accounting for 20 million alone. After bringing Napster to its knees, contributing a single to "Mission:

Impossible 2" and doing a three-week stadium festival tour, the band is taking time off before heading into the studio to record a new album in early '01. The world, as always, awaits its arrival.

OZZY OSBOURNE/BLACK SABBATH

Over the years, John Michael Osbourne has been called many things—biter of bats, Alamo urinator, ant snorter, etc. To his billions of fans, however, he is the great and all-powerful Ozzy, the genre's greatest living icon. In 1998, almost 20 years after quitting doom merchants Black Sabbath—perhaps the most influential metal band to ever plug in and play—Ozzy and his former bandmates wowed the masses by reuniting for a whirlwind tour and album. Although the band said farewell (sort of) during Ozzfest '99, Sabbath's legacy lives on in just about every hard-music album released nowadays. Those craving the real thing can check out Sab guitarist Tony Iommi's new solo disc, as well as a new Ozzy album due in '01. Never say die, indeed.

RAGE AGAINST THE MACHINE

Last month, after almost a decade of railing against social and political injustices, Rage Against The Machine delivered a real shock to the system by announcing the departure of frontman Zach de la Rocha. Since forming in '91, RATM has brought attention to sweatshop labor, political prisoners within the U.S. and government oppression by setting its rants against a furious backdrop of punk, hip-hop and thrash. Oh



Ozzy Osbourne



Rage Against The Machine

yeah, the band's also sold over 8 million records in the U.S. alone. Although, at press time, de la Rocha's replacement had yet to be named, we have faith that the influential Rage will keep on rockin' for a free world.

SLIPKNOT

Why Slipknot? It's simple arithmetic. They made 0, 1, 2, 3, 4, 5, 6, 7 and 8 add up to 1 million (in album sales, that is). The band's masked, costumed image and onstage violence resembled nothing less than a heavy metal version of the WWF, immediately striking a chord with mostly male fans. As a result, the CD remained on SoundScan's top 200 for 65 weeks, while its "Welcome To Our Neighborhood" home video has become a red-hot retail seller. The Des Moines band also became the first Roadrunner act to reach the platinum mark, as well as the first to perform on "Late Night With Conan O'Brien." Talk about prime numbers.

TOOL

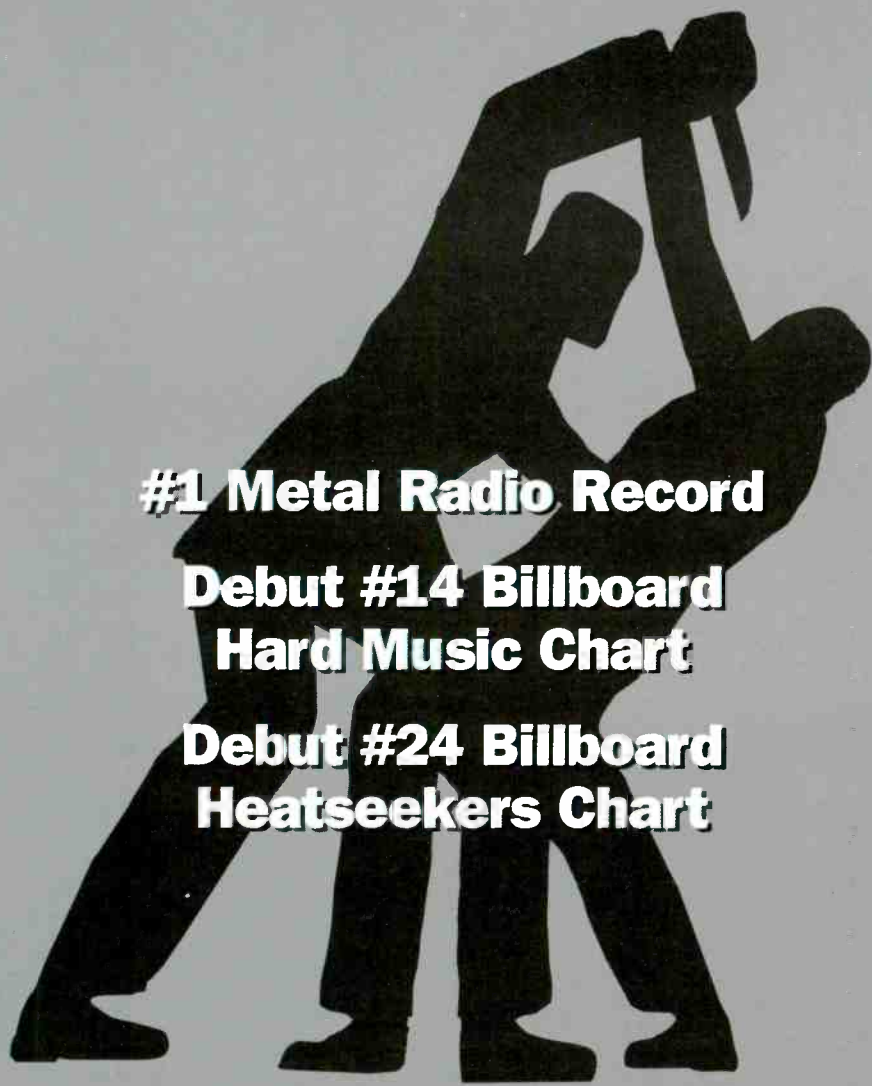
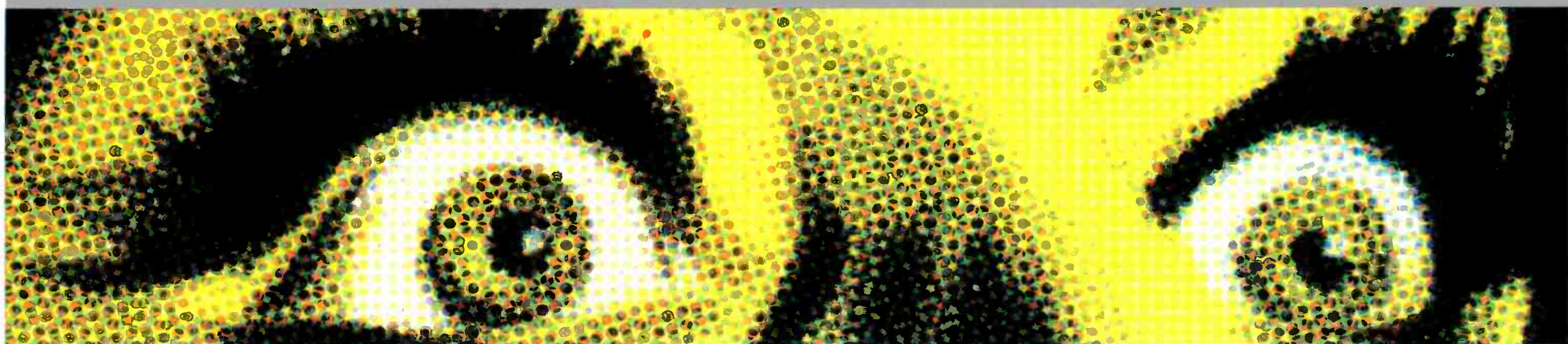
Tool made its mark by being one of the first bands to be embraced by both the metal and alternative camps. For its incredibly patient but ultra-rabid following, the announcement of a new album in April '01 is being interpreted as a sign of the apocalypse. After all, it's been four years since the release of the now-double-platinum "Aenima," and two years since the art-rockers settled their long-

Continued on page 76

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IN STORES NOW!



Rebirth Of The Loud
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- Video added at MTV2
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IN STORES NOW!

Tony Iommi - Iommi
Black Sabbath's legendary guitarist unleashes his new solo album *Iommi* featuring the single *Goodbye Lament*, with Dave Grohl.

- #3 Heatseekers Debut!
- On over 150 Rock stations
- Top 10 at Rock Radio

IN STORES NOW!



Godhead
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- Touring with Marilyn Manson
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IN STORES JANUARY 23, 2001



Blair Witch 2
Featuring music by Marilyn Manson, Rob Zombie, P.O.D., Godhead, At The Drive In and more

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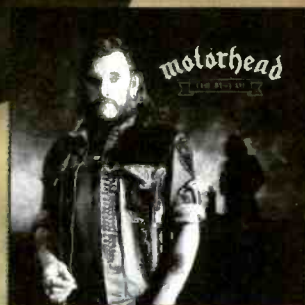


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MEGADETH

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TAPPING INTO THE METAL MAINSTREAM

Crossover Marketing Targets All Types Of Audiences, From Broadway Buffs To Video-Game Junkies

BY SANDY MASUO

When Bob Dylan sang about the times a-changing in 1964, rock 'n' roll was still very much the rallying cry of the counterculture. Over the past four decades, the times have gone right on changing. And, as the Woodstock generation—and their children, second-generation rock fans—rules the roost economically, the rebellious attitude that once made rock 'n' roll a threat to the status quo has become a powerful marketing tool. Some of the hardest rockers and gnarliest headbangers have become genial bedfellows for an astonishing array of goods and services.

OZZY GOES PC

Crossover marketing has proven to be a symbiotic relationship that extends the range of products targeted at the existing hard-music market but introduces the music that defines that demographic to people outside of it. Film and TV soundtracks have provided important crossover opportunities for metal giants who already dominate hard-music radio and video playlists and want more mainstream exposure, as well as fringier artists with more limited access to the airwaves. Metallica, which eschewed movies for years, contributed an original song, "I Disappear," to the soundtrack for last summer's "Mission: Impossible 2." Kiss appeared in a 1998 episode of "Millennium," and songs by Rob Zombie, Alice Cooper, Nick Cave and Filter have all been featured prominently in "The X-Files."

Video games too have become a popular outlet for hard music, with enterprising composers—among them Nine Inch Nails kingpin Trent Reznor, who scored Activision's "Quake"—producing edgy original material specifically for games. [IROCK] is taking the hard-rock video merger even further with an Ozzy Osbourne PC game due for release next spring. But TV, film and gaming aren't the only arenas providing outlets for hard music.

BACH ON BROADWAY

Rock 'n' roll is nothing new to the Great White Way; the first singer to take on the title character in Andrew Lloyd Webber's "Jesus Christ Superstar" was Deep Purple frontman Ian Gillen. So, when former Skid Row frontman Sebastian Bach was cast in the title role of the hit musical "Jekyll & Hyde," it was really just the latest flirtation between hard rock and Broadway.

"Even when an actor played [the part of Jekyll/Hyde], the direction was always 'Play it as a rock star,'" says "Jekyll & Hyde" composer/producer Frank Wildhorn. "When Sebastian did it, you didn't have to say that."

Bach brought the kind of vampy decadence Wildhorn want-



Broadway's Bach

ed to the role, and he drew a new audience to the theater.

"It was a wonderful thing," Wildhorn enthuses. "Because the crowd he attracted, besides people from New York who were curious, was a non-traditional theater crowd—the kind of people who hate theater."

Wildhorn is not the first to tap in to the larger-than-life characters that inhabit the hard-rock world. Metal luminaries Guns N' Roses and Metallica, as well as gore rockers Gwar, have all at one time been transformed into comic book anti-heroes. But it took Spawn mogul Todd McFarlane to take the comics connection to new 3-D heights. Last year, McFarlane Toys issued the first in a series of rock action figures—Ozzy Osbourne complete with swirling cloak, headless bats and vanquished doves under foot. Alice Cooper and Rob Zombie followed in 2000. Though McFarlane's comics-related characters are still the company's top sellers, the rock figures are holding their own and, more importantly, helping expand the toy market.

"The people who already buy my figures, like anybody else, listen to music, so there's a natural crossover," he explains. "The new people are the ones that are not aware of anything that comes out of my company. They're not aware of anything [coming from] other toy companies either because that's not where they shop. They shop at Musicland and Virgin and Tower Records. I'm not trying to make the toys necessarily a point of destination, I'm trying to make it more of [a situation where]

you happen to be at a music store, and here's some more music stuff."

But what makes these figures attractive to consumers is not just the fact that they're musicians, but their icon status in the hard-rock world. "These guys live in an entertainment field which is always shark infested," McFarlane explains. "And some of them have lived to tell about it for 10, 15, 20 years. Whether I like your music or not is irrelevant—it's that you survived in this horrible shark-infested water that gobbles stars up left and right."

ROCK 'N' WRESTLING HEAVEN

Other marketers have cast metal artists in a different kind of action setting. Over the years, extreme sports and hard music have evolved in tandem, and today it's almost impossible to think of motocross or board sports without a driving rock accompaniment. The sports and rock connection even stretches into the hyperbolic realm of pro wrestling, where it's proven to be a match made in smack-down heaven.

Cory Brennan, Roadrunner Records' senior director of marketing, sees the rise of wrestling as a golden opportunity to gain exposure for some of his label's heaviest acts. Having worked in the indie-label arena for most of his career, Brennan understands the importance of not only seeking new markets for hard music, but finding fresh angles to hit established markets.

"Gearing our marketing strategies towards wrestling is very natural because we're dealing with a similar demographic and one that is [full of] active and fanatical consumers," says Brennan. "I don't think it's necessarily a different audience, but it's an audience that might like a band like Slipknot or Soulfly or Spineshank and might not necessarily be exposed to them through radio and video."

"The biggest success we had with it was when Fear Factory performed on 'MTV's Spring Break' on a rock-and-wrestling type show. The band had a great time, it was a cool environment, a cool event and the week after they performed on [the show] their SoundScan went up probably 40%—a huge increase," he adds.

But metal and hard rock have even been making inroads in even less accommodating terrain.

COMMERCIAL REVOLUTION

Nike's 1987 TV ad featuring the Beatles' "Revolution" sparked controversy, and many criticized Michael Jackson (who owns publishing rights to the song) for selling out the Beatles' music. Thirteen years later, hard rock has been fueling some of the most successful ads in the business. Rob Schwartz, worldwide creative director with Chiat Day Inc., the agency responsible for the long-running Nissan TV campaign that has employed hits by Lenny Kravitz, Rush, the Who and Stone Temple Pilots, says the music gives the spots something no clever copy or hard sell pitch can. A choice snippet of the right rock song can evoke the exact feeling the car manufacturer is trying to sell the consumer via the vehicle.

"We were doing commercials that were mostly performance footage, these wonderful mood pieces about the products, and we wanted something that would make the mood perfect," Schwartz says. "The music certainly does that, but also [it] was playing to the radar of consumers; they would actually look up from what they were doing and say, 'I should watch this because I love that song.'"

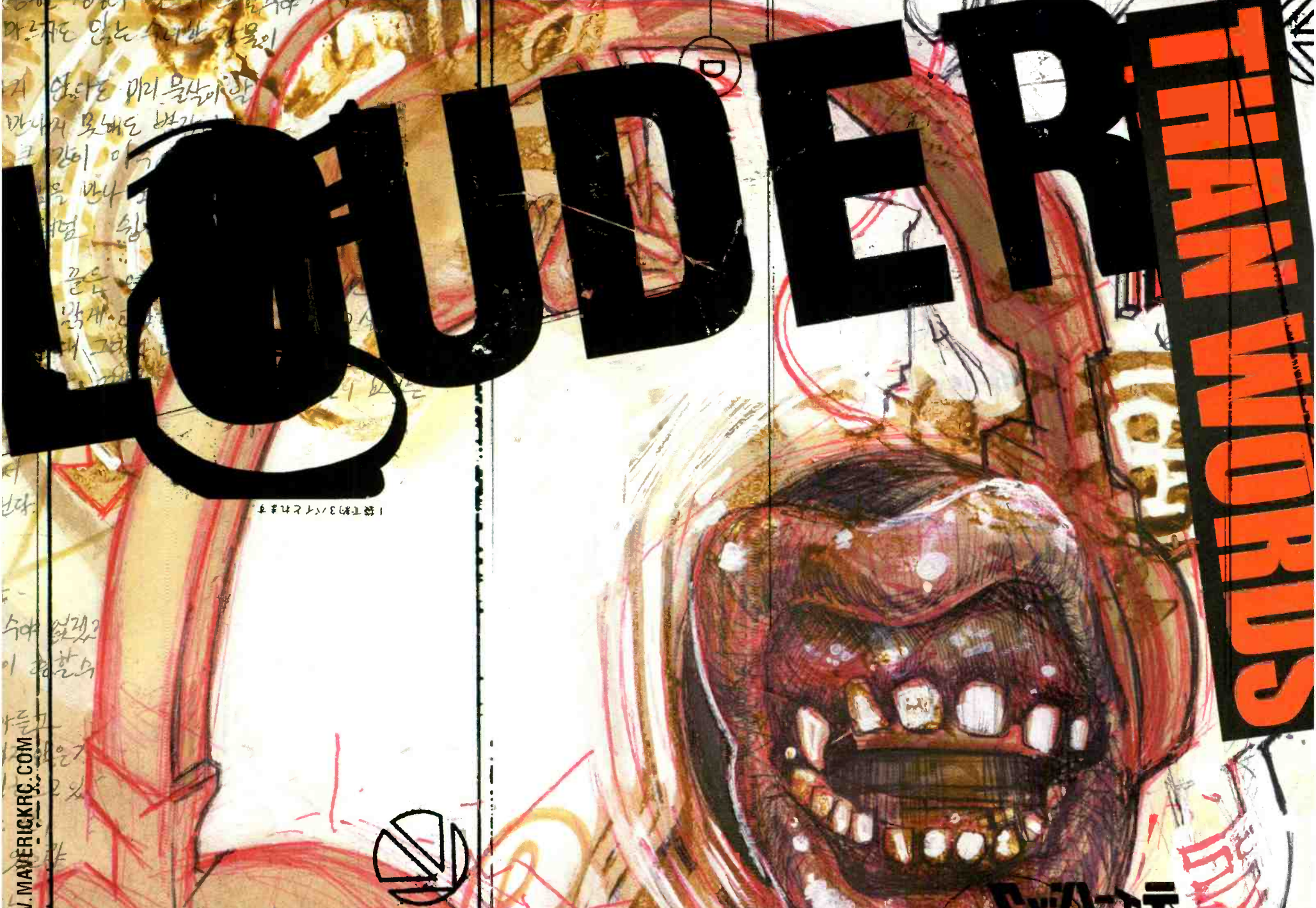


McFarlane's Zombie action figure

The ads also work in the artists' favor, exposing their music to people who might not listen to classic-rock stations or kids too young to be familiar with Heart's "Barracuda" or Rush's "Tom Sawyer."

Die-hard counter-culturalists surely cringe at the increasing intermingling of commerce and art. But, rather than stripping the rebellious spirit of hard music, these marketing strategies actually bring a new kind of legitimacy to the artists behind it.

"They're role models in our society," Schwartz observes. "So, if you can associate them with your brand, more power to the brand." ■



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IT'S A MAD MAD METAL WORLD

Billboard Correspondents Offer News On Hard Music From Around The Globe

LONDON—The U.K. always has been a stronghold for hard music. Hedrock Valley Beats are perched on the cutting edge where hard rock meets techno in a musical territory mapped out by the likes of the Chemical Brothers and the Prodigy. The trio from Derry in Northern Ireland has been turning the heads of some notable music industry players in recent months, from writers in the weekly British music press to BBC Radio 1 presenter Steve Lamacq, as they prepared for the U.K. release this month of the single "Coming Thru (My Stereo)" on the Infectious label. Seasoned New York producer Arthur Baker heard the band on Radio 1 and was so smitten that he immediately requested the opportunity to work with the members. With production credits on his résumé including such British acts as New Order and Jeff Beck, Baker has always been acutely tuned to artists who can make the dance-rock relationship into a happy marriage. The result on this occasion was a remix of "Coming Thru (My Stereo)" that was circulated in clubs as a limited edition 12-inch white label and will now appear on the single release. Hedrock Valley Beats—which consists of Declan "Decky" McLaughlin on keyboards, Frankie Kane (samples and DJing) and bassist Kevin "Foxy" Fox—were described by the *New Musical Express*, after a London show in August, as "three Irishmen with a mission to revive and reshape the big-beat bonanza." The band is now working on a debut album, having already undertaken some remix work of its own, notably on "Jesus Says" by another guitar-wielding Irish group, Ash.



Satterley

—PAUL SEXTON

ORLEANS, FRANCE—From this city in the heartland of France come the furious Burning Heads, whose latest album, "Escape," has been released on Epitaph Records in Europe and Victory Records in the U.S. Signing to the Victory lineup, Burning Heads join a roster which features Catch 22, Cause For Alarm, Grade, Boy Sets Fire, Snapcase, Buried Alive and newcomers Thursday. The French punk-rock quartet released its eponymously-titled debut album eight years ago with

Donnel Cameron of Bad Religion as producer. In the years since, its gained an international following, touring with the likes of NOFX, Bad Religion, Noir Desir, Down By Law and others. Victory Records' Delphine Pontvieux first began following the band when she was a teen. "Then I started working for Epitaph Records out of Amsterdam," she recalls. "Epitaph Europe was looking forward to building its own roster of European acts, and I introduced them to the band. They're probably the most popular punk-rock band in France." Epitaph in Europe released the

Burning Heads' album "Be One With The Flames" in 1998 and "Escape" last November, but declined to pick up the albums in the U.S. Pontvieux, meanwhile, left Epitaph for Victory Records, which licensed "Escape" for the U.S., Canada and Japan. "I still really feel a strong bond with the band and could not stand that their talent and music would remain unheard on [both sides] of the Atlantic," enthuses Pontvieux. "Escape" was recorded in Seattle with producer Jack Endino, who worked with Nirvana. The album contains videos for the songs "Wise Guy" and "A Bitter Taste" as bonus tracks, and Burning Heads are due to tour internationally in the new year.

BERLIN—In 1997, a young four-piece band from a small town called Göttingen in the northwest of Germany set out to take the European and U.S. markets by storm with its English-language crossover power rock. Looking back on the last three years, one could argue Guano Apes have become the most successful German hard-rock act in recent history. The group earned an IFPI European Platinum Award for sales of its debut album, "Proud Like A God," exceeding 1 million units. Guano Apes are now set to make a deeper impact in the U.S., while signed to RCA Records. "After the success of 120,000 units sold in the U.S. market, we are looking to capitalize further with the release of the [next] album, scheduled for March," says Stephanie Glockmann, head of promotion at Gun/Supersonic, the group's Ger-

man label. "The release will additionally be supported by a promotional tour during April." The Guano Apes feature three male instrumentalists joined by the charismatic vocalist Sandra Nasic. The new album, "Don't Give Me Names," has already been released this past spring in Germany by Gun/Supersonic, through BMG Cologne. The album went straight to No. 1 simultaneously on the German, Austrian and Portuguese airplay charts in the first week of release, reaching gold status in Germany immediately with sales of

250,000. The Guanos were set to be the only German act performing at the MTV European Music Awards taking place in Stockholm this autumn. The band has found receptive programmers at specialty rock and alternative stations throughout Germany. "We took their single ["Living In A Lie"] straight into airplay without sending it into research," says Sabine Neu, head of music at commercial Rockland Radio. "With a band like Guano Apes, who fit perfectly into our music format, there is not much that

METAL SHOP

you can do wrong. They are one of the few German rock bands who stand for quality rock music." —TAYFUN KESGIN

SYDNEY—If there's one thing that gets Jon Satterley, managing director of Roadrunner Records Australasia, thumping the table, it is the reaction of the music industry to a 1998 survey conducted by the Australian Record Industry Association on consumer tastes. Of those surveyed, 13% revealed they liked electronica and dance while 9% put their hands up for metal and hard rock. "Despite the 4% difference, the industry spends a fortune on dance and ignores metal," he says. "Retailers have DJ booths and heavily merchandise dance releases, and major labels spend a fortune in advertising dollars on dance. Metal is going through a tremendous resurgence in this country; Roadrunner is showing unprecedented growth rates." Roadrunner has 30,000 names on its database and publishes a glossy metal magazine *Outsider*, issued through retail stores. In April 1999, Satterley abandoned Roadrunner's

Web site to launch Metal Shop (www.metalshop.com.au) as a site that includes metal acts from all labels. "The idea was to create a sense of community," Satterley says. With a unique look and feel, Metal Shop is in the top 5 most-visited sites in the country. "Our marketing spend since it started has been less than \$10,000," enthuses Satterley. "Run by content manager Pheona Donohoe, Metal Shop has new releases,

news, artist profiles, surveys, merchandising, links, downloads and a lively forum section appropriately called Upoar. Through November, a revamp saw a re-design of the back-catalog division, the introduction of free home pages for acts and a classified section for musicians and second-hand instruments. Metal Shop is about to go to France, Japan and Russia. The site will be customized for each of the markets and run by the local Roadrunner office.

—CHRISTIE ELIEZER

AMSTERDAM—Spitball is utterly determined to bash down the barriers between pop, dance and hard music. The new album "Pop Condition" offers an organic rock sound, well-crafted pop songs and dance elements such as samplers, looks, sequencers and what-have-you. Singer Jacco Kreukniet and guitarist Gordon Groothedde represent the old musical world, which happily clashes with the modern technology used by sample maniacs Remco van Overbeek and Ben Franswa. The four band members came together through a project set up by dance indie XSV paying tribute to one of the great hard-rock/pop bands of the '60s, the Doors. Totally out of the blue, the first single, "Extraterrestrial," landed on programmers' desks this summer. And, like an unexpected message from outer space, the track introduced radio to the band. A second single, "Stronger," shows Spitball at its most pop-friendly. Meanwhile, the band has performed live on public CHR Radio 3FM and commercial alternative rock formatted Kink FM. Co-produced by the band itself along with U.K. producer Mark Stagg, with remixes by Dutch maestro Ronald Prent, the album's sonic quality is second to none. In addition to all the technical tricks, the album is the first Dutch production directly recorded for CDC, the new generation of CDs. In November, Spitball embarked on a Dutch club tour in support of its album. "Apart from a few try-out gigs, it marked their first live appear-



Guano Apes

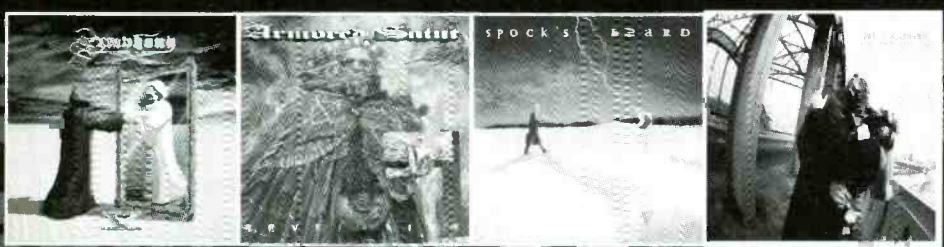
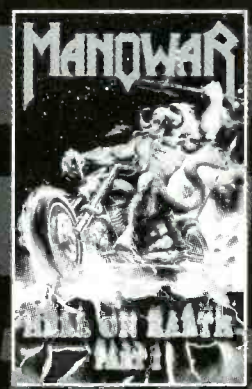
ances as a band," says Dagmar Heijmans, product manager at Columbia Holland. "Normally, a band is signed based on its live reputation and its fan-base. Now we don't have that, but rave reviews in the printed media have created the right buzz for this project beforehand." —ROBERT TILLI

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SCANDINAVIAN

Maybe you can blame the long, cold winter nights. Hard-rock and metal bands thrive in Scandinavia, and continue to gain considerable attention lately well beyond the Nordic markets. A sample of acts from the region with new albums on U.S. labels include The Haunted on Earache Records; Nasum on Relapse Records; and a raft of Scandinavian bands signed to Nuclear Blast America—HammerFall and Hypocrisy from Sweden, the Black League from Finland and Kovenant from Norway, among others.

Sometimes border-crossing collaborations increase the prospects for an international breakthrough. The black-metal band Eibon is an American/Norwegian lineup with an eponymously-titled debut album set for release in Scandinavia next year on the Moonfog label. The four-piece band, which has already recorded tracks for its forthcoming album at Trent Reznor's Nothing Studios in New Orleans, is comprised of U.S. veterans Phil Anselmo (Pantera) and Killjoy (Necrophagia), and their Norwegian counterparts Fenriz (Darkthrone) and Sigurd Wongraven (Satyricon).

This highly innovative collaboration, which has drawn the interest of several international labels, materialized after Pantera and Satyricon co-toured Europe earlier this year, in support of their respective albums "Reinventing The Steel" (Elektra) and "Rebel Extravaganza" (Moonfog).

REMAINING UGLY DUCKLINGS

Darkthrone and Satyricon are two of several Scandinavian bands that have gained an international stature by adapting to a negligent industry infrastructure back home. Very few retailers, media and record companies embrace hard rock or metal music. The styles are deeply rooted in Scandinavia but remain ugly ducklings in the market.

But that hasn't stopped bands—including Gehenna, May-

IN THE U.S.

Universal Music Sweden recently signed The Hellcopters, who, in 1999, released "Grande Rock" on White Jazz/House Of Kicks. The band is releasing its Universal Music Sweden debut, "High Visibility," this autumn.

The signing of The Hellcopters to Universal represents a vote of confidence for the Scandinavian scene, says Carl von Schewen, who, in 1986, helped to launch House Of Kicks, then



Kovenant

album "Inhale/Exhale," the band has come forth with "Human 2.0," heralded by the label as "25 ferocious tracks of their most intense, angst-ridden metal to date."

Among independent U.S. labels, Nuclear Blast America has one of the strongest lineups of Scandinavian hard rock and metal bands. Its current releases include: "Into The Abyss" from Stockholm's Hypocrisy; "Musique" from Norway's Theatre Of Tragedy; "To Hell And Back" from the Finnish lineup of Sinergy; "Animatronic" from Norway's Kovenant; and "Ichor" from the Black League from Finland.

READY FOR A BREAKTHROUGH

Malcolm Dome, a former *Kerrang* journalist who works for London-based rock-formatted radio station Total Rock and writes for *Metal Hammer* and *Classic Rock*, says, "Scandinavian bands are phenomenal, because they have the ability to sound like Iron Maiden but still have some new angle in their music. They have both invented and reinvented metal. Scandinavian bands are not as jaded as we have become in the U.K. or U.S."

A prime example of having to work hard for success is the BMG Finland-signed rock act HIM, which hit No. 1 in Germany earlier this year. According to the band's manager, Seppo Vesteriner, the album "Razorblade Romance" received mainstream marketing and promotion from Day One, since there were no specialized underground outlets available.



Nasum

Scandinavian SMORGASBORD

A Stronghold For Metal, The Noisy North Continues To Serve Up Plenty Of Bands

BY KAI R. LOFTHUS

hem, Dimmu Borgir, Gluecifer, The Hives, 59 Times The Pain and Millencolin—from also making an international impact with both sales and touring. On the other hand, local fans are left to rely on international fanzines, Web sites and mail-order operations. Among the few Scandinavian media and retail outlets for hard-rock and metal music are *Scream* and *Nordic Vision* magazines, specialist store/mail-order operation Sound Pollution in Stockholm and mainstream but open-minded retailers like Bengans in Gothenburg, the Najz Prajz chain in Sweden and the Platekompaniet chain in Norway.

"The network of touring opportunities in Scandinavia is a primary reason why local bands have been able to develop to this level," says Biff Malibu, the vocalist for Gluecifer. "Compared to New York or London, there are so many places here where it's possible for an unproven band to play."

But Espen Slaggård, an Oslo-based product manager at Music Network, which represents labels such as House Of Kicks and Music For Nations, says, "Touring isn't necessarily essential for a rock band to succeed. A band like Mayhem spends much time in the studio perfecting their music, but they very rarely perform live. Everyone knows that when Mayhem releases a new record, which they also seldom do, the music is good. And when they do play, people are coming from all continents to see them."

The most high-profile companies involved with harder music, Burning Heart Records (co-owned by Epitaph) in Örebro, Sweden, and Scandinavian distributors such as Music Network in Stockholm and Playground Music Scandinavia in Malmö, are all stepping up their efforts. So are the major labels.

a wholesale business designed to import records to Sweden and trade second-hand punk records and picture discs. "We became the Swedish music industry's laughing stock, since [rock music] wasn't perceived to be good business," he says. "I think it's possibly one of the best businesses. Young people that are into rock usually think it's cool to check out new bands," he says.

The Scandinavian metal scene has an unprecedented breadth and selection of artists, securing the genre's continued artistic and commercial viability, both home and abroad. Evidence is clear from the signings of hard-rock and metal bands by U.S. labels.

Earache Records in the U.S. (the American arm of the Nottingham, England-based metal label) last month released "The Haunted Made Me Do It" from The Haunted. The band's former and current members played in some of the most noteworthy Scandinavian metal bands of the past decade, including At The Gates, Witchery, Seance and Konkhra. "This is Earache Records' most important release of the year, and arguably the most important hard rock/metal album of the year," says Earache's Curran Reynolds. With high-profile press lined up, The Haunted embarked on a world tour this fall that included a stop at the November To Dismember festival in L.A. (Earache has continued to mine international markets for talent. Among its other current releases are "Winds Of Creation" from the Polish teenaged band Decapitation and the eponymously-titled debut from the Australian act Berzerker.)

Relapse Records, an indie label based in Upper Darby, Pa., has released the second full-length album from the Swedish grindcore band Nasum. Following the acclaim for its 1997



Hypocrisy

"We were treated kindly by the evening-press journalists, as well as some retailers, especially through a campaign at [Dutch-owned retail giant] Free Record Shop [in Finland]," he says. "We came into a situation in Germany where HIM became a viable alternative to the product-based music, such as Vengaboys, which usually dominates the charts there. HIM's music represented something fresh, and I believe it has been a long time since a rock album reached No. 1 there."

Slaggård at Olso's Music echoes Vesteriner's concerns about the reluctance of media and retail to support hard rock and metal. "Journalists here wouldn't touch Norwegian metal bands with a remote cattleprod," he says. Most tar-brushed the genre by associating it with church-burning outrages in the '90s.

Svein Borge is MD of the Oslo-branch of Playground Music, the licensing joint venture between edel, Mute Records, Beggars Banquet and Play It Again Sam, which distributes the Moonfog label in Scandinavia. "Norwegian bands are finally getting rid of the affiliation with the church burnings," he says. "When journalists started to cover Norwegian black-metal bands [in that context], the individual bands boycotted Norwegian journalists and formed their own international networks to reach out of the country instead."

And the rest of the world now seems easily within that reach, as the international breakthrough of Scandinavian hard rock and metal goes on. ■

DARKWELL

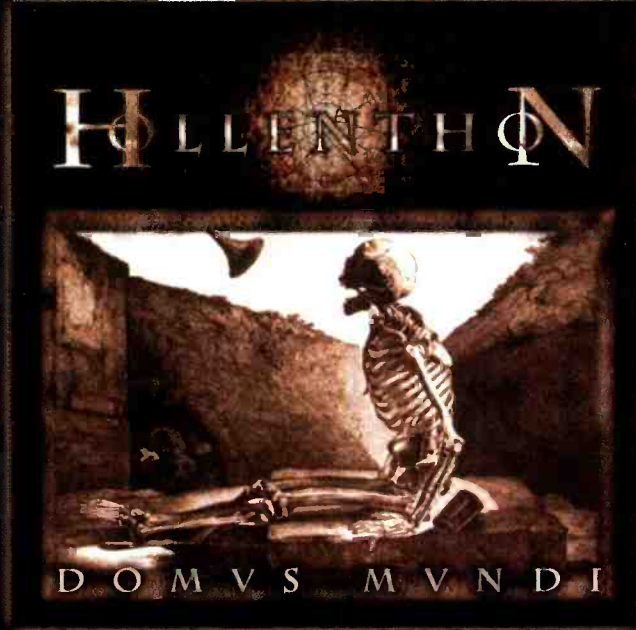


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standing lawsuit with former label Freeworld. Fans, meanwhile, having been gobbling up A Perfect Circle, frontman Maynard Keenan's side project, have set their sights on an upcoming package that includes a DVD with videos, live tracks and previously unreleased studio remixes. The line forms to the left, folks.

ROB ZOMBIE Two years after announcing the demise of platinum act White Zombie, ex-frontman Rob continues to make his presence felt well beyond metal's rigid confines. In addition to writing and directing Universal's upcoming "House Of 1,000 Corpses," he recently built a Halloween maze for Universal Theme Parks called "Rob Zombie's American Nightmare." His solo debut, "Hellbilly Deluxe," continues to sell (currently triple platinum and counting), and Rob will add to his long list of soundtrack credits by recording music for "1,000 Corpses" and appearing on the upcoming "Blair Witch 2" album. Read: you can't keep a good Zombie down.

BUSINESS

CLIFF BURNSTEIN / PETER MENSCH

(Q PRIME, INC.) Just for managing the biggest hard-rock band on the planet—the mighty Metallica—the veteran Burnstein/Mensch team would be assured of placement on this list, and their past clients include such former heavyweights as Queensryche and The Smashing Pumpkins. But, with recent additions like Stone Temple Pilots, Garbage and Rage Against The Machine (although that act's future is certainly in flux now), Q Prime continues to rep some of the hottest musical acts on the scene. The dynamic duo went even further last year, buying Volcano Records and making sure that the rebuilding label retained the services of superstar act Tool.

BOB CHIAPPARDI (CONCRETE MARKETING)

For 15 years, labels from the biggest major to the tiniest indie have turned to Chiappardi for his dedicated and innovative approach to marketing hard music. Aside from helping to break artists ranging from Metallica to Korn to Powerman 5000, the idea-a-minute Chiappardi and his hard-working staff have, over the years, launched the first trade magazine devoted solely to heavy rock (*Foundations*), the industry's only hard-music convention (Foundations Forum) and groundbreaking retail promotion programs like The Corner and Retail Vision. With the company's recent forays into urban marketing and expansion onto the Internet via Concreteplanet.com and events like "Limp TV," Concrete's grip on its target audience is rock-solid.

ANDY GOULD (AGM)

Look at just about any major hard-music tour package or soundtrack and you're guaranteed to find at least one or more acts represented by AGM. Spinning off from Concrete Management four years ago, Gould has racked up (with the help of key personnel Rob McDermott and Jodie Wilson) an impressive client list that includes Rob Zombie, Monster Magnet, Powerman 5000, Static X, Linkin Park and Cold. Like many of his peers, Gould has taken new paths in '00, adding record label chief and film producer to his résumé with, respectively, the relaunching of Ric Wake's DV8 record label and the forthcoming release of "House Of 1,000 Corpses," Zombie's long-awaited writing/directing debut.

KEVIN HERSHEY / LISA BRAUN

(RETURN OF THE ROCK) Many fans felt that MTV was trying to kill heavy metal permanently when the channel canceled "Headbanger's Ball" five years ago. "Return Of The Rock" could be seen as its way of making amends, giving hard-music fanatics 30 precious minutes of metal twice a day and helping to push bands like Slipknot and Papa Roach over the top. Hershey selects the videos and has also co-A&Red both successful "Return" spinoff albums (through fellow Power 20 nominee Roadrunner Records), while VP/music marketing and promotion Braun was the brains behind the Return Of The Rock Tour—which put the show itself on the map. It's been a formidable—and long overdue—combination.

JEFF KWATINETZ / PETER KATSIS

(THE FIRM) Like Q Prime before them, the masterminds of The Firm have positioned themselves as the guiding force behind the newest generation of hard-music titans. With a roster that includes multi-platinum smashes Korn and Limp Bizkit, as well as gold-status up-and-comers Staind (not to mention those metal wonders, the Backstreet Boys), plus two impressive Family Values tours under their belts, Kwatinetz and Katsis have their finger solidly on the pulse of mainstream youth culture. The new Limp Bizkit is expected

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Hard-Rockin' Radio

From The Commercial Fringe To The Growing Net, Heavy Metal Is Back On The Air

BY JEFF SILBERMAN

Make no mistake about it: Hard-rock and metal radio won't be mistaken for the mass-appeal format flavor of the month, certainly not in the foreseeable future. Nevertheless, the genre has retained a legitimate foothold on college radio, in commercial-radio specialty programming and the Internet. In fact, the rapidly growing popularity of Internet-only stations such as KNAC.com have helped reignite interest in more extreme rock on commercial rock and even modern-rock stations.

GETTING IT ON

"It's definitely easier to get our records on the air, as more and more stations have the aggro format," says Relapse/Release radio and video promotion director Sean Pelletier. "Our stuff is pretty extreme, but it's easier to get on a station that plays Korn and the Deftones. They're apt to try something harder. Now even VH1 has rock shows and metal bands being featured on 'Behind The Music.' All this, in some ways, makes it easier for us, especially on college radio, which is way more open than it was when I was in college 10 years ago. The Vans and Ozzfest tours expose Hatebreed and other hardcore bands to mellow hard-rock and punk fans. As more doors open, we keep progressing."

York hardcore band, do really well and sell a lot of records."

"You always start [a record's] foundation at college radio, to help get you to the next level—commercial radio," says Rob Dean, self-described "head groundskeeper" for E-magine entertainment. "But the catch-22 is that commercial PDs all say they don't care about college charts. Nevertheless, you still have to send [your records] there."

Although WSOU stands head and shoulders above the rest, other influential college stations include WEOS (Seneca College), WDBM (Michigan State Univ.) and WVUD (Univ. of Delaware). "A lot of the hardcore artists get their first airplay through college and specialty shows," says Metal Blade Records president Mike Faley. "Even though the mass public may not hear about them until they get on regular programming, the key is to first get them on college and specialty shows



Earth Crisis

and have them graduate into regular rotation. You have to crawl before you can walk, and when you're talking about metal music, you have to be in for the long haul. Artist development never happens overnight. You have to build a strong base for the band first—through college radio, touring and the press."

METAL ON THE K-ROCKS

When it comes to commercial rockers, Faley says, "There's a pretty solid list of stations to go after, depending on how extremely hard your band is. There may be only 30 to 40 stations that may touch your records, because of the accessibility of the music you present."

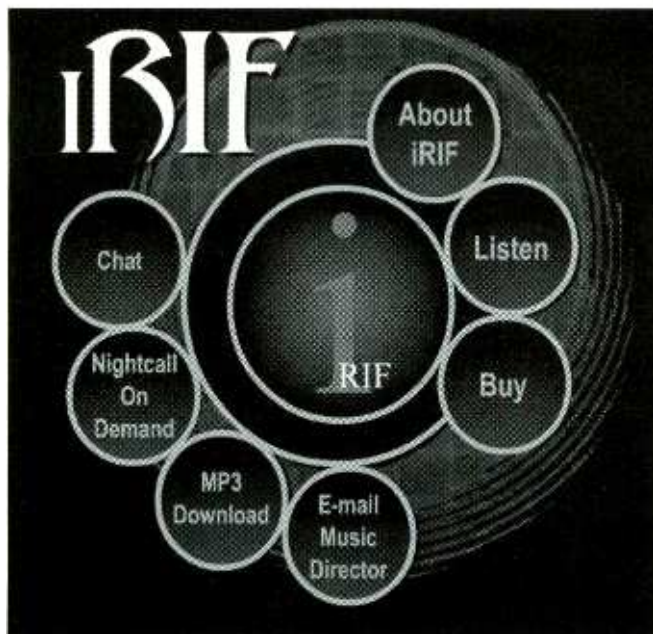
Likely active rockers include KEGL (The Eagle) Dallas, KUPD Phoenix, WAAF Boston, WLZR (Lazer 103) Milwaukee, KMKF Topeka, Kan., and WRXF Flint, Mich.

"We just took Earth Crisis and brought them to active-rock radio and picked up 18 adds this summer, which is pretty good for a hardcore band on an independent label," Victory's Rudolph says, adding WCPR Biloxi., Miss., to the mix. "WCPR stood behind me on the record and played it for over two months, and we sold a lot of records there."

But not only aggressive active-rock stations are taking an interest in the music. Roadrunner's Baker cites several modern-rock stations that have played extreme product recently. "KXTE [Extreme Radio] Las Vegas, WNFZ Knoxville, Tenn., the K-Rocks [WXRK New York and KROQ Los Angeles], WBCN Boston, WRIF Detroit and even KRAD Corpus Christi are tell-tale [stations]. If your record can get on there and react, it really opens up doors to a lot of other stations," he says.

Yet Metal Blade's Faley asserts that the best way to increase

Continued on page 84



"College radio means a lot to us," says Erik Baker of Roadrunner Records, whose band, Souffly, has a record that reached No. 1 on the CMJ chart. "We like to go for college radio first to build a base, where Souffly can sell 58,000 records in two weeks."

"College is still basically a breeding ground for anything hard rock to get to the mainstream," says Victory Records director of promotion Jason Rudolph. "But you can't totally rely on it, because college stations that play nothing but hard rock are a rarity. The only one that does metal 24/7 is WSOU in Orange, N.J., [Seton Hall's station] so it's basically the same at college radio as it is on commercial radio, where most metal is heard on specialty shows once a week, on the weekend at midnight. Airplay at large college stations gets people to take notice, but it has the only tangible effect on sales coming from airplay on WSOU. WSOU [airplay] helped Shutdown, a New

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to move millions; look for new releases from Korn and Staind next year, plus client Fred Durst's first foray into filmmaking.

DOUG MORRIS / JIMMY IOVINE

(FARMCLUB) Who knew that the hottest time slot on TV would have been Monday nights at 11 p.m., right after the WWF's "Raw"? The creators of Farmclub, that's who. The nexus of the testosterone-driven, rap-metal-wrestling subculture is this high-powered TV show, featuring appearances by superheroes like Limp Bizkit, Papa Roach and System Of A Down, as well as rising stars like Cold and Queens Of The Stone Age. When coupled with the Web site of the same name, which gives "Doug and Jimmy" unlimited access to both their fanbase and a direct link to unsigned music, the result is the kind of synergy that even a mega-merger can't buy.

SHARON OSBOURNE (SHARON OSBOURNE MANAGEMENT/DIVINE RECORDINGS)

Who else but Sharon Osbourne would throw a fellow manager down a flight of stairs or pull the plug on a show by the hottest band (Limp Bizkit) in the land? In a business long dominated by men, Osbourne's no-nonsense style is as legendary as her business acumen. Having long guided the career of her husband Ozzy, Osbourne has defied conventional wisdom with the massive success of Ozzfest, the traveling metal festival that has outlasted events like Lollapalooza and Lilith Fair, while establishing itself as the proving ground for upstarts like Kittie and Slipknot. This year, Osbourne launched Divine Recordings, with promising initial releases from Black Sabbath's Tony Iommi and baby act Slaves On Dope. With a new Ozzy album and Ozzfest '01 looming, the Osbourne empire continues to thrive.

SILVER SCREAM

Metal Hits The Big Screen With Both Mainstream Movies and Artist Released Projects

BY CLAY MARSHALL

In 1996, Tim Owens lived in Akron, Ohio, working as an office-supply salesman. At night, the 28-year-old moonlighted as the vocalist of British Steel, a local Judas Priest tribute band.

Meanwhile, Judas Priest—the real version, that is—parts ways with Rob Halford and begins a lengthy search for a new singer...to no avail. But, as fate has it, the girlfriend of the group's drummer, Scott Travis, gives him a copy of a grainy bootleg videotape of a British Steel performance. Soon after, Owens is whisked to Europe for an audition and asked to become the group's new frontman. "Ripper" Owens was born.

Sounds like a great idea for a movie, right? Warner Bros. thought so. The result is "Rock Star," scheduled for release in the first half of 2001. The Stephen Herek-directed film is not "The 'Ripper' Owens Story," but it is loosely based on Owens' ascension from tribute-band obscurity to metal glory, with Mark Wahlberg starring in the Owens-inspired role.

Guitarist Zakk Wylde is featured prominently on screen and on the soundtrack, a result of Herek visiting him in the studio while he was recording Black Label Society's "Stronger Than Death" last year. "He was watching me play, and said it would be cool if I want to do it, so it doesn't look cheesy—so it looks real—when they show close-ups of the hands of the guitar player," he says. "But I'm not some aspiring actor."

MAKING THE TRANSITION

However, other personalities in the world of hard rock have indeed successfully transitioned to the silver screen. Gene Simmons has acted in several films and produced others, such as last year's Kiss saga, "Detroit Rock City." Dee Snider and Rob Zombie, meanwhile, have each written horror films, while Ozzy Osbourne appears in the new Adam Sandler comedy "Little Nicky."

Poison frontman Bret Michaels first caught "a little bit of the bug" while acting in "Burke's Law," an Aaron Spelling made-for-TV movie. Since then, he has appeared in four films, two of which he wrote and directed. "My real dream on the movie side is to have a 'Sling Blade' or 'Full Monty' or 'Chasing Amy'—one of those really well done independent films that is fortunate enough to hit big," he says. Michaels' 1998 debut solo album served as the soundtrack to his directorial debut, "A Letter From Death Row."

Similarly, instrumental guitarist Gary Hoey's third record acted as the score to "The Endless Summer II." He recently completed the score to a second surf picture, "Hit And Run," part of an extreme-sports film series called Adrenaline Theater. "You put a rock guitar in a movie and it creates excitement," he says. "It gets your adrenaline going, and there's nothing like it."

Michelle van Arendonk, Roadrunner Records' director of A&R for film and TV music, says film studios' current demand for hard music is staggering, but fitting. "It's a great genre for action movies and horror films," she says. "You can't use Britney Spears for a horror film, and you can't use pop music for action films. It's a no-brainer."

Alice Cooper, himself a veteran of the silver screen, agrees. "It gives the movie a hipper edge if you can give it that metal rebel [feel]," he says. "It certainly makes sense for an action movie and for sci-fi,

because it's got the big guitars, and you're trying to depict something that's big and brutal."

Cooper knows something about being brutal: "Can't Sleep, Clowns Will Eat Me," a bonus track on the import version of his latest album, "Brutal Planet," appears in "The Attic Expedition," an upcoming independent film starring Seth Green. Cooper also stars in the film. "I play a mental patient that keeps escaping, and they keep catching me and bringing me back," he says. "It's a fun little part."

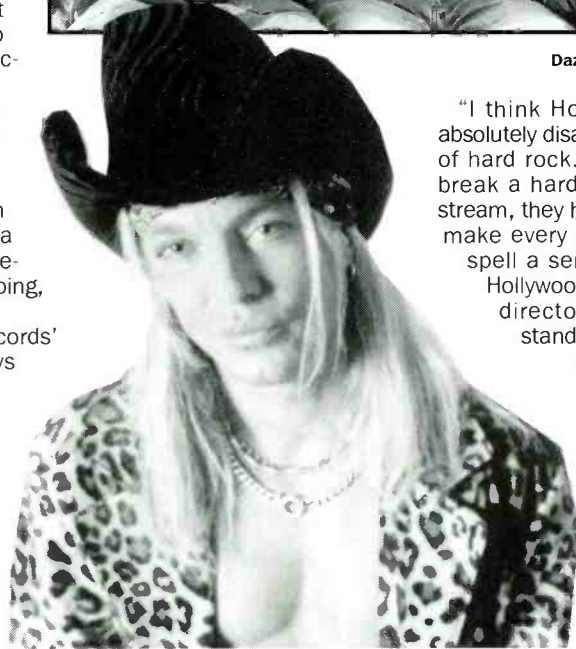
The singer says acting came naturally, in that it only slightly differed from being onstage. "I always thought that our music was very cinematic to start with," he says. "My lyrics were the script for the stage show." Kevin Eastman, who wrote the animated "Heavy Metal 2000," says music can be just as important to a film as the script. "A good score and a good soundtrack properly used can double the impact of the scene," he says. "They work together on so many levels."

ROCKERS AREN'T AIRHEADS

As a subject, hard music has been captured on film in many ways over the years, from "Dazed And Confused" and "Wayne's World" to "Airheads" and the legendary "This Is Spinal Tap." Poison's Michaels praises some, saying, "I think a guy like Cameron Crowe with 'Almost Famous,' he really gets it," but thinks others fail to treat the genre with respect, polarizing its fans in the process.



Dazed And Confused



Bret Michaels

"I think Hollywood has made some absolutely disastrous, stereotypical movies of hard rock. When Hollywood tries to break a hard-rock movie in the mainstream, they have to go after silliness and make every one of us where we can't spell a sentence," he says. "I think Hollywood needs to get a real good director like Crowe, who understands rock music."

But Michaels knows when the tone can be lightened. In fact, he's the subject of a forthcoming documentary, simply titled "Bret Michaels: The Movie." "The tagline is, 'The second-best rockumentary ever made,'" he says. ■



Mercuriadis

ROD SMALLWOOD / MERCK MERCURIADIS

(SANCTUARY MUSIC GROUP) From its humble beginnings in a tiny London office as managers of fledgling new wave of British heavy-metal act Iron Maiden, Sanctuary's empire has grown over the years into a massive European franchise that's finally making major inroads in America. Maiden has been a fixture for two decades, and its recent \$35 million stock offering was a bold financial move. Add to the core management company a huge U.K. catalog label (Castle), a booking agency (Fair Warning), a Web site (Metal-Is.com) and the purchase of CMC International to launch Sanctuary Music in America, and you have a creative, artist-friendly enclave that will keep metal fans head-banging for years to come.

CEES WESSELS (ROADRUNNER RECORDS)

One of the last true independents, Roadrunner has risen from its 1981 beginnings as a European licensor to become a full-service label with perhaps the most acclaimed heavy-music roster in the business. Founder/chairman Wessels' formidable braintrust includes president Jonas Nachsin, VP/A&R Monte Conner and VP/promotion Dave Loncao (along with solid press and marketing teams), and they have delivered, bringing the label its first platinum album with last year's debut from Slipknot. Other successes include the gold Type O Negative, Sepultura and Coal Chamber, as well as rising contenders like Nickelback and Glassjaw, while 2001's promising slate includes Slipknot's sophomore outing, plus new efforts from Fear Factory and Sepultura.

TOM WHALLEY (INTERSCOPE RECORDS)

OK, prez Whalley is sort of a lame duck due to his pending departure from Warner Bros., but there's no denying he's presided over a label that has been a haven for the cutting edge of so-called "new-school metal"—and it's paid off handsomely. Acts like Limp Bizkit, Marilyn Manson, Cold, Nine Inch Nails, Monster Magnet and many others all call Interscope home, and the label's afraid to court controversy with Congress-baiting acts like Manson. Speaking of which, Interscope sees out the fourth quarter with new releases from both Manson and crown jewel Limp Bizkit; newies from Monster Magnet and debut act Professional Murder Music are on tap for the first part of 2001. ■

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The Missing Link?

With The Reissue Of "This Is Spinal Tap," The Question Of Uriah Heep's Influence Arises Again

BY BRYAN REESMAN

Some legends never die, and some just refuse to. Spinal Tap, once lauded as "one of England's loudest bands," keep rising from the heavy-metal graveyard every few years to remind us just how absurd rock 'n' roll really is. However, by now, rockers are laughing with them rather than cringing in their seats.

In conjunction with the MGM reissue of "This Is Spinal Tap" on DVD and the PolyGram reissues of the film's soundtrack

and the band's 1992 reunion album "Break Like The Wind," the mighty Tap have released a new song entitled "Back From The Dead" as well as unveiled band-related action figures, lunch boxes, t-shirts and Stonehenge keychains and candles. Where can one obtain these goodies? Through SpinalTap.com and Tapster.com, of course.

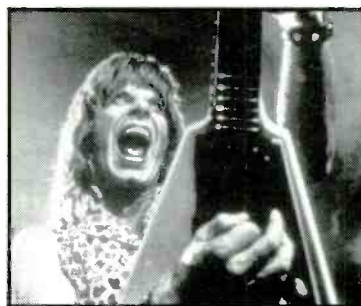
INFLUENCE OR COINCIDENCE

Much ado has been made about the infamous rockumentary's examination of the downsides of rock 'n' roll, and, while it may have ruffled some feathers upon its initial release, its dead-on portrayals are indelibly etched in rock consciousness. One band that seems to have influenced the life of Tap is legendary hard-rock group Uriah Heep, which recently celebrated its 30th anniversary with the European DVD release of "The Legend Continues."

One little-known fact about Tap is that there was a 20-minute pilot film called "Spinal Tap: The Last Tour," which has been inexplicably left out of the new DVD even though the original Criterion release included it. In this short version, former Heep keyboardist John Sinclair actually played in Tap. Unfortunately, due to real-life touring commitments with Heep, he was unable to co-star in the feature. (The original vinyl release of the soundtrack included thanks to Sinclair "for the additional keyboard stylings.")

Beyond this link between the bands, one cannot help but notice the physical similarity between Tap bassist Derek Smalls and Heep founder/guitarist Mick Box, although the latter remarks that "Everyone I know said he was a take on the bassist [Ian Hill] from Judas Priest. It sure looks like it to me." But then there is also the strong resemblance between the devil on the cover of the Tap compilation "Heavy Metal Memories" and the beast gracing the front of Heep's 1982 classic "Abominog."

Many of the incidents in "This Is Spinal Tap" correlate with



Spinal Tap

Uriah Heep history, although many are universal rock 'n' roll tales from the '70s and '80s. "That's what makes it so good," Box observes. "There are parts of every band in there, Heep included. The Cleveland sketch, as it is known, must have happened to everyone. It did to us, for sure. I think John Sinclair told them about the Army base sketch as it happened to us. [It was] the usual agent story of 'The weekends are great, boys, but we need to fill out the mid-week slot. We have a show at an Army base and it will help make the whole week's finances pan out, so just put your head down and go for it.' The sketch is not exactly as it happened, however, and they have embellished it somewhat, but it was still pretty bad. We can laugh [at it] now, but we were ready to kill at the time."

HEAVY METAL MEMORIES INCLUDED

Like the mighty Tap, Heep have kept plugging away, but far more consistently. While the band may have kept a low-profile in the U.S. during the '90s, it has continued flourishing in Europe. In fact, Box's band has been releasing albums steadily throughout its 30 years of existence, including two recent releases, 1995's "Sea Of Light" and 1998's "Sonic Origami." Both were reissued domestically by Spitfire Records in 1999.

In conjunction with Heep's aforementioned live anniversary DVD, the CD version ("Future Echoes Of The Past") will probably include a few different tracks while the videotape release ("Sailing The Sea Of Light") will reportedly include the main contents of the DVD. The latter two formats will be released in Europe (and hopefully the States) early next year, and the band hopes to tour the U.S. for the first time in years.

As for the Tap DVD reissue, the lost film aside, it includes some great extras. Where else can one witness the "Flower People Press Conference," indulge in an hour of deleted scenes and view the commercial plugging of "Heavy Metal Memories"? There are also four music videos included, three of them full-length versions of those used in the film, including "Gimme Some Money." It's certainly a collectible item.

When asked what he thinks of Heep outlasting Tap, Box replies, "We appear to have, after 30 years, outlived a whole host of bands and musical styles. Have the mighty Tap really gone? Will there be a reunion and another film? There will always be a place on our tour bus for a new Tap video, as the original is now wearing out. I bet that video was played on more tour buses than any other, except for the 'Life Of Brian.'" ■

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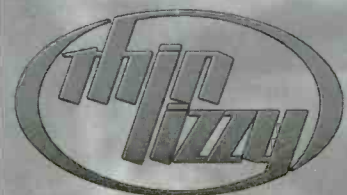
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HARD MUSIC

WITH SYMPHONY

Artists Are Combining Heavy Metal And Classical Music To Create A New Kind Of Rock

BY CLAY MARSHALL

Just add symphony?

At first glance, it's a peculiar ingredient in a recipe for heavy metal. After all, many believe that the hard-rock and classical-music communities are mutually exclusive. But a handful of artists have recently bridged the gap between the two worlds, leading many headbangers to become more receptive to hard music that comes with strings attached.

SYMPHONIC S&M

The highest profile recent release in the "symphonic rock" genre came with last year's "S&M," a live album that captured Metallica's collaboration with composer Michael Kamen and the San Francisco Symphony. The Elektra set has sold 2.2 million copies and spawned a rock-radio staple in the original track "No Leaf Clover."

Kamen, an accomplished scorer of films such as "Robin Hood: Prince Of Thieves" and "Mr. Holland's Opus," believes the pairing worked due to the similarities—not the differences—between the rock and orchestral genres. "The energy of classical music is as hot as any rock 'n' roll band's," he says. "Making music is making music; there's only 12 different notes to begin with. The amount of commitment and passion you can apply to your skill in making an instrument move people—whether you're rocking the house or making somebody weep—that's what music is about."

"S&M" was by no means the first collaboration between rock and philharmonia; in fact, his work on Pink Floyd's "The Wall" was but one of the groundbreaking achievements of '70s rock pioneers (a group also including such bands as Led Zeppelin, Deep Purple and Emerson, Lake & Palmer). Still, perhaps spurred by the success of "S&M," symphonic rock has experienced a renaissance in recent months. In February, Spitfire Records issued Deep Purple's "Live At The Royal Albert Hall," which featured the band performing with the London Symphony Orchestra. Also, August saw the Angel/EMI Classics release of "Moment Of Glory," the Scorpions' collaboration with the Berlin Philharmonic.

As it did with "No Leaf Clover," active/classic-rock station KLOS-Los Angeles added the album's "Hurricane 2000," a retooled, orchestral version of "Rock You Like A Hurricane," to its playlist. "It's a natural progression for the true, committed artists to explore that [sound]," says KLOS PD Rita Wilde.

With Savatage, producer Paul O'Neill "modernized" Norwegian composer Edvard Grieg's Peer Gynt Suite on 1987's "Hall Of The Mountain King." The band continued to experiment with symphonic rock in later years; in fact, the success of the group's "Christmas Eve (Sarajevo 12/24)" in 1995 actually led to the creation of the Trans-Siberian Orchestra (TSO), a full-blown off-

shoot that allowed O'Neill and members of Savatage to further explore the genre. "It gives you so many more interesting sounds to work with," he says. "When you combine [an orchestra] with a rock band, it adds infinite new dynamic possibilities."

The results can be heard on TSO's three albums, including this year's "Beethoven's Last Night." They can also be seen, as the group is currently on tour, which O'Neill says offers another chance to further the impact of his music.

"An orchestra allows you to have as many possibilities sonically as you do visually, with the light show, pyrotechnics and productions that have been evolving over the last couple of decades," he says.

BEETHOVEN WAS A METALHEAD

Another artist who has merged hard rock and classical sounds is Yngwie J. Malmsteen. In 1998, the Swedish guitarist released "Concerto Suite For Electric Guitar And Orchestra In E Flat Minor Op. 1," recently reissued by Spitfire. "I completely took out all rock tonality elements," says Malmsteen, who notes that 18th Century Italian violinist Nicolo Paganini is one of his biggest influences. "There is absolutely no blues, no pentatonic [elements] from rock."

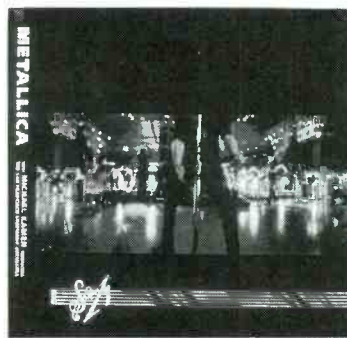
Malmsteen echoes O'Neill's praise for the power of a symphony. "What you can do with an orchestra is intense," he says. "The dynamics are incredible." Tim Henderson, metal buyer for Toronto's HMV Superstore, says consumers responded to Malmsteen's "Concerto Suite" enthusiastically. "Fans just ate it up like crazy," he says.

He also says "S&M" surpassed his retail expectations. "That really exceeded the diehard fanbase," he says. "I had people coming in [from] all walks of life. A lot of people hadn't heard of Metallica and were buying the CD."

"S&M" was not the first album to capture symphonic Metallica; that honor fell to Finnish quartet Apocalyptica, which, in 1996, released the instrumental "Plays Metallica By Four Cellos." Kamen, who is currently writing his own symphony, believes that pairing rock and classical music allows for maximum impact.

"It is an astounding thing when you get 100 musicians playing and committing themselves together to drive a tune home," he says. "You're producing music with great power."

For O'Neill, whose TSO tackled Beethoven's Fifth on the "Beethoven's Last Night" track "Requiem," the genre allows one to bring timeless classics into the present. "I think if Beethoven were born today, he'd have been a heavy metal artist," he says. "The Fifth—it's such a hard-rock riff." ■



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HARD-ROCKIN' RADIO

Continued from page 76

commercial radio interest is through the group's live presence. "The single most important selling point of a hard-rock/metal band is its live performance," he states. "When they're out there, playing live and the radio station [personnel] comes out to see them, they get pumped up, and the band builds a buzz that perpetuates itself from major markets like New York, Los Angeles, Chicago, Detroit and Dallas and can start breaking it out from there."

"Over the last 18 to 24 months, active rock and, to a certain degree, modern rock have gotten a lot more aggressive," says Virgin Records VP of promotion Ray Gmeiner. "The overall cultural picture lends itself to a lot more aggressive music, and, from that standpoint, it's good for us."

NET-ONLY RADIO WAVES

But the best news for those who work extreme hard rock and metal product is the burgeoning growth of Internet-only stations such as KNAC.com and irif.com. The former, which used to be a hard-rock station out of Long Beach, Calif., took the format to the Internet over a decade ago. Now, according to Arbitron, KNAC.com is the third most popular Net-only music site. In fact, it's far more influential, and the audience far larger, than it ever was as a terrestrial radio station.

"Internet radio can help you on your way, but I don't think it'll help as much as traditional commercial-rock radio," says Dean. "[Commercial rock] reaches a lot more people, and it's difficult to track sales solely based on Net radio."

"I've been doing [promotion] for about five years, and the industry is changing really quickly," says Pelletier. "At first, I spent all my time on the phone, talking to radio. Then we started promoting via E-mail. Now we're starting to work more with Net-only stations. I don't know where this label is going to be in a few years, because the Internet is playing a bigger and bigger part."

"What KNAC did was they were the first ones to come out and establish a brand identity," Rudolph says. "They've really put their stamp on the Net and have really come to the fore-

front. We just staged a huge promotion with them for Earth Crisis, and it got a lot of response. We received a lot of E-mail from people who said they first heard about the band on KNAC.com. It's unbelievable to see the things they're doing now and the amount of people listening to the station. Now other sites—such as irif.com—are getting more and more notoriety. It's an amazing experiment that's starting to work out in spades. It's great that a ton of other sites, such as hard-radio.com and loudradio.com, are popping up like flowers."

At a recent Billboard/Airplay Monitor radio seminar, a Clear Channel executive pointed out that the radio group may create a Net-only hard-rock site that can be linked to Web sites of its rock stations nationwide. Also on that panel was a representative of irif.com, which is a Net-only extreme rock companion to active rock WRIF Detroit. Even the extreme rock labels are Net metalized. "We also have something called 'Relapse Radio' on our Web site, where people can listen to our artists' music, and we're getting thousands of hits a week," says Pelletier. "Internet radio is only going to get more popular. Now kids won't have to wait until [a commercial station's weekly] specialty metal show comes on. They can just lock into a [hard-rock] site and listen." ■

WHERE DOES IT GO FROM HERE?

Continued from page 59

ago, metal was a dirty word," observes Paul Bibeau, president of Spitfire Records. "The whole industry has changed dramatically. The tide has completely turned."

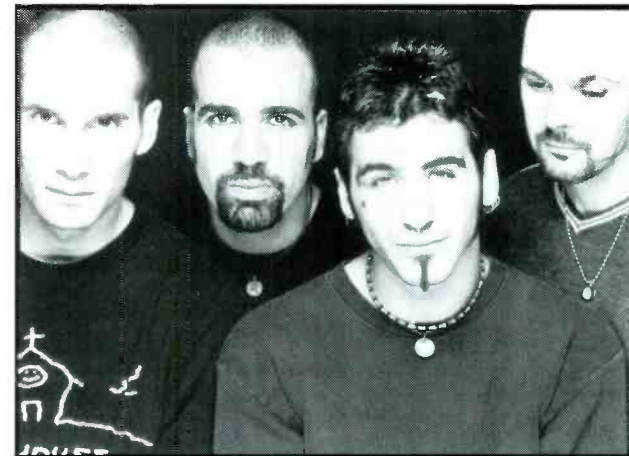
While metal is a term not always in fashion, it is the always popular Ozzy Osbourne's calling card. Scott Givens, now GM of the Osbourne's Divine Recordings, was working for Roadrunner when Ozzfest debuted. "At Roadrunner, I saw the tour as the vehicle we'd been looking for," he says. "We had five bands on that first Ozzfest. A lot of labels ignored it, but bands' careers broke or fast-tracked, like Static X, System [Of A Down], Disturbed. Kids now understand the side stage is the place to see bands, and it's packed at 11 in the morning."

Many of those bands are worked to press by Kristine Ashton, a senior account executive at MSO Public Relations. "This year, the majority of my clients have been in the hard or metal vein, and I currently have Korn, Papa Roach, Disturbed, Godsmack, Downset and Dope," Ashton says. "Over the past few years, there's definitely been an increase in the number of metal or hard-music bands that I've worked with. In previous years, I usually had more punk bands than metal." Still, she notes, "In the past, there have been instances when we were asked not to use the word 'metal' when referring to a heavy band we were working with."

Semantics aside, heavy music, whatever it's called, whatever its form, is back on the charts, in the stadiums, on the air and, to some extent, on MTV. While the musical similarities between Papa Roach and Iron Maiden are there for the discerning fan, all most music lovers care about is if it's "real" and that it rocks.

A NEW RESURGENCE

That attitude is a boon for no-nonsense bands like C.O.C. "Twenty years down the line, we're gonna look back at C.O.C.'s career and go 'Man, we shot from the hip, we didn't bullshit anybody. We never played up to any trends,'" says singer Pepper



Godsmack



Papa Roach

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Keenan. "I've seen a lot of things come and go. It's very important for bands to have an identity that transcends the way the media can market stuff. Hard music as a whole has to broaden things out, or the whole thing is going to go in a circle. Everybody wants to sound like their fucking friends, and you end up with a bunch of watered down shit."

Of course, like any industry, the music biz tries to capitalize on successful trends. But Sean Roberts, a former musician and present director of A&R at TVT Records, is wary of that inclination. Enjoying success with singular acts Sevendust and Nothingface, two of the label's six currently active hard bands, he notes: "I think it's kind of sad, labels finding the next so-called rap-rock hybrid band—as if that can be redone. A lot of labels are just looking to fill in that blank on their roster."

Still, unlike the end of the '80s metal explosion that imploded thanks to Nirvana, this current upswing of rock has not reached its apex, believes WZTA's Steele. "This is the beginning of a new resurgence for hard music, and I think it's going to have as much shelf-life as any certain segment/movement. You have a three- to four-year time when it's super-concentrated, and every label is trying to sign bands that sound like that, and it's been that way for many years," he says, concluding, "we're back on a hard-edged, street-cred rock wave that has essentially just begun." ■

International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Plaudits For New World Music Fest

Planning For 2nd Strictly Mundial, In Brazil, Is Under Way

BY HOWELL LLEWELLYN

ZARAGOZA, Spain—The inaugural world music festival Strictly Mundial, held Nov. 15-18 in the northern Spanish city of Zaragoza, proved a resounding success, and plans for the next festival—Dec. 5-9, 2001, in Brazil's music capital of Salvador de Bahia—are already well-advanced.

Strictly Mundial was borne out of a split with Europe's other major world music extravaganza, WOMEX. The 42 festival-strong Belgium-based European Forum of Worldwide Music Festivals (known as the Forum) created WOMEX in 1993 but sold the name to German company Piranha in 1998. The organization wanted "to return to the original spirit of WOMEX," according to Forum president Bernhard Hanneken.

This year's WOMEX was held Oct. 19-22 in Berlin (Billboard, Nov. 4). Hanneken—himself German and a former WOMEX president—says "one of our aims is to develop the sense that Strictly Mundial and WOMEX are complementary—and not alternative—to each other, and that you do not have to choose between one and the other."

A key difference between the two events is that Strictly Mundial will alternate between Europe and a non-European country, with the non-European showcase linked to an existing event with an established festival structure. The Salvador de Bahia festival coincides with the third Latin American Cultural Market, organized by the 80-strong Network of Latin American and Caribbean Cultural Promoters (known as La Red) which covers 24 countries, from Mexico to Tierra del Fuego.

Indeed, one of the 80 stands housing various professional bodies at this year's Strictly Mundial was that of La Red, which provided information on the Salvador de Bahia festival. Forum board member Carles Sala, organizer of Catalan world culture event Mercat de Vic (near Barcelona, Spain), is also a board member of La Red.

"Staging the second Strictly Mundial in Brazil came about because of contacts I made at last year's Vic," explains Sala. "I went to Salvador [home of such renowned musicians as Gilberto Gil, Carlinhos Brown, and Daniela Mercury], joined La Red, and proposed the idea to the Forum. We want quickly to establish this as a worldwide festival and not one based just in Europe."

Strictly Mundial in Zaragoza was organized by a group of Spanish world music specialists called Desde El Sur (From the South). Artistic director Luis Calvo says, "Without

neglecting the part of the business which is behind all of this, we were interested in relaunching the original [WOMEX] idea of recovering the minority nature of many musical expressions around the world."

The result was 65 concerts by musicians from India to Madagascar, much of Africa and Latin America, as well as the diverse regions of Spain, and more than 900 registered professionals from more than 50 countries.

Showcases included those of Cape Verde's Cesaria Evora, Senegal's Cheikh Lo, Peru's Susana Baca, Bolivia's Luzmila Carpio, and Indian/Spanish combo Bollywood Strings.

There were also Moroccan/Spanish music (known as *andalusi*) from Ensemble Ibn Baya and Eduardo Paniagua, as well as top flamenco singer Enrique Morente with Orquesta Chakkerá from Tangiers, Barrio Chino from Marseilles, Argentina's Siglotreinta, Sudan's Wafir, Rodopis from Bulgaria, and many more.

A major element of Strictly Mundial's philosophy is to focus on the different musical genres of the countries that host the event. Zaragoza saw many showcases of not just flamenco but Basque, Aragonese, Catalan, Galician, and other Spanish regional folklore music.

"I came here especially to investigate the connection between Spanish and North African or Maghrebi music," says Sean Barlow, president of New York-based Afropop (afropop.org), which broadcasts weekly one-hour world music programs called "Afropop Worldwide" on more than 100 U.S. radio stations through Public Radio International.

"But I am not here just to compile radio-show data," he continues. "I also want to enrich two New York world music events—Central Park SummerStage and Celebrate Brooklyn—of whose boards I am a member," says Barlow. "But I probably have three radio shows out of this festival."

According to another U.S. world music radio aficionado, Dore Stein—who presents the "Tangents" program (tangents.com) eight hours a week on KALW San Francisco—"The best world music product is released on European labels, and the material that is released in the U.S. is normally six or 12 months behind. Strictly Mundial is important to cultivate connections and discover new music."

Stein says that the showcases were outstanding, adding, "I really value the fact that Spanish world music has not been presented as just flamenco, and that the organizers have investigated regional music forms."

Stein adds that he "will probably be on the board of next summer's San Francisco World Music Festival and, if possible, would like to persuade some of the artists here to come over. The problem, of course, will be the cost of travel."

In that respect, another stand was occupied by the Catalan regional government's cultural department service Copec, which exists to give financial help to Catalan artists who perform abroad. Says Copec representative Gemma Barberan, "We are here to liaise with festivals abroad that are interested in inviting Catalan artists to their events, so that we can help finance the artist."

Hanneken adds, "Of course, it will be a problem for most European acts to go to Salvador de Bahia next year, but as part of our aim is to be less Euro-centric, it will not be a tragedy if there aren't many European acts in Brazil."



Expo Suggests SACD Not Another Betamax

BY STEVE McCLURE and BRYAN HARRELL

TOKYO—Is Super Audio CD (SACD) destined to go the way of the Betamax (Beta) video system?

It's a query with a familiar ring, sparked by the fact that, like Sony's ill-fated video format, SACD is being hailed as a state-of-the-art technology—the sine qua non of the audio world. But there are some important differences, and what many had expected to become a battle similar to Beta vs. Matsushita's VHS may result in a case of co-existence, as both the SACD and DVD Audio formats establish themselves with consumers.

Word from listening rooms is that SACD from the Sony camp has the edge on sound quality, while DVD Audio from the Matsushita camp is part of a larger realm that encompasses a wide range of interesting entertainment formats. Unlike Beta, however, SACD was not designed as a mass-market product. Instead, to date, it's been aimed at audiophiles. "We wanted to start by showing the world how good the

sound quality of this format is with a high-end machine," says a Sony spokesman.

The audiophile community has certainly responded with lavish praise for SACD since its May 1999 launch in Japan. "The SACD format is without question a huge advance in sound quality over the CD," Robert Harley wrote in the October/November 1999 issue of U.S. audiophile magazine *The Absolute Sound*. "SACD is nearly the equal of having a live microphone feed in your living room."

Although Sony is in a much stronger position vis-à-vis Matsushita than it was during the heated video format battles of the mid-1980s, the fact remains that both SACD and DVD Audio formats use essentially the same-size disc with a similar playback method—unlike the absolutely incompatible Beta and VHS formats. This has allowed several manufacturers to introduce playback units that can handle both formats, a development that makes it possible for consumers to pick

(Continued on page 111)

American Acts Dominate MTV Europe Awards

BY LARS BRANDLE

STOCKHOLM—International music and television industries converged Nov. 16 here for the annual MTV Europe Music Awards gala. But despite its Scandinavian setting and a string of performances from British acts, the evening exuded a particularly American ambience.

That was partly due to the number of honors collected by leading



U.S. acts at the event, now in its seventh year, including a pair apiece for Madonna and Eminem. The former won in the dance and female artist categories; the latter



Famous Faces. Artists, managers, and publishers were among the U.K. music industry crowd gathered in London's Stanley House Studios to enjoy Famous Music U.K.'s recent "Family And Friends" party. The event was organized by the company's new management to introduce the latest additions to the Famous roster to the industry and to thank it for its support of the company. Shown, from left, are Famous Music U.K. managing director Dominic Walker; U.K. A&R man Luke McGrellis; chairman/CEO Irwin Z. Robinson; Famous act Placebo's manager, Dave McLean; and Riverman Management's Angus Blue.

was named best hip-hop artist and earned the best album award for "The Marshall Mathers LP" (Interscope/Universal). Other U.S. acts honored included Mute dance artist Moby, whose "Natural Blues" (directed by David LaChapelle) was named best video; Backstreet Boys (group); and Red Hot Chili Peppers (rock act).

Some observers were critical of a lack of exposure for Swedish music at the event, which featured no live performances from local artists—indeed, Germany's Guano Apes and Finland's Bomfunk MC's were the only continental European live acts. Other performers included U2, All Saints, Madonna, Backstreet Boys, Robbie Williams with Kylie Minogue, Spice Girls, Moby, and Jennifer Lopez.

Brent Hansen, president/CEO of MTV Networks Europe and VH1 Europe, insists, however, that "there wasn't a Swedish act which had material that fitted within the show this particular year, and rather than slotting someone on for the sake of doing it, we thought it would be a lot more mature and grown up to talk about Stockholm per se rather than individual acts.

(Continued on page 113)

Silverchair Manager Starts Label

Watson Turns It Up To Eleven By Focusing On Career Development

BY CHRISTIE ELIEZER

SYDNEY—John Watson, manager of Australian rock band Silverchair—formerly signed to Sony—and of dance producer Paul Mac, has launched a new label called Eleven the Music Company.

Watson assumes the title of president, and Melissa Chenery, his second in charge at John Watson Management, becomes GM while keeping her current role. Both worked at Sony Music Australia in A&R and marketing between 1990 and 1995.

“We aren’t looking to build any kind of empire with Eleven,” says Watson. “We simply want to develop a very focused boutique operation which can be a vehicle for long-term global career development of Australian artists.”

Watson says the idea for the label came after discussions with his two acts about the direction of their careers, and their ideas suggested that they would prefer the artistic independence of a boutique label to

the financial security of signing with a major. Silverchair announced in October that it will not renew its contract with Sony Music, ending a six-year relationship. The act was signed to the Murrumbidgee imprint in Australia and to Epic for the rest of the world.

Eleven is negotiating three separate label deals for different territories. The first, announced at 11:11 a.m. Nov. 11, is a strategic alliance with EMI Music Australia covering Australia, New Zealand, and Asia (excluding Japan). EMI will fund marketing, manufacturing, and distribution.

EMI managing director Tony Harlow has adopted a policy of dealing with numerous A&R sources since arriving from Britain two years ago. EMI’s deals with such local independent labels as Vicious Vinyl, Modular, Ministry of Sound, and Wminc—in addition to earlier partnerships with Albert Productions, which houses AC/DC, and the leading country music label ABC Music—has provided it with a dynamic roster that had the most wins at the Oct. 24 Australian Record Industry Assn. awards.

Says Harlow, “It has been a successful part of our strategy to embrace a wide variety of A&R sources and to work with the most creative talent in the industry. John and Melissa bring a full-service approach—from A&R to management, marketing to promotion. They bring great music—some new, some established.”

The Australian market constitutes between 15% and 20% of Silverchair’s record sales. “We’ve had a gold record in the Philippines, but the band hasn’t really toured the Asian region, aside from one show in Manila,” says Watson. A deal covering North and South America, tipped to be with a Warner affiliate, will be announced by the end of November. Canada is Silverchair’s biggest market per capita, followed by the U.S. A third agreement for Eleven, covering Europe and Japan, is being negotiated.

More and more Australian managers are eschewing worldwide label deals, preferring to set up their own labels to control as much of the recording, artwork, and marketing and then licensing the product to majors in different territories.

Most successful has been Savage Garden mentor John Woodruff, whose initial idea of an Australia-only deal for his JWM label was rejected by all the major labels. Savage Garden has in the past three years sold 18 million albums worldwide and generated an estimated \$76 million Australian (\$40 million) on JWM, whose records are distributed internationally by Columbia and in Australia and New Zealand by Roadshow/Warner.

Watson suggests that larger companies that simultaneously work a number of releases cannot have a con-

sistent strike rate. “An interesting statistic in Australia in the last few years is that something like 80% of the new artists who have had platinum success have come from smaller label operations.” However, he adds that breaking acts abroad “is still an uphill battle.”

Eleven’s first release, available online or by mail order only, will be an EP made by Mac and Silverchair guitarist Daniel Johns, titled “I Can’t Believe It’s Not Rock.” Its first full-length release will be a Mac album featuring various high-profile singers. No release dates are yet available. Silverchair ends a yearlong hiatus with a New Year’s Eve show at the Falls Festival in Victoria, Australia, and is expected to return to the studio in early 2001.

Under its old deal with Epic, Silverchair sold 6 million units of its three albums. Its first album, “Frogstomp” (1995)—cut when the three members were still in school—sold 2 million copies in the U.S. alone. “Freak Show” (1997) and “Neon Ballroom” (1999) sold 500,000 copies each in the U.S., according to SoundScan. Yet in other territories, “Neon Ballroom” has been as successful as the first album, selling 2 million units globally, according to Epic.

A new Epic compilation, “The Best Of Silverchair Vol. 1,” debuted at No. 16 on the Australian Record Industry Assn. chart for the week ending Nov. 25. Denis Handlin, chairman/CEO of Sony Music Australia, tells Billboard that the relationship between Sony, which retains the band’s publishing, and Watson and the band remains good. “I personally hired John [at Sony Australia] and have a lot of respect for him,” he says. “I’m proud of what we achieved together here and internationally—we always had [Silverchair’s] best interests at heart. We put a significant offer to them, but they didn’t seem to think it was enough, so we withdrew. I wish them the best.”



WATSON

Philippines Chain Odyssey Counters Tower Competition

BY DAVID GONZALES

MANILA—Within the next few weeks, Odyssey Records & Tapes—the Philippines’ biggest music retail chain—will open what its president describes as its “most premium” store ever, as its recent expansion continues.

The December opening of the chain’s 4,850-square-foot Rockwell mall site on the outskirts of Makati City (close to the metro Manila area) is, according to Odyssey president Jay Fonacier, a “competitive response” by the chain to Tower Records’ presence in the country. Following its late 1998 entry into the Philippines, Tower now has three stores here. Fonacier says the new Odyssey store will offer a deeper album selection and more back catalog than other Odyssey stores, which mostly concentrate on top sellers.

Since December 1998, Odyssey has been aggressively expanding beyond its traditional metro Manila base (Billboard, Feb. 27, 1999). Its working definition of the metro Manila area includes such surrounding cities as Quezon City, Makati City, and Pasig City; Odyssey classes all areas outside of that as provinces. Seven of the nine new stores the chain has opened this year are in the provinces, reflecting Fonacier’s belief that those areas are underserved by the nation’s music retailers.

(Continued on page 116)

newsline...

SWEDISH MUSIC EXPORTS totaled 4.3 billion krona (\$422 million) in 1999, a 24% increase over the previous year, according to the annual report of industry body Export Music Sweden (EMS). In announcing the results, Fredrik Boquist, managing director of indie label Amigo and an EMS board member, pointed to successes of acts including Eagle-Eye Cherry and A*Teens; producer Max Martin; and the Cheiron writing/production team as key elements in the growth. The report was unveiled in Stockholm during Stockholm Music Week (Nov. 12-16).

SIRI STAVENES DOVE

AUSTRALIAN E-TAILER CHAOSMUSIC has joined the Leading Edge Music chain, a buying group of 225 independent music retailers. The company has linked with Leading Edge through Gaslight, the brick-and-mortar music outlet in Melbourne that ChaosMusic acquired last year (Billboard, Oct. 2, 1999). Leading Edge executive director Gavin Ward says that ChaosMusic will be Leading Edge Music’s largest single account and that its involvement will increase the group’s share of the Australian music retail market to around 17%.

CHRISTIE ELIEZER

THE EUROPEAN DIGITAL MEDIA ASSN. is calling for greater transparency among collection societies in setting terms for the licensing of music online and urging greater flexibility in reporting requirements between the societies and online companies. The Brussels-based trade organization—representing such companies as Peoplesound, Vitaminic, Liquid Audio, RealNetworks, and FNAC.com—proposed the changes at the European Commission’s hearing on collective management of rights, Nov. 13-14 in Brussels.

KAI R. LOFTHUS



AVEX INC., the record label arm of Japan’s Avex group, reported Nov. 15 an 8.4% decline in sales, to 23.7 billion yen (\$220 million), for the six months ending Sept. 30; after-tax profit fell 68% to 331 million

yen (\$3.1 million) compared with the same period of 1999. On a consolidated basis, the entire Avex group’s first-half sales rose 4.8% to 35.3 billion yen (\$331.1 million), while after-tax profit increased 11.5% to 1.5 billion yen (\$13.8 million). In addition to Avex Inc., which comprises Avex Trax, Avex Tune, Cutting Edge, and other labels, the Avex group includes subsidiaries such as music publisher/concert promoter Prime Direction, nightclub management company Velfarre Entertainment, audio software distributor Avex Distribution, and AV Experience America.

STEVE McCLURE

BMG AUSTRALIA has linked with Santa Clara, Calif.-based SonicBlue (previously known as S3)—the company behind the Rio digital audio player—to make 14 tracks by its Australian acts available for download on a promotional basis on the Web site riohome.com. The tracks, which became available Nov. 7, time-out after 30 days. Acts involved include John Farnham, Bachelor Girl, Guven, Oblivia, You Am I, Oscarlima, and Augie March.

CHRISTIE ELIEZER

EXECUTIVE TURNTABLE

RECORD COMPANIES. Gareth Hopkins is promoted to the newly created London-based position of senior VP of legal and business affairs at EMI International. Previously, he was VP of legal and business affairs for EMI Recorded Music Europe. Also, Mandy Payne is promoted to VP of legal and business affairs, new media, for EMI Recorded Music Europe, also based in London. She was senior director of business affairs, multimedia.

Peter Kirsten is promoted to president of Munich-based music publisher Global Chrysalis, and Thomas Glasgow is named managing director, both effective Dec. 1. Kirsten is currently managing director; Glasgow was director of international marketing at Polydor Germany.

BMG U.K. has appointed Julian



GLAGOW



GERRIE

Wright head of international for Arista Records and Juliette Joseph head of international for RCA Records. Both previously handled international duties for the two labels. Lorraine Tyrie and Roger Jacobs are named Arista international marketing and promotions managers; Christian Wallis and Guy Higgins are named RCA international marketing and promotions managers.

Peter Downton is named international sales and marketing plan-

ning manager at Warner Music International in London, effective immediately. Previously, he was marketing analyst for Warner Music Europe.

BROADCASTING. Malcolm Gerrie is promoted to chief executive of London-based Initial, producer of “The Pepsi Chart Show” and a programming division of TV production company Endemol Entertainment U.K. Endemol U.K. deputy creative director Tim Hinks fills Gerrie’s previous position as Initial managing director.

NEW MEDIA. Flemming Toft is named managing director of online distribution/promotion platform Vitaminic in Copenhagen. He was marketing manager at the local affiliate of E-tailer Boxman.

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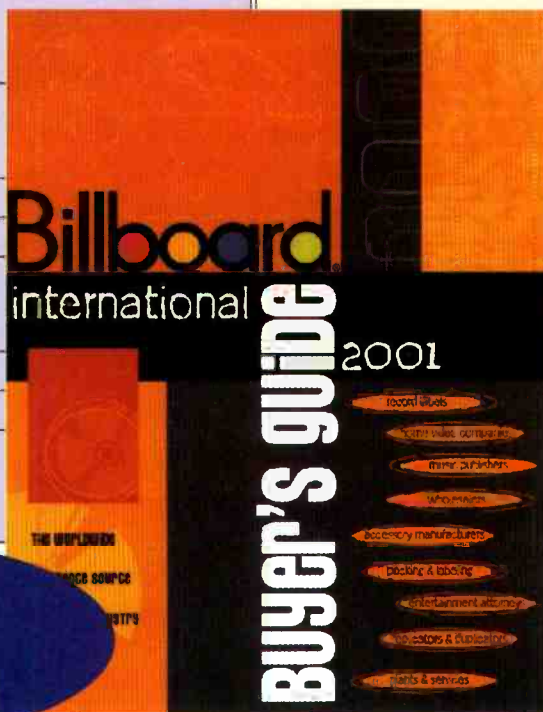
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HITS OF THE WORLD



JAPAN (Dempa Publications Inc.) 11/20/00			GERMANY (Media Control) 11/14/00			U.K. (CIN) 11/18/00 Supported By worldpop			FRANCE (SNEP/FOP/Tite-Live) 11/11/00		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	EVERYTHING MISIA BMG FUNHOUSE	1	1	THE SPIRIT OF THE HAWK REDNEX JIVE/ZOMBA	1	NEW	CAN'T FIGHT THE MOONLIGHT LEANN RIMES	1	1	LES ROIS DU MONDE D'AVILLA/SARGUE/BAGUET
2	NEW	KANNAYA KANNAGEKI AME ARASHI ARASHI PONY CANYON	2	2	GEH DAVON AUS SOHNE MANNHEIMS EPIC	2	NEW	ONE MORE TIME DAFT PUNK VIRGIN	2	6	PARLES-MOI ISABELLE BOULAY V2/SONY
3	NEW	REACH FOR THE SKY MAI KURAKI GIZA STUDIO	3	3	SHAPE OF MY HEART BACKSTREET BOYS JIVE/ZOMBA	3	3	WHO LET THE DOGS OUT BAHAMEN EDEL	3	2	MOI... LOLITA ALIZEE POLYDOR/UNIVERSAL
4	NEW	LOVE SONG LUNA SEA UNIVERSAL	4	NEW	LA PASSION GIGI D'AGOSTINO ZYX	4	NEW	PLEASE DON'T TURN ME ON ARTFUL DODGER	4	11	AVANT DE PARTIR ANGELI EVE M6 INTER/SONY
5	6	SAYONARA DAISUKINA HITO HANA HANA WARNER JAPAN	5	7	ABSOLUTELY EVERYBODY VANESSA AMOROSI UNIVERSAL	5	NEW	FEEL THE BEAT DARUDE NEO	5	13	THINGS I'VE SEEN SPOOKS EPIC/SONY
6	2	KONO ADO SORA MIDORI BLUE IN GREEN SOUTHERN ALL STARS VICTOR	6	14	ICH WILL, DASS DU MICH LIEBST DIE 3. GENERATION RCA	6	NEW	FEATURING LIFFORD FRFR	6	7	LES 10 COMMANDEMENTS/ENVIEN DANIEL LEVI MERCURY/UNIVERSAL
7	5	TREASURE HIRO TOYS FACTORY	7	4	LAST RESORT PAPA ROACH MOTOR/UNIVERSAL	7	NEW	GRAVEL PIT WU-TANG CLAN EPIC	7	5	ET UN JOUR, UNE FEMME FLORENT PAGNY MERCURY/UNIVERSAL
8	3	AUDIENCE AYUMI HAMASAKI AVEV TRAX	8	5	LADY (HEAR ME TONIGHT) MODJO UNIVERSAL	8	5	NUMBER 1 TWEENIES BBC	8	4	ELLE EST A TOI ASSIA VIRGIN
9	NEW	KIMI NI KISS HITOMI AVEV TRAX	9	10	ANGEL LIONEL RICHIE MERCURY/UNIVERSAL	9	1	SAME OLD BRAND NEW YOU A1 COLUMBIA	9	7	I'M OUTTA LOVE ANASTACIA EPIC
10	10	SAUTERZI PORN GRAFFITTI SONY	10	8	GO BACK JEANETTE POLYDOR/UNIVERSAL	10	2	MY LOVE WESTLIFE RCA	10	10	IT FEELS SO GOOD SONIQUE BARCLAY/UNIVERSAL
11	NEW	WHY I'M ME RIZE EPIC	11	NEW	BASS, BEATS & MELODY BROOKLYN BOUNCE SMM	11	NEW	SHAPE OF MY HEART BACKSTREET BOYS JIVE	11	3	ANGELA SAIAN SUPA CREW SOURCE/VIRGIN
12	NEW	TSUBASA LUCIFER UNLIMITED RECORDS	12	9	COULD I HAVE THIS KISS FOREVER WHITNEY HOUSTON & ENRIQUE IGLESIAS ARISTA/ARIOLA	12	NEW	DANCING IN THE MOONLIGHT TOPLOADER SONY	12	NEW	STAN EMINEM POLYDOR/UNIVERSAL
13	7	LOVE OR LUST KEN HIRAI DEFSTAR	13	11	SKY SONIQUE UNIVERSAL	13	7	SHE BANGS RICKY MARTIN COLUMBIA	13	18	SIMON PAPA TAPA YANNICK NOAH SAINT GERMAIN/SONY
14	8	CHANGE THE WORLD V6 AVEV TRAX	14	6	ZEIG MIR DEIN GESICHT BERGER RCA	14	9	DON'T THINK I'M NOT KANDI COLUMBIA	14	9	J'PETE LES PLOMBES DISIZ LA PESTE BARCLAY/UNIVERSAL
15	13	LION HEART SMAP VICTOR	15	13	HEY BABY DJ OETZI EMI	15	6	ORIGINAL PRANKSTER THE OFFSPRING COLUMBIA	15	11	MUSIC MADONNA MAVERICK/WEA
16	4	BRILLIANT WORLD THE YELLOW MONKEY BMG FUNHOUSE	16	12	SHE'S GOT THAT LIGHT ORANGE BLUE EDEL	16	NEW	I'M OVER YOU MARTINE MCCUTCHEON INNOCENT/VIRGIN	16	NEW	COULD I HAVE THIS KISS FOREVER WHITNEY HOUSTON & ENRIQUE IGLESIAS BMG
17	15	GKKOH CHIHIRO ONITSUKA TOSHIBA-EMI	17	15	I WISH R. KELLY JIVE/ZOMBA	17	NEW	HOLD ME SAVAGE GARDEN COLUMBIA	17	NEW	LA PEINE MAXIMUM/LES DIX COMMANDEMENTS PABLO VILLAFRANCA MERCURY/UNIVERSAL
18	16	LAST SMILE LOVE PSYCHEDELICO VICTOR	18	17	SILENCE DELERIUM FEATURING SARAH MCLACHLAN NETWORK/SPV	18	NEW	DEVIL 666 ECHO	18	NEW	ODN'T MESS WITH MY MAN LUCY PEARL VIRGIN
19	12	BOY FRIEND AIKO PONY CANYON	19	19	AGAIN LENNY KRAVITZ VIRGIN	19	NEW	I'M OUTTA LOVE ANASTACIA EPIC	19	NEW	TOUT LE MONDE A BESOIN DE TOUT LE MONDE MANAU POLYDOR/UNIVERSAL
20	9	TOBENAI TORI YUZU SENHA & CO.	20	NEW	DIESER BRIEF AYAM FEATURING KEITH SWEAT EAST-WEST	20	NEW	DON'T MESS WITH MY MAN LUCY PEARL VIRGIN	20	NEW	I NEED YOU, I WANT YOU LADY EPG/SONY
ALBUMS			ALBUMS			ALBUMS			ALBUMS		
1	NEW	SHOGO HAMADA THE HISTORY OF SHOGO HAMADA "SINCE 1975" SONY	1	1	U2 ALL THAT YOU CAN'T LEAVE BEHIND MERCURY/UNIVERSAL	1	NEW	THE BEATLES 1 APPLE	1	NEW	FLORENT PAGNY CHALELET LES HALLES MERCURY/UNIVERSAL
2	NEW	THE BEATLES 1 TOSHIBA-EMI	2	NEW	R. KELLY TP-2.COM ZOMBA	2	1	WESTLIFE COAST TO COAST RCA	2	NEW	U2 ALL THAT YOU CAN'T LEAVE BEHIND ISLAND/UNIVERSAL
3	2	CHARA CAMEL MILK THE BEST OF CHARA EPIC	3	3	DIE ARZTE RUNTER MIT DEN SPENDIERHOSEN MOTOR/UNIVERSAL	3	3	TEXAS GREATEST HITS MERCURY	3	NEW	GAROU SEUL COLUMBIA/SONY
4	1	YUZU TOBIRA SENHA & CO	4	5	LENNY KRAVITZ GREATEST HITS VIRGIN	4	6	STEPS BUZZ JIVE	4	NEW	R. KELLY TP-2.COM JIVE RECORDS/VIRGIN
5	4	VARIOUS ARTISTS IMAGE SONY	5	2	EROS RAMAZZOTTI STILELIBERO ARIOLA	5	NEW	OASIS FAMILIAR TO MILLIONS BIG BROTHER	5	3	HENRI SALVADOR CHAMBRE AVEC VUE SOURCE/VIRGIN
6	NEW	ENYA A DAY WITHOUT RAIN WARNER MUSIC JAPAN	6	NEW	SPICE GIRLS FOREVER VIRGIN	6	7	COLDPLAY PARACHUTES PARLOPHONE	6	4	VARIOUS ARTISTS ROMEO & JULIETTE DE LA HAINE A L'AMOUR BAXTER/UNIVERSAL
7	3	HITOMI YAJIDA DAIYA—MONDE TOSHIBA-EMI	7	6	DIE FANTASTISCHEN VIER MTV UNPLUGGED COLUMBIA	7	NEW	ELTON JOHN ONE NIGHT ONLY—THE GREATEST HITS MERCURY	7	NEW	EROS RAMAZZOTTI STILELIBERO BMG
8	5	HANA HANA 2 SOULS WARNER MUSIC JAPAN	8	7	MARK KNOPFLER SAILING TO PHILADELPHIA MERCURY/UNIVERSAL	8	9	CRAIG DAVID BORN TO DO IT WILDSTAR	8	1	LYNDA LEMAY DU COQA LAME WEA/WARNER
9	NEW	THE OFFSPRING CONSPIRACY OF LOVE EPIC RECORDS	9	4	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER MOTOR/UNIVERSAL	9	13	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING CHRYSALIS	9	11	MUSICAL LES 10 COMMANDEMENTS MERCURY/UNIVERSAL
10	NEW	RICKY MARTIN SOUND LOADED EPIC RECORDS	10	8	LIONEL RICHIE RENAISSANCE MERCURY/UNIVERSAL	10	4	U2 ALL THAT YOU CAN'T LEAVE BEHIND ISLAND	10	NEW	NTM LE CLASH—ROUND 1 EPIC/SONY
11	6	AYUMI HAMASAKI DUTY AVEV TRAX	11	NEW	ATC PLANET POP HAN	11	5	BLUR THE BEST OF FOOD	11	15	ALAIN SOUCHON AU RAS DES PAQUERETTES VIRGIN
12	NEW	SADE LOVERS ROCK EPIC RECORDS	12	10	PAPA ROACH INFEST MOTOR/UNIVERSAL	12	NEW	THE OFFSPRING CONSPIRACY OF ONE COLUMBIA	12	18	MICHAEL FRANK IL EST TOUJOURS QUESTION D'AMOUR WAGRAM/WAGRAM
13	NEW	MARILYN MANSON HOLY WOOD—IN THE SHADOW OF THE VALLEY OF DEATH NOTHING/UNIVERSAL	13	NEW	J.B.O. SEX SEX SEX VIRGIN	13	17	RUSSELL WATSON THE VOICE DECCA	13	13	CRAIG DAVID BORN TO DO IT EDEL/SONY
14	7	SHIKAD SUGA 4 FLUSHER UNIVERSAL	14	9	PUR MITTENDRIN EMI	14	10	EMINEM THE MARSHALL MATHERS LP INTERSCOPE	14	6	FRANCIS CABREL DOUBLE TOUR (ELECTRONIQUE & ACOUSTIQUE) (LIVE) COLUMBIA
15	NEW	BAFFACE A COLLECTION OF HIS GREATEST HITS SONY	15	12	HELMUT LOTTI LATINO CLASSICS EMI	15	11	DAVID GRAY WHITE LADDER IHT/EASTWEST	15	8	MADONNA MUSIC MAVERICK/WEA
16	10	VARIOUS ARTISTS THE MOST RELAXING—FEEL TOSHIBA-EMI	16	13	ANASTACIA NOT THAT KIND EPIC	16	2	SPICE GIRLS FOREVER VIRGIN	16	NEW	LE RAT LUCIANO MODE DE VIE—BETON STYLE SMALL/SONY
17	9	SMAP SMAP-SMAP 014 VICTOR	17	NEW	RICKY MARTIN SOUND LOADED COLUMBIA	17	12	ALL SAINTS SAINTS & SINNERS LONDON	17	NEW	ISABELLE BOULAY MIEUX QU'ICI-BAS V2/SONY
18	8	U2 ALL THAT YOU CAN'T LEAVE BEHIND UNIVERSAL	18	14	ORANGE BLUE IN LOVE WITH A DREAM EDEL	18	NEW	SADE LOVERS ROCK EPIC	18	17	MOBY PLAY MUTE/LABELS/VIRGIN
19	NEW	FUJIKO HEMMING YUUSUYU NO NOCTURE VICTOR	19	11	MADONNA MUSIC MAVERICK/WEA	19	14	BARRY WHITE THE ULTIMATE COLLECTION UNIVERSAL MUSIC TV	19	20	HELENE SEGARA AU NOM D'UNE FEMME ORLANDO/WARNER
20	NEW	FUJIKO HEMMING LA CAMPANELLA VICTOR	20	15	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/ZOMBA	20	15	UB40 THE VERY BEST OF—1980-2000 VIRGIN	20	5	DISIZ LA PESTE LA POISSON ROUGE BARCLAY/UNIVERSAL
CANADA (SoundScan) 12/2/00			NETHERLANDS (Stichting Mega Top 100) 11/25/00			AUSTRALIA (ARIA) 11/20/00			ITALY (FIMI) 11/16/00		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	SHAPE OF MY HEART BACKSTREET BOYS JIVE/BMG	1	1	WER BISTO TWARRES EMI	1	3	WHO LET THE DOGS OUT BAHAMEN FESTIVAL	1	3	SHAPE OF MY HEART BACKSTREET BOYS JIVE/ZOMBA
2	3	MUSIC MADONNA MAVERICK/WARNER	2	13	INDEPENDENT WOMEN PART I DESTINY'S CHILD COLUMBIA	2	1	TEENAGE DIRTBAG WHEATUS COLUMBIA	2	2	SHE BANGS RICKY MARTIN COLUMBIA
3	8	INDEPENDENT WOMEN PART I DESTINY'S CHILD COLUMBIA/SONY	3	6	LUNA ALESSANDRO SAFINA MERCURY/UNIVERSAL	3	4	GRADUATION (FRIENDS FOREVER) VITAMIN C EASTWEST	3	4	FUOCO NEL FUOCO EROS RAMAZZOTTI ARIOLA
4	5	BEAUTIFUL DAY (PART 2) U2 ISLAND/INTERSCOPE/UNIVERSAL	4	4	WHO LET THE DOGS OUT BAHAMEN EDEL	4	2	RODDEJET (IF THIS AIN'T LOVE) SPILLER EMI	4	1	BEAUTIFUL DAY U2 ISLAND/UNIVERSAL
5	7	SILENCE DELERIUM FEATURING SARAH MCLACHLAN NETWORK	5	8	OH BAMBOLERO JODY BERNAL DINO	5	12	HE DON'T LOVE YOU HUMAN NATURE COLUMBIA	5	NEW	ONE MORE TIME DAFT PUNK VIRGIN
6	2	SHE BANGS RICKY MARTIN COLUMBIA/SONY	6	2	QUE SI, QUE NO JODY BERNAL DINO	6	8	DON'T YOU WORRY MADASUN V2/ZOMBA	6	5	I'M OUTTA LOVE ANASTACIA EPIC
7	4	HOLLER SPICE GIRLS VIRGIN/EMI	7	3	WALK ON WATER MILK INC. EMI	7	5	HOLLER/LET LOVE LEAD THE WAY SPICE GIRLS VIRGIN	7	15	TRA TE E IL MARE LAURA PAUSINI CGD/WARNER
8	12	DESERT ROSE STING FEATURING CHEB MAMI A&M/INTERSCOPE/UNIVERSAL	8	5	SHAPE OF MY HEART BACKSTREET BOYS JIVE/ZOMBA	8	6	SHE BANGS RICKY MARTIN COLUMBIA	8	9	MUSIC MADONNA MAVERICK/WEA
9	9	CLOSER NINE INCH NAILS NOTHING/INTERSCOPE/UNIVERSAL	9	7	I WISH R. KELLY JIVE/ZOMBA	9	9	LET'S GET LOUD JENNIFER LOPEZ COLUMBIA	9	8	HOLLER/LET LOVE LEAD THE WAY SPICE GIRLS VIRGIN
10	6	BEAUTIFUL DAY (PART 1) U2 ISLAND/INTERSCOPE/UNIVERSAL	10	9	HEYAH MAMA K3 BMG	10	7	GOTTA TELL YOU SAMANTHA MUMBA POLYDOR/UNIVERSAL	10	18	TORO LOCO PIERO PELU WEA
11	15	THE HAMPSTERDANCE SONG HAMPTON THE HAMPSTER KOCH	11	17	MY LOVE WESTLIFE BMG	11	10	MOST GIRLS PINK ARISTA/BMG	11	12	ORIGINAL PRANKSTER THE OFFSPRING COLUMBIA
12	10	FIXED NINE INCH NAILS NOTHING/INTERSCOPE/UNIVERSAL	12	11	CASE OF THE EX (WHATCHA GONNA DO) MYA POLYDOR/UNIVERSAL	12	14	SHAPE OF MY HEART BACKSTREET BOYS JIVE/ZOMBA	12	6	LADY (HEAR ME TONIGHT) MODJO UNIVERSAL
13	13	I DON'T BELIEVE YOU JOEE MCA/UNIVERSAL	13	14	FOLLOW THAT DREAM FOLLOW THAT DREAM DINO	13	11	COME ON OVER BABY (ALL I WANT IS YOU) CHRISTINA AGUILERA BMG	13	14	COULD I HAVE THIS KISS FOREVER WHITNEY HOUSTON & ENRIQUE IGLESIAS ARISTA/BMG
14	17	LET'S GET MARRIED JAGGED EDGE SO SO DEF/COLUMBIA/SONY	14	NEW	WAT IS MIJN HART MARCO BORSATO POLYDOR/UNIVERSAL	14	NEW	LADY (HEAR ME TONIGHT) MODJO UNIVERSAL	14	10	SEVEN DAYS CRAIG DAVID EDEL
15	19	GOTTA TELL YOU SAMANTHA MUMBA WILD CARD/POLYDOR/UNIVERSAL	15	NEW	MY GENERATION LIMP BIZKIT POLYDOR/UNIVERSAL	15	NEW	CHAIN OF FOOLS JIMMY BARNES WEA	15	11	MY GENERATION LIMP BIZKIT INTERSCOPE/UNIVERSAL
16	11	LET LOVE LEAD THE WAY SPICE GIRLS VIRGIN/EMI	16	10	BEAUTIFUL DAY U2 MERCURY/UNIVERSAL	16	NEW	7 DAYS CRAIG DAVID SHOCK	16	13	BY YOUR SIDE SADE EPIC
17	18	BAG LADY ERYKAH BADU MOTOWN/UNIVERSAL	17	12	COULD I HAVE THIS KISS FOREVER WHITNEY HOUSTON & ENRIQUE IGLESIAS ARISTA/BMG	17	13	SHACKLES (PRAISE YOU) MARY MARY COLUMBIA	17	NEW	ONLY TIME ENYA WEA
18	16	EVERYBODY WANTS TO BE LIKE YOU SNOW VIRGIN/EMI	18	NEW	ANGEL LIONEL RICHIE MERCURY/UNIVERSAL	18	18	INDEPENDENT WOMEN PART I DESTINY'S CHILD COLUMBIA	18	RE	BREATHLESS THE CORRS 143/LAVA/WEA
19	RE	PEACE ON EARTH/LITTLE DRUMMER BOY DAVID BOWIE & BING CROSBY RCA/BMG	19	NEW	LAND OF THE LIVING MILK INC. EMI	19	19	BEAUTIFUL DAY U2 ISLAND/UNIVERSAL	19	RE	FREESTYLER BOMFUNK MC'S SONY
20	14	LADY (HERE ME TONIGHT) (IMPORT) MODJO MCA/UNIVERSAL	20	NEW	911 WYCLEF JEAN FEATURING MARY J. BLIGE COLUMBIA	20	19	ROCK DJ ROBBIE WILLIAMS EMI	20	20	WHAT IT IS MARC KNOPFLER MERCURY/UNIVERSAL
ALBUMS			ALBUMS			ALBUMS			ALBUMS		
1	NEW	THE BEATLES 1 APPLE/CAPITOL/EMI	1	1	U2 ALL THAT YOU CAN'T LEAVE BEHIND MERCURY/UNIVERSAL	1	NEW	THE BEATLES 1 VIRGIN	1	NEW	ADRIANO CELENTANO ESCO DI RADO E PARLO ANCOR A MENO CLAN/SONY
2	NEW	VARIOUS ARTISTS MUCHDANCE 2001 UNIVERSAL	2	2	ACDA EN DE MUNNIK HIER ZIJN COLUMBIA	2	NEW	U2 ALL THAT YOU CAN'T LEAVE BEHIND ISLAND/UNIVERSAL	2	1	U2 ALL THAT YOU CAN'T LEAVE BEHIND ISLAND/UNIVERSAL
3	NEW	RICKY MARTIN SOUND LOADED COLUMBIA/SONY	3	3	MARK KNOPFLER SAILING TO PHILADELPHIA MERCURY/UNIVERSAL	3	NEW	JIMMY BARNES SOUL DEEPER... SONGS FROM THE DEEP SOUTH WARNER	3	2	EROS RAMAZZOTTI STILELIBERO ARIOLA
4	NEW	THE OFFSPRING CONSPIRACY OF ONE COLUMBIA/SONY	4	4	LENNY KRAVITZ GREATEST HITS VIRGIN	4	NEW	POWDERFINGER ODYSSEY NUMBER FIVE GRU/D	4	NEW	SADE LOVERS ROCK EPIC
5	1	U2 ALL THAT YOU CAN'T LEAVE BEHIND INTERSCOPE/UNIVERSAL	5	NEW	ILSE DELANGE LIVIN' ON LOVE WARNER	5	NEW	THE OFFSPRING CONSPIRACY OF ONE COLUMBIA	5	4	BIAGIO ANTONACCI B TRA LE MIE CANZONI MERCURY/UNIVERSAL
6	3	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER FLIP/INTERSCOPE/UNIVERSAL	6	6	ANASTACIA NOT THAT KIND EPIC	6	3	RICKY MARTIN SOUND LOADED COLUMBIA	6	3	LENNY KRAVITZ GREATEST HITS VIRGIN
7	5	LENNY KRAVITZ GREATEST HITS VIRGIN/EMI	7	8	R. KELLY TP-2.COM JIVE/ZOMBA	7	5	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER INT/RSOPE/UNIVERSAL	7	NEW	MARILYN MANSON HOLY WOOD—IN THE SHADOW OF THE VALLEY OF DEATH INTERSCOPE/UNIVERSAL
8	9	RENO GINETTE UN GRAND NOEL D'AMOUR ARCHAM-BAUT/SELECT	8	5	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER POLYDOR/UNIVERSAL	8	NEW	MARILYN MANSON HOLY WOOD—IN THE SHAD-OW OF THE VALLEY OF DEATH UNIVERSAL	8	5	MARK KNOPFLER SAILING TO PHILADELPHIA MERCURY/UNIVERSAL
9	2	GAROU SEUL COLUMBIA/SONY	9	NEW	UB40 THE VERY BEST OF—1980-2000 VIRGIN	9	NEW	KYLIE MINOUGE LIGHT YEARS FESTIVAL	9	NEW	THE BEATLES 1 EMI
10	NEW	THE TEA PARTY TANGENTS—THE TEA PARTY COL-LECTION EMI	10	11	OOE MAAR LIVE IN AHOY V2	10	11	VARIOUS ARTISTS MORE MUSIC, LIVE FROM THE PANEL LIBERATION/SHOCK	10	6	BRITTI ALEX LA VASCA UNIVERSAL
11	8	SOUNDTRACK CHARLIE'S ANGELS COLUMBIA/SONY	11	12	GOLDEN EARRING THE DEVIL MADE US DO IT UNIVERSAL TV	11	11	MATCHBOX TWENTY MAD SEASON BY MATCHBOX TWENTY EAST WEST	11	7	Laura PAUSINI TRA TE E IL MARE CGD/WEA
12	4	BLINK-182 THE MARK, TOM & TRAVIS SHOW MCA/UNIVERSAL	12	19	MOBY PLAY PIAS	12	8	ANASTACIA NOT THAT KIND EPIC	12	NEW	THE OFFSPRING CONSPIRACY OF ONE COLUMBIA
13	NEW	MARILYN MANSON HOLY WOOD—IN THE SHADOW OF THE VALLEY OF DEATH NOTHING/INTERSCOPE/UNIVERSAL	13	17	WAT IS MIJN HART MARCO BORSATO POLYDOR/UNIVERSAL	13	6	FATBOY SLIM HALFWAY BETWEEN THE GUTTER AND THE STARS COLUMBIA	13	10	RICKY MARTIN SOUND LOADED COLUMBIA
14	6	SPICE GIRLS FOREVER VIRGIN/EMI	14	10	ST. GERMAIN TOURIST EMI	14	10	BLINK-182 THE MARK, TOM & TRAVIS SHOW MCA/UNIVERSAL	14	9	NOMADI LIBERI DI VOLARE CGD/WEA
15	NEW	SADE LOVERS ROCK EPIC/SONY	15	7	BLDF WATERMAKERS EMI	15	RE	MOBY PLAY FESTIVAL	15	17	BLUR THE BEST OF EMI
16	10	CREED HUMAN CLAY EPIC/SONY	16	RE	KREZIP NOTHING LESS WARNER	16	NEW	SILVERCHAIR THE BEST OF—VOLUME ONE MURMUR/SONY	16	16	MINA DALLA TERRA PDU S4/SONY
17	15	'N SYNC NO STRINGS ATTACHED JIVE/BMG	17	RE	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/ZOMBA	17	7	MADISON AVENUE THE POLYESTER EMBASSY VIRGIN	17	8	POOH CENTO DI QUESTE VITE CGD/WEA
18	12	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/BMG	18	13	LIONEL RICHIE RENAISSANCE MERCURY/UNIVERSAL	18	NEW	LENNY KRAVITZ GREATEST HITS VIRGIN	18	14	LUNA PDP SQUE'REZ? UNIVERSO-BANANA/UNIVERSAL
19	7	R. KELLY TP-2.COM JIVE/BMG	19	9	EROS RAMAZZOTTI STILELIBERO BMG	19	NEW	CRAIG DAVID BORN TO DO IT SHOCK	19	13	ANASTAC

HITS OF THE WORLD

CONTINUED

EUROCHART 11/18/00 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	3	SHAPE OF MY HEART BACKSTREET BOYS JIVE/ZOMBA
2	1	LADY (HEAR ME TONIGHT) MODJO BARCLAY
3	NEW	MY LOVE WESTLIFE RCA
4	7	SHE BANGS RICKY MARTIN COLUMBIA
5	5	COULD I HAVE THIS KISS FOREVER WHITNEY HOUSTON & ENRIQUE IGLESIAS ARISTA
6	8	LES ROIS DU MONDE D'AVILLA/SARGUE/BAGUET MERCURY
7	6	THE SPIRIT OF THE HAWK REDNEX JIVE
8	NEW	WHO LET THE DOGS OUT BAHAMEN EDEL
9	9	MOI... LOLITA ALIZEE POLYDOR
10	NEW	SAME OLD BRAND NEW YOU A1 COLUMBIA
ALBUMS		
1	NEW	U2 ALL THAT YOU CAN'T LEAVE BEHIND ISLAND
2	2	LENNY KRAVITZ GREATEST HITS VIRGIN
3	NEW	EROS RAMAZZOTTI STILELIBERO ARIOLA
4	1	MARK KNOPFLER SAILING TO PHILADELPHIA MERCURY
5	NEW	SPICE GIRLS FOREVER VIRGIN
6	5	TEXAS GREATEST HITS MERCURY
7	NEW	R. KELLY TP-2.COM JIVE
8	3	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER INTERSCOPE
9	NEW	WESTLIFE COAST TO COAST RCA
10	4	MADONNA MUSIC MAVERICK/WARNER BROS.

SPAIN (AFYVE/ALEF MB) 11/10/00

THIS WEEK	LAST WEEK	SINGLES
1	NEW	NO CAMBIE TAMARA SUPEREGO/UNIVERSAL
2	5	BY YOUR SIDE SADE EPIC
3	1	BEAUTIFUL DAY U2 MERCURY/UNIVERSAL
4	NEW	QUISIERA SER ALEJANDRO SANZ WEA
5	2	SHE BANGS RICKY MARTIN COLUMBIA
6	4	LADY (HEAR ME TONIGHT) MODJO UNIVERSAL
7	3	SHAPE OF MY HEART BACKSTREET BOYS JIVE/ZOMBA
8	6	DISPOSABLE TEENS MARILYN MANSON POLYDOR/UNIVERSAL
9	7	HOLLER/LET LOVE LEAD THE WAY SPICE GIRLS VIRGIN
10	9	I WILL SURVIVE GLORIA GAYNOR EPIC
ALBUMS		
1	1	U2 ALL THAT YOU CAN'T LEAVE BEHIND MERCURY/UNIVERSAL
2	2	ALEJANDRO SANZ EL ALMA AL AIRE WEA
3	NEW	RICKY MARTIN SOUND LOADED COLUMBIA
4	4	ESTOPA ESTOPA ARIOLA
5	NEW	HEROES DEL SILENCIO CANCIONES 84-96 EMI
6	3	EROS RAMAZZOTTI ESTILO LIBRE RCA
7	6	LA OREJA DE VAN GOGH EL VIAJE DE COPPERPOT EPIC
8	5	TEXAS GREATEST HITS MERCURY/UNIVERSAL
9	8	LENNY KRAVITZ GREATEST HITS VIRGIN
10	10	MARK KNOPFLER SAILING TO PHILADELPHIA MERCURY/UNIVERSAL

MALAYSIA (RIM) 11/21/00

THIS WEEK	LAST WEEK	ALBUMS
1	1	VARIOUS ARTISTS MAX 7 BMG
2	NEW	FOREVER SPICE GIRLS EMI
3	6	M2M SHADES OF PURPLE WARNER
4	2	FAYE WONG FABLE EMI
5	3	RED HOT CHILI PEPPERS CALIFORNICATION WARNER
6	7	VARIOUS ARTISTS NOW CHINESE BEST II ROCK
7	5	AMUK AKAR DAN BUMI EMI
8	8	AMUK AND XPDC AMUK AND XPDC EMI
9	4	CELINE DION THE COLLECTOR'S SERIES VOLUME ONE SONY
10	NEW	XPDC REAL 'N' REALITY LIFE

GREECE (PricewaterhouseCoopers) 11/19/00

THIS WEEK	LAST WEEK	ALBUMS
1	1	ANNA VISSI EVERYTHING I AM SONY
2	2	EROS RAMAZZOTTI STILELIBERO BMG
3	4	U2 ALL THAT YOU CAN'T LEAVE BEHIND UNIVERSAL
4	3	LENNY KRAVITZ GREATEST HITS VIRGIN
5	5	CELINE DION THE COLLECTOR'S SERIES VOLUME ONE SONY/COLUMBIA
6	6	MADONNA MUSIC MAVERICK/WARNER
7	RE	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/VIRGIN
8	10	HIM RAZORBLADE ROMANCE BMG
9	9	RED HOT CHILI PEPPERS CALIFORNICATION WARNER
10	RE	MOBY PLAY VIRGIN

IRELAND (IRMA/Chart Track) 11/16/00

THIS WEEK	LAST WEEK	SINGLES
1	1	MY LOVE WESTLIFE RCA
2	NEW	CAN'T FIGHT THE MOONLIGHT LEANN RIMES CURB/LONDON
3	2	ABSOLUTELY EVERYBODY VANESSA AMOROSI MERCURY
4	4	WHO LET THE DOGS OUT BAHAMEN EDEL
5	3	I'M OUTTA LOVE ANASTACIA EPIC
6	7	SHAPE OF MY HEART BACKSTREET BOYS JIVE
7	5	HOLLER/LET LOVE LEAD THE WAY SPICE GIRLS VIRGIN
8	6	BODY II BODY SAMANTHA MUMBA WILDCARD/POLYDOR
9	8	SHE BANGS RICKY MARTIN COLUMBIA
10	NEW	COME ON OVER BABY (ALL I WANT IS YOU) CHRISTINA AGUILERA RCA
ALBUMS		
1	NEW	THE BEATLES 1 APPLE
2	1	WESTLIFE COAST TO COAST RCA
3	2	U2 ALL THAT YOU CAN'T LEAVE BEHIND ISLAND
4	8	COLDPLAY PARACHUTES PARLOPHONE
5	6	EMINEM THE MARSHALL MATHERS LP INTERSCOPE
6	3	TEXAS GREATEST HITS MERCURY
7	4	BLUR THE BEST OF FOOD
8	7	LENNY KRAVITZ GREATEST HITS VIRGIN
9	9	DAVID GRAY WHITE LADDER IHT
10	NEW	OASIS FAMILIAR TO MILLIONS BIG BROTHER

BELGIUM/WALLONIA (Promuvi) 11/10/00

THIS WEEK	LAST WEEK	SINGLES
1	1	LES ROIS DU MONDE D'AVILLA/SARGUE/BAGUET MERCURY/UNIVERSAL
2	2	MOI... LOLITA ALIZEE POLYDOR/UNIVERSAL
3	NEW	ET UN JOUR, UNE FEMME FLORENT PAGNY MERCURY/UNIVERSAL
4	3	BELSUENCE BREAKDOWN BOUGA VIRGIN
5	4	FUOCO NEL FUOCO EROS RAMAZZOTTI ARIOLA
6	5	COULD I HAVE THIS KISS FOREVER WHITNEY HOUSTON & ENRIQUE IGLESIAS ARISTA/BMG
7	6	L'ENVIE D'AIMER DANIEL LEVI MERCURY/UNIVERSAL
8	7	J'PETE LES PLOMBES DISIZ LA PESTE BARCLAY/UNIVERSAL
9	8	ELLE EST A TOI ASSIA VIRGIN
10	NEW	THE WAY I AM EMINEM INTERSCOPE/UNIVERSAL
ALBUMS		
1	4	EROS RAMAZZOTTI FUOCO NEL FUOCO ARIOLA
2	NEW	U2 ALL THAT YOU CAN'T LEAVE BEHIND ISLAND/UNIVERSAL
3	1	MUSICAL ROMEO ET JULIETTE MERCURY/UNIVERSAL
4	5	TEXAS GREATEST HITS MERCURY/UNIVERSAL
5	3	HELMUT LOTTI LATINO CLASSICS PIET ROELEN/UNIVERSAL
6	2	MADONNA MUSIC MAVERICK/WARNER
7	NEW	CHARLES AZNAVOUR AZNAVOUR 2000 EMI
8	7	COMEDIE MUSICALE LES 10 COMMANDMENTS MER CURY/UNIVERSAL
9	NEW	HENRI SALVADOR CHAMBRE AVEC VUE SOURCE/VIRGIN
10	10	MARK KNOPFLER SAILING TO PHILADELPHIA MERCURY/UNIVERSAL

AUSTRIA (Austrian IFPI/Austria Top 40) 10/31/00

THIS WEEK	LAST WEEK	SINGLES
1	1	THE SPIRIT OF THE HAWK REDNEX JIVE/ZOMBA
2	2	LA PASSION GIGI D'AGOSTINO ZYX
3	4	SIEGERSTRASSE OHRRAUSCH EMI
4	3	BUM BUM MABEL WARNER
5	5	SHAPE OF MY HEART BACKSTREET BOYS JIVE/ZOMBA
6	NEW	ISCH LIEBE DISCH TIC TAC TOE BMG
7	NEW	AGAIN LENNY KRAVITZ VIRGIN
8	9	COULD I HAVE THIS KISS FOREVER WHITNEY HOUSTON & ENRIQUE IGLESIAS ARISTA/BMG
9	7	I TURN TO YOU MELANIE C VIRGIN
10	8	ELECTRONIC LADY MARQUE EDEL
ALBUMS		
1	NEW	U2 ALL THAT YOU CAN'T LEAVE BEHIND UNIVERSAL
2	1	LENNY KRAVITZ GREATEST HITS VIRGIN
3	5	EROS RAMAZZOTTI STILELIBERO BMG
4	2	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER UNIVERSAL
5	6	HELMUT LOTTI LATINO CLASSICS EMI
6	4	GIGI D'AGOSTINO L'AMOUR TOUJOURS ZYX
7	10	TEXAS GREATEST HITS UNIVERSAL
8	NEW	DIE FANTASTISCHEN VIER MTV UNPLUGGED SONY
9	9	DIE GROSSEN 3 DER VOLKSMUSIK DIE GROSSEN 3 DER VOLKSMUSIK 2 KOCH
10	RE	LIONEL RICHIE RENAISSANCE UNIVERSAL

SWITZERLAND (Media Control Switzerland) 11/12/00

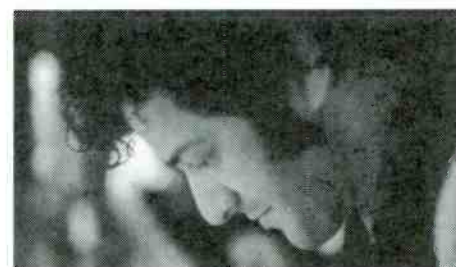
THIS WEEK	LAST WEEK	SINGLES
1	1	LADY (HEAR ME TONIGHT) MODJO UNIVERSAL
2	2	COULD I HAVE THIS KISS FOREVER WHITNEY HOUSTON & ENRIQUE IGLESIAS ARISTA/BMG
3	5	THE SPIRIT OF THE HAWK REDNEX JIVE/ZOMBA
4	4	SHAPE OF MY HEART BACKSTREET BOYS ZOMBA
5	9	GROOVEJET (IF THIS AIN'T LOVE) SPILLER UNIVERSAL
6	6	SHE'S GOT THAT LIGHT ORANGE BLUE EDEL
7	NEW	SHE BANGS RICKY MARTIN SONY
8	NEW	SANDSTORM DARUDE UNIVERSAL
9	NEW	AGAIN LENNY KRAVITZ EMI
10	5	FUOCO NEL FUOCO EROS RAMAZZOTTI BMG
ALBUMS		
1	1	EROS RAMAZZOTTI STILELIBERO BMG
2	NEW	U2 ALL THAT YOU CAN'T LEAVE BEHIND UNIVERSAL
3	2	LENNY KRAVITZ GREATEST HITS EMI
4	3	MARK KNOPFLER SAILING TO PHILADELPHIA UNIVERSAL
5	5	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER UNIVERSAL
6	4	LAURA PAUSINI TRA TE E IL MARE WARNER
7	6	TEXAS GREATEST HITS UNIVERSAL
8	8	ANASTACIA NOT THAT KIND SONY
9	3	MADONNA MUSIC MAVERICK/WARNER
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GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY NIGEL WILLIAMSON

WHAT HAPPENS when a Parisian-born artist of Algerian parentage mixes Arabic sounds with rock influences ranging from **Bo Diddley** to **Dr. John** via **Neil Young** and **Busta Rhymes**? The answer is **Rachid Taha's** "Made In Medina" (Barclay/France). Taha started in a punk band called **Carte De Sejour** in the 1980s but is best-known for albums such as 1991's "Barbes," which led



TAHA

the way for other Arabic crossover artists such as labelmate **Khaled**. "There have been a lot of favorable comparisons to **Plant & Page's** raga rock with this album," Taha admits. "So maybe finally the U.S. will go for what I do." Also central to the project is Taha's longtime guitarist, producer, and programmer, **Steve Hillage**. "We wanted to do something fresh," Taha says, "so I arrived at the studio with a bunch of demos that Steve had never heard. It gave the creative process a bit of an extra edge." **GARY SMITH**

NEWCOMERS ATC (short for **A Touch Of Class**) are one of the year's biggest success stories in Germany. Produced by DJ/producer **Alex Christensen** and released on his own King-size Label (distributed by **BMG Berlin Musik**), the trio's debut single, "Around The World," hit No. 1 in Germany, achieving triple-gold status (750,000 copies), and selling 1.1 million units across Europe. Follow-up "My Heart Beats Like A Drum" peaked at No. 3 in Germany. Now the debut album, "Planet Pop," released Europe-wide Nov. 6, has entered the German charts at No. 11. **ATC** has been nominated as best national newcomer at the Viva Comet Awards as well as for best single of the year and newcomer of the year by West German Radio Station **Eins-Live**. The next single, "Thinking Of You," will be released Dec. 4. **ELLIE WEINERT**

A UNIQUE CHAPTER in British popular music history spanning a century closes Dec. 4 with a final, sell-out concert by the **Ted Heath Band** at London's Festival Hall. Heath, born in 1900, formed the swing band in 1944 and recorded a string of successful albums for Decca. He had two notable single successes with "Hot Toddy" (1953) and "Swinging Shepherd Blues" (1958). Successful appearances in the U.S. followed, including a Carnegie Hall concert in 1953. He died in 1969, but the band continued to play annual concerts directed by trombonist **Don Lusher** and Heath's widow, **Moirra**. Retirements and deaths have now taken their toll on the band; the final event will be recorded by **BBC Radio 2** for broadcast Dec. 17. **NIGEL HUNTER**

"**GOMAESPUMA**" (Foam Rubber), one of

Spain's most popular music/humor morning national network radio shows, is doing much to attract a younger crowd to flamenco, Spain's ancestral music. In July the show's presenters, **Guillermo Fresser** and **Juan Luis Cano**, organized a two-week festival in Madrid called "Flamenco Pa' Tos" (Flamenco For Everybody). On Nov. 20 the CD "Flamenco Pa' Tos" was released on **Autor**, the label of Spanish authors and publishers' society **SGAE**, with profits going to the **Gomaspuma School** in the poor **Govindapur** district in **Calcutta, India** (flamenco was brought to Spain by migrating Gypsies from India). The CD promises to be a big seller. In addition to live recordings from the festival, it features new studio tracks from such leading flamenco stars as **José Mercé**, **Carmen Linares**, **Ketama**, **Enrique Morente**, and **Elena Andújar**. "This is not just a charity record but an almighty work of music," Fresser says. **HOWELL LLEWELLYN**

FIRST THE CACTUS PLANT featured on the 1987 **U2** album "The Joshua Tree" toppled over. Now the 125-year-old **Moby** pine tree in **Auckland, New Zealand**, that inspired the song "One Tree Hill" from the same album, has had to be cut down. The **U2** song was written in memory of **Greg Carroll**, the band's Maori roadie, who died in a motorcycle accident. The tree has been a symbol of indigenous anger for over a century, after the sacred Maori landmark **Maungakiekie** (Tree That Stands Alone) that originally stood on the site was felled for firewood by a white settler in the 1850s. The huge tree became too much of a public hazard, and recently, following a pre-dawn Maori ceremony attended by thousands, council employees set to work with chainsaws. **CHRISTIE ELIEZER**

LONDON-BASED soca retailer/broadcaster **Smokey Joe** admits it might seem odd releasing a compilation of tropical soca hits just as the cold and rain grips the U.K. "But it's actually a good sales period, as people are settling back into the swing of things." His self-compiled, recently released "Soca Anthems" (**SJP**) is aimed at creating a more mainstream interest in soca music. "All the tracks were chosen because they represent the best of soca from a crossover viewpoint." Included is a rerecording of **Arrow's** classic "Hot Hot Hot" and **Douglas Anselm's** original "Doggie," which **Baha Men** covered as the current international hit "Who Let The Dogs Out." "The success of the Baha Men can only help to bring greater awareness of soca," adds Joe. **KWAKU**

TO OUR READERS

Due to Thanksgiving-week deadlines, we were unable to obtain updated Hits of the World charts for Austria, Belgium, France, Germany, Japan, and Switzerland. The "last week" ranks in next issue's charts from these countries will reflect where titles would have stood had we been able to obtain the current data.

Asian Industry Vets Revamp Onpa

BY ANDREW HIRANSOMBOON
BANGKOK, Thailand—As it continues to restructure itself following the Asian economic crisis of 1997-98, the recently renamed Digital Onpa International—once a local leader in the manufacture and distribution of blank and prerecorded media, including audiocassettes, videocassettes, and discs—has added a pair of familiar faces to its executive roster.

Two regional entertainment-industry veterans recently joined Digital Onpa International, which was founded as Onpa International 30 years ago. Frankie Cheah, who left his post as chairman of BMG Malaysia/Singapore in August (Billboard, Sept. 16), has been named deputy CEO. Jimmy Wee, managing director of Singapore-based Springroll Creative Agency and managing director of Pony Canyon Singapore until its demise in 1996, has become chief marketing officer.

Onpa International fell victim to damage sustained during the economic crisis, after the collapse of a number of independent labels that were key customers (Billboard, Jan. 17, 1998). In August this year, the name was changed to Digital Onpa to reflect the company's re-emergence from bankruptcy, with new shareholders and a new management team.

Following restructuring, U.K.-based Broadcast Network Thailand (BNT) emerged as the largest shareholder with a 30% stake, and BNT chairman Itthivat Bhiraless—who is also chairman of BMG Thailand—became Digital Onpa's chairman/CEO.

Cheah, Wee, and Bhiraless—dubbed the “Three Musketeers” by Bhiraless—have known each other for more than three decades. Following the completion of Cheah's contract with BMG Malaysia/Singapore, Bhiraless persuaded him to join Digital Onpa in September to assist with the restructuring process as director of the company.

As his role expanded, Cheah was named deputy CEO, and he is now responsible for day-to-day operations. He continues to act as a consultant for BMG Malaysia/Singapore and is splitting his duties between Bangkok and Kuala Lumpur, Malaysia.

In the short term, Cheah says, his goal is to continue to restructure Digital Onpa “to where it can be truly professional, on par with the rest of the world.” He adds that by Jan. 1, “Digital

Onpa will be a brand-new company.”

Digital Onpa's core business is still the manufacture, duplication, packaging, and warehousing of blank and pre-recorded media. The Bangkok-based company also owns a video manufacturing and duplication house, Rights Picture. The only major international label that Digital Onpa currently provides duplication services for is BMG (Thailand), including its subsidiary Bakery Music. But Cheah believes that ongoing talks with other multinational and local entertainment companies will result in the company increasing its market share.

Creative man Wee, like Cheah, has worked in the industry for more than a quarter-century, including stints at EMI, WEA, Pony Canyon, and the company he co-founded, Springroll Productions. Three months ago he was contacted by Bhiraless and Cheah, he says, to “help clean house” at Digital Onpa.

“Being able to help a listed company with new management and new funding offered a new challenge for me,” he says.

This year, Digital Onpa reported a second-quarter (April to June) net profit of 45 million baht (\$1.1 million), compared with a loss of 327.3 million baht (\$7.6 million) during the same period in 1999.



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Il existe de nombreux galas en Amérique du Nord au cours desquels des trophées sont remis à différents acteurs de l'industrie de la musique. Parmi ceux-là, il en est un qui récompense les personnes les plus importantes de cette industrie au Canada - les créateurs et éditeurs de musique.

Pour la 11^e année consécutive, le Gala de la SOCAN rend hommage aux auteurs, compositeurs et éditeurs francophones et anglophones s'étant distingués à l'échelle nationale et internationale.

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à tous les gagnants de l'édition 2000 du Gala de la SOCAN



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Venue Merchandising Fees At Issue

Trend Shows Acts May Be Able To Negotiate Lower Costs

BY RAY WADDELL

NASHVILLE—For nearly as long as kids have worn concert T-shirts as a badge of honor, tour merchandisers have complained about paying what some feel are unreasonable percentages of merchandise sales to the venues.

In today's touring world, it is deemed reasonable for arenas to claim 25%-30% of gross sales, considering the building is providing sales staff and space. But some places are asking much more.

"The halls are getting an enormous cut," says Felix Sebacious, president of Blue Grape, the New York-based concert merchandise company for such acts as Moby and Slipknot. "Madison Square Garden [New



SEBACIOUS

York] gets 40%, Brendan Byrne Arena [now the Continental Airlines Arena] is 35%, and Giants Stadium [which, like the Continental Airlines Arena, is in East Rutherford,

N.J.] is 40%. It's gotten to the point that it's really absurd."

Sebacious says tour merchandisers need to sit down with booking agents and artist managers to determine how to negotiate lower hall-merchant fees. "It's a three-pronged relationship among the artist, promoter, and venue," he says. "If the artist has a high guarantee and wants to give fans a low ticket price, then the promoter will get his money from the hall fee. If the artists get a lower guarantee and have a moderate ticket price, things will ease up."

Some say, however, that the trend toward higher percentages can be reversed if artists and managers use their clout. "What has happened over the past three or four years, and it's quite significant, is almost every major merchandise deal today is structured in a way where the artist is responsible for the hall fee," says Dell Furano, CEO of Signatures Network, a merchandise company for such acts as Bruce Springsteen, Madonna, and Britney Spears. "As a result of this, artists have managed to reduce hall fees on major tours by as much as 7%-10% less than five years ago."

When venue fees are higher than the norm, Sebacious says the merchandiser takes the hit, which directly leads to merchandise prices increasing for the consumer. "We absolutely set our prices based on the hall fee," he says. "We have flow charts set up, starting with a \$20 T-shirt on a 15% hall fee."

Sebacious says on a given T-shirt sale, the artist and venue take about 60% of combined revenue, manufacturing costs about 20%, road personnel costs about 5%-10%, and freight about 3%. "Artists are getting in excess of 75% of the net profit, and we're making 10% or less," says Sebacious. "I ask managers, 'How much are we allowed to make for doing all the work?'"

Now, with many acts taking responsibility for hall fees, they're feeling the blow. "In the past we used to say to the acts, 'Here's 35% [of the revenues]; we'll go pay the hall fee,'" says Furano. "Now we say, 'Here's 70%; you go pay.' If the artist can negotiate down from 40%-30%, the extra 10% goes to them."

"I ask managers, 'How much are we allowed to make for doing all the work?'"

- FELIX SEBACIOUS -



The system was flawed in the past, Furano says. "We would go in after the show was on sale, with no bargaining power. Now the agent or manager negotiates [the percentage the act pays to the hall] as part of the overall deal."

Veteran Nashville-based tour merchandise pro Crom Tidwell of Crom Tidwell Merchandising, whose clients include Garth Brooks and Dixie Chicks, also believes the situation is getting better, particularly for top-tier acts.

"Venue fees have definitely been a bone of contention for some time now," says Tidwell. "But from what I've seen, and hopefully it's a trend, we're getting away from the 35%-40% halls, which were more prevalent in the past. Now there are more 25%-30% deals in the big venues, and for that they provide space, sellers, and a labor force."

Tidwell believes that to ask if venue merchandise percentages are worth the money is not a fair question. "Nobody wants to give any money away," he says. "If you're an act that plays a smaller venue, and you have a merchandiser that trav-

els with you and that person can service that size venue, then you want to give the house a smaller percentage. If it's an 18,000-20,000-seat arena with 18-25 vendors doing the selling, you don't have a choice because you can't take that many people with you on the road to sell T-shirts. It's just part of the cost of doing business."

If arena merchandising fees have abated to a degree, it may also be because the buildings' management offices have received enough complaints. "Some of the country acts may have balked and said, 'You have to come down or we won't sell,'" says Tidwell. "Also, a lot of these booking agents may ask for a deal if they're going to bring 10 different acts through a building in a year. It's the same thing if a [tour merchandise company] the size of Signatures or Giant has about 16 acts touring—there's strength in numbers."

Tidwell has a unique perspective. In addition to his tour merchandising business, he also serves as in-house merchandise director at the 20,000-seat Gaylord Entertainment Center in Nashville. "When an act comes in, they are looking for us to provide a service, and there is a fee for that service," he says. "That 25% isn't just going in somebody's pocket. You have to pay the vendors, the building, the city if it's a city building, sometimes the promoter shares in it. The pie is split four or five different ways."

Consolidation of the touring industry hasn't eased the situation, Sebacious says. "A handful of companies are controlling the business, and that makes deregulation of venue fees next to impossible," he observes. "A directive has to come from the artists. They need to say, 'If you don't lower it, we're not gonna play.'"

Some buildings earn their percentage more than others, Tidwell adds. "There is a real need for quality service, and buildings have reputations—you know whether it's going to be a good night or a bad night based on the vending crew," he says. "The road people like a seasoned crew that gets them in and out of the building as quickly as possible, because they have to drive on to the next show."

In any case, Tidwell says tour merchandisers and the revenue potential they bring in are beginning to get their due in the music industry. "I've always felt like we've been a stepchild of the industry, appreciated only by business managers when we take 'em the money," Tidwell says. "In the '90s, when T-shirt sales got to be about as big as box office, then people started to notice us."

Fewer PlayStation2s Benefits Other Systems

BY STEVE TRAIMAN

NEW YORK—The launch of Sony's PlayStation2 (PS2) game console on Oct. 26 kicked off what is anticipated to be a solid holiday season for video- and computer-game retailers in all channels, topping off an encouraging first nine months of sales.

Although Sony had to cut its U.S. allocation in half to only 500,000 due to a critical chip shortage, this is seen as opening the door to broader sales for other game formats. The company has promised to deliver the other 500,000 units before Christmas and has a target of 3 million by the end of March.

Called a Trojan horse by some national media outlets, the Sony PS2 is seen as a keystone in the company's strategy to turn the living room into a true home-entertainment center. Offering DVD Video, CD audio, and Internet connectivity in addition to new PS2 and older PlayStation (PSX) gaming, the PS2 already has made an impact on DVD sales. Both Toys "R" Us and Electronics Boutique, major game retailers, have added DVD movie titles in anticipation of the PS2 launch. Total DVD sales reported to VideoScan topped 1 million for the fifth week in a row (through Nov. 5), with a game-demographics movie, "The Patriot," No. 1 for two weeks.

For the January-September period, total video-game hardware, software, and accessories sales at retail were up 14% in units but only 1% in dollars compared to 1999, according to NPD Interactive Entertainment Service figures, reports analyst Kristin Barnett.

In breaking out sales for computer games, PC and Macintosh entertainment software was up 12% in units and 8% in dollars, but "edutainment" titles were down 19% in units and 23% in dollars. For video games, portable software, led by Color Game Boy (CGB), was up 22% in units and 18% in dollars, while next-generation software, including PSX, Nintendo 64, and Dreamcast, was up 30% in units and 17% in dollars.

At \$299 each, the 500,000 PS2 sales already have brought in \$150 million to retailers; another half-mil-

lion sales will add a similar amount to the year-end total, helping to top last year's record \$7.2 billion in total game sales.

This sampling of comments from representatives of brick-and-mortar, click-and-mortar, and online game retailers offers a cautiously optimistic outlook.

As for the holidays at the Musicland Group, Scott Burtness, VP of hard-lines and merchandising for 78 Media Play and more than 200 On Cue outlets, is very bullish on the PC side, the core of On Cue's software business. On the video-game side, he reports that the PS2 launch has brought in a lot of customers, with the stores filling about a third of pre-orders and hopes for the balance by Christmas. For Dreamcast, he sees Sega's own titles "really driving system sales and selling a lot of hardware." CBG also should have a good holiday for hardware, software, and accessories.

As the largest games retailer, Blockbuster Entertainment expects a big boost from its agreement to rent PS2 consoles and games at all U.S. outlets, with hardware at \$19.99 for five nights with a \$200 deposit and rental agreement. There's also a consumer offer for a \$20 PS2 special-edition GiftCard.

The chain launched the new platform with a 61-day sweepstakes Oct. 1-Nov. 30, with one PS2 console given away each day to online registrants.

"Based on our experience with Dreamcast and Color Game Boy, clearly consumers have shown that they like the choice of being able to rent a game before buying," says Steve Lundeen, VP of interactive merchandising. "From the [3,800 U.S.] stores' perspective, games are contributing steadily to the growth of our video division, typically renting from \$3.99 to \$5.99 for five nights."

If that's the case, then one of the merchants benefiting from consumers' ability to rent first and then buy is Circuit City, which has emerged as a "player" in the game business, according to Dan Barzell, assistant VP and division merchandise manager for software, periph-

(Continued on next page)

CIRCUIT CITY.



Top Music Videos

THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan® Principal Performers	Suggested List Price
			TITLE, Label Distributing Label, Catalog Number	
NO. 1				
1	1	4	LIVE AT MADISON SQUARE GARDEN Jive/Zomba Video BMG Video 41739 'N Sync	19.98
2	2	2	CHRISTMAS IN THE COUNTRY Spring House Video Chordant Dist. Group 44422 Bill & Gloria Gaither	29.98
3	4	4	IRISH HOMECOMING Spring House Video Chordant Dist. Group 44400 Bill & Gloria Gaither And Their Homecoming Friends	29.98
4	6	4	WHISPERING HOPE Spring House Video Chordant Dist. Group 44401 Bill & Gloria Gaither And Their Homecoming Friends	29.98
5	3	9	BALLER BLOCKIN' Cash Money Universal Music & Video Dist. 53834 Cash Money Millionaires	19.95
6	5	10	SUPERNATURAL LIVE ▲ Arista Records Inc. BMG Video 15750 Santana	19.98
7	RE-ENTRY		THE BEATLES ANTHOLOGY Capitol Video Warner Home Video 5523 The Beatles	159.95
8	7	13	AARON'S PARTY (COME GET IT) — THE VIDEO ● Jive/Zomba Video BMG Video 41721 Aaron Carter	9.95
9	8	244	HELL FREEZES OVER ▲² Geffen Home Video Universal Music & Video Dist. 39548 Eagles	24.95
10	9	52	TIME OUT WITH BRITNEY SPEARS ▲³ Jive/Zomba Video 41651 Britney Spears	19.95
11	11	3	WOW 2001 Sparrow Video Chordant Dist. Group 43248 Various Artists	14.98
12	17	52	S & M ▲ Elektra Entertainment 4218 Metallica	19.95
13	12	46	DEATH ROW UNCUT Death Row Ventura Distribution 66200 2 Pac/Snoop Doggy Dogg	19.95
14	15	53	LISTENER SUPPORTED ▲ BMG Video 65005 Dave Matthews Band	19.95
15	10	4	SHINE THE HITS LIVE Sparrow Video Chordant Dist. Group 3189 Newsboys	14.98
16	16	2	FEELIN' SO GOOD Epic Home Video Sony Music Entertainment 50211 Jennifer Lopez	19.98
17	13	10	HARMONY IN THE HEARTLAND Spring House Video Chordant Dist. Group 44395 Bill & Gloria Gaither And Their Homecoming Friends	29.95
18	18	3	VIVO Wea Latina Video 84574 Luis Miguel	19.95
19	23	76	HOMECOMING-LIVE IN ORLANDO ▲³ Jive/Zomba Video 41675 Backstreet Boys	19.98
20	20	8	BRAND NEW DAY-LIVE FROM THE U.N. A&M Video Universal Music & Video Dist. 53283 Sting	19.95
21	14	2	LIVE IN LONDON & MORE... Verity Video 43150 Donnie McClurkin	19.95
22	25	167	THE DANCE ▲ Warner Reprise Video 38486 Fleetwood Mac	19.95
23	26	106	'N THE MIX WITH 'N SYNC ▲³ BMG Video 65000 'N Sync	19.95
24	NEW ▶		HALL OF FAME Image Entertainment 9756 The Moody Blues	24.99
25	27	27	WHITNEY: THE GREATEST HITS ▲ Arista Records Inc. BMG Video 15746 Whitney Houston	15.95
26	28	16	BECAUSE HE LIVES Spring House Video Chordant Dist. Group 44396 Bill & Gloria Gaither	29.95
27	35	74	LIVE AT THE BEACON THEATRE ▲ Columbia Music Video Sony Music Entertainment 50171 James Taylor	14.95
28	22	3	GOOD TIME MCG Video 77018 Lee Williams And The Spiritual QC's	18.95
29	21	18	BIG MONEY HUSTLAS Psychopathic/Island Universal Music & Video Dist. 53809 Insane Clown Posse	24.95
30	33	16	THONG SONG Ventura Distribution 40143 Sisqo	14.98
31	31	243	LIVE FROM AUSTIN, TEXAS ▲ Epic Music Video Sony Music Entertainment 50130 Stevie Ray Vaughan And Double Trouble	14.95
32	36	78	LIVE ▲³ USA Home Entertainment 599553 Shania Twain	19.95
33	30	30	MEMPHIS HOMECOMING Spring House Video Chordant Dist. Group 44397 Bill & Gloria Gaither	29.95
34	38	8	MANILOW LIVE Image Entertainment 9530 Barry Manilow	19.98
35	37	53	LIVE IN CONCERT HBO Home Video Warner Home Video 91683 Cher	19.98
36	40	48	IN CONCERT: A BENEFIT FOR THE CROSSROADS CENTRE Warner Reprise Video 38510 Eric Clapton	19.95
37	RE-ENTRY		CUNNING STUNTS ▲² Elektra Entertainment 40202 Metallica	19.95
38	39	75	HISTORY ON FILM: VOLUME II Epic Music Video Sony Music Entertainment 50138 Michael Jackson	14.95
39	32	6	BACK STAGE PASS Columbia Music Video Sony Music Entertainment 50238 Various Artists	8.98
40	19	55	TRIBUTE ▲ Virgin Music Video 77849 Yanni	24.95

○ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold 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 platinum cert. for sales of 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.

Merchants & Marketing

PLAYSTATION2

(Continued from preceding page)

erals and telecommunications for the 600-plus Circuit City stores. With the chain exiting major appliances earlier this year, significant space is now devoted to video- and computer game software, and all stores now sport revamped layouts.

Looking at what he calls "Sony's endgame," Barzell says he believes that, "People will see PS2 as an entertainment center with multiple uses. We can look at every PS2 household not only as a game center with Internet access and interactive gaming but also as a potential destination for DVD movies and music CDs. We've had a limited selection of software up to now [at circuitcity.com] but are expanding our Web site offerings for the holidays and into the new year."

The 412 Best Buy stores launched an online-video and computer-games presence in mid-November. "There's game-title parity with in-store offerings, rounding out our exposure for movies and music [at bestbuy.com] for the holidays," notes Jill Hamburger, VP of interactive. She notes a lot of anticipation for PS2 the first nine months



DeMATEO

affecting overall sales. The chain took no PS2 pre-orders and sold as much as it had on hand, with EA Sports' "Madden NFL 2001" continuing as the top title. She sees the continuing PS2 shortfall as "good for everybody, as there will be a lot of choices on the other platforms."

Best Buy's Sunday newspaper fliers show a lot of variety, and the monthly November Preferred Customer Weekend mailing offered 10% off any single video or computer game.

In Amarillo, Texas, Hastings Entertainment has received a boost in its game sales, thanks to a change in how it merchandises the product category. "Since we started merchandising games 'live' earlier this year, instead of keeping them locked up, video-game business has been pretty good across the board," says Victor Fuentes, senior director of video and computer software and newsstands for the 145 Hastings outlets. "We're bringing more excitement to the game department," he adds, "with in-store kiosks for demos of all platforms, and more titles, accessories, and peripherals."

In addition, Hastings has rented Dreamcast consoles and games since last September's launch and had PS2 units available in all stores on launch date at \$19.99 for five days, with titles at \$4.99 each for the same rental period. "It's absolutely done very well and has made us very optimistic over the outlook for the holiday quarter," he says. "Any new format invigorates the market, and the tight PS2 availability should open up sales for other formats."

But Dan DeMATEO, president/CEO of the 1,000-store Babbage's Etc. chain, takes a more guarded approach to forecasting sales. "It's a difficult year to predict. We're encouraged by the Segant online game launch and

(Continued on next page)

newsletter...

HANDLEMAN posted increased profits and higher revenue during its fiscal second quarter due to lower product returns and additional revenue from properties acquired after last year's second quarter. For the quarter that ended Oct. 28, Handleman reports earnings of \$14.1 million, or 51 cents per diluted share, up from \$13.5 million, or 45 cents per share, a year ago. Sales for the period increased to \$297.6 million from \$288.9 million last year. The company said it experienced its gains "despite a slowdown in the overall music industry resulting from weak new music releases this past quarter." Handleman credits its performance to effective anticipation of consumer demand for product, coupled with inclusion of sales generated by Lifetime Entertainment, which was acquired during the third quarter of last year.

The bulk of revenue came from Handleman's rackjobbing operation—known as Handleman Entertainment Resources—which reports quarterly net sales of \$255.2 million, compared with \$245.6 million a year ago. Revenue from the company's proprietary music, video, and licensing operations, a division that includes Anchor Bay Entertainment and Madacy Entertainment, was flat compared with the year before.

Handleman chief executive Stephen Strome said management is "cautiously optimistic" about the company's operating results for the next quarter and the remainder of the fiscal year, based on the strength of new music releases that will be available this holiday season.

BORDERS GROUP reports that third-quarter earnings for its books and music superstore operation were flat compared with the third quarter of 1999, while sales for the division increased by 11.1% over last year. Borders' superstores posted quarterly net income of \$6.5 million, or 8 cents per share, compared with \$6.6 million, or 8 cents per share, last year. Sales for the division increased to \$460 million from \$414 million a year ago.

The company's Internet arm, borders.com, posted a third-quarter net loss of \$4.7 million, or 6 cents a share, compared with a loss of \$3.9 million, or 5 cents a share, in 1999. Internet sales during the period increased to \$7.3 million from \$4.1 million last year.

Overall, the company reports a consolidated quarterly net loss of \$5 million, or 6 cents per share, compared with a loss of \$1.5 million, or 2 cents per share in 1999. Total sales increased to \$703.8 million from \$656.3 million. During the quarter, the company opened 17 new Borders stores, bringing the domestic total to 324 locations. The company expects to open another 12 new stores by the end of the year.

PARADISE MUSIC & ENTERTAINMENT posted a third-quarter net loss of \$1.5 million, or 16 cents per share, up from a loss of \$200,000, or 3 cents per share, the same time a year ago. Revenue for the three months that ended Sept. 30 more than doubled to \$8.5 million, compared with \$3.6 million last year. The gain is attributed to the addition of two commercial production companies to its film and television division, which were acquired after the third quarter of 1999. Paradise also said its music group experienced higher revenue on a successful release schedule, as well as from royalties and residuals from music produced for the Pokémon TV series, films, and other projects. In a statement announcing the third-quarter financial results, chief executive Jesse Dylan said that the company has "limited cash resources" at its disposal and that Paradise management is in the midst of a strategic review of how to best achieve profitability.

MUSICMATCH, operator of a digital music jukebox, says it has licensed IBM's digital rights management technology to protect content on future versions of its software. MusicMatch is expected to roll out jukeboxes enabled with IBM security technology—known as the Electronic Media Management System—before the end of the year.

LIQUID AUDIO is teaming with Rhino Records' Los Lobos to digitally distribute four selected tracks from the band's new boxed set, "El Cancionero-Mas Y Mas: A History Of The Band From East L.A." Different songs will be available at Liquid partners TowerRecords.com, Amazon.com, Bestbuy.com, and Musicland's destination Web sites—SamGoody.com, Suncoast.com, OnCue.com, and MediaPlay.com. The track "Try Me" is available at TowerRecords.com, while "Tomorrow Never Knows" is being offered through Amazon.com, and "Rip It Up" is at the Musicland sites. "Til The Hands Fall Off The Clock" is available at BestBuy.com

EMUSIC says RollingStone.com is teaming with Internet radio network RadioWave.com to offer 20 audio channels of genre-based music under the banner RollingStone Radio. RadioWave.com will syndicate the new branded music service to E-commerce, content, and portal sites across the Web. Also, features from Rolling Stone magazine will be a source of customized programming. The first such customized channel, titled "Pop 100," is coordinated with an issue of Rolling Stone that ranks the top 100 pop songs of all time. RadioWave also enables branded online radio programming for MSN, ArtistDirect, Blue Note Records, and Astralwerks, among others.

PLAYSTATION2

(Continued from preceding page)

the Dreamcast console price drop and believe this will help fill the gap until PS2 shipments catch up with our 200,000 pre-orders, which may not be until after the holidays." He's also very bullish on what he calls the "grandma bait" niche category for Color Game Boy, predicting inordinately high sales over the holidays.

Similarly, Electronics Boutique and its EBworld.com online store weigh in with guardedly optimistic forecasts for the holidays. About 100,000 PS2 pre-orders were noted for both the traditional and online stores, with about 90% of that in the brick-and-mortar outlets. For the stores, Jeff Griffiths, senior VP of merchandising and distribution, sees Dreamcast fulfilling the typical second-year platform sales increase. He was disappointed not only with the drastically small PS2 allocation, but also with the lack of Sony's own accessories, although innovative third-party products filled this gap.

Seth Levy, president of EBworld.com, says, "With a major revamp for the last holiday quarter, we've seen continuing benefits, with traffic doubled so far this year." The online store opened in 1997. For the holidays, Levy notes that the Web store follows the chain stores but shares with Griffiths the upside potential of PS2 being a big contributor to overall sales.

At ShopKo stores, based in Green Bay, Wis., Steve Boyea, VP/divisional merchandise manager for the 165-unit, upscale-leaning mass merchant, says ShopKo didn't book pre-orders on PS2 and managed to fill about only 20%-25% of requests because of the small allocation allotted to the chain. He credited the Electronic Arts titles "that lent credibility to the launch in the absence of many first-party titles."

For the holidays, he'll be watching the demand for DVD movies for the PS2, as he expects most consoles won't be opened until Christmas. "I think the wild card is Dreamcast, with the Seganet launch a positive factor on software sales," he adds.

Like others, Mike Walkey, senior VP, product management, for Buy.com, says that the PS2 shortage should have a positive impact on sales for other platforms, with a lot of good titles just released on or before the holidays.

Buy.com has been offering games online since it acquired Speedserve in mid-1998 and now has several thousand SKUs available in all formats. "We're focused on the hardcore video-gamer and more casual PC gamer," says Walkey. "There's a high potential for parents buying software for their kids."

The biggest factor this year has been what he calls "PS2 anticipation, with our big distributors such as Baker & Taylor and Ingram committing available product a week before the launch. Our special \$449 bundle included two controllers, a selection of games, and Sony Pictures' 'Men In Black' DVD, as we wanted to give our buyers a true PS2 experience.

Summing up the feeling of many retailers, DeMatteo of Babbage's Etc. says, "PS2 is a much broader platform with the bonus of CD audio and, most important, DVD video playback that will be the first experience of many gamers with the new technology. If Sony delivers the 3 million units promised by March, this will increase the 10 million U.S. DVD homes year-end forecast by 20% or more."

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 SoundScan®	
		ARTIST	TITLE
		IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	
		NO. 1	
1	2	CHARLOTTE CHURCH ● SONY CLASSICAL 89463 (12.98 EQ/18.98)	DREAM A DREAM
2	1	CHRISTINA AGUILERA RCA 69343 (11.98/18.98)	MY KIND OF CHRISTMAS
3	4	ROSIE O'DONNELL ● COLUMBIA 85102/CRG (12.98 EQ/18.98)	ANOTHER ROSIE CHRISTMAS
4	5	KENNY G ▲ ² ARISTA 19090 (12.98/18.98)	FAITH: A HOLIDAY ALBUM
5	3	'N SYNC ▲ ² RCA 67726 (11.98/18.98)	HOME FOR CHRISTMAS
6	6	BILLY GILMAN EPIC (NASHVILLE) 61594/SONY (NASHVILLE) (11.98 EQ/17.98)	CLASSIC CHRISTMAS
7	—	SOUNDTRACK DR. SEUSS' HOW THE GRINCH STOLE CHRISTMAS INTERSCOPE 490765 (12.98/18.98)	
8	7	CELINE DION ▲ ⁴ 550 MUSIC 69523/EPIC (11.98 EQ/17.98)	THESE ARE SPECIAL TIMES
9	10	CARRERAS-DOMINGO-PAVARTTI SONY CLASSICAL 89131 (12.98 EQ/18.98)	THE THREE TENORS CHRISTMAS
10	9	NAT KING COLE ● EMI-CAPITOL SPECIAL MARKETS 57729 (2.98/5.98)	CHRISTMAS FAVORITES
11	13	GARTH BROOKS ▲ CAPITOL (NASHVILLE) 23550 (10.98/16.98)	THE MAGIC OF CHRISTMAS
12	11	KENNY G ▲ ⁸ ARISTA 18767 (12.98/18.98)	MIRACLES — THE HOLIDAY ALBUM
13	22	JEWEL ▲ ATLANTIC 83250/AG (10.98/17.98)	JOY: A HOLIDAY COLLECTION
14	17	MARTINA MCBRIDE ● RCA (NASHVILLE) 67654/RLG (10.98/16.98)	WHITE CHRISTMAS
15	20	VARIOUS ARTISTS ● ARISTA 19019 (11.98/17.98)	ULTIMATE CHRISTMAS
16	18	YOLANDA ADAMS ELEKTRA 62567/EEG (11.98/17.98)	CHRISTMAS WITH YOLANDA ADAMS
17	12	SHEDAISY LYRIC STREET 165007/HOLLYWOOD (11.98/17.98)	BRAND NEW YEAR
18	14	98 DEGREES ▲ UNIVERSAL 153918 (11.98/17.98)	THIS CHRISTMAS
19	24	SOUNDTRACK ALLY MCBEAL: A VERY ALLY CHRISTMAS FEATURING VONDA SHEPARD 550 MUSIC 85196/EPIC (12.98 EQ/18.98)	
20	19	LONESTAR BNA 67975/RLG (11.98/17.98)	THIS CHRISTMAS TIME
21	16	VARIOUS ARTISTS LASERLIGHT 55610 (12.98 CD)	THE MOST WONDERFUL TIME OF THE YEAR
22	32	ROSIE O'DONNELL ▲ COLUMBIA 63685/CRG (11.98 EQ/17.98)	A ROSIE CHRISTMAS
23	29	AMY GRANT ● A&M 490462/INTERSCOPE (11.98/17.98)	A CHRISTMAS TO REMEMBER
24	27	BING CROSBY ● MCA SPECIAL PRODUCTS 731143/MCA (3.98/6.98)	WHITE CHRISTMAS
25	15	PHILADELPHIA ORCHESTRA (ORMANDY) ● SONY CLASSICAL 6369 (5.98 EQ/9.98)	THE GLORIOUS SOUND OF CHRISTMAS
26	28	VARIOUS ARTISTS WALT DISNEY 860887 (5.98/7.98)	DISNEY'S CHRISTMAS COLLECTION
27	37	HARRY CONNICK, JR. ▲ ² COLUMBIA 57550/CRG (7.98 EQ/11.98)	WHEN MY HEART FINDS CHRISTMAS
28	23	BURL IVES MCA SPECIAL PRODUCTS 322177/MCA (6.98 CD)	RUDOLPH THE RED-NOSED REINDEER
29	31	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS SPRING HOUSE 42316 (11.98/16.98)	CHRISTMAS IN THE COUNTRY
30	35	POINT OF GRACE WORD 63609/EPIC (11.98 EQ/17.98)	A CHRISTMAS STORY
31	33	VARIOUS ARTISTS ▲ BILLBOARD'S GREATEST CHRISTMAS HITS (1955 - PRESENT) RHINO 70636 (6.98/9.98)	
32	—	GEORGE WINSTON ▲ ³ WINDHAM HILL 1025/RCA (9.98/16.98)	DECEMBER
33	38	MARIAH CAREY ▲ ⁴ COLUMBIA 64222/CRG (10.98 EQ/16.98)	MERRY CHRISTMAS
34	36	VINCE GILL ▲ ² MCA NASHVILLE 110877 (3.98/7.98)	LET THERE BE PEACE ON EARTH
35	34	MANNHEIM STEAMROLLER ▲ AMERICAN GRAMAPHONE 1997 (10.98/15.98)	CHRISTMAS LIVE
36	21	MANNHEIM STEAMROLLER ▲ ⁵ AMERICAN GRAMAPHONE 1988 (10.98/15.98)	A FRESH AIRE CHRISTMAS
37	—	TRANS-SIBERIAN ORCHESTRA ● LAVA/ATLANTIC 92736/AG (10.98/16.98)	CHRISTMAS EVE AND OTHER STORIES
38	—	VINCE GUARALDI ▲ FANTASY 8431 (10.98/15.98)	A CHARLIE BROWN CHRISTMAS
39	30	THE BEACH BOYS CAPITOL 95734 (10.98/16.98)	ULTIMATE CHRISTMAS
40	40	THE CARPENTERS ● A&M 215173/INTERSCOPE (10.98/14.98)	CHRISTMAS PORTRAIT

○ 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.

Top Independent Albums™

THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®	
			ARTIST	TITLE
			IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	
			NO. 1	
1	1	17	BAHA MEN ▲ ² S-CURVE 751052/ARTEMIS (10.98/16.98) HS	WHO LET THE DOGS OUT 11 weeks at No. 1
2	NEW ▶		PRODIGY OF MOBB DEEP INFAMOUS/VIOLATOR 1873*/LOUD (12.98/17.98)	H-N-I-C
3	2	3	SNOOP DOGG D3 33349/DEATH ROW (16.98 CD)	DEAD MAN WALKIN
4	5	5	EVERLAST TOMMY BOY 1411* (12.98/18.98)	EAT AT WHITEY'S
5	4	2	VARIOUS ARTISTS ROADRUNNER 8509 (12.98/18.98)	MTV: THE RETURN OF ROCK VOLUME 2
6	6	2	OUTLAWZ OUTLAW 2000/BAYSIDE (11.98/16.98)	RIDE WIT US OR COLLIDE WIT US
7	RE-ENTRY		DON MOEN HOSANNA! 1782/INTEGRITY (10.98/12.98) HS	I WILL SING
8	3	2	MARK AND BRIAN OGLIO 86958 (16.98 CD)	LITTLE DRUMMER BOYS
9	8	2	THE PHARYCYDE DELICIOUS VINYL 18223*/EDEL AMERICA (16.98 CD)	PLAIN RAP
10	7	6	M.O.P. LOUD 1778* (12.98/17.98)	WARRIORZ
11	12	45	SLIPKNOT ▲ I AM 8655*/ROADRUNNER (11.98/17.98) HS	SLIPKNOT
12	11	23	THREE 6 MAFIA ● HYPNOTIZE MINDS 1732/LOUD (11.98/17.98)	WHEN THE SMOKE CLEARS SIXTY 6, SIXTY 1
13	10	3	TRIPLE 6 MAFIA SMOKED OUT 9997/STREET LEVEL (11.98/16.98)	KINGS OF MEMPHIS: UNDERGROUND VOL. 3
14	17	7	PAUL OAKENFOLD LONDON-SIRE 31035 (19.98 CD) HS	PERFECTO PRESENTS ANOTHER WORLD
15	21	45	KENNY ROGERS ▲ DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES
16	19	31	NICKELBACK ROADRUNNER 8586 (8.98/13.98) HS	THE STATE
17	16	6	MERLE HAGGARD ANTI 86593/EPITAPH (11.98/17.98)	IF I COULD ONLY FLY
18	23	8	SOULFLY ROADRUNNER 8565 (11.98/17.98)	PRIMITIVE
19	14	15	DE LA SOUL TOMMY BOY 1361* (12.98/18.98)	ART OFFICIAL INTELLIGENCE: MOSAIC THUMP
20	18	24	SOUNDTRACK OVERBROOK 39001/NEW LINE (12.98/17.98)	LOVE AND BASKETBALL
21	15	3	TYPE O NEGATIVE ROADRUNNER 8510 (11.98/17.98)	THE LEAST WORST OF
22	RE-ENTRY		VARIOUS ARTISTS HILLSONG AUSTRALIA 1763/INTEGRITY (10.98/12.98)	FOR THIS CAUSE
23	24	7	KENNY ROGERS DREAMCATCHER 006 (13.98/17.98)	THERE YOU GO AGAIN
24	13	2	VARIOUS ARTISTS SUB POP 70525 (17.98 CD)	BADLANDS: A TRIBUTE TO BRUCE SPRINGSTEEN'S NEBRASKA
25	34	2	VARIOUS ARTISTS UNITED AUDIO 10801 (1.98 CD)	HAPPY HOLIDAYS
26	22	8	JOHN HIATT VANGUARD 79576 (16.98 CD)	CROSSING MUDDY WATERS
27	25	12	2GETHER TVT 6840 (10.98/17.98)	AGAIN
28	30	3	MARCO ANTONIO SOLIS FONOVISIA 0521 (9.98/14.98) HS	EN VIVO
29	44	6	THE RIPPINGTONS FEATURING RUSS FREEMAN PEAK 8500/CONCORD (16.98 CD)	LIFE IN THE TROPICS
30	20	6	FLESH-N-BONE MO THUGS/IN THE PAINT 8196/KOCH (10.98/17.98)	5TH DOG LET LOOSE
31	40	18	BEBEL GILBERTO ZIRIGUIBOOM 1026/SIX DEGREES (16.98 CD) HS	TANTO TEMPO
32	27	4	AFU-RA D&D/IN THE PAINT/FAT BEATS 8210*/KOCH (10.98/17.98) HS	BODY OF THE LIFE FORCE
33	32	9	LOS TIGRES DEL NORTE ● FONOVISIA 6092 (8.98/12.98) HS	DE PAISANO A PAISANO
34	43	3	LOS ANGELES DE CHARLY FONOVISIA 6096 (8.98/12.98) HS	UN SUENO
35	29	7	VARIOUS ARTISTS DEATH ROW 2018 (11.98/17.98)	TOO GANGSTA FOR RADIO
36	26	4	LESS THAN JAKE FAT WRECK CHORDS 616* (14.98 CD)	BORDERS & BOUNDARIES
37	35	45	KITTIE ● NG 751002/ARTEMIS (10.98/16.98) HS	SPIT
38	31	14	ELVIS PRESLEY RCA 23725/TIME LIFE (13.98/24.98)	THE ELVIS PRESLEY COLLECTION — COUNTRY
39	28	8	PHIFE DAWG GROOVE ATTACK 068*/LANDSPEED (11.98/16.98) HS	VENTILATION : DA LP
40	47	6	DJ ESCAPE GROOVILICIOUS 35104/STRICTLY RHYTHM (19.98 CD)	PARTY TIME 2001
41	39	6	SPINESHANK ROADRUNNER 8563 (8.98/13.98) HS	THE HEIGHT OF CALLOUSNESS
42	38	36	JOHNNIE TAYLOR MALACO 7499 (10.98/15.98)	GOTTA GET THE GROOVE BACK
43	36	5	DELTRON 3030 75 ARK 75033* (10.98/16.98) HS	DELTRON 3030
44	NEW ▶		ATB RADIKAL 90024 (18.98 CD)	TWO WORLDS
45	NEW ▶		CAPONE -N- NOREAGA TOMMY BOY 3110* (12.98/18.98)	THE REUNION
46	50	2	THE JOHN TESH PROJECT FAITH MD 34581/GARDEN CITY (11.98/16.98)	PURE HYMNS
47	41	3	BIG POKEY CHEVIS 5120 (11.98/16.98) HS	D-GAME 2000
48	RE-ENTRY		VARIOUS ARTISTS WONDER WORKSHOP 1273/MADACY (2.98/4.98)	WONDER KIDS: KID'S SILLY SONGS SING-A-LONGS: 22 FAVORITE FUNTIME SONGS
49	46	4	LEE WILLIAMS AND THE SPIRITUAL QC'S MCG 7018 (10.98/16.98) HS	GOOD TIME
50	RE-ENTRY		SNOOP DOGG & THA EASTSIDAZ ▲ DOGG HOUSE 2040*/TVT (10.98/17.98)	SNOOP DOGG PRESENTS THA EASTSIDAZ

Top Independent Albums are current titles that are sold via independent distribution, including those which are fulfilled via major branch distributors. ○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). ▲ Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl LP is available. †Tape prices are suggested lists. ‡Tape prices marked EQ and most CD prices are equivalent prices, which are projected from wholesale prices. **HS** indicates past or present Heatseeker title. ©2000, Billboard/BPI Communications, and SoundScan, Inc.

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BDZZ3028

Alliance Allies With Amazon; Valley Expands; Downloading 'Wheel' Chapter Is A Cliffhanger

VALLEY MEDIA and Alliance Entertainment spent Nov. 14 and Nov. 15 swapping press releases. The Coral Springs, Fla.-based Alliance announced that it had landed Amazon.com as an account, saying it would "supply Amazon's distribution centers" with about 200,000 SKUs of music.

While the press release doesn't specify, my sources suggest that Alliance would be one of the suppliers for the Amazon distribution facilities on the East Coast (Retail Track, Oct. 14). In an effort to ensure the shortest distances in delivering packages to customers and achieving the quickest turn-around times, Amazon uses other suppliers in other parts of the country, including Valley Media, Handleman, and Baker & Taylor.

In other Amazon news, sources say that the merchant finally was opened up by Sony Music, which means that it is now buying direct from four of the five majors, with the lone holdout being BMG Distribution. BMG parent Bertelsmann owns CDnow and half of barnesandnoble.com and so far shows no inclination to do business with Amazon.

Anyway, the day after the Alliance announcement, Valley Media announced that it was opening up a sales and distribution facility in Miami that would target the Latin music market. According to

the press release, Valley's office will house independent and international sales functions and contain a 500-square-foot cross-dock distribution outlet. Initially, that warehouse will only handle video product.

In a statement, James Miller, president/CEO of Valley, said, "We expect to see significant sales increases and freight savings as a



result of this move." He says the Miami office will serve as a new base to expand the company's international sales, as well as give retailers in South Florida another choice from which to buy product.

SINCE THE MUSIC INDUSTRY is so hung up on its E-commerce efforts, I thought I would relate a personal experience of my attempt to buy an E-book, or rather an E-chapter.

Nov. 7 saw the release of "Winter's Heart" by Robert Jordan, the ninth book in his "Wheel Of Time" series. Unlike many other

fiction series, the "Wheel Of Time" books all end in cliffhangers, with a two-year gap between books, leaving readers trapped in suspense, with no end in sight—although Jordan keeps saying "three more books to the end" every time he releases one.

The book industry has an equivalent to the music industry's giving away free song downloads to promote new albums: offering free downloads of the first chapter of new books. That is, until someone at Simon & Schuster came up with the bright idea of approaching Jordan to buy the E-rights for the first chapter of the new novel and selling it for \$5 to the captive readers eagerly awaiting their next "Wheel Of Time" fix. (Tor Books holds the copyright for the book version.)

Jordan, in defense of his selling it, supposedly said it was akin to writing a book in the Dark Ages and having someone named Gutenberg come a-calling, promising to help authors allow more readers to see their books.

Beginning, I believe, Sept. 13, Simon & Schuster began offering the first chapter, titled "Snow," as a paid download, and you should have heard the fan base howl "foul" on the various "Wheel Of Time" Web sites' message boards. What's more, for that \$5 you could only have it downloaded to your computer, not a printer.

I didn't hear of the download until the beginning of October, when I started to check the message boards for word on the new "Wheel Of Time" book. I checked a couple of online stores, but the only one that seemed to have it was barnesandnoble.com. But after trying to download it, I discovered that its codec could only work on PCs, which left me out because Billboard uses iMacs.

Later on I found out that the Simon & Schuster site had a version that could accommodate Macs, but again my computer illiteracy shone through, and I was unsuccessful in downloading the chapter. About two weeks later, on a message board, I found a site offering the chapter for free. What's more, it could be downloaded to a printer, and—of paramount importance—it was easy for me to download. I admit that I took advantage of the offer—i.e., I stole "Snow."

I have since made attempts to reimburse the copyright holder, leaving messages at the press offices for Simon & Schuster, but my calls have gone unreturned. If Jordan or anyone from Simon & Schuster wants my—or rather their—\$5, and they see this item, they can call me at (646) 654-4723.

GOOD DEED: Bob Benjamin, an old friend of retail and an alumnus of Billboard, celebrated his 42nd (Continued on page 119)

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Macrovision Hopes That TTR's MusicGuard Will Help Curb Piracy

This issue's column was prepared by Steve Traiman.

NEW ANTI-PIRACY PROTECTION: Macrovision's small investment in an Israeli technology company could soon start paying big dividends in the anti-piracy battle, both on the ground and in cyberspace.

With its acquisition of an 11% stake in Israeli company TTR Technologies last year, Macrovision agreed to jointly develop and market

MusicGuard's technology inhibits the illegal replication of CDs without affecting music quality

TTR copy-protection products that will prevent duplication of audio content on CDs, DVDs, and other optical media, including CD-ROM computer and video games.

One of the leading marketers of copy-protection and rights-management technologies, Macrovision was also granted a 10-year licensing deal to use TTR's proprietary technology in exchange for royalty fees.

The stakes are very high for the recording, motion picture/home-video, and interactive-entertainment industries. Estimates for losses due to the illegal duplication of CDs, DVDs, and CD-ROM-based games ran as high as \$10 billion for last year alone, according to the Recording Industry Assn. of America, the Motion Picture Assn. of America, and the Interactive Digital Software Assn.

Content piracy has been accelerated by the increased use of MP3 compression technology to transmit illegal recordings via the Internet, notes **Ashish Thadhani**, an analyst with New York investment firm Brean Murray. He also points to the sharp drop in prices of CD-R units known as CD burners, which are commonly bundled with desktop PCs or are available as plug-ins at around \$180.

TTR's solution is a product called MusicGuard that inhibits the illegal replication of CDs without affecting music quality and doesn't require any changes in the recording studio. The basic, patented technology is embedded on the glass master in CD production facilities. Simple modifications to an encoder allow the insertion of subtle distortions across CD tracks that render copies unusable.

"Attempts to duplicate a MusicGuard-protected CD either abort or produce unacceptable audio quality," says Thadhani. "Any attempt to produce MP3 files from protected CDs also fails. Another plus is that the TTR technology isn't vulnerable to attacks by hackers, unlike software-based techniques that seek to protect music."

One of the five major music companies is reportedly close to signing a licensing agreement with TTR through Macrovision to integrate the anti-piracy technology into its CDs and other audio products. Thadhani believes that adoption of TTR's technology by any one of the majors could prompt the others to follow suit, since most recording artists will tend to favor a label that protects their royalty fees.

TTR COO **Emanuel Kronitz** reports that the recording company most interested in a licensing agreement—which is believed to be BMG—has been monitoring the recent, successfully completed field

SITES+ SOUNDS

trials of the product in 850 households in the U.K. "The major recording studios also are highly interested in our technology," he says.

A field test of 2,000 households in the U.S. is currently under way, and the interested label reportedly is testing several MusicGuard-encoded discs in its own lab.

According to BlueStone Capital, a financial adviser to TTR, the first applications of MusicGuard will be sold to the recorded-music industry as an effective digital solution to the anti-piracy concerns of the Secure Digital Music Initiative. The company has completed the first phase of DVD test trials, which indicated that the technology also works on this format. Further development efforts are now focused on extending the functionality of the TTR digital solution for DVD Audio and Video, with a version expected to be introduced sometime in 2001.

"The agreement between TTR and Macrovision has been structured to align the interests of both parties and allows each to focus on its strengths," Thadhani says. "For TTR, it's product development, and for Macrovision, it's marketing."

Assuming a deal with one of the Big Five is imminent, he believes that a pilot test on audio CDs could be underway in the first quarter of 2001, with a broader rollout through the year.

BITS & BYTES: EMusic.com, a leading seller of downloadable music, announced an innovative partnership Nov. 6 with RocketCash, a leading online gateway that allows teens to shop the Internet without a credit card. Through the new alliance, EMusic will participate in RocketCash's long-term, national marketing program with Sprite.com, a new Web site that empowers teens with the currency and freedom to purchase cool merchandise—such as MP3s from EMusic—when they drink Sprite.

Sprite.com users have instant access to a broad selection of merchandise available from E-tailers in RocketCash's virtual mall. Cyber-shoppers can browse through a vast array of products at outlets including EMusic, GraffitiOnline, PacSun, Borders, and WorldCom Prepaid, and dozens of others. Sprite/RocketCash customers will get a special 25% discount off the price of EMusic MP3 singles and albums from an expanding collection of more than 135,000 tracks from 600-plus independent record labels (individual tracks for 99 cents each or entire downloadable albums for \$8.99).

"MP3 music is among the hottest items in the teen lifestyle today," observes **Gene Hoffman**, EMusic.com president/CEO. "This pro-

motion is a great opportunity to partner with two exceptional brands — Sprite and RocketCash—to give young consumers access to quality digital music."

"RocketCash and EMusic are pleased to provide an easy-to-use solution to a major barrier for teens wanting to purchase downloadable music—the need for a credit card," said **Carol Kruse**, RocketCash co-founder and VP of marketing. "Through our partnership with Sprite, teens can get online cash instantly when they drink a bottle of Sprite."

Through 2001, Sprite intends to distribute more than 1 billion bottles with caps marked either special codes redeemable for 20 cents to \$1 of RocketCash or with instant-win messages for free Sprite.

LISTEN TO THIS: The launch of Listen Radio on Nov. 7 was the first rollout of several new products and services scheduled for syndication in the next month. A Nov. 1 offer to purchase the assets of Scour.com by Listen.com, if accepted, would enable the parent of Listen Radio to integrate a peer-to-peer service into its product offerings. The new online "network" was developed from streaming technologies and personalization tools created by WiredPlanet, which was acquired by Listen.com in late September.

"Listen Radio is a key component

of our new focus, which is to power all the sites that consumers visit for online music and to provide them with the most complete, user-friendly experience on the Net," says **Rob Reid**, Listen.com's founder/CEO. "Now we can offer our partners the tools to develop streaming entertainment systems for their own audiences."

The current syndication network includes About.com, AltaVista, Excite@Home, GO.com, Lycos, RealNetworks, shockwave.com, Snap.com, Road Runner, Yahoo!, and ZDNet.

The Listen Radio Network includes 17 genre-specific stations programmed by the company's 30-plus-person editorial team, guest artist stations, and special event stations. It debuted last month with an online record release party for **Fatboy Slim's** new "Halfway Between The Gutter And The Stars" album from Astralwerks; **BBMak** Radio, programmed by Hollywood Records act **BBMak**; and Radio Badlands, featuring music from a Sub Pop tribute to **Bruce Springsteen's** "Nebraska" album by artists such as **Johnny Cash**, **Ani DiFranco**, and **Ben Harper**.

The Listen Radio Affiliate Network has 46 stations programmed by partners such as Interscope/Geffen/A&M, Sub Pop Records, Revolution Magazine, and NetNoir.

Billboard.

DECEMBER 2, 2000

Top Internet Album Sales™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST	BILLBOARD 200 RANK
1	NEW		1 APPLE 29325/CAPITOL 1 week at No. 1	THE BEATLES	1
2	NEW		2 LOVERS ROCK EPIC 85185	SADE	3
3	1	3	3 ALL THAT YOU CAN'T LEAVE BEHIND INTERSCOPE 524653	U2	12
4	NEW		4 SOUND LOADED COLUMBIA 61394/CRG	RICKY MARTIN	4
5	NEW		5 NOW 5 SONY/ZOMBA/UNIVERSAL/EMI 85206/CRG	VARIOUS ARTISTS	2
6	3	4	6 GREATEST HITS VIRGIN 50316	LENNY KRAVITZ	17
7	NEW		7 MY FAVORITE HEADACHE ANTHEM/ATLANTIC 83384/AG	GEDDY LEE	52
8	4	5	8 CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER FLIP 490759*/INTERSCOPE	LIMP BIZKIT	7
9	7	2	9 CHARLIE'S ANGELS ▲ COLUMBIA 61064/CRG	SOUNDTRACK	14
10	NEW		10 HOLY WOOD (IN THE SHADOW OF THE VALLEY OF DEATH) NOTHING 490790*/INTERSCOPE	MARILYN MANSON	13
11	NEW		11 SELECTED WORKS: 1972—1999 ELEKTRA 62575/EEG	EAGLES	109
12	NEW		12 CONSPIRACY OF ONE COLUMBIA 61419*/CRG	THE OFFSPRING	9
13	RE-ENTRY		13 NO STRINGS ATTACHED ▲ JIVE 41702	'N SYNC	20
14	15	12	14 NO ANGEL ▲ ARISTA 19025 [S]	DIDO	40
15	17	9	15 MUSIC ▲ MAVERICK 47598/WARNER BROS.	MADONNA	33
16	2	2	16 THE MARK, TOM, AND TRAVIS SHOW (THE ENEMA STRIKES BACK!) MCA 112379	BLINK-182	27
17	RE-ENTRY		17 OOPS!...I DID IT AGAIN ▲ JIVE 41704	BRITNEY SPEARS	19
18	RE-ENTRY		18 HUMAN CLAY ▲ WIND-UP 13053*	CREED	15
19	RE-ENTRY		19 MAROON ▲ REPRISE 47814/WARNER BROS.	BARENAKED LADIES	62
20	NEW		20 WHO LET THE DOGS OUT ▲ S-CURVE 751052/ARTEMIS [S]	BAHA MEN	11

● 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. [S] indicates past and present Heatseekers titles © 2000, Billboard/BPI Communications and SoundScan, Inc.

TRAFFIC TICKER: Top Online Retail Sites

Unique Visitors From Home And Work (in 000s)

TOTAL VISITORS		VISITORS AGE 18-24	
1. amazon.com	14,389	1. amazon.com	1,792
2. barnesandnoble.com	5,615	2. cdnow.com	735
3. buy.com	4,072	3. barnesandnoble.com	631
4. cdnow.com	3,746	4. bmgmusic.com	422
5. bmgmusic.com	3,673	5. buy.com	309
6. bestbuy.com	2,073	6. columbiahouse.com	299
7. columbiahouse.com	1,963	7. bestbuy.com	246
8. walmart.com	1,423	8. walmart.com	174
9. towerrecords.com	379	9. samgoody.com	39
10. samgoody.com	186	10. towerrecords.com	33

VISITORS AGE 25-34		VISITORS AGE 35-49	
1. amazon.com	3,763	1. amazon.com	5,108
2. barnesandnoble.com	1,646	2. barnesandnoble.com	1,941
3. buy.com	1,582	3. buy.com	1,408
4. bmgmusic.com	1,165	4. bmgmusic.com	1,407
5. cdnow.com	1,018	5. cdnow.com	991
6. bestbuy.com	766	6. columbiahouse.com	742
7. columbiahouse.com	535	7. bestbuy.com	643
8. walmart.com	514	8. walmart.com	436
9. towerrecords.com	175	9. towerrecords.com	126
10. twcc.com	48	10. twcc.com	57

Source: Media Matrix, September 2000. Sites categorized by Billboard. Media Matrix defines unique visitors as the actual number of users who visited each site, without duplication, in a given month. Approximately 55,000 individuals throughout the U.S. participate in the Media Matrix sample.



'Arthur's Perfect Christmas' Is A Quadruple Threat

CHRISTMAS WITH ARTHUR: Rounder Kids has joined forces with Sony Wonder, Boston public TV station WGBH, and publisher Little, Brown & Co. to push the four-pronged entity known as "Arthur's Perfect Christmas."

Rounder's got the soundtrack; Little, Brown the book; Sony Wonder the video; and WGBH the prime-time TV special on which the other products are based. WGBH co-produced the special with Canadian animation studio Cinar Corp. and Marc Brown Studios. (Marc Brown is the author of the highly popular Arthur picture-book series.) All three products debuted in September, while the TV special "Arthur's Perfect Christmas" was set to debut at 8 p.m. ET on Thanksgiving night, Nov. 23.

Regina Kelland, director of children's marketing for Rounder Kids, says the soundtrack has been selling steadily since release, "increasing week to week—we've been checking SoundScan closely. We're positive that after the special airs, sales are just gonna go crazy."

Noting that Rounder placed full-page ads in parenting magazines Family Fun and Parents, Kelland says the cooperative efforts by Rounder and the other companies have resulted in "everyone con-

tributing unique ideas. We've had conference calls every other week since summer with Sony Wonder's Amy Cohen; Little, Brown's Linda Magraun; and WGBH's Mary Cahill Farella, Betsy Groban, and ["Arthur" executive producer] Carol Greenwald. 'Arthur's Perfect Christmas' has been a priority at Rounder, with everyone including CEO John Virant and GM Paul Foley involved.

"Universal's sales forces have gotten behind the album in a big way. Paul Foley's been making sure the CD's out there in evidence—it's a real blitz," she continues. "Any retailer without this product on the shelves is really missing the boat."

Sony-owned Loews Theatres ran Arthur slides on 2,300 screens, featuring the soundtrack, book, video, and broadcast information, through November, says Kelland. Plus, she says, "Little, Brown put together a full-page ad for People magazine, including all the products, in the Nov. 27 issue. Rounder has done a promotional package with the book, CD, and video for PBS stations' pledge drives. WGBH has publicized 'Arthur's Perfect Christmas' in TV magazines and major newspapers and tagged the book, CD, and video about its broadcast.

"This kind of cooperation between



by Moira McCormick

four separate entities, with the different horns they want to toot, has been terrific," she goes on. "I think it will contribute immensely to the title's success; working together, we've been able to bring off something so much bigger than it would have been with each of us working individually."

Kelland notes that previous Arthur audio title "Arthur & Friends" has been enjoying an attendant sales spike as a result of the Christmas-special marketing efforts. "We'll be doing another Arthur audio next year," she adds. "Some songs have already been completed; it will mostly likely be out by next summer."

SEEING SPOTS: Walt Disney Records has unveiled the second title in its new read-along product configuration, tied in to the holiday film release "102 Dalmatians." The "102 Dalmatians Enhanced CD Read-Along" comes with a 32-page story-

book and an audio CD with multimedia capabilities.

The read-along features original character voices from the film, including those of Glenn Close (as villainess supreme Cruella De Vil) and Gerard Depardieu. Suggested retail price for "102 Dalmatians Enhanced CD Read-Along" is \$9.98.

ALL THAT CHAZ: Chaz Rough, an independent children's artist and president of his own label, Louisville, Ky.-based Primitive Entertainment, has signed a licensing deal with Montreal-based Direct Source to distribute his album "Everybody's Gotta Love Somebody—Chaz Sings For

Children" throughout North America into mass-market retail outlets.

Rough, who's currently at work producing a yoga video/DVD for kids and parents, also recently teamed up with emazing.com to offer his holiday song, "The Gift Of Love," as an interactive Christmas E-card. The dot-com company offers free greeting cards and tips via E-mail. "We created the E-card using a program called Flash," Rough says. "So you get the music and some fun animation to bring the E-card to life. A Christmas tree flies in from the top and sides and then it blasts off like a rocket ship." The whole song can be downloaded from chazworld.com.

Billboard®

DECEMBER 2, 2000

Top Kid Audio™

THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES. REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®	
			ARTIST/SERIES	TITLE
			IMPRINT, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)	
◀ No. 1 ▶				
1	3	40	VARIOUS ARTISTS WALT DISNEY 860887(5.98/7.98)	DISNEY'S CHRISTMAS COLLECTION
2	1	3	READ-ALONG WALT DISNEY 800709(14.98)	TOY STORY COLLECTION BOX SET
3	2	108	VARIOUS ARTISTS MUSIC FOR LITTLE PEOPLE/KID RHINO 75262/RHINO(3.98/6.98)	TODDLER FAVORITES
4	4	206	TODDLER TUNES BENSON 84056(3.98/5.98)	26 CLASSIC SONGS FOR TODDLERS
5	5	255	VARIOUS ARTISTS ▲ ³ WALT DISNEY 860605(6.98/9.98)	DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1
6	NEW ▶		VEGGIE TUNES BIG IDEA/WORD 86090/LYRICK STUDIOS(6.98/10.98)	QUEEN, A KING, AND A VERY BLUE...
7	12	14	VARIOUS ARTISTS WALT DISNEY 860803(5.98/7.98)	MICKEY CHRISTMAS: VOL. 2
8	7	72	BEAR WALT DISNEY 860640(9.98 Cassette)	BEAR IN THE BIG BLUE HOUSE
9	9	2	READ-ALONG WALT DISNEY 800709(14.98)	WINNIE THE POOH COLLECTION BOXSET
10	6	6	VARIOUS ARTISTS WALT DISNEY 860676(9.98/12.98)	WOODY'S ROUNDUP
11	8	2	READ-ALONG WALT DISNEY 800709(14.98)	LITTLE MERMAID COLLECTION BOX SET
12	18	3	BORIS KARLOFF RHINO 75969(7.98/11.98)	HOW THE GRINCH STOLE CHRISTMAS
13	NEW ▶		READ-ALONG WALT DISNEY 860478(9.98 CD)	ONE HUNDRED TWO DALMATIANS
14	14	2	WINNIE THE POOH ● WALT DISNEY 860638(6.98/9.98)	POOH CHRISTMAS HOLIDAY SONGS/HUNDRED ACRE
15	10	38	VARIOUS ARTISTS WALT DISNEY 860980(9.98/12.98)	RADIO DISNEY JAMS VOL. 2
16	11	5	READ-ALONG WALT DISNEY 60477(9.98)	TOY STORY 2 CD COMBO
17	19	2	READ-ALONG BUENA VISTA 60474(6.98 Cassette)	HOW THE GRINCH STOLE CHRISTMAS
18	13	274	VARIOUS ARTISTS ▲ WALT DISNEY 860865(10.98/16.98)	CLASSIC DISNEY VOL. 1 - 60 YEARS OF MUSICAL MAGIC
19	16	220	VARIOUS ARTISTS ● WALT DISNEY 860897(9.98/12.98)	DISNEY'S PRINCESS COLLECTION
20	17	2	READ-ALONG WALT DISNEY 70928(14.98)	JUNGLE BOOK COLLECTION BOX SET
21	RE-ENTRY		VARIOUS ARTISTS SONY WONDER 67766/EPIC(9.98 EQ/13.98)	RUDOLPH, FROSTY AND FRIENDS' FAVORITE CHRISTMAS SONGS
22	20	17	THE POWERPUFF GIRLS RHINO 75848(10.98/16.98)	HEROES & VILLAINS
23	NEW ▶		VARIOUS ARTISTS WALT DISNEY 860696(12.98 CD)	RADIO DISNEY CHRISTMAS JAMS
24	15	137	VEGGIE TUNES ● BIG IDEA/WORD 9451/LYRICK STUDIOS(6.98/10.98)	VEGGIE TUNES
25	NEW ▶		CEDARMONT KIDS BENSON 80001(3.98/5.98)	GOSPEL CHRISTMAS SONGS

Children's recordings: original motion picture soundtracks excluded. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. Most albums available on cassette and CD. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. © 2000, Billboard/BPI Communications, and SoundScan, Inc.

"Where there is
music,
there can be no
evil."

— Miguel de Cervantes,
Don Quixote

Congratulations to
The Children's Group on
a decade of success
in bringing good music
to children.

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A B I L L B O A R D S A L U T E



Beethoven And Beyond

The Children's Group Cracked The Kids' Classical Market A Decade Ago And Continues To Lead The Way

BY LARRY LEBLANC

TORONTO: Celebrating its 10th anniversary, Canada's classical-music innovator, The Children's Group, is widely heralded for acknowledging that children are important to the growth of classical music.

Retailers and consumers alike recognize the superior quality of its products—audio CDs, books, interactive CDs, live concerts and educational resources—which are designed to instill a lifelong love of classical music, great storytelling and stimulating activities in young children.

In the past decade, the children's audio market in North America has evolved from being personality-driven to being largely an event-driven title business. Today, an expanding number of music-related projects are powering the rapidly expanding licensing and merchandising markets. Soundtracks and TV-driven events now also dominate the children's audio market. At the same time, many mass merchants are scaling back on shelf space dedicated to kids' audio product.

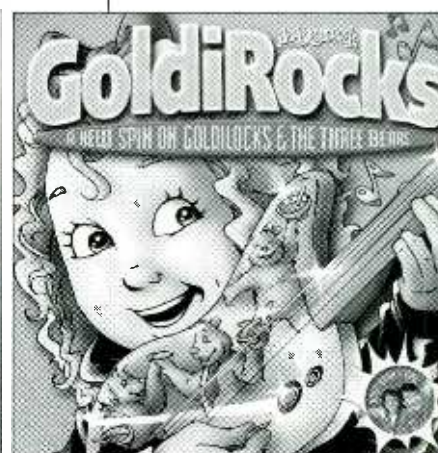
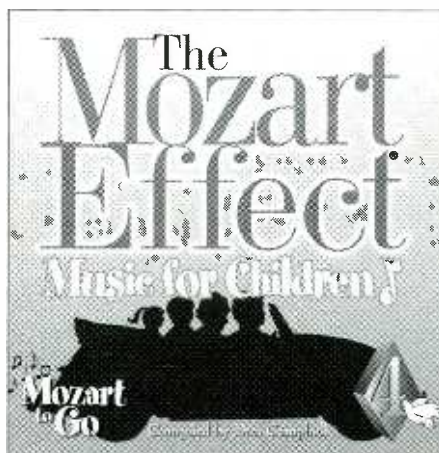
Yet, in 1999, according to its president Michelle Henderson, the Pickering, Ontario-based label with a staff of 9, did a whopping \$9 million (Canadian) in sales. In the past decade, it has sold 4 million albums. This includes 2 million units of its "Classical Kids" series, and 1 million units of its three-year-old "The Mozart Effect" series.

The Children's Group is distributed in the U.S. by Atlantic/WEA and Children's Book Store Distribution; and, in Canada, by Warner Music Canada.

During the decade, The Children's Group carved out its own market niche against competition from toys, games, interactive media and video-driven releases of such licensed characters as Barney, Pokémon, Rugrats and Teletubbies—and against the sales clout of children's-market heavyweights like Walt Disney Records, Sony Wonder and Kid Rhino.

"The Children's Group first carved out a niche between genres with upper-demographic children and the classical market," explains Barry Bender, national director for special products at WEA Distribution U.S. "Then they continued to hold their ground. Now every label on earth is coming out with 'The Mozart Effect' or 'Classical is good for your children' types of titles at all price points. However, The Children's Group were the pioneers."

"We have had great success with 'The Mozart Effect'



series and 'Classical Kids,'" reports Stewart Duncan, director of music at the Indigo Books Records & Cafe chain, which operates 16 stores in Canada. "A lot of parents want more than background music for their kids. They want something that is good for their children but entertaining as well."

"The type of things this label does is what is going to save the classical-music business," says Chad Davis, classical and world-music buyer at Wherehouse Entertainment in the U.S. "With cut-backs in school programs, we probably lost three generations of classical buyers."

CANADA'S CHILDREN'S RENAISSANCE

The Children's Group was founded by principal owners Hy & Judy Sarick and minority owners Susan and Michael Hammond, along with Bob Hinckle and Ed Glinert.

Hinckle and Glinert departed after a 1992 restructuring, in which the company merged with its American distributing arm, Children's Book Store Distribution.

Prior to the mid-'70s, Canadian music stores had tiny children's sections that were dominated by \$2.98 and \$3.98 American releases, film soundtracks and a handful of Canadian recordings by the Travellers and Bobby Gimby.

As the first big wave of baby-boomers' children hit the preschool stage in the mid-'70s, a vibrant children's market developed in Canada—boosted by CBC-Radio, the Sam The Record Man retail chain and the Toronto-based Children's Book Store—with such now-familiar names as Raffi, Fred Penner, Eric Nagler and Sharon, Lois & Bram. "The renaissance of quality children's music in North America began in Canada," says Duncan.

For 26 years, until its closing earlier this year, Hy and Judy Sarick operated the Children's Book Store in Toronto, the biggest kids' book and music outlet in the world. "When we opened the store in 1974, Raffi came in," recalls Hy Sarick. "After his success, I began looking for good children's recordings. I also thought there was a market for classical music for children. Then Susan Hammond came along with 'Classical Kids,' and it sold extremely well."

The Children's Group's centerpiece remains its groundbreaking "Classical Kids" series, developed and produced by Hammond. This line of musical/historical fantasies of music and spoken-word by professional and amateur actors includes "Mr. Bach Comes To Call," "Beethoven Lives Upstairs," "Daydreams & Lullabies," "Mozart's Magic Fantasy," "Tchaikovsky Discovers America," "Vivaldi's Ring Of Mystery," "Hallelujah Handel,"

"Mozart's Magic Fantasy," "Mozart's Magnificent Voyage" and "Song Of The Unicorn" (narrated by actor Jeremy Irons).

A former classically trained concert pianist and mother of two daughters, Hammond began her venture from her home in Toronto. Her first production was an audio recording of "Mr. Bach Comes To Call" in 1988 at a cost of \$450 (Canadian).

"No label would touch 'Mr. Bach Comes To Call' until I had proven it [by independently selling the album for six months]," recalls Hammond. "A&M Canada then picked it up [for distribution], which helped us to release 'Beethoven' in Canada. Then BMG Kidz picked us up in the U.S."

Still, The Children's Group's sales and marketing head,

Continued on page 106

Some Relationships Are Special.
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The Children's Group Goes GLOBAL

BY CATHERINE CELLA

Beethoven, Vivaldi, Mozart and Tchaikovsky are names known throughout the world, and The Children's Group is working to have its product heard 'round the world, too.

"Going international is important for our mission, which is to instill a lifelong love of classical music in children," notes president Michelle Henderson. "Certainly, with classical music being international in its appeal and with there being children all over the world, our products are perfectly poised for the international market."



Thomas Verny

and his music in such titles as "Beethoven Lives Upstairs," "Hallelujah Handel" and "Song Of The Unicorn." BMG even brought "Classical Kids" producer Susan Hammond for a two-week promotional tour Down Under.

By the end of this year, The Children's Group expects to expand its international licensing. "We are currently negotiating with a major multinational, multimedia company that has forays into television with affiliates in all the major countries," Henderson reports.

She anticipates great interest in both "Classical Kids" and the eight-volume "Mozart Effect" series. "Don Campbell's books have been translated into 20 languages," notes Henderson. "Obviously, there is a hunger for this type of information across all countries, languages and cultures."

Briefly, the "Mozart Effect" uses music to enhance children's intellectual, emotional and creative development. Campbell writes in his new book, "The Mozart Effect For Children" (Harper Collins, August 2000), "Mozart is an ideal transition from a world of noise to an orderly and organized thinking system."

Why Mozart? Henderson explains, "His music is not overly emotional in the way Beethoven's is. It's simpler and structured. Because of its mathematical base, Mozart's music is processed in a different center in the brain from more highly charged, emotional melodies."

Henderson believes the "Mozart Effect" audios can do well internationally not only because children learn at steady rates of development but also because the discovery originated in France. In the 1940s and beyond, Campbell's mentor, Dr. Alfred Tomatis, conducted research showing the connection between Mozart's music and learning skills. Now nearly a hundred Tomatis Listening Centers around the world treat children for everything from autism to learning disorders.

Continued on page 104

Michelle Henderson

The Billboard Interview

The Children's Group President Wants To "Instill In Young Children A Lifelong Love Of Classical Music, Classic Stories And Stimulating Activities."

BY LARRY LEBLANC

When Michelle Henderson, president of the Pickering, Ontario-based The Children's Group, was notified five years ago that Michael Jackson was excerpting a clip from the album "Beethoven Lives Upstairs" for his "HIStory: Past, Present And Future—Book 1" album, the first person she contacted was her father, Joe Summers, then vice-chairman of PolyGram Group Canada. As national sales manager of Motown Records in Detroit in the '70s, he had worked to launch the career of the Jackson 5. "I still have a picture in my office of me having breakfast with Michael when he was 9 and I was 8," recalls Henderson. "For Michael to use this excerpt was an incredible recognition of how far "Classical Kids" had gone. As I was moving recently, I came across the original copy of the licensing contract with my signature and Michael's. It's one of the special mementoes of my career."

A former salesperson at A&M Records, Henderson joined The Children's Group soon after its start-up. She had been part of the "Beethoven Lives Upstairs" success because she had been selling the album for A&M. She was approached by The Children's Group's co-

What was the challenge a decade ago of you moving from A&M, which had just been acquired by PolyGram four months earlier, to a small label like The Children's Group?

It was making a move from a company selling everything from pop to jazz, as well as metal and marching bands, and with a schedule of 20 releases every two weeks. The biggest attraction in making the change was that there could be dedicated, long-term marketing project-by-project. That's a luxury you never have at a major record company.

One of the hallmarks of The Children's Group seems to be that you incorporate pop-music marketing principles in the marketing of classical and children's music.

One of the things that has made The Children's Group so successful is that we do incorporate pop-music marketing princi-

founder Hy Sarick to set up an independent distribution arm to market "Classical Kids" in the U.S. She took the job because she so passionately believed in the "Classical Kids" product.

"Michelle brings passion, humor, tremendous class, marketing acumen and a huge sensitivity to our product," says "Classical Kids" originator Susan Hammond. "I love watching her work a floor at a convention."

"Michelle is such an amazing and powerful woman," says the label's newest artist, Dini Petty, one of Canada's top TV personalities, who wrote and performs "The Queen, The Bear & The Bumblebee." "I'm thrilled to be in business with her. I faxed her my poem, and she immediately called to say, 'We're doing this!'"

"Michelle is always looking for something different," says Garry Newman, president of Warner Music Canada, which distributes The Children's Group in Canada. "Dini Petty's 'The Queen, The Bear & The Bumblebee,' for example, is so different, I think it will be very successful. There's nothing like it in the marketplace. Michelle's a visionary in the children's market. She looks beyond traditional ways of selling music."

Henderson talked recently with Billboard's Canadian contributor Larry LeBlanc.

ples. Our theme is, "We are serious about kid's music." That's our business. While it's fun, energetic and dynamic and creative, it is also a business. We have a business plan and a team of marketing professionals. Our vision is to instill in young children a lifelong love of classical music, classic stories and stimulating activities.

My expertise is classical music for children and music for children overall. But I am also a professional marketer. I can take my skills and market cereal or shoes, but I wouldn't do it with the same passion. At the same time, my having worked for or with major labels ensures that we are able to fit in with multinationals. The Children's Group stands out at Atlantic Records in the U.S., for example, because we know that culture and know how to work it. We have found our place in it.

With today's children having

Continued on page 108



"OUR RECORDINGS WERE ONCE DEEMED APPROPRIATE FOR AGES 5 TO 12. NOW THAT HAS GONE DOWN TO 8-YEARS-OLD. PARENTS LET THEIR KIDS LISTEN TO BRITNEY SPEARS, CHRISTINA AGUILERA AND THE BACKSTREET BOYS. OUR PRODUCTS COMPETE WITH THEIR MUSIC AND THEIR MERCHANDISING."

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The Artists & Producers of The Children's Group



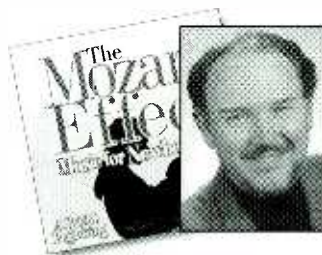
Susan Hammond / Classical Kids

"The Children's Group is a marketing, development and distribution marvel! You have changed the landscape of children's music for this generation. Classical Kids couldn't have done it without you!"



Thomas R. Verny, MD / Love Chords

"Your enthusiasm and incredible creativity were a constant motivating force that propelled our efforts to ever higher levels. There is simply no equal to the care and respect for the artist as demonstrated by The Children's Group. Thank you!"



Don Campbell / The Mozart Effect

"A standing ovation for your remarkable contribution to the world of classical music! You established the highest standards in creativity, repertoire and practicality in presenting classical music for young people. The Children's Group brings joy, dignity and inspiration to children and parents today."



Judy & David / Once Upon A Time

"You share our vision of children's entertainment: to recognize the importance of great music that kids can call their own, breathing new life into the classics, and wrapping it all up with the color, fun and enthusiasm of a kid at a birthday party!"



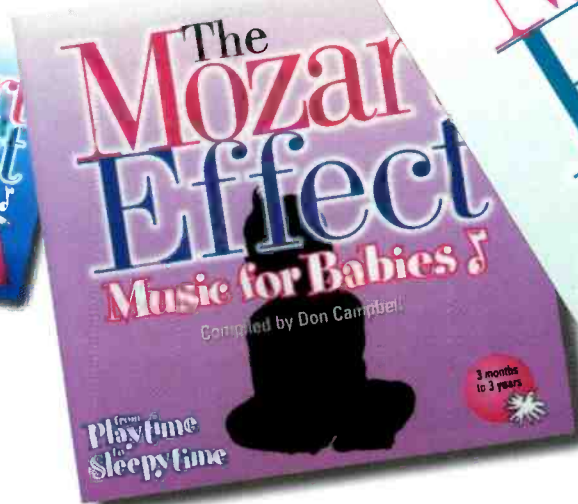
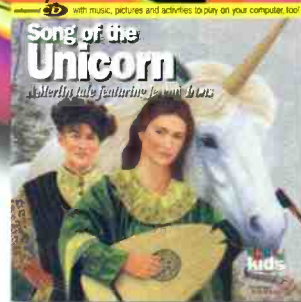
Dini Petty / The Queen, The Bear & The Bumblebee

"You have made my musical dream come true! It is both an honor and a pleasure to work with you, to share the creative process and to watch the marketing machine at work. Here's to your next 10. . .!"

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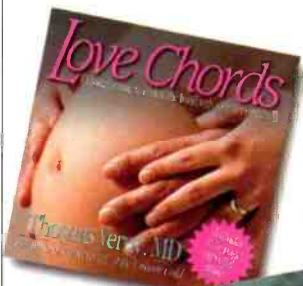


Our Vision

To instill a lifelong love of classical music, great storytelling and stimulating activities in young children.

The Children's Group would like to take this opportunity to extend a special thank you to Hy Sarick, Susan and Michael Hammond, all our amazingly talented artists, the fans, our friends, retail, press, radio, suppliers and our distributors past and present – Atlantic Records, WEA and Warner Music Canada – for the years of support, encouragement and commitment.

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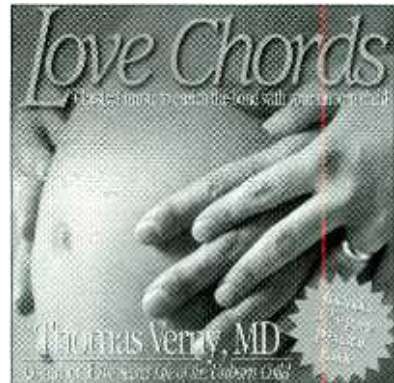


GOING GLOBAL

Continued from page 100

Beyond international licensing, The Children's Group is beginning to market foreign-language adaptations. "Two of our 'Classical Kids' recordings—'Beethoven Lives Upstairs' and 'Vivaldi's Ring Of Mystery'—have been translated and produced in French," says Henderson. "We have a Spanish script for the latter, but I have not yet found the right production and licensing partner. We're working with as many people as we possibly can who 'get' the concept."

There are Spanish hardcover books for both "Beethoven" and "Tchaikovsky Discovers America." Published by Miami-based Santillana USA, they are primarily for the American Latino market with some availability in Spain and Mexico.



"The French recordings are obviously a big part of the market in French-speaking Canada," notes Henderson. "But we also do some small exports to France."

"And we've been very successful in the international market with the 'Mozart Effect,'" she continues. "Packaging for each of the recordings has been translated into Spanish, French and Korean." The latter came about through Campbell's publisher, who has licensing rights to the series in Korea. "Even in a market where there are lots of competitors in the field, all claiming to boost babies' brains through music,"

says Henderson, "the original 'Mozart Effect' book has had a very successful sales record."

While The Children's Group offers accompanying educational materials, its thrust is definitely commercial. As Henderson notes, "All our products have educational benefits, but we market to the classical-music and mass markets first. You can always go from the mass to the specialty market, but it's almost impossible to start in the specialty and go mass."

Henderson projects company growth to manage this effort. "Our staff has grown by 50% in the last 18 months," she says, "and I expect, over the next 18 months, we will add another three positions—one to oversee all our international activities, one for Web site development and one to expand our strategic marketing."

Another of The Children's Group's products poised to go international is "Love Chords," a recording of Baroque music based on the ideas of Dr. Thomas Verny. Henderson says the pre- and perinatal psychologist's book "The Secret Life Of The Unborn Child" has been translated into more than 20 languages. And there is interest in adapting the recording and accompanying exercises into Japanese, Spanish and Greek.

"The reason our recordings are so successful," concludes Henderson, "is that people—both children and adults—have an emotional response to the music and the stories. We're not looking for an intellectual response—you don't need to know when Beethoven was born or died. It's about the emotional response. And emotion, like music, can convey across all languages. It is universal." ■

Children's Group Artists Concentrate On The CLASSICS

BY MOIRA McCORMICK



Three of the four artistic entities signed to The Children's Group aren't recording artists in the traditional sense, i.e. singers, songwriters or musicians who pen and/or perform the music on their own albums. Susan Hammond, whose acclaimed series "Susan Hammond's Classical Kids" was The Children's Group's flagship property, is a conceptualizer, compiler and writer on her acclaimed series (though she does have a classical piano background), which introduces kids to the great composers. Don Campbell's classical recordings based on his book series "The Mozart Effect" are conceptualized and compiled by him from the works of Mozart. (Campbell also has a classical piano and organ background.) Then there's Dini Petty, a former Canadian talk-show host who wrote a poem that became the book and audio release "The Queen, The Bear, & The Bumblebee" (whose modern classical music was composed by Mark Goldman and Andrew Homzy). Only Judy & David, the husband-and-wife singer-songwriters (and Canadian preschool-TV stars), whose fractured-fairy-tales series "Once Upon A Time" just debuted on the label this year, write and perform their own music.



All of them, though, are as integral to their projects as artists can be.

BRINGING COMPOSERS TO LIFE

Toronto-based Hammond, an accomplished concert pianist and former music teacher, came up with the "Classical Kids" concept in the late '80s literally at her kitchen table. A mother of two, Hammond says that she just couldn't find anything in kids' audio that "brought alive the music I loved best, which is classical."

The concept had its roots in previous educational work Hammond had done. Having studied piano in Toronto, New York and London and having secured a degree in social history, she'd taught high-school level classes in the mid-'70s that put classical music in an accessible context. Her students were high-risk kids (and, eventually, their parents), who would find themselves captivated by the long-departed masters. "One girl had a drug problem and would just unravel in class," says Hammond. "I'd say, 'I'll take you away from the 20th century; we'll go back to 17th-century Venice,' and I'd play Vivaldi." She found that even the most difficult students would be won over once connections were made between their lives and lives that were lived in the eras of the great composers.

Hammond applied that concept to her first "Classical Kids" recording, "Mr. Bach Comes To Call," and all subsequent releases, including the series' top seller, 1990's "Beethoven Lives Upstairs." By inventing a fictitious child hero (sometimes male, sometimes female in the various "Classical Kids" titles) who interacts with the featured composer and incorporating actual events in the composer's life, Hammond gives today's kids something real and immediate to engage their imagination. Excerpts from each composer's most celebrated works are woven throughout. "The kids in the stories have to be believable," says Hammond, who notes that young listeners are swept up in the proceedings in a way that would not be possible "if the program was all adults talking to each other."

Hammond mostly adheres to a one-release-a-year schedule, notes sales and marketing director Denise Corbeil. "Everything comes out at a reasonable rate, rather than releasing 10 things at once and seeing what sticks."

"I decide on the subject, write the preliminary script, choose the music and then take it to a writer," says Hammond. "I'm a better editor than a writer, myself. I know the central point and the paths I want to take on the way." Her next "Classical Kids" release, due next fall, will be a pastiche of classical holi-



From top: Susan Hammond, Don Campbell, Dini Petty, Judy & David

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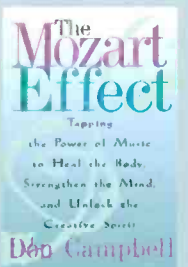
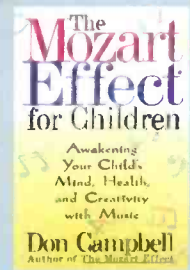
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Top Classical Artists

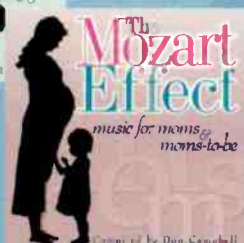
Pos. ARTIST (No. Of Charted Albums) Imprint/Label

3 DON CAMPBELL (3) Children's Group/ Atlantic/AG (1) Spring Hill/Allegro

- 1 ANDREA BOCELLI (3) Philips/Universal Classics Group (2) DG/Universal Classics Group
- 5 CECILIA BARTOLI (3) Decca/Universal Classics Group (2) DG/Universal Classics Group
- 6 WYNTON MARSALIS (1) Sony Classical
- 7 PLACIDO DOMINGO (2) Decca/Universal Classics Group (1) Atlantic/AG (1) Sony Classical
- 8 LUCIANO PAVAROTTI (3) Decca/Universal Classics Group (1) Atlantic/AG (1) Q Records/AG
- 9 JOSE CARRERAS (1) Atlantic/AG (1) Decca/Universal Classics Group
- 10 JAMES LEVINE (1) Atlantic/AG



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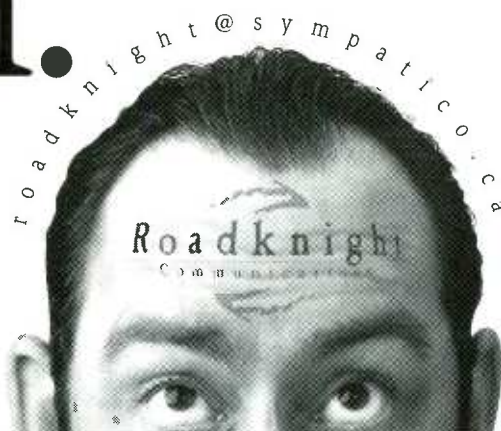
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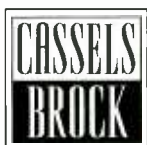


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BEETHOVEN AND BEYOND

Continued from page 98

Denise Corbeil, recalls being skeptical when, as buyer at The Handleman Company of Canada, she was pitched "Beethoven Lives Upstairs" a decade ago.

"I said, 'You are nuts,'" she recalls. "We were selling kid's product, but we weren't into classical music. 'Classical Kids' was a bit of a stretch. However, we tested it in The Bay accounts and realized it was feasible."

THE CLASSICAL REVOLUTION

"Classical Kids," recalls Hammond, was devised to foster increased attention spans and to encourage layered thinking. "I like each album to have a different flavor," says Hammond, a five-time Juno winner. "I recorded 'Mr. Bach Comes 'To Call' in my living room.

We have a fire station at the end of the street. The trick was to record and hope that the fire engines didn't go screaming down the street."

Hammond is currently developing the album "Christmas On Main Street" for release in 2001. "I am so excited about it," she says. "This project lets me have junior and senior choirs, gospel choirs, medieval instruments, full orchestras and poetry. I'm trying to embed Christmas music in children's brains again. Many of them don't know the words to 'Silent Night' or its story."

The success of "Classical Kids" has spawned a number of offshoots—books, videos and CD-ROMs—and has extended into live performance. "Beethoven can be anywhere," jokes Henderson. "We have several three-member touring casts of 'Beethoven Lives Upstairs'."

The Children's Group also markets the baby-and-toddler-targeted

"The Mozart Effect" audio series recordings of Don Campbell. Campbell is author of "The Mozart Effect" and "The Mozart Effect For Children," which evolved from the University of California at Irvine research studies in the early 1990s that linked classical music and increased intelligence.

"We were one of the first [retailers] to realize the viability of not only the study but the salability of the product as well," recalls Eden Henkin, children's-music buyer at the Borders chain in the U.S. "We do very well with this product."

"The first title ["Tune Up Your Mind"] stayed on Billboard's Classical Traditional chart for more than 85 weeks," notes Henderson.

Adds Sarick, "They are the best-selling Mozart recordings in the history of recorded music."

In September 2000, six new titles in the "The Mozart Effect" series were released, including the single titles "Music For Newborns," "Music For Babies," "Music For Children," "Music For Moms & Moms-To-Be" and "Mozart To Go" and a boxed set, "Music For Little Ones."

In August 2000, the label launched the "Once Upon A Time" series with a pair of albums, "PigMania" and "GoldiRocks," engaging remakes of classic fairy tales performed by Toronto-based, husband-and-wife children's act Judy & David, stars of YTV's "Boombox" in Canada.

"This has been quite a season of releases," observes Henderson. "We now have an infrastructure in place to manage the releases in the marketplace. Secondly, we are now attracting a different level of new projects."

Its latest release is the ambitious storybook (published in Canada by Whitecap Books) and audio "The Queen, The Bear & The Bumblebee," written and performed by Canada's TV talk-show superstar Dini Petty with compos-

In the past decade, The Children's Group has sold 4 million albums. This includes 2 million units of its "Classical Kids" series and 1 million units of its three-year-old "The Mozart Effect" series.

er Mark Goldman and composer/orchestrator Andrew Hornzy. The album was released Oct. 17 in Canada and will be issued in the U.S. in April 2001.

"The development of 'The Queen, The Bear & The Bumblebee' began with a heart-warming, enchanting poem Dini sent me," recalls Henderson. "Dini told me she heard it set to classical music, but I knew it wouldn't work with existing classical compositions. We needed original music because there's a sense of drama, a lyricism, to the story."

Since its release, Petty has been whistle-stopping across Canada promoting the project. "I've been having wonderful responses from kids," she says. "They are so pure, so honest and so forthcoming with their feelings."

BUSINESS PARTNERS

Following a nine-year U.S. distribution relationship with BMG Kidz, Henderson decided to switch The Children's Group to Atlantic Records two years ago. At the same time, the label moved in Canada from PolyGram Group-owned A&M/Island/Motown to Warner Music Canada.

"It was time to take a look at the big picture," recalls Henderson.

The move was prompted by Henderson and Bender meeting at a NARM Classical Music conference. "I was so impressed by Michelle that I introduced myself to her afterwards," recalls Bender. "She called a couple of weeks later and said they were probably leaving BMG and asked if there was an opportunity to work together. They have added immeasurably to our children's and classical business."

Warner Music Canada president Garry Newman was



A scene from a "Vivaldi Mystery" concert

equally delighted to receive a similar call from Henderson. "We had just picked up Kid Rhino, and I figured that distributing The Children's Group was a great opportunity for us to bundle their success with new Rhino product," he says. "The Children's Group is a premier line."

After the distribution changes, Henderson ordered a redesign of the label's entire catalog. "We recognized that the product had hit a plateau," she explains. "We needed to make changes to the packaging and analyze our marketing initiatives."

Children's Book Store Distribution continues to distribute the label's catalog to educational and symphony retail outlets in the U.S. "So many small independents or specialty stores there don't buy from WEA," explains Henderson. "WEA, however, does service Rounder Kids [which services specialty accounts], who are extremely important to us."

Children's Book Store Distribution also distributes the audio lines "Baby Genius," "Adventures In Classics" and "Baby Go To Sleep" and video lines "Banana Zoo Video," "Baby Animals At Play" and The Children's Group's own "Owl TV" series.

Despite the company's sizable success, Henderson is seeking to make greater market gains.

"We now have a critical mass of successful proven sellers," says Henderson. "We are trying to develop our sales and the PR marketing to the level that would ensure our product is always in the Borders, Barnes & Nobles, Wal-Mart and Musicland stores. We are also looking to initiate programs to bring our product up front."

"I'm not surprised by the label's success," says Sarick. "I am surprised it has taken a decade for other people to realize there is a market for classical music. I had wanted classical music for my children and thought to myself, 'I'm not alone. There are millions of us in North America.' That's all you need to create an industry. It took Michelle and her team to make it work." ■

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THE BILLBOARD INTERVIEW

Continued from page 100

increased exposure to multimedia and with the marketplace so saturated with product aimed at them, how do you differentiate your catalog and position it in the marketplace?

One of the most challenging things we have faced over recent years is that our target market has dramatically shrunk. Video and TV have changed culture for kids. Our recordings were once deemed appropriate for ages 5 to 12. Now that has gone down to 8-years-old. Parents let their kids listen to Britney Spears, Christina Aguilera and the Backstreet Boys. Our products compete with their

have in different stores. This change was one of the influencing factors in the launch of our new "Once Upon A Time" series of classic stories, "PigMania" and "GoldiRocks," featuring non-classical music. The rationale is the recordings are based on classic and timeless children's stories. Also, the music is fun and accessible.

What was behind expanding the label's catalog beyond Susan Hammond's "Classical Kids" series?

I can't say that it was all by design. "The Mozart Effect" series was developed almost by accident. In 1997, Hy Sarick told me that his friend Don Campbell had written a book called "The Mozart Effect" on the power of music to heal and that he had some adult CDs we might be able to distribute. I called Don, talked about his concepts, and asked if we could do a series of Mozart compositions tied in with the principles of his book. In September 1997, we released our first three-CD boxed set, "The Mozart Effect, Music For Children." "Classical Kids," however, is still absolutely the centerpiece of The Children's Group. Our role and responsibility for "Classical Kids" is also quite different than with our other producers. With "Classical Kids," for example, we are responsible for all new product merchandising. Susan is now working on a new CD for release Christmas 2001 to be called "Christmas On Main Street."



Michelle Henderson met Michael Jackson when they were children and crossed paths with him later.

music and their merchandising. I'm not saying young children should not be enjoying these artists, but we also have to offer them music that is appropriate for them. Kids will enjoy all types of music in their lifetime. However, I feel they need music that is produced for them, for their age and stage of development.

What is the appeal of the "Classical Kids" titles, say "Beethoven Lives Upstairs" and "Mr. Bach Comes To Call," which were released a decade ago?

They are enduring classics. Not just because they are evergreen but also because we do the kind of marketing that book publishers do with classic paperbacks. Every four to five years, we repackage the recordings to freshen them up for retail and consumers. Children who were 10 when "Beethoven Lives Upstairs" was released are now out of our target group, and new families have come in. My philosophy is if you haven't heard a recording before, it's a new release to you.

There's a certain sophistication to The Children's Group product. While your goal might be to present products with standards of excellence, isn't that a tough sell to young kids continually exposed to TV product merchandising?

Certainly, when a kid sees a Barney product on an in-store display they are likely to ask their mother to buy them Barney. Kids aren't likely to say, "Mommy, buy me Mozart." But that is starting to happen. It's happening through our branding and packaging, the types of places our product is being merchandised and from profiles we

What determines a series concept or a title?

It either touches me emotionally—like "Beethoven Lives Upstairs," "Mozart Magic Fantasy" or "The Queen, The Bear & The Bumblebee"—or I'm excited by its marketing potential. Before we would consider developing a project, we look at a variety of



"Children who were 10 when 'Beethoven Lives Upstairs' was released are now out of our target group, and new families have come in. My philosophy is if you haven't heard a recording before, it's a new release to you."

factors. The first is whether it has national or international appeal. What media factors go along with this? What tools would we have to use to introduce the product? Is there a television or a live-show component? Another important factor is whether the person pitching the product to us has a business plan. We are a record company with an overhead and a minimum sales potential floor we must hit with every record. If we don't think we can do that, it isn't worth investing in a project.

From its beginnings, The Children's Group has never focused on individual performers. Why?

The challenges of marketing live performing artists in the children's genre, particularly without television, are beyond our resources and patience. There are still artists that can do what Raffi did—sell records out of the trunk of their cars and build up a loyal following regionally—but that's not the business The Children's Group is engaged in. We market concepts. ■

THE CLASSICS

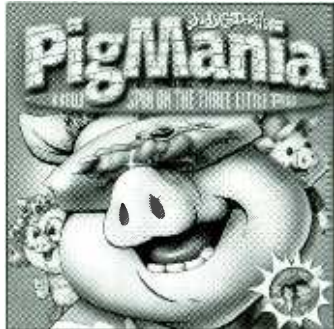
Continued from page 104

day music called "Christmas On Main Street." "It's music and poetry, which will feature music from children's, adult and gospel choirs," she says.

On the whole, partnering with The Children's Group has been "the best thing I could have luckily stumbled into," declares Hammond. "They've kept on, they've grown, and they've urged me into other formats; they respond quickly and have tons of ideas."

MARKETING MOZART

"The Mozart Effect's" Don Campbell bases his recordings (and the books that spawned them) on the body of research



that indicates that exposure to classical music—especially that of Mozart—improves spatial and temporal reasoning ability. (The younger one is exposed to it, with the vital element of parental interaction, the better.) The Children's Group's Corbeil notes, "When the first three audio titles came out in '97, [the concept] was new. A year later, when we released the next three ["The Mozart Effect: Music For Newborns—A Bright Beginning," "...Music For Babies—From Playtime To Sleepytime" and "...Music For Babies—Nighty Night"], it exploded. Book sales drove CD sales."

Campbell, whose own classical training included studying with the renowned Nadia Boulanger in Paris, says it takes him about a year to ready each set of new releases, of which there are now 10 (including two boxed sets). "I take into consideration the tempo, melody, texture and key changes of the pieces," he says. A "variety of keys" is desirable, but "you want a flow that's not jarring. Each album has its own unique pace, and there are a lot of details that make it happen. My great joy is finding arrangements of Mozart's works that listeners may not have heard before." To that end, Campbell utilizes recordings of outfits as disparate as English street musicians the Cambridge Buskers, the Nederland Winds Ensemble and the Vienna Volksoper Ensemble, among others. "We don't use whole sym-

phonies," Campbell notes, "because of the varying moods within each. And Mozart himself sometimes played only a few movements at a time in concert."

ONCE UPON A TIME

For Judy & David, whose initial Once Upon A Time releases ("PigMania" and "GoldiRocks," which retool "The Three Little Pigs" and "The Three Bears") are among the finest kids' albums of this or any year, hooking up with The Children's Group was a natural move—even though their music encompasses just about every genre except classical (including rock 'n' roll, R&B, Latin, rap, folk, country, blues and gospel). The way David Gershon sees it, "The Children's Group does stories with a modern aesthetic set to classical music, and we do classic stories set to modern music."

"It seems like a stretch for us, but it's not," agrees Corbeil. The duo had discussed working with the label off and on for some time, but when they wrote and recorded their first Once Upon A Time releases, according to David, "I told [president] Michelle Henderson, 'You have to listen to this.' She said that, 45 minutes later, she knew The Children's Group had to put it out. And we knew we'd found the perfect match for our series." ■

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Home Video

MERCHANTS & MARKETING

Columbia TriStar Releases 'Bridge On The River Kwai' DVD

BY JIM BESSMAN

NEW YORK—Columbia TriStar Home Video's recent release of a limited-edition, two-disc DVD of the World War II epic "The Bridge On The River Kwai" heralds a new campaign by the studio to venerate its classic catalog.

Priced at \$39.95, the dual lay-

original movie art.

According to Columbia TriStar Home Video manager of DVD marketing Yuen Chung, this "Bridge On The River Kwai" signifies "a new commitment to classic catalog titles" by the supplier.

"We're showcasing our true classics," says Chung, who adds that more classics from the vault are due throughout 2001.

Among some of the titles that will be released with similar fanfare are "On The Waterfront," "Lawrence Of Arabia," and "From Here To Eternity," as well as newer classics such as "A Passage To India," "Kramer Vs. Kramer," "The Natural," and "Close Encounters Of The Third Kind."

While there is no marketing banner for the collection yet, Chung says the studio is "leaning toward a branded line."

The supplier may not be able to uncover enough supplementary material for each title to warrant a limited-edition double-disc version, but Chung anticipates that the "Lawrence Of Arabia" and "Close Encounters Of The Third Kind" releases will have more than enough material for a limited edition.

The seven-time Academy Award winning "Bridge On The River Kwai" is considered one of director David Lean's masterpieces. The 162-minute film stars Alec Guinness, William Holden, Sessue Hayakawa, and Jack Hawkins, and is presented in widescreen with digitally mastered audio and anamorphic video.

Sound elements on the DVD include Dolby 2-Channel and Dolby 5.1 as well as French and

Spanish audio tracks. The title is also subtitled in Spanish, French, Portuguese, Chinese, Korean, and Thai.

The film won Oscars for best picture, best actor (Guinness), and best director (Lean). Guinness played Colonel Nicholson, a resolute British officer who oversees the building of a bridge by his fellow prisoners of war, as ordered by the Japanese prison camp's commander (Hayakawa).

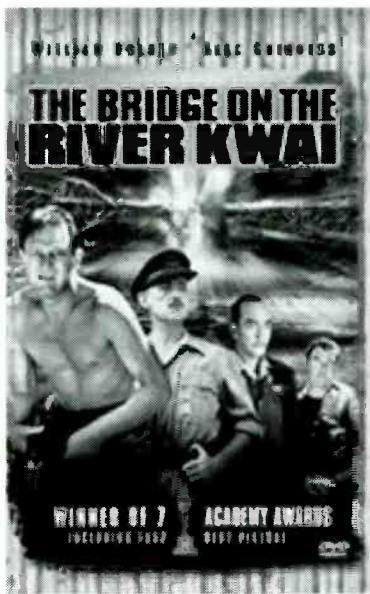
Among the film's most famous elements are the prisoners' jaunty whistling march (the film's music score has been isolated on the new DVD) and the climactic demolition

of the bridge.

On the disc, Milius' effusive appreciation observes that filmmaker Laurent Bouzereau, who produced the documentary for the DVD, "places the movie in the context of another generation of filmmakers," and "demonstrates the great staying power" of Lean's epic.

"It shows young DVD viewers who've never seen 'Kwai' on a big screen the reason why it's such a great movie," adds Bouzereau.

The film will also be available in a single-disc version priced at \$24.95.



ered movie is full of value-added features, including an exclusive documentary about the production, an appreciation by contemporary filmmaker John Milius, a photo gallery, theatrical trailers, and an insert containing the text from the film's original 1957 souvenir book. Also provided are DVD-ROM features such as maps, military strategy, and screensavers from the

['The DVD documentary] places the movie in the context of another generation of filmmakers'

— JOHN MILIUS —

MPAA'S Valenti Wakes Up Webnoize; 'Friends' Can Come Home For The Holidays

YOU DON'T KNOW JACK: Motion Picture Assn. of America (MPAA) president **Jack Valenti** sure perked up the sleepy crowd at the Webnoize 2000 Internet conference last week.

With his keen sense of what the movie business faces with the onslaught of the Internet, Valenti was one of the few conference attendees that at least pretended to answer how to deliver entertainment over the Web. "The future is blurred and murky," he said during a "fireside chat" with Recording Industry Assn. of America president/CEO **Hilary Rosen**, which was hosted by **Charlie Rose**. "But even with all the expertise and visionary wonders out there [e.g., **Bill Gates**, **Jeff Bezos**, and the like], we still don't know where this is going."

Valenti acknowledged that unlike the music business, the film industry has a little time left before movies become as easily passed around as MP3 files. But he said the industry isn't asleep at the wheel. He claimed the MPAA has developed a new department to determine recommendations that would put a fair and reasonable price on films accessed through the Internet. But he observed that the process is "terribly complex and riddled with enigmas."

Mainstream broadband access will be key since current systems are not equipped to handle massive movie files. "I could get on a dog sled and ride to Seattle before a movie completely downloaded over the Internet," Valenti joked.

Music security and tracking mechanisms will also be an important consideration; one that hasn't been thoroughly examined yet. "We have to have surveillance of where these files are going, and maybe someone out at MIT or in Japan or in some garage has the answer," he said.

Another issue will be protecting the various release windows around the world since multiple distribution streams are the life blood of the movie business. As Valenti put it, "If we didn't have them, we'd be in the intensive-care unit of Cedars-Sinai [hospital]."

Valenti said that the most profound effect the Internet has had on the movie business to date is the loss of money suffered by some big-name investors, including himself. "I've got some stock

options in a lot of Internet companies that I can sell you," he offered the crowd.

In one of the most hilarious exchanges between Valenti and Rosen, Valenti recalled that Hollywood released 443 movies in 1999. "Some of them were so bad that we had to subpoena people to see them," he said.

"Some of them were so bad that the Senate subpoenaed you," quipped Rosen, referring to the recent brouhaha over Hollywood studios marketing violent movies to kids.

Valenti also observed that Hollywood producers just seem to be able to make films that translate to all cultures.

"It's not like there's some secret formula buried under Spago on the Sunset Strip," he said.

As the MPAA and the rest of the movie industry heads into uncharted Internet waters, Valenti predicted the only thing that is certain is that studios won't be distributing movies the same way anymore.



by Eileen Fitzpatrick

ALL YOU NEED IS 'FRIENDS': Six years after its television debut, "Friends" is coming to video stores in time for the holidays.

On Dec. 19, Warner Home Video will release 10 episodes from the sitcom in a "best of," two-volume set. A VHS package is priced at \$24.98 and the DVD version is priced at \$34.98. Single units are available for \$14.95 (VHS) and \$19.98 (DVD).

The collection will include the pilot episode and other "Friends" highlights such as Ross' wedding and Phoebe's pregnancy. Each volume contains behind-the-scenes footage plus the music video, "I'll Be There For You," by **the Rembrandts**.

Advertising support will include a national consumer print campaign and Internet ads on Amazon.com, Buy.com, CDNow.com, and barnesandnoble.com, as well as the "Friends" Web site and Warner Bros.' WB.com.

MACROVISION U.K. DEAL: Copy-protection company Macrovision U.K. has signed a deal with Pilar U.K. to copy-protect all of the company's DVD video and audio titles. Pilar is the U.K. subsidiary of the U.S.-based multimedia company.



Annie Get Your DVD. Actress, singer, and dancer Ann Miller gives "Annie Get Your Gun" director George Sidney a congratulatory hug at a screening celebrating the 50th anniversary of the classic Western musical starring Howard Keel and Betty Hutton. The event was held at the Academy of Motion Pictures Arts and Sciences in Beverly Hills, Calif. Besides Sidney, Keel and screenwriter Sidney Shelton participated in a panel discussion following the screening. The 50th anniversary of the film also marks its debut on DVD and VHS from Warner Home Video. One of the most-requested titles, the film has never been released on video and has not been seen on TV or in theaters since 1973.

'Powerpuff Girls' Creator McCracken Discusses Bubbles & Co.'s Appeal

Their superpowers come from the mysterious Chemical X. They fight villains such as Mojo Jojo and the Amoeba Boys. And they wrap all their crime fighting up before bed-



MCCRACKEN

time. Self-proclaimed as "the world's cutest superheroes," Bubbles, Blossom, and Buttercup are the heroines of the top-rated "The Powerpuff Girls." Following a successful debut on the Cartoon Network, the series

recently made its video and DVD debut. Available from Warner Home Video, the video and DVD comprise 10 episodes, including fan-chosen favorites "Bubblevicious" and "Monkey See, Doggie Do." Both formats feature games, bios, and trivia; the DVD is DVD-ROM-enhanced in order to provide access to the Powerpuff Girls Web site.

Powerpuff Girls creator Craig McCracken wisecracked his way through this interview, which is characteristic of the attitude of these tough gals from Townsville.

How did you come up with the name "Powerpuff Girls"?

"Cause I wasn't allowed to call them their original name, "The Whoop-Ass Girls."

And why are the characters girls?

I thought girls would be cooler. Also, if I made them boys, you

wouldn't ask me, 'Why boys?'

The message of the show seems fairly standard, but it's delivered with a fresh angle. Do you work on this?

We never begin with a message. If one creeps in and can keep quiet, we let it stay. We try to develop each show so it gives another perspective into the girls' world and hopefully gives their universe more dimension.

Often the kids in the series are savvier than the adults. Do you believe in kid power?

Here, here! This is how I see it: A dumb adult who thinks kids don't understand anything was probably a dumb kid who didn't understand

anything.

Are you surprised adults are watching the show?

The show is watched by all ages—boys, girls, teens, adults, who all seem to be finding something that appeals to them. This was my intention in the first place—to make a show that can work on different levels for different audiences. One fan actually made custom action figures of the girls before the toys came out, which was cool. We [producers and writers] essentially make the show for ourselves and try to make the kind of cartoons we like to see.

What are some of your pet peeves about current anima-

tion?

I hate cartoony humor, I can't stand [wackiness], and I despise the word 'toon.' But visually, I love the bold directness of cartoons. I just prefer to tell jokes based on character personalities rather than hitting them over the head with an anvil.

Why put "The Powerpuff Girls" on DVD? Wouldn't the VHS tapes be enough?

Ask the marketing department! That just seems to be the way things are going. Also, it is the year 2000. Since we're all not using jet packs and wearing silver jumpsuits, a shiny disc that can hold tons of information will have to suffice.

CATHERINE CELLA

EXPO SUGGESTS SACD NOT ANOTHER BETAMAX

(Continued from page 85)

and choose based on the strength of the title selection, rather than to be locked into either format.

This year's Japan Audio Expo, held Nov. 16-19 at the Tokyo Exhibition Center, provided consumers with an opportunity to study the latest SACD/DVD Audio technology. The show, which annually attracts some 150,000 visitors, began as Audio Fair in 1952. Organized by the Japan Audio Society, its sponsors include the country's Ministry of International Trade and Industry, the Electric Industries Assn. of Japan, the Recording Industry Assn. of Japan, and Japan Broadcasting Corp.

Emphasizing the fact that there is a desire for some kind of compatibility—certainly at the consumer level—between the two formats, a new unit from Philips attracted much attention at the Expo. Billed as "the universal multichannel SACD player," the Philips SACD1000 plays SACD, DVD Audio, and DVD Video discs, not to mention conventional CDs and even CD-R/RW discs. In the DVD arena, players from JVC, Denon, and Pioneer, which handle both DVD Audio and DVD Video formats, abounded at the Expo. Like Philips, Pioneer is hedging its bets by offering dual SACD/DVD Audio players.

In addition to Sony, Philips, and Pioneer, SACD players are being made by Accuphase and Marantz. These companies' players include stereo and multichannel systems, dedicated SACD decks, and combination DVD Video/SACD players.

Having established a solid reputation for SACD as a high-end format, Sony is now hoping to reach out to a somewhat broader group of music fans with lower-priced hardware. In June, Sony launched the SCD-XB9 SACD player, which at 80,000 yen (\$735) is priced significantly lower than the first SACD player, the SCD-1 at 500,000 yen (\$4,595). But,

notes a Sony spokesman, "we don't see SACD as replacing CD. It's aimed at reviving the hi-fi market."

On the software front, Sony says 200 SACD albums should be available by the end of the year. Just over half of those titles are issued by Sony labels, with the rest released primarily by speciality record companies.

Sony admits that getting other majors to support SACD is difficult. "Other major labels are reluctant to join us," says a Sony spokesman, claiming that users who listen to both SACD and DVD Audio will inevitably give SACD higher marks. "We're confident, because we've already got high marks in terms of hardware. But still the fact that Warner is playing a central role in pushing the DVD Audio forward leaves us a little weak in terms of software, which is what we're trying to regain."

"Sony has always come out with better formats," says one audio industry source, citing the VHS/Beta battle as a case in point. "Betamax was technically superior, but it was smashed by the Matsushita camp's stronger marketing muscle. Sony is a lot stronger these days; however, the broad appeal of DVD and its permutations will possibly shove Super Audio CD into a backwater. But for real audiophiles, the choice is clear: SACD just sounds better."

In the years to come, prices for all types of players are expected to drop, which will be accompanied by steady growth in the number of music titles available in both formats. Now that players that handle both SACD and DVD Audio are becoming available, for some consumers the difference in formats is likely to be inconsequential.

Bryan Harrell is the Tokyo correspondent for Sound & Vision magazine.

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THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Suggested List Price
◀ No. 1 ▶						
1	1	5	TOY STORY 2	Walt Disney Home Video Buena Vista Home Entertainment 18460	Tom Hanks Tim Allen	1999 G 26.99
2	13	3	AMERICAN BEAUTY	DreamWorks Home Entertainment 85304	Kevin Spacey Annette Bening	1999 R 19.98
3	3	5	PLAYBOY'S 2001 PLAYMATE VIDEO CALENDAR	Playboy Home Video Universal Music & Video Dist. PBV0867	Various Artists	2000 NR 19.98
4	7	5	PLAYBOY'S BEST OF COLLEGE GIRLS	Playboy Home Video Universal Music & Video Dist. PBV0868	Various Artists	2000 NR 19.98
5	2	6	SLEEPY HOLLOW	Paramount Home Video 329623	Johnny Depp Christina Ricci	1999 R 19.95
6	5	4	SIN: THE MOVIE	A.D.V. Films 001	Animated	2000 NR 19.98
7	NEW ▶		PLAYBOY'S PLAYMATES BUSTIN' OUT	Playboy Home Video Universal Music & Video Dist. PBV0869	Various Artists	2000 NR 19.98
8	NEW ▶		FANTASIA 2000	Walt Disney Home Video Buena Vista Home Entertainment 18470	Animated	1999 G 26.99
9	10	9	THE LITTLE MERMAID II: RETURN TO THE SEA	Walt Disney Home Video Buena Vista Home Entertainment 19680	Animated	2000 NR 26.99
10	6	5	GASARAKI: VOL. 1	A.D.V. Films 001D	Animated	2000 NR 19.98
11	4	10	PLAYBOY'S GIRLS OF HEDONISM	Playboy Home Video Universal Music & Video Dist. PBV0866	Various Artists	2000 NR 19.98
12	23	3	THE GREEN MILE	Warner Home Video 2617	Tom Hanks Michael Clarke Duncan	1999 R 24.98
13	NEW ▶		TITAN A.E.	FoxVideo 200739	Animated	2000 PG 19.98
14	9	25	SEX AND THE CITY	HBO Home Video Warner Home Video 99301	Sarah Jessica Parker Kim Cattrall	2000 NR 39.92
15	8	47	BUENA VISTA SOCIAL CLUB	Artisan Home Entertainment 10171	Buena Vista Social Club	1999 G 22.98
16	16	6	BALLER BLOCKIN'	Cash Money Universal Music & Video Dist. 53834	Cash Money Millionaires	2000 NR 19.95
17	19	14	ERIN BROCKOVICH	Universal Studios Home Video 85710	Julia Roberts Albert Finney	2000 R 22.98
18	NEW ▶		REBOOT: VOLUME 1	A.D.V. Films 001	Animated	2000 NR 19.98
19	11	19	THE SIXTH SENSE	Hollywood Pictures Home Video Buena Vista Home Entertainment 18301	Bruce Willis Haley Joel Osment	1999 PG-13 19.99
20	17	4	SCOOBY-DOO AND THE ALIEN INVADERS	Warner Family Entertainment Warner Home Video 41372	Animated	2000 NR 19.96
21	22	26	AMERICAN PIE	Universal Studios Home Video 84436	Jason Biggs Alyson Hannigan	1999 NR 19.98
22	14	11	NEXT FRIDAY	New Line Home Video Warner Home Video 5034	Ice Cube	1999 R 19.98
23	12	5	GENERATOR GAWL: VOL. 1	A.D.V. Films GG001D	Animated	2000 NR 19.98
24	20	15	THE FOG	MGM Home Entertainment 100812	Jamie Lee Curtis	1979 R 9.94
25	RE-ENTRY		HOW THE GRINCH STOLE CHRISTMAS! ♦	Warner Home Video M201011	Animated	1966 NR 14.95
26	32	10	EYES WIDE SHUT	Warner Home Video 17655	Tom Cruise Nicole Kidman	1999 R 19.98
27	15	2	LEFT BEHIND	Cloud Ten Pictures Ventura Distribution 0063	Kirk Cameron Brad Johnson	2000 NR 29.95
28	21	52	SLIPKNOT: WELCOME TO OUR NEIGHBORHOOD ●	Roadrunner Video 981	Slipknot	1999 NR 5.98
29	27	49	BRITNEY SPEARS: TIME OUT WITH BRITNEY SPEARS	Jive/Zomba Video 41651-3	Britney Spears	1999 NR 19.98
30	33	12	THE TIGGER MOVIE	Walt Disney Home Video Buena Vista Home Entertainment 19302	Animated	2000 G 24.99
31	18	48	THE MATRIX	Warner Home Video 17737	Keanu Reeves Laurence Fishburne	1999 R 19.98
32	39	9	KILLER KLOWNS FROM OUTER SPACE	MGM Home Entertainment 1000957	John Vernon	1988 PG-13 12.95
33	25	26	SOUTH PARK: BIGGER, LONGER & UNCUT	Paramount Home Video 336823	Animated	1999 R 19.98
34	NEW ▶		JOSEPH: KING OF DREAMS	DreamWorks Home Entertainment 86452	Animated	2000 NR 16.99
35	31	15	BUZZ LIGHTYEAR OF STAR COMMAND: THE ADVENTURE BEGINS	Walt Disney Home Video Buena Vista Home Entertainment 19751	Animated	2000 NR 24.99
36	30	13	SAMURAI X	A.D.V. Films 001D	Animated	2000 NR 19.98
37	NEW ▶		THOMAS AND THE MAGIC RAILROAD	Columbia TriStar Home Video 6110021	Alec Baldwin	2000 G 22.96
38	29	27	PLAYBOY VIDEO CENTERFOLD PLAYMATE OF THE YEAR 2000	Playboy Home Video Universal Music & Video Dist. PBV0861	Jodi Ann Paterson	2000 NR 19.98
39	28	17	MARY-KATE & ASHLEY: SCHOOLDANCE PARTY	Dualstar Video Warner Home Video 56501	Mary-Kate & Ashley Olsen	2000 NR 14.95
40	NEW ▶		THE TALENTED MR. RIPLEY	Paramount Home Video 331423	Matt Damon Gwyneth Paltrow	2000 R 19.95


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Top Video Rentals™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.						
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers	
◀ No. 1 ▶						
1	NEW ▶		MISSION: IMPOSSIBLE 2 (PG-13)	Paramount Home Video 334873	Tom Cruise	
2	6	3	THE PATRIOT (R)	Columbia TriStar Home Video 5702	Mel Gibson	
3	1	6	U-571 (PG-13)	Universal Studios Home Video 86741	Matthew McConaughey Bill Paxton	
4	2	5	RULES OF ENGAGEMENT (R)	Paramount Home Video 332173	Tommy Lee Jones Samuel L. Jackson	
5	3	8	HIGH FIDELITY (R)	Touchstone Home Video Buena Vista Home Entertainment 20349	John Cusack Jack Black	
6	7	4	KEEPING THE FAITH (PG-13)	Touchstone Home Video Buena Vista Home Entertainment 20769	Ben Stiller Jenna Elfman	
7	4	5	PITCH BLACK (R)	Universal Studios Home Video 85550	Vin Diesel Cole Hauser	
8	19	2	FREQUENCY (PG-13)	New Line Home Video Warner Home Video 5057	Dennis Quaid Jim Caviezel	
9	5	5	SHANGHAI NOON (PG-13)	Touchstone Home Video Buena Vista Home Entertainment 20771	Jackie Chan	
10	9	10	AMERICAN PSYCHO (NR)	Universal Studios Home Video 20942	Christian Bale	
11	8	7	FINAL DESTINATION (R)	New Line Home Video Warner Home Video 5057	Devon Sawa Ali Larter	
12	20	2	RETURN TO ME (PG)	MGM Home Entertainment 1001071	David Duchovny Minnie Driver	
13	11	6	THE SKULLS (PG-13)	Universal Studios Home Video 85781	Joshua Jackson Leslie Bibb	
14	10	6	28 DAYS (PG-13)	Columbia TriStar Home Video 60502	Sandra Bullock Viggo Mortensen	
15	15	10	ANY GIVEN SUNDAY (R)	Warner Home Video 18322	Al Pacino Dennis Quaid	
16	NEW ▶		TITAN A.E. (PG)	FoxVideo	Animated	
17	14	4	TOY STORY 2 (G)	Walt Disney Home Video Buena Vista Home Entertainment 18460	Tom Hanks Tim Allen	
18	12	9	MISSION TO MARS (PG-13)	Touchstone Home Video Buena Vista Home Entertainment 19573	Gary Sinise Tim Robbins	
19	17	13	THE CIDER HOUSE RULES (PG-13)	Miramax Home Entertainment Buena Vista Home Entertainment 20286	Tobey Maguire Michael Caine	
20	13	13	ERIN BROCKOVICH (R)	Universal Studios Home Video 85710	Julia Roberts Albert Finney	

◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2000, Billboard/BPI Communications.

Top DVD Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY 						
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating) (Price)	Label Distributing Label, Catalog Number	Principal Performers	
◀ No. 1 ▶						
1	NEW ▶		MISSION: IMPOSSIBLE 2 (PG-13) (29.99)	Paramount Home Video 334874	Tom Cruise	
2	NEW ▶		TITAN A.E. (PG) (26.98)	FoxVideo 200924	Animated	
3	1	3	THE PATRIOT (R) (27.96)	Columbia TriStar Home Video 5731	Mel Gibson	
4	3	3	U-571 (PG-13) (26.98)	Universal Studios Home Video 20785	Matthew McConaughey Bill Paxton	
5	5	4	TOY STORY/TOY STORY 2: 2-PACK (G) (39.99)	Walt Disney Home Video/Buena Vista Home Entertainment 20992	Tom Hanks Tim Allen	
6	4	3	AMERICAN BEAUTY (R) (26.99)	DreamWorks Home Entertainment 85382	Kevin Spacey Annette Bening	
7	2	2	FREQUENCY (PG-13) (24.98)	New Line Home Video/Warner Home Video 5058	Dennis Quaid Jim Caviezel	
8	13	60	THE MATRIX (R) (24.98)	Warner Home Video 17737	Keanu Reeves Laurence Fishburne	
9	9	5	RULES OF ENGAGEMENT (R) (29.99)	Paramount Home Video 332174	Tommy Lee Jones Samuel L. Jackson	
10	8	2	HOW THE GRINCH STOLE CHRISTMAS (NR) (19.98)	Warner Family Entertainment/Warner Home Video 95409	Animated	
11	7	3	PITCH BLACK (NR) (26.98)	Universal Studios Home Video 21106	Vin Diesel Cole Hauser	
12	6	2	LEFT BEHIND (NR) (29.95)	Cloud Ten Pictures/Ventura Distribution 193	Kirk Cameron Brad Johnson	
13	11	11	BRAVEHEART (R) (29.99)	Paramount Home Video 5584	Mel Gibson	
14	10	5	SHANGHAI NOON (PG-13) (29.99)	Touchstone Home Video/Buena Vista Home Entertainment 20771	Jackie Chan	
15	NEW ▶		TRANSFORMERS: THE MOVIE (G) (19.95)	Rhino Home Video 76544	Animated	
16	19	11	ANY GIVEN SUNDAY (R) (24.98)	Warner Home Video 18322	Al Pacino Dennis Quaid	
17	16	5	LOVE & BASKETBALL (PG-13) (24.98)	New Line Home Video/Warner Home Video 5064	Omar Epps	
18	14	3	THE SKULLS (PG-13) (26.98)	Universal Studios Home Video 20782	Joshua Jackson Leslie Bibb	
19	NEW ▶		JOSEPH: KING OF DREAMS (NR) (26.99)	DreamWorks Home Entertainment 86452	Animated	
20	RE-ENTRY		TERMINATOR 2: JUDGMENT DAY (R) (39.98)	Artisan Home Entertainment 10967	Arnold Schwarzenegger	

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AMERICAN ACTS DOMINATE MTV EUROPE AWARDS

(Continued from page 85)

That just happened to be the luck of the draw for this year. If there was a local act that worked, of course we'd go for it, but we're not going to manufacture a slot."

The event brought down the curtain on the inaugural Stockholm Music Week, conceived as a showcase for Sweden's currently vibrant music industry. A live audience of some 9,000 attended the Globen venue. MTV Europe transmitted live broadcasts across its nine localized strands, plus its MTV Base and MTV Extra channels. A simultaneous live broadcast went out in the U.S. on MTV2.

Swedish terrestrial network TV4 broadcast the awards in two parts on the night of Nov. 17 and early in the morning of Nov. 18. The first part, at 11:15 p.m., attracted 695,000 viewers—almost 48% of the viewing audience in its time slot; the second part, at 12:10 a.m., drew 390,000 viewers (approximately 58% of the audience). According to MTV, the event was seen in 139

countries; more than 7 million viewers voted for the awards.

Says Hansen, "What we delivered is the promise of what the brand is about. There are a lot of awards shows, and obviously if you're going to do one, you have to try to do the best one. I think we put ourselves in pretty high expectations for the next few years based on this one."

Despite racking the highest number of nominations, EMI:Chrysalis artist Williams collected only one award out of five: his Pan-European hit "Rock DJ" won best song. Lopez emerged as best R&B artist, while All Saints took the pop act trophy. Blink-182 was named best new act; Ricky Martin was named best male artist.

Bomfunk MC's and Guano Apes were respectively named best Nordic and German acts. Subsonica (Italy), Kazik (Poland), Dover (Spain), Kane (Netherlands), Modjo (France), and Westlife (U.K. and Ireland) were named winners of

their national best act awards.

Hansen is looking at a short-list of three cities for next year's event, with an announcement expected to be made in December.

TO OUR READERS

Due to accelerated deadlines caused by the Thanksgiving holiday, the Top DVD Sales chart in this issue actually repeats last issue's chart. Similarly, the Top Special Interest Video Sales charts, Health & Fitness and Recreational Sports, reflect the tracking period that ended Nov. 12 rather than the one that concluded Nov. 19.

The "last week" ranks in next issue's DVD chart will refer to the unpublished chart, for the period that ended Nov. 19, that normally would have appeared in this issue.

Billboard

NOVEMBER 25, 2000

Top Special Interest Video Sales™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Supplier, Catalog Number	Suggested List Price
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RECREATIONAL SPORTS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Supplier, Catalog Number	Suggested List Price
NO. 1					
1	1	30	WWF: THE ROCK: THE PEOPLE'S CHAMP World Wrestling Federation Home Video 254		14.95
2	2	13	WWF: TABLES LADDERS CHAIRS World Wrestling Federation Home Video 259		14.95
3	3	29	WWF: EVE OF DESTRUCTION World Wrestling Federation Home Video 256		14.95
4	4	13	WWF: DIVAS-POST CARDS FROM THE CARIBBEAN World Wrestling Federation Home Video 261		14.95
5	5	11	ECW: EXTREME EVOLUTION (CENSORED) Pioneer Entertainment 71404		14.98
6	6	13	WWF: STONE COLD STEVE AUSTIN-LORD OF THE RING World Wrestling Federation Home Video 260		14.95
7	8	7	KING OF THE DEATH MATCH Ground-Zero Entertainment 2056		19.99
8	7	11	ECW: EXTREME EVOLUTION Pioneer Entertainment 71405		14.98
9	12	74	WWF: THE ROCK-KNOW YOUR ROLE ◊ World Wrestling Federation Home Video 234		14.95
10	10	26	JUGGALO CHAMPIONSH-T WRESTLING Psychopathic Video 2200		21.95
11	11	51	WWF: AUSTIN VS. MCMAHON ◊ World Wrestling Federation Home Video 240		14.95
12	9	4	WWF: SUMMERSLAM 2000 World Wrestling Federation Home Video 251		39.95
13	RE-ENTRY		WWF: HELL YEAH-STONE COLD'S SAGA CONTINUES ◊ World Wrestling Federation Home Video 233		14.95
14	13	17	NBA: 2000 NBA FINALS CHAMPIONSHIP USA Home Entertainment 60089		19.95
15	14	17	WWF: INSURREXTION World Wrestling Federation Home Video 258		19.95
16	20	32	WWF: MOST MEMORABLE MOMENTS OF 1999 World Wrestling Federation Home Video 825		14.95
17	16	5	BULL BUSTERS ALL-STAR RODEO 2-PACK Goldhill Home Video 268		9.99
18	18	14	XTREME WRESTLING DGD Video 9002		14.95
19	15	30	NBA NOW!: SHOWMEN OF TODAY USA Home Entertainment 6004		14.95
20	NEW▶		NBA LIVE 2001: THE MUSIC VIDEOS USA Home Entertainment 60086		14.95

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Supplier, Catalog Number	Suggested List Price
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HEALTH AND FITNESS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Supplier, Catalog Number	Suggested List Price
NO. 1					
1	1	98	BILLY BLANKS: TAE-BO WORKOUT Ventura Distribution TB2274		39.95
2	2	90	THE CRUNCH: TAE BOXING WORKOUTS Anchor Bay Entertainment 10813		14.98
3	3	36	WEIGHT LOSS-YOGA Living Arts 21		9.95
4	4	7	BILLY BLANKS: TAE-BO LIVE Ventura Distribution 2723		39.95
5	5	71	BILLY BLANKS: TAE-BO WORKOUT ADVANCED/TAE-BO LIVE Ventura Distribution TB2271		29.95
6	6	44	LIVING YOGA COLLECTION Living Arts 61187		17.98
7	8	9	DENISE AUSTIN: MAT WORKOUT BASED ON THE WORK OF J.H. PILATES Artisan Home Entertainment 10152		14.98
8	7	105	TOTAL YOGA Living Arts 1080		9.98
9	9	27	BILLY BLANKS: TAE-BO GOLD Ventura Distribution 2276		24.95
10	10	80	YOGA FOR BEGINNERS: ABS Living Arts 1188		9.98
11	11	317	YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS Living Arts 1088		14.98
12	13	65	BILLY BLANKS: CRUNCH MASTER BLASTER Anchor Bay Entertainment SV10885		9.98
13	12	19	THE METHOD: PRECISION TONING Parade Video 30572		12.98
14	15	86	KATHY SMITH: TIMESAVER-CARDIO FAT BURNER Sony Music Entertainment 51564		14.98
15	17	46	BILLY BLANKS: TAE-BO WORKOUT FOUR-PACK Ventura Distribution 10013		49.98
16	14	97	ABS AND BUNS: 2-PACK UAV Entertainment 60115		9.95
17	18	20	KAREN VOIGHT'S YOGA SCULPTURE Karen Voight Video 1009		9.95
18	16	50	A.M. YOGA FOR BEGINNERS Living Arts 1071		9.98
19	RE-ENTRY		DENISE AUSTIN: PREGNANCY PLUS WORKOUT Artisan Home Entertainment 4605		14.98
20	19	45	KATHY SMITH: LATIN RHYTHM WORKOUT Sony Music Entertainment 51594		14.98

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)
)
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)
) Jointly Administered
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NOTICE OF AUCTION AND SALE HEARING

PLEASE TAKE NOTICE that an auction (the iAuction) of all or substantially all of the assets (the iAssets) of Allied Digital Technologies Corporation, HMG Digital Technologies Corporation, HRM Holdings Corporation, Allied Digital, Inc., and Vaughn Communications, Inc. (collectively, the iDebtors) will be conducted at the offices of Morris, Nichols, Arsh & Tunnell, 1201 N. Market Street, Wilmington, Delaware **December 1, 2000 at 10:00 a.m.** (Eastern Time), or such later time or other place as the Debtors shall notify all Qualified Bidders (as defined below). Copies of the relevant papers, including auction procedures, can be obtained by written request upon Dechert and Gordian Group at the below addresses.

PLEASE TAKE FURTHER NOTICE that the Court has scheduled **December 4, 2000 at 12:00 noon** (Eastern Time) as the date (the iSale Hearing Date) for a hearing (the iSale Hearing) to consider entry of an order authorizing and approving (i) the sales (the iAsset Sales) of the Assets free and clear of all liens, claims, and encumbrances, (ii) the respective asset purchase agreements between the Debtors and the purchasers with respect thereto, (iii) the assumption and assignment of certain executory contracts and unexpired leases in connection with the Asset Sales, and (iv) the exemption of the Asset Sales from stamp or other similar taxes. The Sale Hearing may, however, be adjourned from time to time by announcement at the Sale Hearing in open Court.

PLEASE TAKE FURTHER NOTICE that all parties interested in submitting bids (a iBid) for any or all of the Assets must submit a copy of such Bid in writing to the Debtors' counsel and financial advisors listed below and must be qualified by the Debtors by providing the requisite deposit and financial and other information (a iQualified Bidder). Qualified Bidders must deliver such Bids and the requisite deposit and supporting information in writing to Dechert, 30 Rockefeller Plaza, New York, New York 10112-2200, Attn: Joel H. Levitin, Esq. [fax no.: (212) 698-3599], and Gordian Group, L.P., 499 Park Avenue, New York, New York 10022, Attn: Mr. Peter Kaufman, Mr. Victor Caruso, and Ms. Poppy Keller [fax no.: (212) 486-3616], such that the Bid is actually received no later than **5:00 p.m. (Eastern Time) on November 29, 2000**

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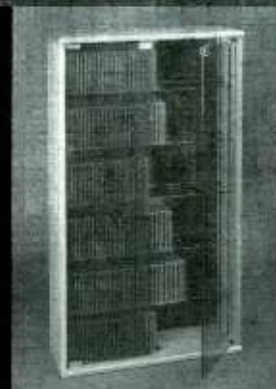
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Individual will maintain contract database system for composer, music supervisor, soundtrack album and track licensing agreements; assist in drafting the above mentioned agreements; initiate, control and maintain logs of check requisitions for all fees and advances becoming payable under the above agreements; research publishing info for soundtrack albums and request/ track mechanical licenses from the Harry Fox Agency or independent publishers; Prepare royalty and payee letters for record companies directing payments of royalty and advances; review main and end title abd paid as credits for music production staff.

Knowledge of ACCESS and other database systems required. Must have a minimum of two years relevant experience in the music industry, and knowledge of contracts and music film business affairs. A 4-year college degree is preferred.

For immediate consideration, please mail or fax your resume indicating your salary requirements (RESUME WILL NOT BE CONSIDERED WITHOUT SALARY REQUIREMENTS) to:

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Please email resume to svache@shandwick.com, or fax to Suzanne @ 310-788-6600.

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Fax resume and salary history to:
(818) 503-5247 attn: Bill

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Update

CALENDAR

DECEMBER

Dec. 2, **Second Annual T.J. Martell Family Day**, Basketball City, New York. 212-833-5444.

Dec. 4, **2000 Fox Billboard Bash**, Studio 54, MGM Grand Hotel, Las Vegas. 310-369-4517.

Dec. 5, **Billboard Music Awards**, MGM Grand Hotel, Las Vegas. 646-654-4600.

Dec. 5, **Entertainment Law: The Year In Review**, presented by Stan Soucher and the Nashville Bar Assn., ASCAP headquarters, Nashville. 615-242-9272.

Dec. 5, **Recording Academy Of New York Heroes Award**, presented by the New York chapter of the National Academy of Recording Arts and Sciences, Hotel Roosevelt, New York. 212-245-5440.

Dec. 6, **Spirit Of Music Award Dinner Honoring John T. Frankenheimer**, hosted by the UJA-Federation of New York and the Music for Youth Foundation, the Pierre, New York. 212-836-1448.

Dec. 6, **10th Annual EMA Awards**, Barker Hangar, Santa Monica, Calif. 310-201-5033.

Dec. 19, **Songwriter Showcase**, presented by the Songwriters' Hall of Fame and the National Academy of Popular Music, Makor, New York. 212-957-9230.

JANUARY

Jan. 10-13, **28th Annual International Assn. Of Jazz Educators Conference**, New York Hilton and New York Sheraton, New York. 610-667-0501.

Jan. 20, **MIDEMnet 2001**, Palais Des Festivals, Cannes. 212-370-7470.

Jan. 21-25, **MIDEM 2001**, Palais Des Festivals, Cannes. 212-370-7470.

ODYSSEY

(Continued from page 86)

"Manila is overdone," claims Fonacier. Most music retail stores in Manila are located in malls, he says, and "are so close together that they're beginning to cannibalize each other. The rest of the Philippines is wide open, and we can provide a better selection.

"Right now most albums in the provinces are sold in general-merchandise mom-and-pop stores," Fonacier continues. "There's a good opportunity to make an impact, and it's time to compete regionally."

The nine new stores are all in malls and bring the chain's number of outlets to 54 nationwide. That total is now evenly split between stores in metro Manila and stores in the provinces. The first of this year's seven new provincial Odyssey outlets opened in February in a mall in Bataan. The 1,075-square-foot store is a franchise—the chain's first—and Fonacier says Odyssey plans to award more franchises in the future.

Provincial centers in which Odyssey has opened stores this year include Santa Rosa, Laguna; Angeles, Pampanga; Urduyeta, Pangasinan; and Cagayan de Oro, on the island of Mindanao in the southern part of the Philippine archipelago.

FEBRUARY

Feb. 2-3, **13th Annual Frank Sinatra Celebrity Golf Tournament**, Desert Willow Golf Resort, Palm Desert, Calif. 760-202-4422.

Feb. 22-24, **Seventh Annual College Urban Music Fest Black History Month Celebration**, Atlanta University Center, Atlanta. 770-908-6102.

Feb. 24, **How To Start And Run Your Own Record Label**, presented by Revenge Productions, New Yorker Hotel, New York. 212-688-3504.

Feb. 25-March 4, **32nd Annual Country Radio Seminars Convention**, Nashville Convention Center, Nashville. 615-269-7071, ext. 144.

MARCH

March 11-14, **43rd Annual National Assn. Of Recording Merchandisers Convention**

And Trade Show, Orlando World Center Marriott, Orlando, Fla. 856-596-2221.

March 14-18, **South By Southwest Music Conference And Festival**, Austin Convention Center, Austin, Texas. 512-467-7979.

APRIL

April 21-22, **New York Music And Internet Expo**, Madison Square Garden Expo Center, New York. 212-965-1222, ext. 223.

April 24-26, **Billboard Latin Conference**, Eden Roc Hotel, Miami Beach. 646-654-4660.

Submit items for *Lifelines*, *Good Works*, and *Calendar* to Jill Pesselnick, Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036; jpesselnick@billboard.com.

LIFELINES

BIRTHS

Boy, Aidan Mark, to **Shanna and Mark Fisher**, Oct. 14 in New York. Mother is senior VP of promotion for Wind-Up Records. Father is head of modern rock promotion for McGathy Promotions.

Boy, Clyde, to **Tahi and Charlie Hunter**, Oct. 26 in New York. Father is a Blue Note Records guitarist.

DEATHS

Cecil Blackwood, 66, of cancer, Nov. 13 in Memphis. Blackwood was a gospel singer and member of the Grammy-winning group the Blackwood Brothers. The group was formed in 1934 by Blackwood's father, Roy Blackwood; Cecil joined them in 1954 as their baritone singer. The group won eight Gram-

my Awards between 1966 and 1982 in the best gospel performance and the best sacred recording categories. They were also honored with many Dove Awards and are members of the Southern Gospel Music Hall of Fame. Blackwood is survived by his wife, a son, and two daughters.

Joseph Calleja, 26, of celiac disease, Nov. 16 in Taylor, Mich. Calleja, known as Joe C., was a member of Kid Rock's Twisted Brown Trucker band. He made his recording debut on Kid Rock's 1998 album, "Devil Without A Cause" (Top Dog/Lava/Atlantic). Calleja also contributed a solo performance to the Atlantic soundtrack for "South Park: Bigger, Longer & Uncut." He is survived by his parents and a sister.

GOOD WORKS

BLUES DISC: Evil Teen Records will release the "Wintertime Blues—The Benefit Concert" CD Tuesday (28). The two-disc set, which was recorded at the Warren Haynes 11th Annual Christmas Jam last year, features tracks by **Gov't Mule**, **Derek Trucks Band**, **Edwin McCain**, and **Susan Tedeschi**. Proceeds from the CD will benefit Habitat for Humanity. Contact: **Paula Donner** at 404-577-8686.

ANNIVERSARY GIFTS: Rounder Records is celebrating its 30th anniversary by giving back to the music community. Proceeds from its "Heritage Series" albums will be donated to a scholarship for the Berklee College of Music. The first Heritage titles will feature artists such as **Johnny Adams**, **Champion Jack Dupree**, and **Roomful Of Blues**. Rounder will also be

donating proceeds from its anniversary concert series to the Boston Institute of Arts Therapy. Contact: **Lauren Calista** at 617-218-4483.

FUN CENTERS: **Trisha Yearwood** and the Starlight Children's Foundation have donated a Starlight Fun Center to Vanderbilt Children's Hospital in conjunction with the release of Artisan Home Entertainment's "Tangerine Bear: Home In Time For Christmas," an animated film featuring Yearwood's narration and singing. The Fun Centers are mobile units that contain a TV, VCR, and Nintendo-64 and roll up to a child's bed. Film producer Family Home Entertainment will also contribute 50 cents from the sale of each VHS or DVD copy of "Tangerine Bear" to the Starlight Children's Foundation. Contact: **Scott Stem** at 615-385-4646.

Programming

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Changes Seen In Concert Promos

Clear Channel's Partnership With SFX Not Welcomed By All

BY LIANA JONAS

NEW YORK—Although the \$4.4 billion buyout of SFX Entertainment by Clear Channel was finalized just four months ago, there have already been some shifts in the way Clear Channel radio stations operate their live shows, as SFX flexes its newly developed promotional muscle. It's a new attitude that is not winning praise in some corners.

Stan Levinstone, co-president of New Jersey-based entertainment company Concerts East (and a key booking agent behind some of the most successful shows at the state's Stony Pony venue from 1984 to '91), is one such industry member who is not pleased about the Clear Channel-SFX union.

"You know, we did Bon Jovi forever, but we don't have the show on

[Nov.] 16th," says Levinstone, pointing a finger at Clear Channel, which is promoting the act's Continental Airlines Arena (located in East Rutherford, N.J.) concert on its station WH1Z (Z100) New York. "They're buying up everything. The rich get richer."

Levinstone says that over the summer he also lost shows at New Jersey's Waterloo Village by a high-profile rock band to SFX, which, he claims, forced the group to play the state's Performing Arts Center instead, using the Jones Beach Theater on Long Island, N.Y., as a weapon. "You play the Waterloo instead of playing the Arts Center, we're not giving you Jones Beach," Levinstone claims he was told.

According to Levinstone, while Concerts East does collaborate with

Delsener-Slater, a concert promotions firm that was purchased by SFX, he says that the playing field is far from level. "The hardest thing is to get into the arenas. The big guys don't want you to get to that level, especially in this market," he says. "We do a lot of clubs and small theater stuff."

Levinstone believes that a government-imposed split of Clear Channel, in the vein of this year's Microsoft ruling, is warranted.

"Everything is so controlled and the business has changed in all the wrong ways," he says. "How many bands have individual markets where they are really strong vs. another market like the old days? This summer—and I've never seen this—people who go to club shows weren't going because they were so tapped out from the Arts Center. How do you afford \$75 a ticket?"

INVENT IT, THEN LOSE IT

John Scher also adopts an at-all-costs attitude toward client satisfaction. The CEO of Metropolitan Entertainment, and one of the pioneers of the live-entertainment industry, states that his company will promote an event by any means to ensure its success. This includes collaborating with Clear Channel.

"You try to work as closely as you can with the appropriate station in the market in which you're producing the show," Scher says. "With consolidation, up until the SFX-Clear Channel merger, that wasn't really a problem. You generally got the same kind of cooperation from an independent like WLIR as you might from WXRK [K-Rock] or Z100. What's changed that, of late, is the acquisition where one competes with SFX; in our case, in our concert division."

Scher states that securing venues
(Continued on page 120)

newsline...

WAIT & SEE FOR EMMIS. Emmis Communications has postponed plans to separate its radio and TV businesses while it waits to see if broadcasting stocks return to favor with stock analysts. In May, Emmis said it was looking at splitting the two businesses—even postponing its annual shareholders meeting while it worked on the separation plan. Facing an indefinite delay, Emmis has scheduled its annual meeting for Jan. 10, 2001. Meanwhile, CFO Walter Berger says Emmis "will continue to evaluate our tracking stock plan as equity market conditions change over the next several quarters." Emmis owns 24 radio stations and 15 TV stations in the U.S.

IBOC GETS THUMPS UP. iBiquity Digital's In-Band On-Channel (IBOC) system for AM radio has been given the blessings of the International Telecommunications Union (ITU). IBOC is the system that is poised to convert U.S. radio to digital; it allows stations to broadcast on their current dial position with both analog and digital signals. iBiquity's president/CEO Robert Struble calls the announcement a "significant milestone" toward taking AM radio into digital, where its reception quality will be vastly improved. The Geneva-based organization also recommends that other countries that have not decided which digital system to use should pick IBOC. Most of Europe and Canada use the competing Eureka 147 technology.

Kenwood, which is making digital radio receivers, says the ITU recommendation is a step in the right direction. "Naturally, we would prefer a global standard to design and build to," says Bob Law, senior VP of sales and marketing. "It results in greater production efficiencies and ultimately is of far greater benefit to consumers than if we have to design and build products based on a patchwork of local standards."

WHERE'S WEENING? The role of former Cumulus Broadcasting CEO Richard Weening is still in flux. When Lew Dickey was named CEO in June amid a Cumulus stock price free-fall, Weening stepped to the sidelines. "Richard is no longer involved in day-to-day operations and has not been since I took over as CEO," says Dickey, noting Weening lives in Milwaukee, where the company had its headquarters until last month, when its operations shifted to Atlanta. "We have commenced discussions regarding the appropriate next step," adds Dickey. Meanwhile, Dickey says the company is "in discussions" with other group owners to possibly sell off a construction permit the company holds for a new FM station in Houston. Dickey says that because Cumulus faces \$88 million worth of outstanding acquisitions, the permit may be on the block if the capital markets dry up and Cumulus needs the money.

WFUV TURNS BLUE. Delphine Blue, a unique personality on the New York radio and club scene for 15 years, has joined WFUV's air staff as mid-day host. Blue's program, "Shocking Blue," heard on crosstown WBAI since 1986, became one of the city's most eclectic radio shows. PD/music director Rita Houston exits middays to focus her full attention on programming the station.

Morey Unfazed By SFX Merger

Thinks Partnership Presents Great Opportunities

BY LIANA JONAS

NEW YORK—The dust is settling from this past summer's merger of Clear Channel and SFX Entertainment. Industry members, namely independent entertainment companies, are waiting to see if and how the joining of the two mega-syndicates will affect business as usual.

It's hard not to speculate on the future of the live-entertainment, radio, and promotions industry. SFX owns and/or operates 120 concert venues and has booking "rights" to numerous big-name artists. Clear Channel has 900 national radio stations, 19 U.S. TV channels, and 700,000 billboards worldwide. Together, the companies form an entity of gargantuan proportion, concentrating on the

top 40 arenas in terms of radio stations, artists, and concerts.

One Long Island, N.Y., radio station owner is not worried. In fact, the Morey Organization welcomes the challenge and sees opportunity in the presence of Clear Channel-SFX.

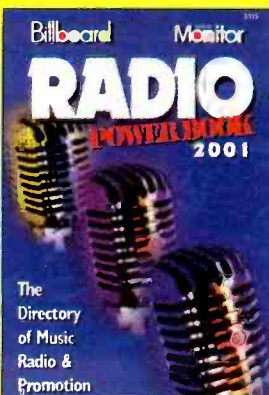


CARACCIOLO

"It has not affected me in the least," says John Caracciolo, VP and co-owner of the Morey Organization, of the merger of Clear Channel and SFX. "We survive by being nimble."

Operating out of Garden City,
(Continued on next page)

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Adult Contemporary

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
◀ No. 1 ▶					
1	1	1	17	BACK HERE HOLLYWOOD 164040 †	BBMAK 5 weeks at No. 1
2	2	3	10	CRUISIN' HOLLYWOOD SOUNDTRACK CUT †	HUEY LEWIS & GWYNETH PALTROW
3	5	7	9	THIS I PROMISE YOU JIVE 42746* †	'N SYNC
4	8	8	13	THE WAY YOU LOVE ME WARNER BROS. 16818 †	FAITH HILL
5	6	4	35	I NEED YOU SPARROW 58863/CAPITOL/CURB †	LEANN RIMES
6	3	2	30	TAKING YOU HOME WARNER BROS. ALBUM CUT †	DON HENLEY
7	4	5	39	YOU SANG TO ME COLUMBIA 79406 †	MARC ANTHONY
8	7	6	44	BREATHE WARNER BROS. 16884 †	FAITH HILL
9	9	10	60	I KNEW I LOVED YOU COLUMBIA 79236 †	SAVAGE GARDEN
10	11	9	64	AMAZED BNA 65957 †	LONESTAR
11	10	14	7	SHAPE OF MY HEART JIVE 42758* †	BACKSTREET BOYS
12	12	11	12	MY BABY YOU COLUMBIA ALBUM CUT †	MARC ANTHONY
13	13	13	58	THAT'S THE WAY IT IS 550 MUSIC 79473*/EPIC †	CELINE DION
14	14	12	30	I TURN TO YOU RCA 60251 †	CHRISTINA AGUILERA
15	17	16	85	YOU'LL BE IN MY HEART WALT DISNEY 860025/HOLLYWOOD †	PHIL COLLINS
16	15	15	44	SHOW ME THE MEANING OF BEING LONELY JIVE ALBUM CUT †	BACKSTREET BOYS
17	16	17	49	BACK AT ONE MOTOWN 156501*/UNIVERSAL †	BRIAN MCKNIGHT
18	18	19	8	CAN'T FIGHT THE MOONLIGHT CURB 73116	LEANN RIMES
19	23	28	3	ANGEL ON MY SHOULDER ELEKTRA ALBUM CUT/EEG	NATALIE COLE
20	19	18	57	SMOOTH ARISTA 13718 †	SANTANA FEATURING ROB THOMAS
21	20	23	8	BREATHLESS 143/LAVA ALBUM CUT/ATLANTIC †	THE CORRS
22	RE-ENTRY	2		I HOPE YOU DANCE MCA NASHVILLE/UNIVERSAL †	LEE ANN WOMACK
23	24	24	7	RUN TO ME EMI LATIN ALBUM CUT/CAPITOL	OSCAR DE LA HOYA
24	26	27	5	NEED TO BE NEXT TO YOU THE ENGINE 13915/ARISTA †	LEIGH NASH
25	22	20	18	THERE YOU ARE RCA ALBUM & SOUNDTRACK CUT	MARTINA MCBRIDE

Adult Top 40

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
◀ No. 1 ▶					
1	1	1	14	WITH ARMS WIDE OPEN WIND-UP 18004* †	CREED 6 weeks at No. 1
2	2	2	15	PINCH ME REPRISE 16827 †	BARENAKED LADIES
3	3	3	9	IF YOU'RE GONE LAVA ALBUM CUT/ATLANTIC †	MATCHBOX TWENTY
4	5	6	20	KRYPTONITE REPUBLIC ALBUM CUT/UNIVERSAL †	3 DOORS DOWN
5	7	8	16	CRAZY FOR THIS GIRL COLUMBIA ALBUM CUT †	EVAN AND JARON
6	4	5	20	YOU'RE A GOD RCA ALBUM CUT †	VERTICAL HORIZON
7	6	4	32	BENT LAVA 84704/ATLANTIC †	MATCHBOX TWENTY
8	8	7	21	WONDERFUL CAPITOL 58870 †	EVERCLEAR
9	11	12	13	THE WAY YOU LOVE ME WARNER BROS. 16818 †	FAITH HILL
10	12	13	12	BREATHLESS 143/LAVA ALBUM CUT/ATLANTIC †	THE CORRS
11	9	10	52	EVERYTHING YOU WANT RCA 65981 †	VERTICAL HORIZON
12	14	18	9	BEAUTIFUL DAY ISLAND 562972*/INTERSCOPE †	U2
13	10	9	34	DESERT ROSE A&M 497321*/INTERSCOPE †	STING FEATURING CHEB MAMI
14	15	17	10	EVERYWHERE I GO COLUMBIA ALBUM CUT †	SHAWN MULLINS
15	13	11	32	ABSOLUTELY (STORY OF A GIRL) 550 MUSIC ALBUM CUT/EPIC †	NINE DAYS
16	19	21	8	BABYLON ATO ALBUM CUT/RCA †	DAVID GRAY
◀ AIRPOWER ▶					
17	21	23	8	AGAIN VIRGIN ALBUM CUT †	LENNY KRAVITZ
18	17	16	15	MUSIC MAVERICK 16826/WARNER BROS. †	MADONNA
19	16	15	26	CHANGE YOUR MIND UNIVERSAL ALBUM CUT	SISTER HAZEL
20	18	14	23	TONIGHT AND THE REST OF MY LIFE WARNER BROS. ALBUM CUT †	NINA GORDON
21	20	19	19	IT'S MY LIFE ISLAND ALBUM CUT/DJMG †	BON JOVI
22	22	22	10	SLEEPWALKER INTERSCOPE ALBUM CUT †	THE WALLFLOWERS
23	26	29	7	IF I AM 550 MUSIC ALBUM CUT/EPIC †	NINE DAYS
24	25	26	7	SHE BANGS COLUMBIA ALBUM CUT †	RICKY MARTIN
25	29	37	3	AM RADIO CAPITOL ALBUM CUT †	EVERCLEAR

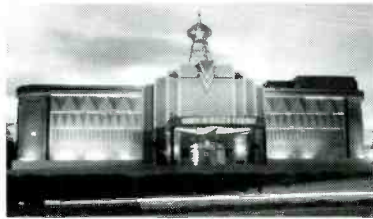
Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 73 adult contemporary stations and 80 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in detections. 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/BCI Communications

Radio PROGRAMMING

MOREY UNFAZED BY SFX MERGER

(Continued from preceding page)

Morey owns modern rock WLIR and rhythmic top 40 WXXP (Party 105.3); Strong Island Events; and the Vanderbilt, a catering hall-cum-concert venue that hosts a variety of occasions. Purchased in 1998, the facility's events are 30% concerts, 50% charitable and catered affairs, and 20% children's shows. In the past year, the Vanderbilt has show-



THE VANDERBILT

cased such top names in music as Patti Smith, Chris Cornell, and Lit. The company, however, is probably best known for WLIR, with its 6,000-watt tower transmitting from Queens, N.Y. The radio station, which helped champion new-wave music in the '80s and continues to include the genre on its playlist, is enjoying a 20-plus-year tenure and a devoted group of core listeners.

"It's always easier when we promote an event that the radio station plays the music of," says Caracciolo, explaining how Morey utilizes the three divisions of its company to produce a concert. "We just had the Fixx play [the Vanderbilt], a band that we play on WLIR, and tied it in with the morning show and did promotions. We weren't just running commercials; it became a feature of the radio station rather than just a concert announcement."

Morey creates an event by having Strong Island build its promotion, which airs on WLIR and WXXP. The stations are responsible for selling sponsorship for the Vanderbilt events. Revenue generated by ticket sales go to Strong Island, the bar and food concessions go to the Vanderbilt, and sponsorship sales go to the stations.

"It's the same suit, different pocket," Caracciolo says. "We control everything, which is to our benefit. At our place, we're like Switzerland: I'll bring anybody in and promote anything."

Evidence of Morey's open-door policy can be found in its collaboration with a variety of radio stations and promoters. For instance, Clear Channel's top 40 WHTZ (Z100) held its "Meet Market" at the Vanderbilt Nov. 17. ABC's Radio Disney Show is holding a showcase at the venue Jan. 27. And, this past September, the company partnered with Clear Channel's classic-rock station WAXQ (Q104.3) to put on a Blue Oyster Cult concert, also held at the Vanderbilt. According to Caracciolo, Concerts East, Metropolitan Entertainment, and Delsener-Slater, now a Clear Channel subsidiary, have all collaborated with Morey on a variety of events.

"When you get that big," Caracciolo says of Clear Channel, "you

can't manage the minutiae. Sam's [Kinkin, of Delsener-Slater] job is to put profitable shows into venues. I'm one of his venues."

The outfit uses a combination of promotional sources to entice artists into doing a Morey event. In addition to the three radio stations, the company has a street team that, among other efforts, circulates fliers; advertises in newspapers, trade publications, and on local TV; and does on-air ticket giveaways. A key incentive to artists, however, is low ticket prices—the average price for a Vanderbilt show is \$15.

"It's very important to a lot of the artists," Caracciolo says, "to have the ability to have a low cost to see the show. Because if it is the same suit all the money is going into, I don't need to be greedy."

Caracciolo cites Morey's independent status as being the com-

pany's "ultimate advantage. When a tour is established with a group, we can say, 'They have an off-date on Wednesday, they're in the city and going to Boston on Thursday; let's see if we can grab that middle day.' We can move fast . . . We're really flying below the radar. I'll be happy taking my Domino's Pizza sponsorship and making sure that he sells all his pizza at our concerts and that his radio spots play on time. We're making a very nice living doing that."

Caracciolo also says the company has grown quite adept at watching "all the little, little details" in terms of the consolidation of large companies, noting that "something is going to fall through the cracks."

Looking ahead, Caracciolo says that the company is currently in growth mode, with possible plans to purchase additional stations and venues.

Sites Face Funding Woes

NEW YORK—Another Internet broadcast company is in trouble. Although it is nearly out of operating capital, Vancouver-based streaming company GlobalMedia.com has raised \$1 million from Standard Broadcasting Corp., which will give GlobalMedia another four to six weeks of funding.

After that, GlobalMedia will need to find additional resources. It has reconfigured its preferred stock and restructured its board of directors. Four board members will exit, and Standard CFO David Coriat will join the board.

Standard, which already held a stake in GlobalMedia, is the largest privately held multimedia company in Canada. The board has also appointed as its new president/COO Barr Potter, who assumes some of the duties previously handled by chairman/president/CEO Jeff Mandelbaum. Mandelbaum will retain the chairman/CEO title, but Potter

will oversee day-to-day operations. The move will allow Mandelbaum to focus his energies on finding new funding. Most recently, Potter was president/CEO of Largo Entertainment, a film finance company owned by JVC Entertainment.

Meanwhile, GlobalMedia has signed an agreement to distribute Kima, a wireless Internet audio device. The Akoo device allows users to wirelessly access Internet audio—including radio, MP3 files, and digital music—

from their computers and on any stereo up to 1,000 feet away. All of GlobalMedia's sites, totaling more than 400, will also sell Kima units.

Elsewhere, audiohighway.com has laid off 21 of its 30 employees, as the company's management continues to look for long-term strategic partners and funding resources. Audiohighway offers free audio- and video-streaming content.

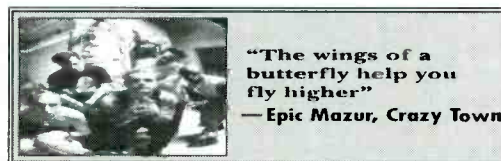
FRANK SAXE



D.C. Station Gets Literary. Top 40 WWZZ (Z-104) Washington, D.C., teamed with Starbucks to collect more than 20,000 books for area kids. The station also recruited celebrities to appear at local elementary schools and to read to the children. Pictured with two youngsters, from left, are Z-104 morning host Billy Bush, former Washington Redskin Charles Mann, and morning show cohost John Nolan, who all took turns reading aloud to the students.

Epic Mazur expresses his appreciation for committed relationships in Crazy Town's "Butterfly," No. 21 on this issue's Modern Rock Tracks. Mazur, the group's lyricist/vocalist/producer, says the song is about a girl who is "your butterfly, which is the one that makes you want to be a better person. The wings of a butterfly help you fly higher. At one time, [band member] Shifty [Shell-shock] had one in his life that was really doing that for him, and I had already been through that one. It's dedicated in my part to my son's mom. I'm really thankful for what she gave me. Even the hard times looking back become good memories. We're not together anymore, but we've been able to turn it around and be there for each other's happiness."

He says Shifty "wanted to show his girl at the time that even though we talk all this shit about all these girls, we appreciate what we have. But sometimes you'll mistake it. Sometimes you think it's



"The wings of a butterfly help you fly higher" — Epic Mazur, Crazy Town

that girl, and a few months later you find out she was just a moth."

The single, featured on Crazy Town's Columbia set "The Gift Of Game," is the third release. All the set's

songs reflect a different conglomeration of beats and styles. "We're a hybrid of inspirations and life's ups and downs. We're progressive hip-hop/rock," Mazur says. "We're just trying to say that we know what the vibe is that makes us love it, and if any of you out there are like us, then you're going to get this."

Mazur says he expects "Butterfly" "to go much bigger than we think. The classic Crazy Town story is just when you think that we were going to go away, we manage to seep out of our toxic waste bins and kill all the fishes anyway. We have this winner in our back pocket. We're all used to failure, though. But you only need that one big single to get everybody understanding who you are and hearing who you are, and all of a sudden their favorite song is on your album."

RETAIL TRACK

(Continued from page 94)

birthday on Nov. 3 by holding a fund-raiser at the Stone Pony in Asbury Park, N.J.: the Light of Day Concert to Benefit the Parkinson's Disease Foundation.

With the help of such sponsors as Big Daddy Distribution, Vintage Vinyl, Monmouth Entertainment, Vaccaro Guitars, and Razor & Tie, and a raffle gift donated by J&R Music World, the event raised over \$20,000, reports Benjamin.

Among the acts performing for the event were Joe Grushecky & the Houserockers, Marah, Willie Nile, Samhill, Boccigalupe & the Bad Boys, Jobonanno & the Godsons Of Soul, Joe D'urso & Stone Caravan, the Danny White Band, and Jason Stanly, as well as the advertised appearance of an unnamed special guest, who happened to be one of Jersey's most famous native sons, Bruce Springsteen. He played with the Houserockers for about 90 minutes and played three of his own songs, including "Light Of Day," which he dedicated to Benjamin.

Benjamin reports that the event was so named because he believes "it's just around the corner to the light of day for Parkinson's research to find a cure."

EARLIER THAT DAY, in New York, Atlantic recording artist Poe participated in an unusual in-store event at the Borders Books & Music on Park Avenue and 57th Street. Poe was there to promote "Haunted," the follow-up to her 1995 debut, "Hello," which has been certified gold. She was accompanied by her brother, Mark Danielewski, who was promoting his book, "House Of Leaves."

Borders was a perfect venue to cross-promote the book and album, which, a press release explains, are "a parallax view of the same history," offering "two individual responses to the same events and up-bringing."

The two siblings alternated between songs from the album and readings from the book, with about 100 fans in attendance.

THE GOOD LIFE: Universal One-Stop treasurer and head collection officer Paul Fien has retired after spending 43 years with the company. Fien was the fourth employee of the company, which began as a music distributor around the time that 45 singles were just replacing 78s.

Fien oversaw the development of Jamie Records, which included guiding Duane Eddy's run of hit records, and he helped Universal grow into a leading independent producer that carried other lines as well.

Billboard®

DECEMBER 2, 2000

Mainstream Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
◀ No. 1 ▶					
1	1	1	24	LOSER	3 DOORS DOWN
				THE BETTER LIFE	REPUBLIC/UNIVERSAL †
2	2	2	10	WHY PT.2	COLLECTIVE SOUL
				BLENDER	ATLANTIC †
3	3	3	15	HEMORRHAGE (IN MY HANDS)	FUEL
				SOMETHING LIKE HUMAN	550 MUSIC/EPIC †
4	4	5	8	AWAKE	GODSMACK
				AWAKE	REPUBLIC/UNIVERSAL †
5	6	7	6	ANGEL'S EYE	AEROSMITH
				"CHARLIE'S ANGELS" SOUNDTRACK	COLUMBIA
6	5	4	13	ARE YOU READY?	CREED
				HUMAN CLAY	WIND-UP
7	7	6	21	N.I.B.	PRIMUS WITH OZZY
				NATIVITY IN BLACK II: TRIBUTE TO BLACK SABBATH	DIVINE/PRIORITY
8	9	10	7	ORIGINAL PRANKSTER	THE OFFSPRING
				CONSPIRACY OF ONE	COLUMBIA †
9	8	9	31	LAST RESORT	PAPA ROACH
				INFEST	DREAMWORKS †
10	11	12	9	GOODBYE LAMENT	IOMMI FEATURING DAVE GROHL
					DIVINE/PRIORITY
11	10	8	44	KRYPTONITE	3 DOORS DOWN
				THE BETTER LIFE	REPUBLIC/UNIVERSAL †
12	16	18	12	ONE STEP CLOSER	LINKIN PARK
				(HYBRID THEORY)	WARNER BROS. †
13	12	14	12	3 LIBRAS	A PERFECT CIRCLE
				MER DE NOMS	VIRGIN †
14	15	11	31	I DISAPPEAR	METALLICA
				"MISSION: IMPOSSIBLE 2" SOUNDTRACK	HOLLYWOOD †
15	17	16	29	STUPIFY	DISTURBED
				THE SICKNESS	GIANT/REPRISE †
16	19	21	11	ROLLIN'	LIMP BIZKIT
				CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER	FLIP/INTERSCOPE †
17	14	15	11	BEAUTIFUL DAY	U2
				ALL THAT YOU CAN'T LEAVE BEHIND	ISLAND/INTERSCOPE †
◀ AIRPOWER ▶					
18	23	36	3	WHEN IT ALL GOES WRONG AGAIN	EVERCLEAR
				SONGS FROM AN AMERICAN MOVIE VOL. TWO: GOOD TIME FOR A BAD ATTITUDE	CAPITOL
◀ AIRPOWER ▶					
19	20	22	10	BROKEN HOME	PAPA ROACH
				INFEST	DREAMWORKS †
20	13	13	10	SERIOUS JUUU	SAMMY HAGAR
				TEN 13	CABO WABO/BEYOND
21	21	24	5	MY FAVORITE HEADACHE	GEDDY LEE
				MY FAVORITE HEADACHE	ANTHEM/ATLANTIC
22	18	17	7	NO WAY OUT	STONE TEMPLE PILOTS
				NO. 4	ATLANTIC †
23	22	19	22	TURN ME ON "MR. DEADMAN"	THE UNION UNDERGROUND
				...AN EDUCATION IN REBELLION	PORTRAIT/COLUMBIA †
24	26	30	6	STEP INTO THE LIGHT	DUST FOR LIFE
				DUST FOR LIFE	WIND-UP
25	25	27	5	DISPOSABLE TEENS	MARILYN MANSON
				HOLY WOOD	NOTHING/INTERSCOPE †
26	32	39	3	FEEL ALIVE	U.P.O.
				NO PLEASANTRIES	EPIC
27	28	31	25	BAD RELIGION	GODSMACK
				GODSMACK	REPUBLIC/UNIVERSAL
28	33	37	5	CONGRATULATIONS SONG	COC
				AMERICA'S VOLUME DEALER	SANCTUARY
29	27	25	23	CALIFORNICATION	RED HOT CHILI PEPPERS
				CALIFORNICATION	WARNER BROS. †
30	31	35	10	BLACK JESUS	EVERLAST
				EAT AT WHITEY'S	TOMMY BOY †
31	24	23	10	KILL THE KING	MEGADETH
				CAPITAL PUNISHMENT	CAPITOL
32	37	—	2	HANGING BY A MOMENT	LIFEHOUSE
				NO NAME FACE	DREAMWORKS †
33	NEW ▶	1	1	RENEGADES OF FUNK	RAGE AGAINST THE MACHINE
				LIVE	EPIC
34	30	29	10	SLEEPWALKER	THE WALLFLOWERS
				BREACH	INTERSCOPE †
35	NEW ▶	1	1	KARMA	DIFFUSER
				INJURYLOVESMELODY & "MISSION: IMPOSSIBLE 2" SOUNDTRACK	HOLLYWOOD
36	40	—	2	ANGEL'S SON	STRAIT UP FEATURING LAJON
				STRAIT UP	IMMORTAL/VIRGIN
37	35	38	4	BACK TO SCHOOL	DEFTONES
				WHITE PONY	MAVERICK †
38	29	28	17	BREATHE	NICKELBACK
				THE STATE	ROADRUNNER
39	39	40	4	AGAIN & AGAIN	TAPROOT
				GIFT	VELVET HAMMER/ATLANTIC †
40	RE-ENTRY	24	24	CHANGE (IN THE HOUSE OF FLIES)	DEFTONES
				WHITE PONY	MAVERICK †

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 2, 2000

Modern Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
◀ No. 1 ▶					
1	1	1	15	HEMORRHAGE (IN MY HANDS)	FUEL
				SOMETHING LIKE HUMAN	550 MUSIC/EPIC †
2	3	3	7	ORIGINAL PRANKSTER	THE OFFSPRING
				CONSPIRACY OF ONE	COLUMBIA †
3	2	2	10	MAN OVERBOARD	BLINK-182
				THE MARK, TOM & TRAVIS SHOW (THE ENEMA STRIKES B	(ws)MCA †
4	4	4	18	LOSER	3 DOORS DOWN
				THE BETTER LIFE	REPUBLIC/UNIVERSAL †
5	7	9	11	ROLLIN'	LIMP BIZKIT
				CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER	FLIP/INTERSCOPE †
6	8	14	6	HANGING BY A MOMENT	LIFEHOUSE
				NO NAME FACE	DREAMWORKS †
7	5	5	11	BEAUTIFUL DAY	U2
				ALL THAT YOU CAN'T LEAVE BEHIND	ISLAND/INTERSCOPE †
8	6	8	13	FICTION (DREAMS IN DIGITAL)	ORGY
				VAPOR TRANSMISSION	ELEMENTREE/REPRISE †
9	12	12	9	BROKEN HOME	PAPA ROACH
				INFEST	DREAMWORKS †
10	13	11	33	LAST RESORT	PAPA ROACH
				INFEST	DREAMWORKS †
11	16	17	9	ONE STEP CLOSER	LINKIN PARK
				(HYBRID THEORY)	WARNER BROS. †
12	10	10	9	OPTIMISTIC	RADIOHEAD
				KID A	CAPITOL
13	9	7	23	STELLAR	INCUBUS
				MAKE YOURSELF	IMMORTAL/EPIC †
14	15	16	7	AWAKE	GODSMACK
				AWAKE	REPUBLIC/UNIVERSAL †
15	14	13	24	STUPIFY	DISTURBED
				THE SICKNESS	GIANT/REPRISE †
16	11	6	13	MINORITY	GREEN DAY
				WARNING	REPRISE †
17	18	22	3	WHEN IT ALL GOES WRONG AGAIN	EVERCLEAR
				SONGS FROM AN AMERICAN MOVIE VOL. TWO: GOOD TIME FOR A BAD ATTITUDE	CAPITOL
18	17	15	12	3 LIBRAS	A PERFECT CIRCLE
				MER DE NOMS	VIRGIN †
◀ AIRPOWER ▶					
19	30	—	2	RENEGADES OF FUNK	RAGE AGAINST THE MACHINE
				LIVE	EPIC
◀ AIRPOWER ▶					
20	22	23	5	SOUTH SIDE	MOBY FEATURING GWEN STEFANI
				PLAY	V2 †
21	26	34	3	BUTTERFLY	CRAZY TOWN
				THE GIFT OF GAME	COLUMBIA
22	21	25	4	ON THE ROOF AGAIN	EVE 6
				HORRORSCOPE	RCA
23	23	24	11	LITTLE THINGS	GOOD CHARLOTTE
				GOOD CHARLOTTE	DAYLIGHT/EPIC
24	19	21	10	WHY PT.2	COLLECTIVE SOUL
				BLENDER	ATLANTIC †
25	24	27	5	DISPOSABLE TEENS	MARILYN MANSON
				HOLY WOOD	NOTHING/INTERSCOPE †
26	NEW ▶	1	1	DRIVE	INCUBUS
				MAKE YOURSELF	IMMORTAL/EPIC
27	28	28	4	STEP INTO THE LIGHT	DUST FOR LIFE
				DUST FOR LIFE	WIND-UP
28	27	30	5	BACK TO SCHOOL	DEFTONES
				WHITE PONY	MAVERICK †
29	25	19	11	BLACK JESUS	EVERLAST
				EAT AT WHITEY'S	TOMMY BOY †
30	31	29	25	CALIFORNICATION	RED HOT CHILI PEPPERS
				CALIFORNICATION	WARNER BROS. †
31	32	35	7	AGAIN	LENNY KRAVITZ
				GREATEST HITS	VIRGIN †
32	NEW ▶	1	1	POLITICALLY CORRECT	SR-71
				NOW YOU SEE INSIDE	RCA
33	29	26	7	NO WAY OUT	STONE TEMPLE PILOTS
				NO. 4	ATLANTIC †
34	34	37	14	PINCH ME	BARENAKED LADIES
				MAROON	REPRISE †
35	NEW ▶	1	1	YELLOW	COLDPLAY
				PARACHUTES	NETTWERK/CAPITOL
36	38	—	2	BREATHE	NICKELBACK
				THE STATE	ROADRUNNER
37	NEW ▶	1	1	WARNING	GREEN DAY
				WARNING	REPRISE
38	40	—	2	OUTSIDE	AARON LEWIS WITH FRED DURST
				THE FAMILY VALUES TOUR 1999	FLAWLESS/GEFFEN/INTERSCOPE
39	35	39	13	LEAVING TOWN	DEXTER FREEBISH
				A LIFE OF SATURDAYS	CAPITOL
40	NEW ▶	1	1	BABYLON	DAVID GRAY
				WHITE LADDER	ATO/RCA †

Top 40 Tracks™

T. WK	L. WK	2 WKS	WKS ON	TRACK TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	4	7	9	No. 1 INDEPENDENT WOMEN PART I COLUMBIA	DESTINY'S CHILD
2	1	1	14	WITH ARMS WIDE OPEN WIND-UP	CREED
3	3	2	19	KRYPTONITE REPUBLIC/UNIVERSAL	3 DOORS DOWN
4	2	3	18	MOST GIRLS LAFACE/ARISTA	PINK
5	5	4	13	CASE OF THE EX (WHATCHA GONNA DO) UNIVERSITY/INTERSCOPE	MYA
6	6	6	10	THIS I PROMISE YOU JIVE	'N SYNC
7	8	16	5	IT WASN'T ME MCA	SHAGGY FEATURING RICARDO "RIKROK" DUCENT
8	9	9	8	SHAPE OF MY HEART JIVE	BACKSTREET BOYS
9	12	14	8	IF YOU'RE GONE LAVA/ATLANTIC	MATCHBOX TWENTY
10	11	12	11	GOTTA TELL YOU WILD CARD/INTERSCOPE	SAMANTHA MUMBA
11	10	8	9	SHE BANGS COLUMBIA	RICKY MARTIN
12	7	5	17	MUSIC MAVERICK/WARNER BROS.	MADONNA
13	13	11	13	PINCH ME REPRISE	BARENAKED LADIES
14	15	15	32	BENT LAVA/ATLANTIC	MATCHBOX TWENTY
15	18	18	15	DON'T THINK I'M NOT COLUMBIA	KANDI
16	20	21	12	DANCE WITH ME THE DAS LABEL/ATLANTIC	DEBELAH MORGAN
17	22	26	7	HE LOVES U NOT BAD BOY/ARISTA	DREAM
18	16	13	16	YOU'RE A GOD RCA	VERTICAL HORIZON
19	23	23	9	CRAZY FOR THIS GIRL COLUMBIA	EVAN AND JARON
20	19	19	13	NO MORE EPIC	RUFF ENDZ
21	21	20	19	FADED MCA	SOULDECISION FEATURING THRUST
22	24	25	7	E.I. FO' REEL/UNIVERSAL	NELLY
23	17	17	20	(HOT S**T) COUNTRY GRAMMAR FO' REEL/UNIVERSAL	NELLY
24	27	28	8	THE WAY YOU LOVE ME WARNER BROS.	FAITH HILL
25	25	24	6	BETWEEN ME AND YOU MURDER INC./DEF JAM/IDJMG	JA RULE FEATURING CHRISTINA MILIAN
26	26	22	19	COME ON OVER BABY (ALL I WANT IS YOU) RCA	CHRISTINA AGUILERA
27	31	37	3	AGAIN VIRGIN	LENNY KRAVITZ
28	29	29	20	WONDERFUL CAPITOL	EVERCLEAR
29	28	27	17	IT'S MY LIFE ISLAND/IDJMG	BON JOVI
30	32	36	3	WHAT'S YOUR FANTASY DISTURBING THA PEACE/DEF JAM SOUTH/IDJMG	LUDACRIS FEATURING SHAWNA
31	39	—	2	STRONGER JIVE	BRITNEY SPEARS
32	35	35	4	IF I AM 550 MUSIC/EPIC	NINE DAYS
33	38	—	2	BEAUTIFUL DAY ISLAND/INTERSCOPE	U2
34	30	30	22	DOESN'T REALLY MATTER DEF JAM/DEF SOUL/IDJMG	JANET
35	NEW ▶	1	1	LOVE DON'T COST A THING EPIC	JENNIFER LOPEZ
36	40	—	2	STAN WEB/AFTERMATH/INTERSCOPE	EMINEM FEATURING DIDO
37	33	33	7	SHAKE YA ASS JIVE	MYSTIKAL
38	NEW ▶	1	1	MY EVERYTHING UNIVERSAL	98 DEGREES
39	NEW ▶	1	1	I JUST WANNA LOVE U (GIVE IT 2 ME) ROC-A-FELLA/DEF JAM/IDJMG	JAY-Z
40	NEW ▶	1	1	BABYLON ATO/RCA	DAVID GRAY

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. 247 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

CHANGES SEEN IN CONCERT PROMOS

(Continued from page 117)

for shows is not a problem—when dealing with independently operated facilities. The challenges arise when dealing with SFX venues. “In regard to Z100’s Jingle Ball, we helped to invent that,” he says. “We produced every single Jingle Ball that took place. We were told this year that this wasn’t possible, and we were told from the high-end level of Clear Channel that they were given no choice and that they had to use their sister concert company SFX.” He says the same holds true with the annual Miracle on 34th Street event sponsored by Clear Channel’s rhythmic top 40 WKTU New York. “We helped invent the event about three years ago at the Hammerstein Ballroom, which we exclusively operate. It was taken away from us this year and moved to Madison Square Garden.”

The promoter questions the level of cooperation that can be expected in markets where Metropolitan promotes Clear Channel radio stations. While he states that the losses of the two holiday concerts have been the only negative instances to date and that things have been “business as usual,” he expresses concern about the future. “If artists choose to play for us over their sister company [SFX], will [SFX] be punitive and not work with us as closely as in the past?” Scher wonders. “I want to be clear: There hasn’t been an indication of that yet. I want to stress that in virtually all situations when there’s a Clear Channel station that we promote, the local people are really good people. What consolidation does, however, is take away local control.”

There are enough existing media companies in his territory of the Northeast, small and large, Scher says, to prevent complete Clear Channel market saturation. He cites Viacom-owned Infinity Broadcasting, Citadel Broadcasting, Disney Radio, The Morey Organization, Fordham University station WFUV New York, Cox Radio, jazz station WBGO Newark, N.J., Seton Hall’s WSOU Monmouth, N.J., and Emmis Broadcasting, among others, as powerful forces to be reckoned with.

“We have a great relationship with Emmis and produce a lot of its shows,” says Scher of the company that owns R&B WWHT (Hot 97), adult-leaning R&B WRKS (98.7 Kiss FM) and smooth jazz WQCD (CD 101.9). “New York is a very diverse radio market. Clearly, though, Clear Channel dominates the top 40.”

Scher says that artists’ representatives have said that Clear Channel has been beneficial to acts; in addition to producing a tour, it has been delivering more airplay and promotional activity on its radio stations. “You can’t compete with that,” Scher admits, sounding a bit like Levinstone.

He also shares Levinstone’s disapproval of the rising prices of con-

cert tickets. “[For] the developing artists at the club level and theater level,” Scher says, “there’s only so much money to go around. And if you’re paying \$100 for your favorite act, the average person isn’t going to have the money to go to a club, or for that matter, perhaps buy a CD.”

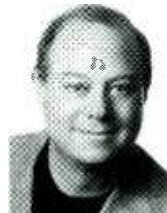
WHAT'S NEXT?

While the climate in promotions and live entertainment remains under a watchful eye, Scher is optimistic about Metropolitan Entertainment’s future.

“We have a couple of amphitheater projects well under way, which we will announce within the next 120 days,” Scher says. “There’s going to be another Further Festival in the early part of the summer; that’s already been announced. We’re in a number of discussions with people on a national-tour basis. The strong independent will continue to do well. Artists who have to make a decision, more often than not, are going to make the decision based on who does the best job and what is the best situation. As long as we do a good job, on a local basis, and interact with all of the media—whether that be Clear Channel stations, non-Clear Channel stations, local cable stations, weekly magazines, newspapers—I’m very confident that we, and the other strong independents, are going to do well.”

Howard Schacter, SFX Music Group VP of public relations, expects a degree of caution from some industry members. “Much is said about SFX and the big bad wolf, but you very rarely hear the true rationale behind it,” he says. “We have worked very hard to build an organization that offers the industry marketers and consumers unique advantages, and it’s working. And we don’t feel that it’s working to the detriment of other folks in the world of live entertainment. There will be healthy, profitable organizations that will continue to fly in their own way. There’s room for everyone.”

Schacter reports that Clear Channel-SFX does, and will continue to, work with competitors in many markets, including Scher in New York.



SCHER

He states that “competition is good” and “benefits everybody. We have no problem with the fact that there are other thriving promoters in the tri-state area and across the country.”

Regarding the comments made by Levinstone and Scher about losing shows to Clear Channel-SFX’s “muscle,” Schacter maintains that negotiations made by the corporation are conducted in a fair and lawful manner. “We, as an organization, offer a multitude of resources to bands and band management, and that’s why we’re finding more and more success in the industry. Bands come to us because we have a network of venues and promoters and marketing resources.

“There are obvious synergies between Clear Channel stations and SFX,” Schacter continues, “and that’s one of the reasons why the merger was so attractive to both companies: the marriage of the distribution of Clear Channel with the content of SFX, and those advantages that we bring to the industry.”

He states that Scher’s loss of this year’s Miracle on 34th Street and Jingle Ball events is “an example where those synergies bore fruit.”

According to Schacter, concerts have been increasing in price, but at a slower rate than other forms of live entertainment. He also defends the prices of Clear Channel-SFX shows.

“We work hard to bring concertgoers a unique value from the time they consider going to a concert through the experience of the concert to elevate the value of what they’re paying for,” he says. “While the artists on the stage are foremost, we like to think of this value as the ease of convenience in buying tickets, offerings that we have prior to the show, and the quality of the venues. With all of that said, we still feel tickets at our shows are very fairly priced in today’s entertainment market.”

Clear Channel-SFX’s mission, according to Schacter, is not about size and scope, but to “bring unique and non-replicable benefits to the industry, corporate marketers, and consumers.”



New York Has Two K-Rocks! Modern rock KROQ Los Angeles morning show hosts Kevin & Bean relocated to New York recently in honor of the MTV Music Video Awards. Among the guests that stopped by were Rage Against The Machine guitarist Tom Morello, whose latest Epic Records release “Renegades Of Funk” is moving up the modern rock chart. Other guests included Blink-182, Papa Roach, and “Survivor” winner Richard Hatch. Pictured, from left, are Kevin, Morello, and Bean.

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

- Jay-Z, I Just Wanna Love U
- OutKast, Ms. Jackson
- Nelly, E.I.
- R. Kelly, I Wish
- Lil' Bow Wow, Bow Wow (That's My Name)
- Lil' Kim, How Many Licks
- Avant, My First Love
- Wyclef Jean, 911
- Memphis Bleek, Is That Your Chick
- Next, Beauty Queen
- Funkmaster, Do You
- Sade, By Your Side
- Doggy's Angels, Baby If You're Ready
- Ja Rule, Between Me And You
- 3LW, No More
- Timbaland, Stranger In My House
- Eminem, Stan
- Carl Thomas, Emotional
- Chante Moore, Straight Up
- Profyle, Liar
- Dave Hollister, One Woman Man
- Ludacris, What's Your Fantasy
- Master P, Soulljas
- Public Announcement, Mamacita
- Jill Scott, Gettin' In The Way
- MusiQ, Just Friends (Sunny)
- Destiny's Child, Independent Women Part I
- Eightball & Mij, Pimp Hard
- Mos Def & Pharoshe Mo, Oh No
- LL Cool J, You And Me
- Cam'ron, What Means The World To You
- Shade Sheist, Where I Wanna Be
- Erykah Badu, Bag Lady
- Kelly Price, You Should've Told Me
- Beenie Man Feat. Mya, Girls Dem Sugar
- Wu-Tang Clan, Protect Ya Neck
- Shyne, That's Gangsta
- Bilal, Soul Sista
- Scarface, It Ain't Part II
- Whitney Houston, Fine
- Wu-Tang Clan, Gravel Pit
- Lil' Bow Wow, Bounce With Me
- Phife Dawg, Flawless
- De La Soul, All Good
- Silkkk The Shocker, He Did That
- M.O.P., Ante Up
- Prodigy of Mobb Deep, Keep It Thoro
- Keith Sweat, Ill Trade (A Million Bucks)
- Mystikal, Shake Ya Ass
- X-Con, Whoa Lil' Mama

NEW ONS

Mystikal, Danger
Xzibit, X
Boyz II Men, Thank You In Advance
Babyface, Reason For Breathing
Common F/Macy Gray, Geto Heaven
Master P F/Silkkk The Shocker, Bout Dat
QB Finest, Da Bridge 2000
Jaheim, Could It Be
Shaggy, It Wasn't Me



COUNTRY MUSIC TELEVISION

Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- Travis Tritt, Best Of Intentions
- Dixie Chicks, Without You
- Vince Gill, Feels Like Love
- Lee Ann Womack, Ashes By Now *
- Lil' Bow Wow, A Little Gasoline
- Patty Loveless, That's The Kind...
- Faith Hill W/Tim McGraw, Let's Make Love
- Jo Dee Messina, Burn
- Clay Davidson, I Can't Lie To Me
- Sheday, Lucky 4 You (Tonight I'm Just Me)
- Don Henley, For My Wedding
- Billy Ray Cyrus, You Won't Be Lonely Now
- Sara Evans, Born To Fly
- Kenny Chesney, I Lost It
- Aaron Tippin, Kiss This
- Alan Jackson, Wwww.Memory
- Chris Cagle, My Love Goes On & On *
- Toby Keith, You Shouldn't Kiss Me *
- Darryl Worley, A Good Day To Run *
- The Kinleys, I'm In
- Rascal Flatts, This Everyday Love *
- Clark Gable Experience, Meanwhile...
- Billy Gilman, Oklahoma *
- Carolyn Dawn Johnson, Georgia *
- Jessica Andrews, Who I Am *
- Diamond Rio, One More Day *
- Alison Krauss, Maybe *
- Keith Urban, But For The Grace Of God *
- Phil Vassar, Just Another Day In Paradise
- Trick Pony, Pour Me
- Kentucky Headhunters, Too Much To Lose
- Georgia Middleman, Kick Down The Door
- Trent Summar, It Never Rains In...
- Montgomery Gentry, All Night Long
- Gary Allan, Right Where I Need To Be
- The Wilkinsons, 1999
- Nickel Creek, When You Come Eack Down
- Tammy Cochran, So What
- Sonya Isaacs, How Can I Forget
- Mark Willis, I Want To Know
- Jamie O'Neal, There Is No Arizona
- Dwight Yoakam, What Do You Know About Love
- Bryan White, How Long
- Mindy McCready, Scream
- Merle Haggard, (Think About A) Lullaby
- LeAnn Rimes, I Need You
- Collin Raye, She's All That
- Garth Brooks, When You Come Back To Me Again
- 99 Th Herndon, No Mercy
- Kenny Rogers, He Will, She Knows

* Indicates Hot Shots

NEW ONS

Alabama, When It All Goes South
Billy Gilman, Warm & Fuzzy
Faith Hill, Where Are You Christmas?



MUSIC TELEVISION

Continuous programming
1515 Broadway, NY, NY 10036

- Britney Spears, Stronger
- Backstreet Boys, Shape Of My Heart
- Marilyn Manson, Disposable Teens
- Eminem, Stan
- Limp Bizkit, Rollin'
- Destiny's Child, Independent Women Part I
- 'N Sync, This I Promise You A Amar
- At The Drive In, One Armed Scissor
- Spice Girls, Holler
- Blink-182, Man Overboard
- Souldecision, Faded
- Nelly, E.I.
- Fuel, Hemorrhage (In My Hands)
- Jay-Z, I Just Wanna Love U
- The Offspring, Original Prankster
- Linkin Park, One Step Closer
- Alan Jackson, Wwww.Memory
- Tionne "T-Boz" Watkin, My Getaway
- Lenny Kravitz, Again
- Ja Rule, Between Me And You
- Ricky Martin, She Bangs
- Deborah Morgan, Dance With Me
- U2, Beautiful Day
- Deftones, Back To School
- R. Kelly, I Wish
- P.O.D., School Of Hard Knocks
- Moby, South Side
- OutKast, Ms. Jackson
- Ludacris, What's Your Fantasy
- David Gray, Babylon
- Trick Pony, Pour Me
- No Doubt, Bathwater
- Baha Men, Who Let The Dogs Out
- Shaggy, It Wasn't Me
- Jill Scott, Gettin' In The Way
- Samantha Mumba, Gotta Tell You
- Funkmaster Flex, Do You
- Papa Roach, Broken Home
- Wu-Tang Clan, Protect Ya Neck
- Macy Gray, Still
- Soufly, Back To The Primitive
- Collective Soul, Why Pt2
- A Perfect Circle, 3 Libras
- MusiQ, Just Friends (Sunny)
- Spine Shank, Synthetic
- Everlast, Black Jesus
- Green Day, Minority
- SR-71, Right Now
- Cypress Hill, Can't Get The Best Of Me
- Mya, Free

** Indicates MTV Exclusive

NEW ONS

None This Week

Babyface, Reason For Breathing
Dexter Freebish, Leaving Town
Brian McKnight, Win
Sting, My Funny Friend And Me



MUSIC FIRST

Continuous programming
1515 Broadway, NY, NY 10036

- U2, Beautiful Day
- Faith Hill, The Way You Love Me
- Creed, With Arms Wide Open
- Lenny Kravitz, Again
- 3 Doors Down, Kryptonite
- Matchbox Twenty, If You're Gone
- Barenaked Ladies, Pinch Me
- Vertical Horizon, You're A God
- Macy Gray, Still
- Evan & Jaron, Crazy For This Girl
- David Gray, Babylon
- The Corrs, Breathless
- Destiny's Child, Independent Women Part I
- Ricky Martin, She Bangs
- Everclear, AM Radio
- Bon Jovi, Thank You For Loving Me
- Nine Days, If I Am
- Sade, By Your Side
- Foo Fighters, Learn To Fly
- Faith Hill, Where Are You Christmas?
- Moby, South Side
- Shawn Mullins, Everywhere I Go
- Madonna, Music
- Janet, Doesn't Really Matter
- Sting Feat. Cheb Mami, Desert Rose
- Red Hot Chili Peppers, Otherside
- Backstreet Boys, Shape Of My Heart
- The Wallflowers, Sleepwalker
- Uncle Kracker, Follow Me
- Santana, Maria Maria
- Leigh Nash, Need To Be Next To You
- Jennifer Lopez, Waiting For Tonight
- Christina Aguilera, Come On Over Baby
- Jill Scott, Gettin' In The Way
- Collective Soul, Why Pt.2
- Dido, Here With Me
- Filter, Take A Picture
- No Doubt, Simple Kind Of Life
- Bon Jovi, It's My Life
- Brian McKnight, Back At One
- Tionne "T-Boz" Watkin, My Getaway
- Everclear, Wonderful
- Fuel, Hemorrhage (In My Hands)
- Toni Braxton, He Wasn't Man Enough
- Peter Gabriel, Shock The Monkey
- Cake, The Distance
- Britney Spears, ...Baby One More Time
- Ricky Martin, She's All I Ever Had
- Everlast, Black Jesus
- Shania Twain, That Don't Impress Me Much

NEW ONS

Babyface, Reason For Breathing
Dexter Freebish, Leaving Town
Brian McKnight, Win
Sting, My Funny Friend And Me

Music Video

PROGRAMMING

'120 Minutes' Series Moving To MTV2 In January 2001

MTV'S "120 MINUTES" GETS A NEW HOME: Fans of MTV's long-running rock series "120 Minutes" may have been confused about the status of the show. For the last several months, "120 Minutes" has been missing from its regular MTV time slot of Sundays at midnight ET. Instead of "120 Minutes," MTV has been airing reruns of its soap opera "Undressed," its claymation comedy show "Celebrity Deathmatch," and other non-music programs.

THIS & THAT: Universal Records has named **Damon Cox** national director of video promotion. He previously worked in the label's radio promotion department.

Epic Records and 550 Music have combined their video promotion departments, which include senior directors of promotion **Doug McVehil** and **Evan Prager**, and director of urban promotion **Anne-Marie Stripling**.

Disney Channel has restructured its music department by naming **Cyd Zeigler** manager of music programming. As such, he will be responsible mainly for choosing the music videos on the network. Disney Channel manager of alternative programming **Basem Wasef**, who previously handled music video responsibilities, will now handle Disney Channel concerts and other music programming.



by Carla Hay

Speculation abounded that MTV had canceled "120 Minutes," which has been on the air since 1986, although the network said the show was on hiatus. Now comes official word that "120 Minutes" will no longer be on MTV. Instead, as of January 2001, the program will move to spinoff channel MTV2, which will show "120 Minutes" on Sundays during a prime time slot to be announced.

According to a spokeswoman, MTV will continue to show "120 Minutes" in the form of specials. MTV will also still have its regular rock-video series "Return Of The Rock." We're happy that MTV Networks is keeping "120 Minutes" because of the ground-breaking program's importance in showcasing modern rock, particularly new and developing artists.

Speaking of MTV2, the music video channel will be expanding to reach more than 30 million U.S. households by January 2001, due in large part to deals with cable companies Time Warner, AT&T, and Comcast (Billboard, Nov. 4).

In many markets, MTV2 will be added to the digital cable lineup. In New York, MTV2 will arrive Dec. 6 on Time Warner Cable.

MTV2's expansion may invigorate the music video industry, which has been hit hard by the decrease in video programming by networks.

LOCAL SHOW SPOTLIGHT: This issue's spotlight is on the Philadelphia-based

hip-hop show "The Avenue." The program won the 2000 Billboard Music Video Award for best local rap/hip-hop show.

TV affiliate: DUTV at Drexel University in Philadelphia.

Time slot: 4-5 p.m. daily and 11 p.m.-midnight Wednesdays.

Web site: the-ave.com.
Key staffers: **Liza Goncalves**, executive producer/host; **Cynthia Germain**, producer; **Maureen Brice**, marketing/creative; **Free**, marketing director.

Following are five videos from the episode that aired the week ending Nov. 18:

OutKast, "Ms. Jackson" (LaFace/Arista).

Slum Village, "Raise It Up" (Goodvibe).

Wu-Tang Clan, "Protect Ya Neck (The Jump Off)" (Wu-Tang/Loud/Columbia).

Prodigy of Mobb Deep, "Keep It Thoro" (Loud).

De La Soul Featuring Chaka Kahn, "All Good?" (Tommy Boy).

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING DECEMBER 2, 2000.



music network

Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

BOXTOPS

R. Kelly, I Wish
Nelly, E.I.
Ludacris Feat. Shawna, What's Your Fantasy
Spice Girls, Holler
Backstreet Boys, Shape Of My Heart
Jay-Z, I Just Wanna Love U
Limp Bizkit, Rollin'
Wyclef Jean Feat. Mary J. Blige, 911
B.O.N., Boys
Blink-182, Man Overboard
Ja Rule, Between Me And You
Destiny's Child, Independent Women Part I
Lil' Kim Feat. Sisqo, How Many Licks?
Limp Bizkit, My Generation
Orgy, Fiction (Dreams In Digital)
'N Sync, This I Promise You
Mystikal, Shake It Fast
OutKast, B.O.B.

NEW

3 Libras, A Perfect Circle
Aaron Carter, Bounce
Bomfunk MCs, Freestyler
Carl Thomas, Emotional
Mr. C The Slide Man, Cha-Cha Slide
Crystal Sierra, Playa No More
Everclear, AM Radio
Fozzy, Eat The Rich
Lil' Zane, None Tonight
Melanie C, I Turn To You
Methrone, Your Body
Mya, Free
No Question, If U Really Wanna Go
OutKast, Ms. Jackson
Pru, Candles
R. Kelly, To The Homies That Were Lost
S Club 7, Natural
Sade, By Your Side
Vitamin C, The Itch



Continuous programming
1515 Broadway
New York, NY 10036

Nelly Furtado, I'm Like A Bird
Wu-Tang Clan, Gravel Pit
Sade, By Your Side
Nine Days, If I Am
Spineshank, Synthetic
Everclear, AM Radio
Evan & Jaron, Crazy For This Girl



Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5

Our Lady Peace, In Repair (NEW)
98 Degrees, My Everything (NEW)
R. Kelly, I Wish (NEW)
Wu-Tang Clan, Gravel Pit (NEW)
11:30, Let's Go All Night (NEW)
Mystikal, Shake It Fast (NEW)

Britney Spears, Stronger
Eminem Feat. Dido, Stan
Snow, Everybody Wants To Be Like You
U2, Beautiful Day
Green Day, Minority
Ricky Martin, She Bangs
Backstreet Boys, Shape Of My Heart
Destiny's Child, Independent Women Part I
Pink, Most Girls
Limp Bizkit, My Generation
The Offspring, Original Prankster
Mya, Case Of The Ex (Whatcha Gonna Do)
Spice Girls, Holler
Blink-182, Man Overboard



Continuous programming
1111 Lincoln Rd
Miami Beach, FL 33139

Backstreet Boys, Shape Of My Heart
Robbie Williams, Rock DJ
Christina Aguilera, Ven Conmigo
Madonna, Lady (Here Me Tonight)
Madonna, Music
Britney Spears, Lucky
Ricky Martin, She Bangs
U2, Beautiful Day
Westlife, If I Let You Go
SR-71, Right Now
Savage Garden, Affirmation
Alejandro Sanz, Cuando Nadie Me Ve
Morcheeba, Be Yourself
Kabah, Historia de una Noche
Blink-182, Man Overboard
Limp Bizkit, My Generation
Eros Ramazzotti, Fuego En El Fuego
The Offspring, Original Prankster
Bloodhound Gang, Mope
Plastilina Mosh, Bassass (International Stereo)



2 hours weekly
3900 Main St
Philadelphia, PA 19127

OutKast, B.O.B.
Toni Braxton, Spanish Guitar
Jay-Z, I Just Wanna Love U
Donell Jones, This Luv
Lil' Kim Feat. Sisqo, How Many Licks?
Next, Beauty Queen
DJ Clue & Beanie Sigel, Up In The Club
Mos Def, Oh No
LL Cool J Feat. Kelly Price, You And Me
Bone Thugs-N-Harmony, Change The World
Bahamadia, Cheap Chicks
No Question, If U Really Wanna Go
Livin', Yo Yo Love
Talib Kweli & Hi-Tek, Move Somethin'
The Pharcyde, Trust



Five hours weekly
223-225 Washington St
Newark, NJ 07102

Spice Girls, Holler
Madonna, Music
R. Kelly, I Wish
B.B. King & Eric Clapton, Riding With The King
matchbox twenty, If You're Gone
Macy Gray, Why Didn't You Call Me
Scorpions Berliner Phil., Hurricane 2000
Pink, Most Girls
No Doubt, Bathwater
Dido, Here With Me
Hoku, How Do I Feel
Whitney Houston, Fine
Tarsha Vega, Be Ya Self
3 Doors Down, Loser
Live, They Stood Up For Love
Destiny's Child, Independent Women Part I
Huey Lewis & Gwyneth Paltrow, Cruisin'
Kottonmouth Kings, Daydreamin' Fazes
Nine Days, If I Am



15 hours weekly
10227 E 14th St
Oakland, CA 94603

Destiny's Child, Independent Women Part I
Sisqo, Incomplete
Jay-Z, I Just Wanna Love U
3LW, No More (Baby I'ma Do Right)
Spice Girls, Holler
Mya, Case Of The Ex (Whatcha Gonna Do)
Next, Beauty Queen
R. Kelly, I Wish
Sade, By Your Side
Wyclef Jean Feat. Mary J. Blige, 911
Backstreet Boys, Shape Of My Heart
Christina Aguilera, Come On Over Baby
Vertical Horizon, You're A God
Third Eye Blind, Deep Inside Of You
Chante Moore, Straight Up

PRODUCTION NOTES

LOS ANGELES
Dilated People's "No Retreat" was directed by **Jason Goldwach**.
Trent Summar & the New Row Mob filmed "It Never Rains In Southern California" with director **Trent Hardville**.
Everclear's "AM Radio" was directed by the band's **Art Alex-**

OTHER CITIES
Moby's "Be My Baby" video was directed by **Barnaby & Scott** in New York and London.
Mindy McCready teamed up with director **Roger Pistole** for the "Scream" clip, filmed in Dallas.



Enroute, the maker of three-dimensional FirstPerson video technology, sponsored a cocktail party. Pictured, from left, are actress Gina Marie May; Third Eye Blind's Brad Hargreaves; Enroute/EGM's Eric Godtland; Billboard's Carla Hay; Enroute's Carol Souper, Alvin Lau, and Gary Louzon; Bender/Helper Impact's Lisa Pardini; Enroute's Kristina Allen; and Billboard's Cebele Rodriguez.



Staffers of "The Avenue" are all smiles after winning the award for best local/regional rap/hip-hop show. Pictured, from left, are Maureen Brice, Liza Goncalves, and Cinthia Germain.



Pictured at the keynote speech are, from left, Billboard's Phyllis Demo and Michele Jacangelo, keynote speaker Wayne Isham, and Billboard's Carla Hay.



RCA Records' Glenna McIntosh, left, is congratulated by awards show presenter Lisa Raye of "The Source: All Access" for winning the best Latin new artist clip award for Christina Aguilera's "Ven Connigo (Solamente Tú)."

After winning the award for best local/regional dance show for "BPM," Mike Drumm, left, and Stefan Goldby are congratulated by Billboard's Phyllis Demo.



Motown R&B singer Sparkle shows she has plenty of shine.



Rock band Never On Sunday performs at the pre-awards party.



Won-G, left, and Chad perform at the pre-awards party.

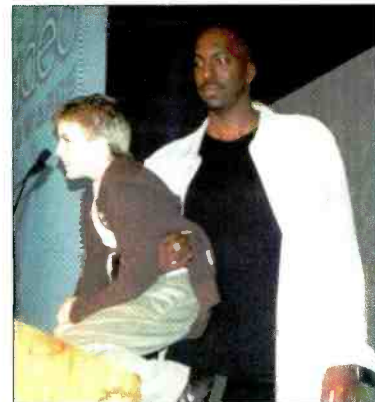


Billboard's Cebele Rodriguez, left, and Phyllis Demo, right, congratulate Warner Bros. Records' Richy Vesecky for Faith Hill's "Breathe" video winning the best country clip award.

2000 Billboard Music Video Confab Draws Top Pros

Top industry professionals gathered at the 2000 Billboard Music Video Conference, held Nov. 8-10 at the Universal City Hilton in Universal City, Calif.

Highlights included parties sponsored by Motown Records, Enroute, and On Point Entertainment; compelling panel discussions; the keynote speech by award-winning director Wayne Isham; and the 2000 Billboard Music Video Awards, which drew a standing-room-only crowd and was hosted by "BET Live's" John Salley. (Photos: Heather Harris)



Billy Gilman, left, the top winner at the Billboard Music Video Awards, gets a boost from awards show host John Salley of "BET Live."



V2 Records' Stacy Kanter proudly displays the best dance clip award for Moby's "Bodyrock."



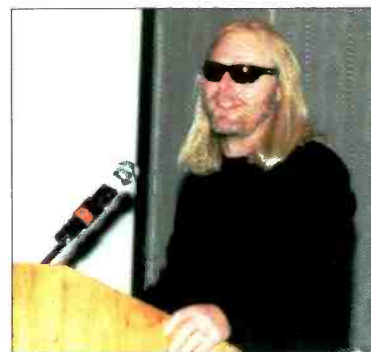
Billboard's Carla Hay congratulates Epic Nashville artist Billy Gilman, who won four Billboard Music Video Awards, including best contemporary Christian clip for "One Voice."



Verity/BMG artist Bob Carlisle presents an award.



Four-time winner Billy Gilman, left, celebrates with director Trey Fanjoy for winning the best new artist clip award in the country category for the "One Voice" video, directed by Fanjoy.



Award-winning director Wayne Isham makes a point during his keynote speech.



David Watson of "2-Zero-3 Music Clique" is congratulated by Billboard's Melissa Arnold for winning the award for best local/regional R&B show.

Motown Records sponsored the opening-night party, featuring a performance by Motown R&B singer Sparkle. Pictured, from left, are Universal Music and Video Distribution's (UMVD) Rock Dibble and LaShawn Norton; producer Steve "Stone" Huff; UMVD's Jeremiah White; Billboard's Phyllis Demo; Sparkle; Billboard's Carla Hay, Michele Jacangelo, and Cebele Rodriguez; Motown's Elise Wright; UMVD's Chris Kowalczyk; and Motown's Philipp Embuido.



Epic Records R&B duo Ruff Endz get cozy.



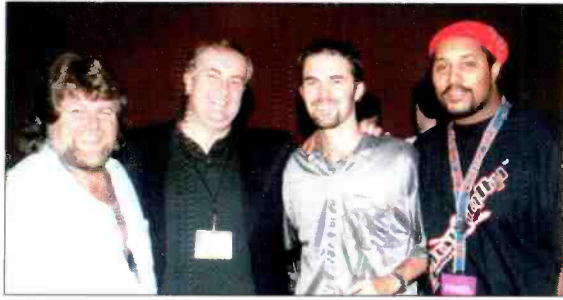
Celebrating at the awards show are, from left, Billboard's Carla Hay, awards show host John Salley of "BET Live," and awards show presenter Brenda Russell.



ForeFront Records singer Stacie Orrico was an award presenter.



Larry Guzy of Intelstream and "Smash Hits" accepts the award for best local/regional pop show.



Pictured mingling at the opening-night party are, from left, Larry Guzy from Intelestream and "Smash Hits," Paul Carchidi of "Rage," Shane Reynolds of "Soundcheck" and "Music Row Profiles," and David Watson of "2-Zero-3 Music Clique."



Billy Gilman poses with one of four awards he won at the Billboard Music Video Awards.



Billboard's Carla Hay, left, and Hidden Beach/Epic Records singer Brenda Russell, right, congratulate Eddie Biggs of "Modern Buzz" for winning the best local/regional modern rock show award.



The "Independent Spirits" panel featured some of the top leaders in the independent business sector. Pictured, from left, are Montez Video Promotion's Montez Miller, moderator Neil Maiers of Crash Films, Music Link Productions' Mike Drumm, Artemis Records' Daniel Glass, and Aristo-Media's Jeff Walker. Pictured in front is R'N'R Freelance's Mark Weinstein.



Pop group Inixial performs at the pre-awards party.



Hervé Romain of Interscope Geffen A&M poses with the six awards the record label won at the Billboard Music Video Awards.



A Perfect Circle's Troy Van Leeuwen, left, and Paz Lenchantin accept the award for best new hard rock artist clip for "Judith."



The "Brave New World" panel discussed new technology in music videos. Pictured, from left, are Sudden Industries' Lars Murray, Asylum Visual Effects' Nathan McGuinness, moderator Vicki Mayer of Black Dog Films, Enroute/EGM's Eric Godtland, and Pixel Envy's Ryan Thompson.



Rock band Never On Sunday performed at the pre-awards show party, sponsored by On Point Entertainment. The band is pictured with producer Lewis Martineé, fourth from left.



Coal Chamber's Mike Cox, left, and Rayna Foss-Rose, center, congratulate Shane Reynolds of "Soundcheck" for winning the award for best local/regional hard rock show.



All smiles at the awards show are, from left, Fred Crawford of Creative Artists Management, awards show presenter Lisa Raye, and awards show host John Salley of "BET Live."



The "Playing In The Big Leagues" panel was a gathering of some of the industry's top professionals. Pictured, from left, are VH1's Paul Marszalek, Priority Records' Shellee Fontana, RCA Records' Lou Robinson, moderator Carla Hay of Billboard, director Jonathan Dayton, MTV's Tom Calderone, and director Valerie Faris.



"The Screening Room" panel was a judging session of videos from new artists. Pictured, from left, are BET's Kelly G., moderator Doug Cohn of VH1, independent video consultant Diedre Gary, MuchMusic USA's Norm Schoenfeld, and Norman Tiller of "Stormin' Norman's Last Call."



Epic Records' Anne-Marie Stripling and Evan Prager accept the best new pop artist clip award for Macy Gray's "Why Didn't You Call Me."



Jonathan Dayton, co-winner of the director of the year award, is congratulated by Billboard's Carla Hay.



The "Control Freaks" panel discussed the changing power structure in making music videos. Pictured, from left, are moderator Tim Clawson of Shooting Gallery Productions, choreographer/director Fatima Robinson, Interscope Geffen A&M's Kathy Angstadt, and Anonymous' Sheira Rees-Davies.



The "Taking Care Of Business" panel discussed how local music shows can succeed in advertising. Pictured, from left, are moderator Elise Wright of Motown Records, Paul "Allen" Billings of "The Underground Video Show" and "Smooove Grooves," Ralph McDaniels of "Video Music Box," and Shane Reynolds of "Soundcheck" and "Music Row Profiles."



Bone Thugs-N-Harmony's Lazie Bone, third from left, poses with partygoers at the Billboard Music Video Awards.



Virgin Records' Stephanie Seymour accepts the best R&B clip award for D'Angelo's "Untitled (How Does It Feel)."

50 YEARS ON, ELEKTRA'S LEGACY STILL SHINES

(Continued from page 5)

folk-oriented artists, including Phil Ochs and Judy Collins. But Elektra would become a major rock label in the '60s, thanks to such classic groups as the Doors, the Stooges, and the MC5.

Merging with David Geffen's Asylum Records in 1973, it remained or became the home for such legendary '70s singer/songwriters as Jackson Browne, Joni Mitchell, Carly Simon, and Don Henley.

But throughout its five decades, eclectic Elektra has spanned all the genres with influential artists: punk/new wave with Television, X, and the Cars; country and country/rock with the Eagles, Linda Ronstadt, and Emmylou Harris; pop/rock with Queen and Bread; alternative rock with the Cure, the Sugarcubes, and 10,000 Maniacs; dance music with Deee-lite and Moby; R&B with Natalie Cole, Keith Sweat, and En Vogue; Latin with Rubén Blades; heavy metal with AC/DC and Metallica; hip-hop with Ol' Dirty Bastard, Busta Rhymes, and Missy Elliott; contemporary folk with Tracy Chapman; and even a key jam band with Phish.

What has always made Elektra most special, according to those who've run it over the years, was its crucial commitment to its artists.

"Everybody knew about it," says Holzman, who headed the company he founded until 1973. "I was talking with an artist yesterday, and he said, 'The thing that stands out about Elektra is that you always got royalty statements on time—and with a check.'"

Of course Elektra's artist commitment meant more than that, as Holzman notes. "We would sign an artist—and this is also true of my successor presidents—and understand that the commitment was for more than one album. The label is still heavily benefiting from that today."

"I have tremendous respect for Elektra's legacy, as we continue to maintain that standard for a new generation of artists," says Sylvia Rhone, the current chairman of Elektra, who assumed that role in 1994.

Holzman, who now is a DVD audio consultant to Warner Music Group, is also quick to concur with Rhone that the music business—and Elektra—is much changed since he presided over the company he created.

"When I left, there were 5,000-6,000 albums [released] a year," says Holzman. "Now it's 30,000. How anything can be heard above the cacophony of publicists and radio promotion people to get them paid attention to, I don't know. The costs have escalated, and one of the most important things has been lost: the willingness to stick with an artist over a period

of time. The risk factor is just too great."

Labels today can no longer afford to take chances, Holzman continues, when it comes to signing or retaining the kind of bold new artists that typified Elektra's roster.

"One of Elektra's strongest suits, which was passed down through the years, was a willingness to experiment and try new things," says Holzman,

citing as an example Elektra's formation in 1964 of the Nonesuch line of relatively obscure classical music. "That's really where the excitement is, but I don't think that level of experimentation is happening at Elektra today."

Bob Krasnow expresses similar sentiments regarding both the music business and Elektra, which he headed from 1983 until 1995.

"I loved that company and poured my heart and soul into it—so did everybody who worked there then," he says. "When I was there it was a beautiful company, with something for almost every taste: Artists ranging from Anita Baker to Natalie Cole, Linda Ronstadt, Jackson Browne,

and Metallica—not to mention Nonesuch, with Steve Reich and Philip Glass. We followed nobody and tried to make it the record company other people followed, with [artists like] Keith Sweat and international artists like Björk and Simply Red and the Cure. It was an

artist-oriented company that everyone emulated, that took artists with very individual and unique perspectives and visions and brought them to everyone's attention by making them into commercial success stories."

Elektra, continues Krasnow, "took direction from its artists." The label's leadership, he adds, "didn't listen to the radio and say, 'We have to sign one of those' but 'That's our band. Let's sign it.' That's how a Metallica could come out, with nobody [else] knowing who it was: [Elektra] stood for something that had bravado, that really had a tone and standard for everyone else."

Joe Smith's stewardship of Elektra directly preceded Krasnow's and followed the brief 1973-75 leadership of David Geffen following Holzman's exit. (Geffen declined comment for this story.) For his part, Smith also sees the Elektra of his time as necessarily different from that of today.

"Sylvia [Rhone] is operating under the same handicap as everyone: numbers by the quarter," says Smith, who differentiates the modern record company from the ones that came before. "During our day, small labels could reflect the personal tastes of the companies' heads like Ahmet [Ertegun], Jerry [Wexler], and Jac.

When Geffen merged Asylum into Elektra, he brought the 'Laurel Canyon Yenta Rock' of Jackson Browne, Joni Mitchell, Linda Ronstadt, and so forth, where everybody was on each other's records. When I took over, my assignment from [the late Warner Communications and Time Warner head] Steve Ross was to broaden it into country and black music, jazz, and groups like Queen

'At the end of the day, no matter who was at Elektra in 1950 or will be here in 2001, it's all about a great artist and a great song'

- SYLVIA RHONE -

and the Cars and Mötley Crüe. But I always thought the label had a certain cachet, which was Jac Holzman's imprint."

Still, the current regime remains mindful of Holzman's model as the 50th anniversary year of Elektra



unfolds and is furthering it within the context of what Rhone also recognizes is a far different music business climate.

"Elektra always represented where artistic integrity was more important than commerciality," says Rhone, "and although it's not as simple as that in today's market, we still try to identify and sign those artists that are unique and genius in their respective genres."

"For instance," Rhone explains, "we have in Missy Elliott a woman who's retooled the landscape of hip-hop. And while they're very hard to compare, you can look at the Doors and then Third Eye Blind, the Cars and Metallica, Natalie Cole and Yolanda Adams and Tamia, and then Teddy Pendergrass and Gerald Levert and Keith Sweat. So we really have carried on the Elektra legacy in a very respectful manner, and that's evident in the quality of our current artists."

Because of the changing marketplace, Rhone adds, Elektra is now forging ahead in new directions.

"With the rise of hip-hop/R&B and teen-pop music, the market is much more pop music-oriented than it was when Elektra began," notes Rhone. "So our artists complement the current marketplace, but that they are talented should be underscored. There are a lot of successful artists and releases in these genres that are novelties, and even though we have

to compete with them, we still look for the true artists—the great singers and songwriters.

"And it's a different ballgame from the early days at Elektra," notes Rhone, "when groups like the Doors were self-contained. Today's trends are more producer-driven, so we've established ties with visionary producers like OutKast [for Aquemini Records]; Dallas Austin, who has brought us Lugo; and Pras from the Fugees, who brought us Dante, as well as production agreements with Lars Ulrich from Metallica and Missy Elliott."

"But at the end of the day," says Rhone, "no matter who was at Elektra in 1950, or will be here in 2001, it's all about a great artist and a great song."

In these creative aspects, too, Rhone shares with Elektra's founder an intense personal involvement. "I'm criticized for being so hands-on," she says. "But there's not one thing that's signed at the company that I don't know intimately."

Holzman, of course, took an active role in many of his label's releases, including Bread's 1970 breakthrough second album, "On The Waters."

"Jac got involved in the sequencing of the first Bread album [1969's "Bread"], which had some nice things to it but was never really commercially successful," says the pop/rock trio's key member, David Gates. "So we came back and did the first four or five sides for the next one, and Jac came in and heard 'Make It With You' and freaked. He said, 'We've got to get this out tomorrow as a single' and really got us going to finish the album."

"Then when we did the next one ["Manna" in 1971], he had a listening session with all the Elektra employees," Gates continues. "Even the secretaries came into the studio, and he played the album to get everyone's reaction for the sequencing. He really recognized 'If'—which became the definitive Bread song for me. So it was like having a musical ally who you could go to, which was unusual in the business. But that's how Elektra got successful."

Just as Smith regrets the emphasis in the industry now on the bottom line, Holzman, too, bemoans the "cut-and-dried" nature of the present-day music business. "One reason I left the business was that the space between me and the artist was made greater by the imposition of managers, publicity people, and lawyers," he says. "It became a business of financing, marketing, and physical distribution, which is a shame, because it's something that can be done so inexpensively now that you can make decent recordings on your own absolutely dirt cheap

and post them on the Web."

Holzman further laments the loss of "camaraderie" between label heads, who back in the day could be as cooperative as they were competitive.

"When record guys ran companies, we'd root for each other as well as our artists," says Holzman. "Joe Smith, when he ran Warner Bros. [prior to Elektra], would call up for

Carly Simon's record after hearing about it from the field, then call back and say what an absolutely great record it was."

Simon signed with Elektra in 1970 and released her self-titled debut album there the following year (followed by eight other Elektra

albums concluding with 1979's "Spy"). She feels that the resurgence of "artist-friendly" labels like Elektra is only a matter of time.

"I'm probably idealizing, because nostalgia adds a certain romantic, soft-edge quality, but I can still remember the whole ambience and feeling of Elektra," says Simon, now an Arista artist whose latest album, "The Bedroom Tapes," came out last

summer. "Jac was the perfect head of a company: Not only was he involved in the music—spending hours with me in his office going over songs—but he was warm and supportive, and I was just devastated when he left."

"I felt it was the beginning of the fish getting eaten by larger fish," says Simon, "and even though David Geffen with all his amazing talents and artists was coming in to take over, at best it could only be, if not an ugly stepsister, a mediumly attractive stepsister."

But Simon, who remembers being inspired as an aspiring artist by Judy Collins' '60s Elektra

albums, echoes Gates in focusing on another memory from her time on the roster. "The New York offices were in the Gulf & Western building at Columbus Circle, which swayed like an ocean liner when the wind blew," she says. "Artists always used to be invited to

round-table lunches with the executives there, when Jac's own cook prepared the meals and everyone sat around and talked. I'm sure an artist-friendly label like that will happen again, because everything comes around."

To commemorate Elektra's half-century mark, a five-disc boxed set celebrating the ongoing anniversary year was compiled as a giveaway to all Warner Music Group employees at its 2000 sales meeting.

Admiring the retrospective box, titled "Elektra: The First 50 Years," Rhone says, "It's a real collector's item."



GATES



JAC HOLZMAN, TODAY



SMITH



SIMON



HOLZMAN, 1950s



RHONE

EMI TO HEADQUARTER IN N.Y.

(Continued from page 5)

market to really deliver in, to get to the top rankings. We like to be challenging Universal in any market these days," he states.

Berry made the revelation in the wake of EMI's half-year financial report. EMI Group reported a net loss of 31.3 million pounds (\$44.5 million) during the six months that ended Sept. 30, due in no small part to the staggering 42.9 million pounds (\$61 million) spent in legal and other fees in relation to its failed merger with Time Warner.

Commenting on this figure, Berry says, "Multibillion-dollar transactions cost a lot of money, and the amount of work that goes into servicing the regulatory requirements is just unbelievable. Until you've been through it, you don't know what it is, but every single document, every piece of data, everything has to be checked by the regulators.

"And we have to do that in America, and we have to do it in Europe, but don't forget Canada and Japan and Brazil and everywhere," he adds. As part of that process, Berry apparently had to submit to the Federal Trade Commission every single E-mail he has sent for the past five years.

"If the merger had been approved on the basis that we had gone ahead with it, then it would have cost us more, because we had success fees and so on with the different advisers," he continues. Still, "it would definitely have been well worth it, because the transaction would have delivered for both sets of shareholders these hundreds and hundreds of millions of dollars of savings and built what would have been the world's premier music group, in our minds as we saw it."

On the upside, EMI reported an increase in sales of 5.9%, with operating profit up 10.1%, excluding the contribution from new-media activities, compared with the same period last year. The group also claims to have increased its share of the global recorded music market from 12.7% to 13% and to have increased its music publishing operating profit by 15%.

Overall, group sales in the first half increased to 1.144 billion pounds (\$1.62 billion). Operating profit, including new-media income of 6.1 million pounds (\$8.64 million), was 110.9 million pounds (\$157.17 million). This figure is 6.9% below that of last year, which had benefited from the inclusion of 23.9 million pounds (\$33.9 million), largely due to an EMI divestment of its shares of Musicmaker.com stock.

EMI Recorded Music contributed sales of 951.8 million pounds (\$1.35 billion), up 3.3% on last year, while EMI Music Publishing enjoyed increased sales of 21.2%, to 192.3 million pounds (\$272.5 million).

In welcoming EMI Recorded Music's move to New York, EMI Music Publishing chairman Marty Bandier sees it as a "tremendous help" to the publishing unit in particular and to the overall company's strategic goals. "In exploiting our synergies, we now can, for instance, communicate to each other with far greater efficiency the mutual benefits of making deals with unsigned artists."

One continuing worry for the Britain-based major is its perform-

ance in North America, where it maintains a market share of less than 10%. In its financial report, EMI Group chairman Eric Nicoli noted, "Our North American recorded music operations continue to perform below their potential." However, he adds, "an action plan, aimed at generating long-term market share and profit growth, is now under way and will improve our performance in this most important market."

Asked about this plan, Berry tells Billboard that in addition to relocating its headquarters, the company will be increasing its staffing levels in the U.S. "We've been running on a fairly thin team in the United States, and we need to beef that up and give people not just the financial resources but also the people resources to make it work."

He adds, "We've spent a lot of money dealing with issues and Latin America and Europe and Asia, and now that those businesses are working well, we will be redirecting those resources into the United States.

"We obviously have an obligation to continue to deliver secure financial performance for our shareholders, which we will do," he continues. "But that doesn't mean we don't have a lot of scope to spend whatever it takes to move things forward in a sensible measured manner in the United States. We're not trying to add 50% to our market share in 30 days; we are trying to do it in the next three years, basically."

Asked about his company's discussions with Bertelsmann, Berry was more candid. "It's incredibly difficult at this stage to talk seriously about any deal with BMG. We were obliged to announce the fact that we had an approach from Bertelsmann, because within the U.K. public company, our stock price had moved because of all the rumors in the press.

"With Warner, it wasn't in the press, and we announced [the deal] the day we intended to announce—i.e., after four months' work," he says. "We were obliged to say we had an approach from Bertelsmann about seven days after they placed the phone call, when we had not engaged [in conversation] at all and no work had been done. It's still far too premature to know if there are any prospects of something happening. So we are being asked questions about something we have no answers to at present."

In fact, Berry is adamant that EMI does not need a merger. With in excess of \$60 million now having left the company into the hands of lawyers, he quickly adds, "I should amplify that answer a little, shouldn't I? When the discussions with Warner started over a year ago, we were not looking to do anything with anyone; we were getting on with running our own business, and [the merger proposal] almost came together by accident."

He continues, "Roger Ames had just gone into running Warner and had only been there as CEO for a couple of months when we had a conversation about distribution link-ups and things like that. As we went through some of the things we had to deal with, he had issues that were identical to ones we needed to do at EMI.

"So we started talking about doing

more things together, and then it just led us to say, 'Well, maybe we should look at this, because if we put the two businesses together, it would address a lot of our issues and a lot of Roger's issues at one stroke,'" he continues.

Berry says that in the climate at the time of the merger announcement, as EMI and Warner understood it, there was "a good chance of that working without a radical disposal program."

However, when it got "somewhat bogged down in Brussels," he says, "we ended up withdrawing the whole thing because it was just getting too complicated—too messy—and it didn't look like it was going to work."

According to Berry, one advantage of the failed Warner/EMI merger is that "the regulators are now up to speed. They understand our industry, they understand the competition issues, they've taken into account

where they think the industry is going, they've listened to people from every aspect of the business, and they are as knowledgeable about this business as you could wish them to be at this particular point in time."

Because of this, he says, "we are going to have a conversation [with Bertelsmann]. That doesn't necessarily mean, however, that any deal will result. It just means that [Bertelsmann] is there, it's now, and we should have a look. If we think there is something to pursue, we will, and if we don't, we won't."

He adds, "If a deal is done on the right terms and conditions, the benefits are enormous and thoroughly worth looking at. But if we don't do a deal, we are the No. 1 music publisher in the world, we are the No. 3 recorded music company in the world, and we have excellent prospects, particularly if we are successful with our

U.S. strategy of moving up the rankings even further. I relish that task also, as it would be immensely satisfying to deliver that."

One prospect Berry dismisses is that of a party outside of the music industry acquiring EMI. "The synergies are in music companies, and it is the synergies that are interesting," he says. "It's the fact that another music company has exactly the same infrastructure as we do to support the front end of the business, and that creates an opportunity to reduce costs dramatically.

"Other businesses don't carry the same synergies," he says. "They may have soft synergies, but they don't have hundreds and hundreds of millions of dollars' worth, or if they do, I haven't spotted it. So that's why with Warner and BMG it's worth a conversation, but no one else can offer that kind of degree of synergy."

SPAIN ADOPTS WATERMARK TO PREVENT NET PIRACY

(Continued from page 5)

Organization, the European Commission, BMI, Greece's AEPI, Finland's KOPIOSTO, and SGAE, as well as Verance Corp. president David E. Leibowitz and Neri, who is head of SGAE's digital arm, sDae.

Under the agreement with Verance, SGAE/sDae has the patent and exclusive rights for Spain to the inaudible MusiCode system. "Watermarking provides greater guarantees for Spanish and Latin American authors at a time when their music has a greater worldwide audience than ever," says Neri, who heads SGAE's 40-strong team of Internet experts. "This system could mean the end of Internet piracy."

SGAE/sDae is installing broadcast monitoring systems capable of detecting nearly 100% of all radio and TV broadcasts in Spain, so that they will be able to know instantly when a song is played on any radio or TV channel, identify the song's owner, and determine if it is being played illegally or not. "We shall be able to control automatically the transmission of codified music by radio or television or the Internet," says Neri.

On Nov. 8, the Secure Digital Music Initiative classified Verance's watermarking technology as one of only two in the world to pass the "hacker test" by resisting sophisticated attacks from pirates.

"Internet piracy will end once the environment changes and peer-to-peer services are consolidated," says Neri. "We are convinced [Internet piracy] will cease to be news, since while the illegal street seller can hide his activity, in the Web nobody can hide, as everything will be perfectly controlled and codified."

Leibowitz says, "MusiCode is part of the audio itself, so once its digital sub-codes have been implanted in a music work, they go wherever the audio goes. It means that the multiple layers of coded data can be detected and traced at any moment using special software."

He adds that MusiCode watermarking has four main characteris-

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- JOSÉ NERI -

tics: It must be absolutely inaudible to the human ear; robust to survive the changes that occur in ordinary use, for example when the audio is relayed to and from a satellite; effi-

cient from the data-processing point of view; and flexible to extend to a variety of applications.

Leibowitz says advanced watermarking will put an end to such controversies as the recent deal between Napster and Bertelsmann. "That deal was important and exciting and provoked opposition. But even in the U.S., it is very difficult for lawmakers to put the genie back in the bottle and say Napster cannot exist. The solution will be peer-to-peer arrangements, maybe using various systems such as access to catalog product on a subscription basis."

Neri says sDae has spent three years investigating MusiCode after assessing technologies proposed by IBM, Microsoft, Philips, Fraunhofer Institut, and Liquid Audio, among others. He adds that new albums by Spanish blues band Red House and flamenco singer Diegui to el Cigala were the first to have the MusiCode watermarking implanted.



Donny Goes Gold. Newly signed to Decca Records, Donny Osmond was recently awarded a gold record for his performance on the original cast album of Andrew Lloyd Webber's "Joseph And The Amazing Technicolor Dreamcoat." Osmond is currently recording his new album with pop producer Phil Ramone. The album, in stores next February, is a collection of the greatest songs from today's Broadway musicals, including a new song from Lloyd Webber. Shown at the presentation, from left, are Jill Willis, Osmond's manager; Kevin Gore, GM of Universal Classics Group; Osmond; Chris Roberts, chairman of Universal Classics Group; and Ramone.

WATERS LIVE ON COLUMBIA SET

(Continued from page 5)

Waters, speaking to *Billboard* Nov. 17 in an exclusive interview at his home in a Hampshire village so small that it does not even figure on most maps, had just returned from the U.S. He is consumed with two other projects: a new studio album and an ambitious operatic score.

But his first priority is to enthuse about "In The Flesh," which stands as a 24-song review of his entire career as a songwriter, from "Set The Controls For The Heart Of The Sun," first heard on the 1968 Pink Floyd album "Saucerful Of Secrets," through countless Floyd classics and tracks from his solo albums, concluding with the new composition "Each Small Candle."

"I think 'Set The Controls' was probably my first published work," says Waters, "and 'Each Small Candle' I started working on in the studio in February this year [for] a new album with this band, or most of them."

"It's very key from our perspective that [the album] embraces the entire scope of his career," says Will Botwin, executive VP/GM of Columbia Records Group. "It's a pretty great collection when you sit down and look at all the breadth of a long and successful career."

Columbia is going to rock radio with a four-track sampler from the album featuring "Mother," "Wish You Were Here," "Shine On You Crazy Diamond," and "Each Small Candle." Says Botwin, "It would be unnecessary to create a limited vision of the project by just having one song on radio, so we'll let the rock stations that have traditionally supported Floyd and Roger hopefully expose more of the record for us."

An interview special, prepared in conjunction with SFX and the Album Network to air on rock radio the weekend prior to release, has already cleared 100 stations, Botwin adds.

"In The Flesh," produced by longtime Waters collaborator James Guthrie, was selected from performances at four concerts on the 2000 tour, in Portland, Ore.; Phoenix; Las Vegas; and Irvine, Calif., with a band featuring guitarists Andy Fairweather-Low,

Doyle Bramhall II, and Snowy White. The close-knit musical team also included vocalists Katie Kissoon, Susannah Melvoin, and P.P. Arnold.

Data supplied to *Billboard* sister publication *Amusement Business* show that, during the 1999 tour, 18 dates by Waters produced a total attendance of 210,350, with six sellouts and a total gross of \$5,891,806. For this summer's leg *Amusement Business* cites 20 dates and an overall attendance of 211,665, with three sellouts and a total gross of \$8,562,000.

Those figures—which don't include another half-dozen well-attended U.S. shows in 2000 by Waters—are all the more striking when one recalls that Waters (who is published by Roger Waters Music Overseas Ltd.) has not released a studio album since 1992's "Amused To Death," which has sold 355,000 units in the U.S., according to SoundScan.

Asked if the performance, and subsequent inclusion on the new album, of such compositions as "Money," "Brain Damage," and "Another Brick In The Wall, Part 2" felt like reclaiming his possessions from the group he left in 1985, Waters is quick to respond in a way that is perhaps unsurprising, given his comment in the new album's liner notes that the "Dark Side Of The Moon" album "has been performed almost ad infinitum by another band."

"I decided I was going to go back on the road when I did a charity show in 1992 for Don Henley for his Walden Woods project at the Universal Amphitheatre in L.A.," Waters says. "It was a lovely evening; it was John Fogerty, Neil Young, Don Henley, and me, and we did four or five songs each.

[Henley] lent me his band, we had a great time, and the response that I got was so compellingly warm, I thought, 'I'd be crazy not to do this some more—this feels good.'"

That plan didn't come to fruition until 1999, but when it did, says Waters, "we were all very surprised by the response, so we decided to do

that I wrote in protest of that rank kind of commercialism felt very much to me like my children being sold into prostitution. It was very painful, and if I could have stopped it, I would have."

In April, Columbia released the double-CD "The Wall Live 1980-81: Is There Anybody Out There?," a lavish record of Waters' work with the band. That set has now sold 265,000 units in the U.S., according to SoundScan, but Waters expresses only disapproval of its release.

"I had nothing to do with it," he says. "Pink Floyd is run as a company, and the four of us own 25% of the shares each, so I can always be outvoted [on] anything that's to do with that back catalog. So in consequence, I don't even go to the meetings, because there's no point. I reconciled myself to it in the end, but I have to say, I thought the packaging was disgusting. Again, I have no input in any of that."

Columbia, to whom Pink Floyd is also signed for the U.S., has no problem with the coexistence of the current Pink Floyd and Waters, says Botwin. "Floyd fans and Roger fans are incredibly savvy people. They really know what's going on. ['The Wall Live' release] created considerable enthusiasm and recognition at the time. Roger, because he and his band have toured here successfully over the last couple of years and sold out sheds and arenas, has carved out another audience.

"I think his fans will come out and be supportive, and obviously Floyd junkies are going to be interested in it as well," Botwin adds.

Retailers contacted for this story suggest that a viable audience for "In The Flesh" exists in the U.S., even if artists like Waters have a harder task in the prevailing pop

climate. "A lot of the kids aren't even familiar with [him], but people in their 30s and upward will be," says Jerry Sacher, a music merchandiser for Borders Books & Music in Chicago. "I don't foresee a problem with it, and [eight years since Waters' last record], people will be eager to get hold of something."

"We'll be promoting it like any other release, but I'm not too sure how well it's going to do," says Mike Nine, a rock buyer at Tower Records in Boston. "In a college town like this, there's less of a market for adult music, although Sting did very well."

Blending Waters and Pink Floyd songs work with selections from such solo endeavors as "The Pros And Cons Of Hitch Hiking" (1984) and "Amused To Death," the 24-track "In The Flesh" concludes with the new "Each Small Candle." Its first verse is a poem written by a South American victim of torture, sent to the artist years ago by an Italian journalist active in the campaign against torture in the north of his own country. Waters used it in his composition after he read a newspaper article about a Serbian soldier's act of mercy to an Albanian woman during the Kosovo conflict.

Waters says that until he can find out who wrote the verse, the royalties from that portion of the song will go to Amnesty International. Waters adds that he hopes to bring the tour to Europe and would have gone out next summer but for the fact that some of his band is being "borrowed" by Eric Clapton.

Meanwhile, development of the new studio album continues, but it may not be released until after the appearance, under his name on Sony Classical, of the score to "Ça Ira," an operatic history of the French Revolution that Waters has been working on since 1989.

"I've just come back from New York, where I've recorded a tenor, Paul Groves, who's done all the parts in English, and he's done a great job," says Waters. "I've now got the chorus and the children's chorus recorded in both English and French. There should be a recording of 80 minutes of that out later next year."



WATERS

again this year. I have sensed over the last two years something of a turning of the tide in terms of the public's awareness of who I am and what my contribution to Pink Floyd was, and how my philosophies, musical and political, differ from Dave Gilmour's, for instance."

Recalling the tour behind his 1987 album, "Radio K.A.O.S.," Waters says, "I remember a gig in Cincinnati which was the nadir, if you like, of that process. I was playing to about a thousand people in an 8,000-seater arena, when Pink Floyd two days before had played to 90,000 people in a football stadium, doing pretty well the same songs. But I think people are beginning to understand, notwithstanding the sales because of the name, that there is a big difference between the quality of the work before and after I left the band.

"I almost never think about it, but for Dave and Nick [Mason] to be going around the world playing in football stadiums the very songs

TICKETMASTER ONLINE-CITYSEARCH, TICKETMASTER TO MERGE

(Continued from page 9)

ices for users of wireless devices; mining of customer data and direct marketing efforts; entering into new ticketing and reservation segments, including transportation and participatory sports; and increasing the ties between the company's ticketing operation and its city-guide and dating services, Citysearch.com and Match.com.

Meanwhile, on the issue of shareholder value, Internet stock currency isn't what it used to be, making questionable the strategic need for established companies to have separate online businesses. Market valuations for money-losing online properties have dropped precipitously

throughout the year. Shares in Ticketmaster Online, which traded as high as \$47.38 in the last 52 weeks, bottomed out at a 52-week low of \$9.50 on Oct. 13. (The stock closed Nov. 21 at \$11.63. USA shares closed at \$17.56 the same day.)

In contrast, the mixture of the two operations will highlight the Internet upside to the company, while giving it a more stable base of offline revenue and profitability that, it is hoped, can comfort nervous technology investors. Through the first nine months of the year, Ticketmaster and Ticketmaster Online combined posted revenue of \$395.9 million and

earnings before interest, taxes, depreciation, and amortization (ebitda) of \$79 million. Of that figure, the online business has accounted for \$164.9 million in revenue and a loss of \$25 million in ebitda.

USA's interest in more closely aligning Ticketmaster with Ticketmaster Online first emerged earlier in the year, following a reorganization of the company in which it consolidated its online holdings—including the two ticketing businesses—into a single unit. USA then asked the Ticketmaster Online board of directors back in October to explore the possibility of merging the companies.



Rounder Rocks For A Good Cause. Rounder Records recently celebrated its 30th anniversary with a benefit concert series. Proceeds from the shows were donated to the Boston Institute for Arts Therapy. Pictured at the donation, from left, are John Virant, president of Rounder Records; Phil Speiser, executive director of the Boston Institute for Arts Therapy; and Paul Foley, GM for Rounder Records.

5 SONGS BY TWAIN AND LANGE WIN MUSIC PUBLISHING AWARDS IN CANADA

(Continued from page 12)

The most-performed Canadian pop music songs in 1999 were "Angel," written and performed by Sarah McLachlan; "Believe In You," co-written by Amanda Marshall and Eric Bazilian and performed by Marshall; "I Will Remember You," co-written by McLachlan, Seamus Egan, and David Merenda and performed by McLachlan; "It's All Been Done," written by Steven Page and performed by Barenaked Ladies; "Love Lift Me," co-written by Marshall, Bazilian, John Bettis, and Randy Cantor and performed by Marshall; "Love Song," co-written by James Renald and Antoine Sicotte and performed by Sky; and "She's So High," written and performed by Tal Bachman.

Barenaked Ladies' front man Page told *Billboard* he was greatly impressed by the growth of Canadian music in recent years. "It is amazing that we are now able to live in Toronto and make these records that get played in America," he said. "I'm one of the first generations to be able to do that."

The event, hosted by witty CTV celebrity Carla Collins and attended by 300 industry members, honored Canadian songwriters and publishers whose songs received the most radio airplay in 1999 as well as members whose complete repertoire of creative works achieved the highest number of performances in their respective categories during 1999.

During his introductory speech, SOCAN president Gilles Valliquette warned that the growth of such Internet delivery services as Napster and MP3.com present formidable obstacles to those songwriters and publishers seeking compensation for their music. "Will Canadian music creators be able to share in the new wealth?" he asked.

Valliquette also targeted a 1997 decision made by the Copyright Board of Canada that introduced

a modified blanket license. He emphasized, as he has in the past, that such measures would undercut SOCAN's exclusive role as a collective administrator in Canada. He described negotiations between creators and TV broadcasters as being a "David and Goliath situation."

Despite Twain's dominance of the awards and the powerful star presence of such Canadian pop songwriters as Page, Randy Bachman (Guess Who and BTO), Tal Bachman, and Jim Vallance in the room, the evening belonged beyond a doubt to 68-year-old Claude Léveillé. The French-language actor/singer gave a deeply felt speech in accepting his William Harold Moon Award. The award, named in honor of the pioneering director of BMI Canada from 1947 to '73, is presented annually to composers who put Canada in the international spotlight.

A leading artist in Quebec and France from the 1950s until he gave up his stage career for TV and film at the end of the '70s, Montreal-born Léveillé has had his songs recorded by Edith Piaf, Julie Arel, Pauline Julien, Monique Leyrac, and Roger Williams. His 50-album catalog includes recordings for such labels as Columbia, Barclay, and the now-defunct PolyGram.

"In my heart, I'm very moved and very impressed," Léveillé told the crowd who had given him two standing ovations. "You could travel the world, and that is nothing if you have nobody to support you at home. It's important to fall in love. Tonight I did."

Léveillé, who has rarely performed in Canada outside French-speaking Quebec, confided to *Billboard* that he was surprised to be so well received by the English-speaking Canadian music industry. "I have discovered I have another family here," he said.

For the fourth year, the society presented a SOCAN National

"We are now able to live in Toronto and make these records that get played in America. I'm one of the first generations to be able to do that"

- STEVEN PAGE -

Achievement Award; this year's recipients were Blue Rodeo co-founders Jim Cuddy and Greg Keelor. Also, a Special Achievement Award was presented to children's performer Raffi for his contribution to Canada's music industry and to the Canadian music heritage during his career, which has spanned nearly 30 years.

"For an artist who doesn't get any regular radio airplay, this isn't bad," quipped Raffi.

This was the eighth year that the SOCAN Classic Awards were presented to members of the Canadian performing right society whose songs have become domestic standards and, in some cases, international hits. This year's awards were presented to songwriters whose hits reached the 100,000-airplay mark on Canadian radio during 1999.

The songs that were honored were "Absolutely Right," written by Les Emmerson and performed by Five Man Electrical Band; "Born To Be Wild," written by Mars Bonfire and performed by Steppenwolf; "Diamond Sun," co-written by Alan Frew and Vallance and performed by Glass Tiger; "Just As Bad As You," written by Domenic Troiano and performed by Shawne Jackson; "Lovin' You Ain't Easy," written by and performed by Michel Pagliaro; "Rise Up," co-written by Billy Bryans, Lauri Conger,

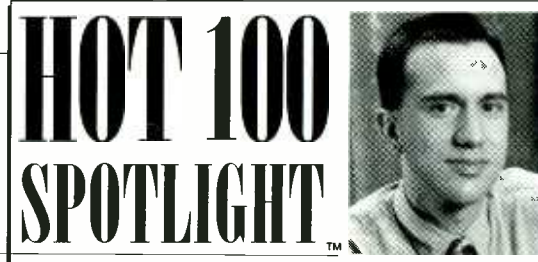
Lynne Fernie, Lorriane Segato, and Steve Webster and performed by Parachute Club; "Some Sing Some Dance," co-written by William Keller Finkelberg and Pagliaro and performed by Pagliaro; "Summer of '69," co-written by Bryan Adams and Vallance and performed by Adams; "What The Hell I've Got," co-written by Pagliaro and Billy Workman and performed by Pagliaro; and "When I Die," written by Steve Kennedy and William Smith and performed by Motherlode.

Paul Zaza won both the SOCAN Domestic Film Music Award and the SOCAN International Film Music Award. Composer Milan Kymlicka won the SOCAN Inter-

national Television Award, and Danny Friedman won the SOCAN Domestic Television Award.

Jazz guitarist Brian Hughes won the Hagood Hardy Jazz/Instrumental Award. Fred Penner won the children's music award, and classical composer Glen Buhr was awarded the SOCAN Concert Music Award. Songwriters Choclair and Kardinal Offishall won the SOCAN Urban Music Award.

Adams and Phil Thornalley won the SOCAN Award for the most-performed international song in Canada during 1999 for their composition "On A Day Like Today," which was performed by Adams.



by Silvio Pietroluongo

SELLING POINT: We have received some letters over the past few weeks asking us to explain why we mark 12-inch vinyl releases on The *Billboard* Hot 100 with a (T) and a black star indicating retail availability, while 7-inch vinyl releases are noted with a (V) yet are treated as airplay-only titles or album cuts.

When we reconfigured the Hot 100 in December 1998 to include radio-only songs, the *Billboard* chart department discussed how best to describe which tracks are being supported by sales points and which appear on the Hot 100 solely because of radio play. To that end the consensus was that we would list configurations for CD, cassette, and 12-inch vinyl while foregoing 7-inch vinyl, since sales of this configuration are not tracked by SoundScan and because most retailers no longer stock such product. This way, if there was a configuration listed, that would represent retail availability.

We reminded ourselves that the Hot 100 was always intended as a tool for retailers in stocking their stores, and, although few in numbers, there were still enough accounts, particularly the ones that service jukeboxes, for whom 7-inch vinyl information was vital. Therefore, we decided to list all available configurations, but the black star is reserved for configurations that contribute to a song's overall Hot 100 points.

WHAT'S THE DIFFERENCE? Some readers take the view that 12-inch vinyl is not a viable format and that those tracks accompanied only by this configuration should also be regarded as airplay-only tracks. The argument is that the sales totals for 12-inch vinyl are not significant, but the numbers this configuration turns out are not that meaningless. According to SoundScan, 6% of all singles sold in 2000 are on 12-inch vinyl—not a high number, but comparable with the 15% attributed to the more chic CD-maxi and the 17% pulled in by cassettes. And, we have seen more 12-inch titles appear on the Hot 100 Singles Sales chart this year than ever before. True, this is partly because there have been fewer singles released in other configurations, but it still proves that records released in any format are desirable to singles buyers.

On the Hot 100, the biggest impact a 12-inch-only release has on the chart is that it allows a song to debut that might not have been able to reach the chart on airplay alone, like **Toni Braxton's** "Spanish Guitar" (Arista), at No. 98. And although the sales numbers are small, the points accumulated from 12-inch tallies sometimes cause a song to jump a spot or two on the chart. The greatest example is **Destiny's Child's** "Independent Women Part I" (Columbia), which made it to No. 1 two weeks ago by the slimmest of margins (32 points), thanks to the 1,500 units and 150 points it earned from 12-inch sales.

STILL GETTIN' DOWN: "Independent Women Part I" by **Destiny's Child** holds onto the No. 1 spot on The *Billboard* Hot 100 for a third consecutive week, holding off a strong challenge by **Mya's** "Case Of The Ex (Whatcha Gonna Do)" (University/Interscope). "Case" moves 51,000 units in its first week at retail, about 4,000 units shy of what it needed to get to No. 1. Due to its presence at retail, "Case" re-enters the Hot R&B/Hip-Hop Singles & Tracks chart at No. 14 after moving to the R&B recurrent chart last issue. As on the Hot 100, songs are eligible to re-enter that chart if their point total places them within the Top 50.

STRONG GROWTH CONTINUES IN ENTERTAINMENT SECTOR

(Continued from page 12)

in the industry. As companies run out of funds, they are either going bankrupt or being acquired."

Perhaps more affected by consolidation than any other sector was radio broadcasting. The percentage of stations that were part of a station group in the top 168 markets jumped above 70% for the first time in 1999. At the same time, revenue for the publicly traded radio companies jumped 20.4% to \$8.1 billion, and operating income rose 11.4% to \$1.4 billion.

Although radio corporations are significantly larger today than they were five years ago, when pre-Telecom Act laws prohibited companies from owning more than four stations in a market, radio companies still rank low on the revenue-ranking list of communications companies.

However, when ranked by revenue growth since 1995, three of

The Top 10	
Top 10 Communications Companies	1999 Revenue (In Millions)
1. Time Warner	\$28,441
2. Walt Disney	17,296
3. Bertelsmann	11,246
4. Sony	10,837
5. Viacom	8,274
6. Fox	7,928
7. Thomson Corp.	6,515
8. General Electric/NBC	5,790
9. AT&T/Liberty Media	5,600
10. Automatic Data Processing	5,540

Source: Veronis Suhler

the top five companies are radio broadcasters, including Clear Channel, AMFM (now part of Clear Channel), and Infinity (now

part of Viacom). The only companies with higher growth rates are satellite broadcaster DirecTV and America Online.

Consolidation has enabled the radio industry to take in more advertising revenue. "Market consolidation provides an opportunity to more efficiently package and sell inventory across an array of stations," says Veronis Suhler, noting that the potential for integrated chains to offer national advertising is of key importance. "These radio stations now compete with other national media, such as television and nationally circulated magazines," the report adds.

The largest chains—Infinity, Clear Channel, and AMFM (now part of Clear Channel)—were the biggest benefactors. The top three groups accounted for 72% of total revenue and 84% of combined assets of the publicly reporting radio companies.

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 2, 2000

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
▶ No. 1/Hot Shot Debut ◀						
1	NEW		1	THE BEATLES APPLE 29325/CAPITOL (11.98/18.98)	1 week at No. 1	1
2	NEW		1	VARIOUS ARTISTS SONY/ZOMBA/UNIVERSAL/EMI 85206/CRG (12.98 EQ/18.98)	NOW 5	2
3	NEW		1	SADE EPIC 85185 (12.98 EQ/18.98)	LOVERS ROCK	3
4	NEW		1	RICKY MARTIN COLUMBIA 61394/CRG (12.98 EQ/18.98)	SOUND LOADED	4
5	1	—	2	R. KELLY JIVE 41705* (12.98/18.98)	TP-2.COM	1
6	2	2	3	OUTKAST LAFACE 26072*/ARISTA (12.98/18.98)	STANKONIA	2
7	3	4	5	LIMP BIZKIT FLIP 490759*/INTERSCOPE (12.98/18.98)	CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER	1
8	4	1	3	JAY-Z ROC-A-FELLA/DEF JAM 548203*/IDJMG (12.98/18.98)	THE DYNASTY ROC LA FAMILIA (2000 —)	1
9	NEW		1	THE OFFSPRING COLUMBIA 61419*/CRG (12.98 EQ/18.98)	CONSPIRACY OF ONE	9
10	6	6	21	NELLY ▲ FO' REEL 157743/UNIVERSAL (11.98/17.98)	COUNTRY GRAMMAR	1
11	12	8	15	BAHA MEN ▲ ² S-CURVE 751052/ARTEMIS (11.98/17.98) HS	WHO LET THE DOGS OUT	5
12	5	3	3	U2 INTERSCOPE 524653 (12.98/18.98)	ALL THAT YOU CAN'T LEAVE BEHIND	3
13	NEW		1	MARILYN MANSON NOTHING 490790*/INTERSCOPE (12.98/18.98)	HOLY WOOD (IN THE SHADOW OF THE VALLEY OF DEATH)	13
14	7	11	4	SOUNDTRACK ▲ COLUMBIA 61064/CRG (12.98 EQ/18.98)	CHARLIE'S ANGELS	7
15	10	9	60	CREED ▲ ⁷ WIND-UP 13053* (11.98/18.98)	HUMAN CLAY	1
16	NEW		1	KEITH SWEAT ELEKTRA 62515/EEG (12.98/18.98)	DIDN'T SEE ME COMING	16
17	11	7	4	LENNY KRAVITZ VIRGIN 50316 (12.98/18.98)	GREATEST HITS	2
18	NEW		1	PRODIGY OF MOBB DEEP INFAMOUS/VIIOLATOR 1873*/LOUD (12.98/17.98)	H-N-I-C	18
19	13	14	27	BRITNEY SPEARS ▲ ⁷ JIVE 41704 (11.98/18.98)	OOPS!...I DID IT AGAIN	1
20	14	16	35	*N SYNC ▲ ⁹ JIVE 41702 (11.98/18.98)	NO STRINGS ATTACHED	1
21	9	5	3	GODSMACK REPUBLIC 159688/UNIVERSAL (12.98/18.98)	AWAKE	5
▶ GREATEST GAINER ◀						
22	47	77	5	CHARLOTTE CHURCH ● SONY CLASSICAL 89463 (12.98 EQ/18.98)	DREAM A DREAM	22
23	23	28	15	SHAGGY ● MCA 112096 (11.98/17.98)	HOTSHOT	23
24	17	13	41	3 DOORS DOWN ▲ ³ REPUBLIC 153920/UNIVERSAL (11.98/17.98) HS	THE BETTER LIFE	7
25	NEW		1	VARIOUS ARTISTS ARISTA/WARNER BROS./ELEKTRA/ATLANTIC 83412/AG (12.98/18.98)	TOTALLY HITS 3	25
26	16	12	5	LUDACRIS DISTURBING THA PEACE/DEF JAM SOUTH 548138*/IDJMG (11.98/17.98)	BACK FOR THE FIRST TIME	4
27	8	—	2	BLINK-182 MCA 112379 (12.98/18.98)	THE MARK, TOM, AND TRAVIS SHOW (THE ENEMA STRIKES BACK!)	8
28	19	19	8	98 DEGREES ▲ ² UNIVERSAL 159354 (12.98/18.98)	REVELATION	2
29	18	10	6	JA RULE ▲ MURDER INC./DEF JAM 542934*/IDJMG (12.98/18.98)	RULE 3:36	1
30	24	25	8	LIL BOW WOW ● SO SO DEF/COLUMBIA 69981*/CRG (11.98 EQ/17.98)	BEWARE OF DOG	8
31	22	18	26	EMINEM ▲ ⁷ WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98)	THE MARSHALL MATHERS LP	1
32	NEW		1	MUSIQ SOULCHILD DEF SOUL 548289*/IDJMG (11.98/17.98)	AIJUSWANASEING (I JUST WANT TO SING)	32
33	21	17	9	MADONNA ▲ ² MAVERICK 47598/WARNER BROS. (12.98/18.98)	MUSIC	1
34	15	—	2	ALAN JACKSON ARISTA NASHVILLE 69335/RLG (11.98/17.98)	WHEN SOMEBODY LOVES YOU	15
35	20	15	8	MYSTIKAL ▲ JIVE 41696* (12.98/18.98)	LET'S GET READY	1
36	34	54	4	CHRISTINA AGUILERA RCA 69343 (11.98/18.98)	MY KIND OF CHRISTMAS	34
37	27	26	54	FAITH HILL ▲ ⁴ WARNER BROS. (NASHVILLE) 47373/WVRN (12.98/18.98)	BREATHE	1
38	26	29	8	AARON CARTER ● JIVE 41708 (11.98/17.98)	AARON'S PARTY (COME GET IT)	16
39	25	22	26	MATCHBOX TWENTY ▲ ² LAVA/ATLANTIC 83339/AG (12.98/18.98)	MAD SEASON	3
40	31	32	27	DIDO ▲ ARISTA 19025 (10.98/16.98) HS	NO ANGEL	31
41	NEW		1	BONE THUGS-N-HARMONY RUTHLESS 85172*/EPIC (12.98 EQ/18.98)	THE COLLECTION: VOLUME TWO	41
42	35	35	64	DIXIE CHICKS ▲ ⁷ MONUMENT 69678/SONY (NASHVILLE) (11.98 EQ/17.98)	FLY	1
43	33	40	65	CHRISTINA AGUILERA ▲ ⁷ RCA 67690 (11.98/17.98)	CHRISTINA AGUILERA	1
44	28	23	4	LINKIN PARK WARNER BROS. 47755 (11.98/17.98)	[HYBRID THEORY]	16
45	32	31	69	DESTINY'S CHILD ▲ ⁶ COLUMBIA 69870*/CRG (11.98 EQ/17.98)	THE WRITING'S ON THE WALL	5
46	30	27	30	PAPA ROACH ▲ ² DREAMWORKS 450223/INTERSCOPE (11.98/17.98)	INFEST	5
47	70	102	4	ROSIE O'DONNELL ● COLUMBIA 85102/CRG (12.98 EQ/18.98)	ANOTHER ROSIE CHRISTMAS	47
▶ PACESETTER ◀						
48	93	—	2	SOUNDTRACK MAVERICK 47850/WARNER BROS. (12.98/18.98)	RUGRATS IN PARIS: THE MOVIE	48
49	37	36	3	VARIOUS ARTISTS SPARROW 51779 (19.98/21.98)	WOW-2001: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND HITS	36
50	NEW		1	CHANTE MOORE SILAS 112377/MCA (12.98/18.98)	EXPOSED	50
51	29	30	18	VARIOUS ARTISTS EMI/SONY/ZOMBA 524772/UME (12.98/18.98)	NOW 4	1

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
52	NEW		1	GEDDY LEE ANTHEM/ATLANTIC 83384/AG (11.98/17.98)	MY FAVORITE HEADACHE	52
53	36	38	22	BILLY GILMAN ▲ EPIC (NASHVILLE) 62086/SONY (NASHVILLE) (7.98 EQ/11.98)	ONE VOICE	22
54	38	37	8	KENNY CHESNEY BNA 67976/RLG (11.98/17.98)	GREATEST HITS	13
55	41	52	23	BON JOVI ▲ ISLAND 542474/IDJMG (11.98/17.98)	CRUSH	9
56	40	43	33	PINK ▲ LAFACE 26062/ARISTA (11.98/17.98)	CAN'T TAKE ME HOME	26
57	NEW		1	VARIOUS ARTISTS ARISTA/RCA 41741/JIVE (12.98/18.98)	PLATINUM CHRISTMAS	57
58	77	124	5	BILLY GILMAN EPIC (NASHVILLE) 61594/SONY (NASHVILLE) (11.98 EQ/17.98)	CLASSIC CHRISTMAS	58
59	69	—	2	SOUNDTRACK INTERSCOPE 490765 (12.98/18.98)	DR. SEUSS' HOW THE GRINCH STOLE CHRISTMAS	59
60	45	44	4	CELINE DION 550 MUSIC 85148/EPIC (12.98 EQ/18.98)	THE COLLECTOR'S SERIES VOLUME ONE	28
61	52	47	18	JILL SCOTT ● HIDDEN BEACH 62137*/EPIC (11.98 EQ/16.98) HS	WHO IS JILL SCOTT? WORDS AND SOUNDS VOL. 1	41
62	48	50	10	BARENAKED LADIES ▲ REPRISE 47814/WARNER BROS. (12.98/18.98)	MAROON	5
63	43	49	8	JOHN MICHAEL MONTGOMERY ATLANTIC (NASHVILLE) 83378/AG (11.98/17.98)	BRAND NEW ME	15
64	46	41	7	GREEN DAY REPRISE 47613*/WARNER BROS. (12.98/18.98)	WARNING:	4
65	44	39	13	WYCLEF JEAN ● COLUMBIA 62180*/CRG (12.98 EQ/18.98)	THE ECLECTIC: 2 SIDES II A BOOK	9
66	59	55	9	FUEL ● 550 MUSIC 69436/EPIC (12.98 EQ/17.98)	SOMETHING LIKE HUMAN	17
67	60	57	60	STING ▲ ² A&M 490443/INTERSCOPE (12.98/18.98)	BRAND NEW DAY	9
68	42	33	7	SCARFACE RAP-A-LOT 49855*/MIRGIN (12.98/18.98)	THE LAST OF A DYING BREED	7
69	58	58	28	AVANT ● MAGIC JOHNSON 112069/MCA (11.98/17.98)	MY THOUGHTS	45
70	81	79	14	DAVID GRAY ATO 69351/RCA (16.98 CD) HS	WHITE LADDER	70
71	55	46	4	TAMIA ELEKTRA 62516/EEG (11.98/17.98)	A NU DAY	46
72	NEW		1	VARIOUS ARTISTS ELEKTRA 62475/EEG (18.98 CD)	STONED IMMACULATE — THE MUSIC OF THE DOORS	72
73	49	34	7	RADIOHEAD ● CAPITOL 27753 (11.98/17.98)	KID A	1
74	57	56	30	DISTURBED ▲ GIANT 24738/WARNER BROS. (11.98/17.98) HS	THE SICKNESS	29
75	NEW		1	BABYFACE EPIC 85132 (12.98 EQ/18.98)	A COLLECTION OF HIS GREATEST HITS	75
76	50	53	4	VARIOUS ARTISTS UNIVERSAL/MOTOWN 158299/UTV (18.98 CD)	UNIVERSAL SMASH HITS	43
77	84	103	79	BACKSTREET BOYS ◆ ¹² JIVE 41672 (11.98/18.98)	MILLENNIUM	1
78	39	—	2	SPICE GIRLS VIRGIN 50467 (12.98/18.98)	FOREVER	39
79	64	65	76	RED HOT CHILI PEPPERS ▲ ⁴ WARNER BROS. 47386* (10.98/17.98)	CALIFORNICATION	3
80	67	60	37	YOLANDA ADAMS ▲ ELEKTRA 62439/EEG (11.98/17.98) HS	MOUNTAIN HIGH...VALLEY LOW	24
81	54	48	6	THE WALLFLOWERS INTERSCOPE 490745 (12.98/18.98)	(BREACH)	13
82	83	78	23	B.B. KING & ERIC CLAPTON ▲ DUCK/REPRISE 47612/WARNER BROS. (12.98/18.98)	RIDING WITH THE KING	3
83	80	85	10	ANDREA BOCELLI ● PHILIPS 464600 (12.98/18.98)	VERDI	23
84	63	62	16	SOUNDTRACK ▲ CURB 78703 (11.98/17.98)	COYOTE UGLY	10
85	88	93	26	LEE ANN WOMACK ▲ MCA NASHVILLE 170099 (11.98/17.98)	I HOPE YOU DANCE	17
86	73	66	7	YANNI ● VIRGIN 49893 (12.98/18.98)	IF I COULD TELL YOU	20
87	76	84	21	LIL' KIM ▲ QUEEN BEE/UNDEAS/ATLANTIC 92840*/AG (12.98/18.98)	THE NOTORIOUS KIM	4
88	68	82	30	MYA ● UNIVERSITY 490640*/INTERSCOPE (12.98/18.98)	FEAR OF FLYING	15
89	51	—	2	FATBOY SLIM SKINT/ASTRALWERKS 50460*/MIRGIN (12.98/18.98)	HALFWAY BETWEEN THE GUTTER AND THE STARS	51
90	61	45	8	SHYNE ● BAD BOY 73032*/ARISTA (11.98/17.98)	SHYNE	5
91	90	86	10	THE CORRS ● 143/LAVA/ATLANTIC 83352/AG (11.98/17.98)	IN BLUE	21
92	65	64	10	BOYZ II MEN ● UNIVERSAL 159281 (12.98/18.98)	NATHAN MICHAEL SHAWN WANYA	4
93	53	24	3	SNOOP DOGG D3 33349/DEATH ROW (16.98 CD)	DEAD MAN WALKIN	24
94	NEW		1	S CLUB 7 POLYDOR 549057/INTERSCOPE (11.98/17.98)		7
95	101	185	3	SOUNDTRACK MAVERICK 47856/WARNER BROS. (12.98/18.98)	LITTLE NICKY	95
96	82	67	3	BOB DYLAN COLUMBIA 85168/CRG (17.98 EQ/24.98)	THE ESSENTIAL BOB DYLAN	67
97	91	75	31	CARL THOMAS ● BAD BOY 73025/ARISTA (10.98/17.98)	EMOTIONAL	9
98	66	59	10	LL COOL J DEF JAM 546819*/IDJMG (12.98/18.98)	G.O.A.T. FEATURING JAMES T. SMITH: THE GREATEST OF ALL TIME	1
99	74	69	74	LIMP BIZKIT ▲ ⁶ FLIP 490335*/INTERSCOPE (12.98/18.98)	SIGNIFICANT OTHER	1
100	85	71	30	TONI BRAXTON ▲ ² LAFACE 26069/ARISTA (11.98/18.98)	THE HEAT	2
101	78	63	5	EVERLAST TOMMY BOY 1411* (12.98/18.98)	EAT AT WHITEY'S	20
102	72	70	53	DR. DRE ▲ ⁵ AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	DR. DRE — 2001	2
103	71	74	7	SOUNDTRACK WALT DISNEY 860687 (17.98 CD)	REMEMBER THE TITANS	71
104	97	—	2	JAMES TAYLOR COLUMBIA 85223/CRG (12.98 EQ/18.98)	GREATEST HITS VOLUME 2	97
105	96	76	12	SARAH BRIGHTMAN ● NEMO STUDIO 56968/ANGEL (10.98/17.98)	LA LUNA	17
106	75	—	2	VARIOUS ARTISTS ROADRUNNER 8509 (12.98/18.98)	MTV: THE RETURN OF ROCK VOLUME 2	75
107	98	97	75	SANTANA ◆ ¹³ ARISTA 19080 (11.98/18.98)	SUPERNATURAL	1

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards. ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △△ Certification of 400,000 units (Multi-Platino). * Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. **HS** indicates past or present Heatseeker title. © 2000, Billboard/BPI Communications, and SoundScan, Inc.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)						
108	87	72	7	PAUL SIMON	WARNER BROS. 47844 (12.98/18.98)	YOU'RE THE ONE
109	NEW		1	EAGLES	ELEKTRA 62575/EEG (59.98 CD)	SELECTED WORKS: 1972-1999
110	95	—	2	OUTLAWZ	OUTLAW 2000/BAYSIDE (11.98/16.98)	RIDE WIT US OR COLLIDE WIT US
111	175	—	2	CARRERAS-DOMINGO-PAVARETTI	SONY CLASSICAL 89131 (12.98 EQ/18.98)	THE THREE TENORS CHRISTMAS
112	121	140	97	BRITNEY SPEARS	JIVE 41651 (11.98/18.98)	...BABY ONE MORE TIME
113	89	61	5	TALIB KWELI & HI-TEK	RAWKUS 26143*/PRIORITY (10.98/16.98)	REFLECTION ETERNAL
114	103	90	67	MOBY	V2 27049* (10.98/17.98) HS	PLAY
115	100	109	51	INCUBUS	IMMORTAL 63652/EPIC (11.98 EQ/16.98)	MAKE YOURSELF
116	110	113	19	EVERCLEAR	CAPITOL 97061 (11.98/17.98)	SONGS FROM AN AMERICAN MOVIE VOL. ONE: LEARNING HOW TO SMILE
117	106	117	53	CELINE DION	550 MUSIC 63760/EPIC (11.98 EQ/18.98)	ALL THE WAY... A DECADE OF SONG
118	94	73	6	COLLECTIVE SOUL	ATLANTIC 83400/AG (11.98/17.98)	BLENDER
119	113	105	6	SARA EVANS	RCA (NASHVILLE) 67964/RLG (11.98/17.98)	BORN TO FLY
120	105	114	13	SOULDECISION	MCA 112361 (11.98/17.98) HS	NO ONE DOES IT BETTER
121	102	101	9	BARBRA STREISAND	COLUMBIA 63778/CRG (24.98 EQ/29.98)	TIMELESS: LIVE IN CONCERT
122	117	125	81	TIM MCGRAW	CURB 77942 (10.98/17.98)	A PLACE IN THE SUN
123	120	116	60	MARC ANTHONY	COLUMBIA 69726*/CRG (11.98 EQ/17.98)	MARC ANTHONY
124	NEW		1	SOUNDTRACK	THE ENGINE 14661/ARISTA (12.98/18.98)	BOUNCE
125	99	89	17	AARON TIPPIN	LYRIC STREET 165014/HOLLYWOOD (10.98/16.98)	PEOPLE LIKE US
126	108	88	10	CASH MONEY MILLIONAIRES	CASH MONEY 153291/UNIVERSAL (11.98/17.98)	BALLER BLOCKIN
127	142	154	3	LIFEHOUSE	DREAMWORKS 450231/INTERSCOPE (8.98/12.98) HS	NO NAME FACE
128	118	120	69	MACY GRAY	EPIC 69490* (11.98 EQ/17.98) HS	ON HOW LIFE IS
129	112	121	25	KID ROCK	TOP DOG/LAVA/ATLANTIC 83314*/AG (12.98/18.98)	THE HISTORY OF ROCK
130	126	198	3	AVALON	SPARROW 51773 (16.98 CD)	JOY: A CHRISTMAS COLLECTION
131	56	—	2	VARIOUS ARTISTS	IMMORTAL 50364*/VIRGIN (12.98/18.98)	STRAIT UP
132	178	168	6	BETTE MIDLER	WARNER BROS. 47843 (12.98/18.98)	BETTE
133	109	94	48	DMX	RUFF RYDERS/DEF JAM 546933*/IDJMG (12.98/18.98)	...AND THEN THERE WAS X
134	127	135	46	VERTICAL HORIZON	RCA 67818 (10.98/16.98) HS	EVERYTHING YOU WANT
135	92	42	3	PJ HARVEY	ISLAND 548144/IDJMG (17.98 CD)	STORIES FROM THE CITY, STORIES FROM THE SEA
136	124	122	7	TRAVIS TRITT	COLUMBIA (NASHVILLE) 62165/SONY (NASHVILLE) (11.98 EQ/17.98)	DOWN THE ROAD I GO
137	107	92	21	KELLY PRICE	DEF SOUL 542472/IDJMG (11.98/17.98)	MIRROR MIRROR
138	111	95	9	GEORGE STRAIT	MCA NASHVILLE 140143 (11.98/17.98)	GEORGE STRAIT
139	135	144	16	JO DEE MESSINA	CURB 77977 (11.98/17.98)	BURN
140	137	147	80	SHEDAISY	LYRIC STREET 165002/HOLLYWOOD (10.98/16.98) HS	THE WHOLE SHEBANG
141	125	139	52	JESSICA SIMPSON	COLUMBIA 69096/CRG (11.98 EQ/17.98)	SWEET KISSES
142	129	133	10	CHRISTINA AGUILERA	RCA 69323/BMG LATIN (10.98/16.98)	MI REFLEJO
143	NEW		1	YOLANDA ADAMS	ELEKTRA 62567/EEG (11.98/17.98)	CHRISTMAS WITH YOLANDA ADAMS
144	199	—	2	SHEDAISY	LYRIC STREET 165007/HOLLYWOOD (11.98/17.98)	BRAND NEW YEAR
145	104	83	6	ORGY	ELEMENTREE/REPRISE 47832/WARNER BROS. (11.98/17.98)	VAPOR TRANSMISSION
146	132	131	26	A PERFECT CIRCLE	VIRGIN 49253* (11.98/17.98)	MER DE NOMS
147	119	80	5	PROFYLE	MOTOWN 159744/UNIVERSAL (11.98/17.98)	NOTHIN' BUT DRAMA
148	79	20	3	INSANE CLOWN POSSE	PSYCHOPATHIC/ISLAND 548174/IDJMG (12.98/18.98)	BIZAAR
149	114	107	31	JOE	JIVE 41703 (11.98/17.98)	MY NAME IS JOE
150	128	112	8	MARK KNOPFLER	WARNER BROS. 47753 (18.98 CD)	SAILING TO PHILADELPHIA
151	148	156	22	DEFTONES	MAVERICK 47667/WARNER BROS. (9.98/17.98)	WHITE PONY
152	154	158	26	PLUS ONE	143/ATLANTIC 83329/AG (10.98/16.98)	THE PROMISE
153	NEW		1	SOUNDTRACK	550 MUSIC 85196/EPIC (12.98 EQ/18.98)	ALLY MCBEAL: A VERY ALLY CHRISTMAS FEATURING VONDA SHEPARD
154	123	91	7	GURU	VIRGIN 50188* (12.98/17.98)	JAZZMATAZZ STREETSOU

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)						
155	115	68	3	DWIGHT YOAKAM	REPRISE (NASHVILLE) 47827/WRN (11.98/17.98)	TOMORROW'S SOUNDS TODAY
156	141	163	27	A*TEENS	STOCKHOLM 159007/MCA (11.98/17.98)	THE ABBA GENERATION
157	86	21	3	INSANE CLOWN POSSE	PSYCHOPATHIC/ISLAND 548175/IDJMG (12.98/18.98)	BIZZAR
158	138	81	4	CARMAN	SPARROW 51766 (19.98/21.98)	HEART OF A CHAMPION: A COLLECTION OF 30 HITS
159	130	128	51	SISQO	DRAGON/DEF SOUL 546816*/IDJMG (12.98/18.98)	UNLEASH THE DRAGON
160	NEW		1	LONESTAR	BNA 69326/RLG (11.98/17.98)	THIS CHRISTMAS TIME
161	144	150	77	LONESTAR	BNA 67762/RLG (10.98/17.98)	LONELY GRILL
162	161	153	11	JACI VELASQUEZ	WORD 61073/EPIC (11.98 EQ/17.98)	CRYSTAL CLEAR
163	146	149	10	SOUNDTRACK	HOLLYWOOD 162241 (17.98 CD)	DUETS
164	131	110	19	BEENIE MAN	SHOCKING VIBES/VP 49093*/VIRGIN (11.98/16.98)	ART AND LIFE
165	158	182	3	SAMANTHA MUMBA	WILD CARD/POLYDOR 549413/INTERSCOPE (11.98/17.98) HS	GOTTA TELL YOU
166	155	129	4	NEWSBOYS	SPARROW 51787 (16.98 CD)	SHINE: THE HITS
167	139	181	27	BBMAK	HOLLYWOOD 162260 (8.98/12.98) HS	SOONER OR LATER
168	183	—	26	SOUNDTRACK	HOLLYWOOD 162244 (12.98/18.98)	MISSION: IMPOSSIBLE 2
169	133	96	4	PATTI LABELLE	MCA 112267 (11.98/17.98)	WHEN A WOMAN LOVES
170	162	164	29	BRAD PAISLEY	ARISTA NASHVILLE 18871/RLG (10.98/16.98) HS	WHO NEEDS PICTURES
171	122	87	6	E-40	SICK W D' IT 41742/JIVE (11.98/17.98)	LOYALTY AND BETRAYAL
172	180	173	46	TOBY KEITH	DREAMWORKS (NASHVILLE) 450209/INTERSCOPE (10.98/16.98)	HOW DO YOU LIKE ME NOW?!
173	164	137	10	EMMYLOU HARRIS	NONESUCH 79616/AG (11.98/17.98)	RED DIRT GIRL
174	140	106	11	C-MURDER	TRU/NO LIMIT 50083*/PRIORITY (12.98/17.98)	TRAPPED IN CRIME
175	134	108	10	SOUNDTRACK	DREAMWORKS 450279/INTERSCOPE (18.98 CD)	ALMOST FAMOUS
176	145	134	14	VARIOUS ARTISTS	DEF JAM 542829/IDJMG (11.98/17.98)	THE SOURCE HIP-HOP MUSIC AWARDS 2000—THE ALBUM
177	149	177	32	NO DOUBT	TRAUMA 490441*/INTERSCOPE (12.98/18.98)	RETURN OF SATURN
178	160	160	33	CAT STEVENS	A&M 541387/UTV (11.98/17.98)	THE VERY BEST OF CAT STEVENS
179	143	126	27	BIG TYMERS	CASH MONEY 157673/UNIVERSAL (11.98/17.98)	I GOT THAT WORK
180	163	148	29	MARY MARY	C2/COLUMBIA 63740/CRG (10.98 EQ/16.98)	THANKFUL
181	179	200	45	P.O.D.	ATLANTIC 83216/AG (11.98/17.98) HS	THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN
182	156	118	12	BEBE	MOTOWN 159405/UNIVERSAL (11.98/17.98)	LOVE AND FREEDOM
183	173	179	54	SAVAGE GARDEN	COLUMBIA 63711/CRG (11.98 EQ/17.98)	AFFIRMATION
184	174	176	91	EMINEM	WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98)	THE SLIM SHADY LP
185	185	166	13	DONNIE MCCLURKIN	VERITY 43150 (10.98/16.98) HS	LIVE IN LONDON AND MORE...
186	196	183	69	VARIOUS ARTISTS	INTEGRITY/WORD 69974/EPIC (17.98 EQ/19.98)	WOW WORSHIP: TODAY'S 30 MOST POWERFUL WORSHIP SONGS
187	153	142	23	ANNE MURRAY	STRAIGHTWAY 20231 (19.98/19.98)	WHAT A WONDERFUL WORLD
188	RE-ENTRY		69	CHARLOTTE CHURCH	SONY CLASSICAL 60957 (11.98 EQ/17.98)	VOICE OF AN ANGEL
189	191	180	26	DON HENLEY	WARNER BROS. 47083 (12.98/18.98)	INSIDE JOB
190	165	—	2	MOBY	V2 27085 (21.98 CD)	PLAY THE B-SIDES
191	RE-ENTRY		3	DON MOEN	HOSANNA! 1782/INTEGRITY (10.98/12.98) HS	I WILL SING
192	62	—	2	MARK AND BRIAN	OGLIO 86958 (16.98 CD)	LITTLE DRUMMER BOYS
193	150	119	9	CAM'RON	JNTERENTAINMENT 69873*/EPIC (11.98 EQ/17.98)	S.D.E.
194	169	161	44	JAGGED EDGE	SO SO DEF/COLUMBIA 69862/CRG (11.98 EQ/17.98)	J.E. HEARTBREAK
195	177	197	52	THIRD EYE BLIND	ELEKTRA 62415*/EEG (11.98/17.98)	BLUE
196	172	172	77	BLINK-182	MCA 111950 (12.98/18.98)	ENEMA OF THE STATE
197	195	186	27	WHITNEY HOUSTON	ARISTA 14626 (19.98/24.98)	WHITNEY: THE GREATEST HITS
198	NEW		1	CLEDUS T. JUDD	MONUMENT 85106/SONY (NASHVILLE) (11.98 EQ/17.98) HS	JUST ANOTHER DAY IN PARODIES
199	NEW		1	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS	SPRING HOUSE 42316 (11.98/16.98)	CHRISTMAS IN THE COUNTRY
200	136	98	6	CHANGING FACES	ATLANTIC 83401/AG (11.98/17.98)	VISIT ME

TOP ALBUMS A-Z (LISTED BY ARTISTS)

3 Doors Down 24	Cam'Ron 193	Everclear 116	Toby Keith 172	Jo Dee Messina 139	Kelly Price 137	Bounce 124	VARIOUS ARTISTS
98 Degrees 28	Carman 158	Everlast 101	R. Kelly 5	Bette Midler 132	Prodigy Of Mobb Deep 18	Charlie's Angels 14	MTV: The Return Of Rock
Yolanda Adams 80, 143	Carreras-Domingo-Pavarotti 111	Fuel 66	Kid Rock 129	Profile 147	Profile 147	Coyote Ugly 84	Volume 2 106
Christina Aguilera 36, 43, 142	Aaron Carter 38	Bill & Gloria Gaither And Their Homecoming Friends 199	Mark Knopfler 150	John Michael Montgomery 63	Radiohead 73	Dr. Seuss' How The Grinch Stole Christmas 59	Now 4 51
Marc Anthony 123	Cash Money Millionaires 126	Billy Gilman 53, 58	Lenny Kravitz 17	Chante Moore 50	Red Hot Chili Peppers 79	Duets 163	Now 5 2
A*Teens 156	Changing Faces 200	Godsmack 21	Talib Kweli & Hi-Tek 113	Samantha Mumba 165	Ja Rule 29	Little Nicky 95	Platinum Christmas 57
Avant 69	Kenny Chesney 54	David Gray 70	Patti LaBelle 169	Anne Murray 187	S Club 7 94	Mission: Impossible 2 168	The Source Hip-Hop Music Awards 2000—The Album 176
B.B. King & Eric Clapton 82	Charlotte Church 22, 188	Lifehouse 127	Geddy Lee 52	Mya 88	Sade 3	Remember The Titans 103	Stoned Immaculate—The Music Of The Doors 72
Babyface 75	C-Murder 174	Macy Gray 128	Limp Bizkit 7, 99	Mystikal 35	Santana 107	Rugrats In Paris: The Movie 48	Straight Up 131
Backstreet Boys 77	Collective Soul 118	Green Day 64	Linkin Park 44	Nelly 10	Savage Garden 183	Spice Girls 78	Totally Hits 3 25
Baha Men 11	The Corrs 91	Guru 154	LL Cool J 98	Newsboys 166	Scarface 68	Cat Stevens 178	Universal Smash Hits 76
Barenaked Ladies 62	Creed 15	Emmylou Harris 173	Lonestar 160, 161	No Doubt 177	Shaggy 23	George Strait 138	WOW-2001: The Year's 30 Top Christian Artists And Hits 49
BBMAK 167	Deftones 151	PJ Harvey 135	Ludacris 26	'N Sync 20	SheDaisy 140, 144	Barbra Streisand 121	WoW Worship: Today's 30 Most Powerful Worship Songs 186
The Beatles 1	Destiny's Child 45	Don Henley 189	Madonna 33	Rosie O'Donnell 47	Shyne 90	Keith Sweat 16	Vertical Horizon 134
BeBe 182	Dido 40	Faith Hill 37	Marilyn Manson 13	The Offspring 9	Paul Simon 108	Tamia 71	The Wallflowers 81
Beenie Man 164	Celine Dion 60, 117	Whitney Houston 197	Mark And Brian 192	Orgy 145	Jessica Simpson 141	James Taylor 104	Lee Ann Womack 85
Big Tymers 179	Disturbed 74	Incubus 115	Ricky Martin 4	OutKast 6	Sisqo 159	Third Eye Blind 195	
Blink-182 27, 196	Dixie Chicks 42	Insane Clown Posse 148, 157	Mary Mary 180	Outlawz 110	Fatboy Slim 89	Carl Thomas 97	
Andrea Bocelli 83	DMX 133	Alan Jackson 34	matchbox twenty 39	Papa Roach 46	Snoop Dogg 93	Aaron Tippin 125	
Bon Jovi 55	Dr. Dre 102	Jagged Edge 194	Donnie McClurkin 185	Brad Paisley 170	SoulDecision 120	Travis Tritt 136	
Bone Thugs-N-Harmony 41	Bob Dylan 96	Jay-Z 8	Tim McGraw 122	Pink 56	SOUNDTRACK	U2 12	
Boyz II Men 92	E-40 171	Wyclef Jean 65	Don Moen 191	Plus One 152	ALLY MCBEAL: A Very Ally Christmas Featuring Vonda Shepard 153	Jaci Velasquez 162	
Toni Braxton 100	Eagles 109	Joey 149		P.O.D. 181	Almost Famous 175		
Sarah Brightman 105	Eminem 31, 184	Cledus T. Judd 198					
	Sara Evans 119						

newsline...

ALLIANCE ENTERTAINMENT CORP. is to receive \$25 million from its controlling shareholder, Michael Ovitz's Yucaipa Cos., to fund its digital businesses, which include All Media Guide and the RedDotNet kiosk systems. In addition, Coral Springs, Fla.-based Alliance has retained Credit Suisse First Boston to advise it regarding merger targets. "We are pursuing strategic consolidation opportunities as we speak," says Alliance president/CEO Eric Weisman. Alliance is also at work on a new kiosk system, Mercury Dot, which gives consumers access to album information, biographies, 30-second song samples, and other information. The new technology allows for smaller units than RedDot, thus enabling retailers to place numerous installations throughout a store. Weisman says prototype Mercury Dot kiosks will be installed next month as tests at various chains that already utilize RedDot; among these are Trans World Entertainment, Musicland, K-mart, Wal-Mart, and Best Buy. Weisman expects to have kiosk agreements finalized with retailers early next year. **CAROLYN HORWITZ**

A NOV. 21 LETTER to Sen. John McCain, chairman of the Senate Commerce Committee, from Robert Pitofsky, chairman of the Federal Trade Commission (FTC), states that the agency will not file deceptive-practices lawsuits against entertainment companies for marketing violent material to children. Bringing such cases, Pitofsky wrote, "would place the agency in a position that raises serious questions under the First Amendment." Two months ago, McCain held hearings to study the results of an FTC report showing that film, music, and video-game companies aggressively market violent product to children in their advertising. **BILL HOLLAND**

U.S. BANKRUPTCY COURT JUDGE Kathleen P. March has denied MP3Board's request to license or purchase the Scour Exchange technology as a separate unit of Scour. Scour is scheduled to be placed in a court auction Dec. 12. In her ruling, March said MP3Board lacked "the standing to bring a motion for sale of the assets" of Scour. March invited MP3Board to again ask the court at the Dec. 12 auction to sell Scour Exchange. MP3Board, an MP3 search engine, has been sued by the Recording Industry Assn. of America for copyright infringement. Listen.com has already placed a \$5 million bid for all Scour's assets, and CenterSpan Communications has also indicated it will place a bid for Scour (Billboard, Nov. 25). **EILEEN FITZPATRICK**

PRODUCER DAVID FOSTER has signed on to help select the members of a new female pop group whose musical path will be chronicled on the new WB series "Popstars." Set to debut Jan. 12, 2001, the show is based on an Australian program that followed a group from inception. Foster will also produce the act's album debut, which will be released in April 2001 as a joint venture between London/Sire and Foster's 143 Records, both of which are part of the Warner Music Group. A number of top songwriters, including Diane Warren and Richard Marx, will write material for the group. **MELINDA NEWMAN**

ELEKTRA HAS TAKEN DOWN eight of 12 free Eagles downloads it had offered via various retailers' Web sites, due to "unforeseen publishing licensing problems," according to a statement. Elektra would not comment further. The downloads consisted of live tracks from the boxed set "The Eagles: Selected Works 1972-1999." Only "Hotel California," "Take It To The Limit," "Funky New Year," and "Those Shoes" will remain available online, although it is unclear which sites will offer them. Borders.com, tower-records.com, Amazon.com, Musicland.com, and twec.com were among the sites that hosted tracks in the first round of the promotion, which bowed Nov. 21. **JONATHAN COHEN**

JEFF K. WATINETZ, co-chairman/co-CEO of Los Angeles-based artist-management company the Firm, has purchased a significant stake in Flip Records. The shares were held by Saul Steinberg; the remainder of the label is held by Flip chief Jordan Schur, who is also president of Geffen Records. Founded in 1994 by Schur, Flip boasts such acts as Limp Bizkit and Staind—both of which are managed by the Firm. The label maintains 50/50 joint-venture deals with Interscope, Elektra, and Epic. **DERRICK MATHIS**

RESTLESS RECORDS IS ELIMINATING positions. Head of urban marketing Shirlene Head and four urban field staffers in Texas, South Carolina, and North Carolina were dismissed two weeks ago, according to Dave Darus, senior VP of promotion at the Los Angeles-based label. In addition, sources say that eight other Restless employees were dismissed recently. **DERRICK MATHIS**

FORMER INTERSCOPE A&R EXECUTIVE John McClain is suing the label, claiming he is owed monies from a buyout agreement. McClain worked for Interscope from 1990-96. In the suit, filed Nov. 15 in California Superior Court in Los Angeles, he claims that the label improperly deducted more than \$20 million for professional fees and taxes before calculating his buyout amount. The lawsuit also claims that Interscope violated the agreement by failing to provide an audit requested by McClain. He seeks a court-ordered audit, at least \$1 million in compensatory damages, and court costs. Interscope had no comment. **EILEEN FITZPATRICK**

GAYLORD

(Continued from page 12)

Michael Tenbrink, in Word's marketing department, also had their positions eliminated.

Balman says combining the label's resources will allow the company to expand in key areas. "There's going to be more attention to college reps," he says. "I'm going to have an additional layer of expertise focusing on marketing for national accounts. They'll work in tandem with the Word distribution team, which also has people on national accounts. Over the past several years that continues to be a substantial, growing part of our business."

The merger of the Word and Myrrh labels is the latest development at the Gaylord-owned companies. Word Entertainment president Roland Lundy exited the company (Billboard, Nov. 4). He was succeeded by Malcolm Mimms, an attorney who joined

'I have reordered and recentered this business to suit the needs of our artists and the marketplace. This is the first [step] in what I believe we need to do to keep growing'

- LOREN BALMAN -

Gaylord last March as executive VP of the creative content group.

Most recently, Myrrh VP/GM Jim Chaffee announced he was leaving the label (Billboard, Nov. 25) to form a partnership with Michael Smith of Nashville-based management firm Michael Smith & Associates. Chaffee's departure fueled speculation that Word and Myrrh would be merged.

This newest development comes on the heels of Gaylord losing a recent legal skirmish with Word's previous owner, Thomas Nelson Inc. Gaylord filed a lawsuit in 1998 seeking a price reduction and asking to have \$3.2 million cut from the \$110 million it paid for Word.

Gaylord charged that Thomas Nelson misrepresented money that was owed to Word for music product sales. Despite the recent turmoil, Balman is optimistic about the future of the company and says it has signed several new acts it plans to launch in 2001—among them former Petra member Pete Orta, female act Paige, group Down Here, and newcomer Alli Rogers.

When asked whether or not the label was up for sale, Balman denied the rumors. "[Gaylord] made all the assurances to me that that's not what they're doing," says Balman. "My responsibility is to continue to strengthen the core of the company."

BETWEEN THE BULLETS



by Geoff Mayfield

STRONG DOWN THE STRETCH: Often, but not always, opening-day sales set the tone for which a new release will come ahead of the others, as avid fans can't wait to own their favorite artist's newest. Turns out the new **Beatles** hits album, "1," had enough giddyap in its legs to run the most impressive game of catch-up that I can recall since we began using point-of-sale data in 1991.

When we last spied on the Fab Four in this column a week ago, the Beatles appeared to be lagging behind the multi-act "Now 5" and new albums by **Ricky Martin**, and **Sade**. First-day sales by each of those three exceeded those of "1" at a representative sample of chains.

One obvious advantage the legendary quartet had in this race was the two-hour prime-time special "Beatles Revolution," which raised good-but-not-great ratings for ABC on Friday, Nov. 17. The program fetched a 5.8 rating with a 10 share, ranking 71st among the week's shows, but apparently, a good number of the people who did watch it felt motivated enough to either run out to stores over the weekend or to order the album through Capitol's direct-response campaign.

The Beatles' projection was also confounded by the band's mature appeal. Rap acts like **Eminem** and **Jay-Z** and kid-targeted pop in the 'N **Sync** and **Britney Spears** mold attract young-leaning audiences who smell street date. While the Beatles do have some young fans in their court, most of their audience are older folks with things on their mind other than album release dates—stuff like paying bills, getting the kids to school, and grocery shopping.

The 595,000 units rung by "1" stands behind the 855,500 units that 1995's "Anthology 1" had in the wake of ABC's Beatles mini-series. It does, however, stand ahead of the openers by the band's other '90s compilations: "Anthology 2," 442,000 copies in 1996; "Live At The BBC," 360,000 units, 1994; and "Anthology 3," 237,000 units, 1996.

Following **Limp Bizkit** (1.05 million), Jay-Z (558,000), and last issue's champ, **R. Kelly** (543,000), the Beatles album marks the fourth time in five weeks that the No. 1 slot has weighed in above half a million units. A fifth, **OutKast**, also rang that bell when its latest opened behind Jay-Z with 526,000 units. And all of this bounty preceded the key Thanksgiving shopping weekend.

BIG AND TALL: Nos. 2, 3, and 4 are also strong on The Billboard 200, commanded, respectively, by "Now 5" (444,500 units), **Sade** (370,000 units), and **Ricky Martin** (318,000 units). This is the first time since Christmas week of last year that each of the four top slots surpassed 300,000 units. Only three did so during 1999's pre-Thanksgiving week, although two of that week's new entries, by chart-topper **Korn** and runner-up **Dr. Dre**, exceeded half a million. Martin's sum is respectable, despite being less than half the 661,000 that opened his first English album in May 1999.

And while "comeback" may be an odd word when you're talking about an artist who has never peaked below the top 10 with any of her five prior albums, one is tempted to use it for Sade, who last charted with a hits album six years ago and whose last original collection came out eight years ago. Curiously, the singer more than doubles her previous best SoundScan sum with a lead track that is developing slower at adult contemporary and top 40 radio than 1992's "No Ordinary Love," which ushered in that year's "Love Deluxe" album. Two factors that *do* favor Sade's new "Lovers Rock": R&B adult stations (lead track "By Your Side" bullets at No. 6 on R&B Airplay Monitor's R&B Adult chart), and VH1, which has played "Side" as many as 17 times a week. That exposure and pent-up demand helped make the album the top seller for the Wherehouse Music, Tower Records, and Virgin Megastore chains and No. 3 set for Best Buy and Target.

HOW BIG? At least three reporters called me before **Backstreet Boys'** "Black & Blue" hit stores Nov. 21, wanting to know how much it would sell. I chuckled, since I'm fairly certain that if I truly knew how to make such projections accurately before an album ever hit stores, Billboard couldn't afford me. And, with the Thanksgiving holiday accelerating our deadlines, we go to press with no idea what the Boys did in their first day.

Most industryites I've talked to suspect the album will easily outsell last year's Backstreet album, "Millennium," which opened at 1.13 million, but do less than the record 2.4 million that Jive mates 'N **Sync** hit earlier this year. The Boys' "Shape Of My Heart" is growing, bulleting at No. 8 on Hot 100 Airplay, but that pales behind 'N **Sync's** "Bye Bye Bye," which had been the No. 1 radio track for four weeks leading up to the release of "No Strings Attached."

The Boys shipped around 6 million copies, so there's enough stock out to beat 'N **Sync's** mark. Thanksgiving's huge weekend traffic is a potential trump card, as are the group's wall-to-wall TV exposure during the album's release week, a huge Wal-Mart campaign, lots of MTV juice, and the multimillion-dollar Burger King campaign that began in August. We'll have to see if all those building blocks add up to a record-breaking week.

AUSTRALIAN SOCIETIES BATTLE OVER DIGITAL RATE

(Continued from page 14)

adopt the actual realized price (ARP), said to be a 15% difference, according to evidence tendered by AMCOS during a tribunal hearing. The second issue was whether or not the royalty rate should be decreased.

The dispute found its way to the Copyright Tribunal following ARIA's request for arbitration and was scheduled to be dealt with by the tribunal last February.

On June 14, the tribunal set an interim PPD rate of 9.306% with 7.5%—estimated at between \$3.75 million Australian (\$2.2 million) and \$4.5 million Australian (\$2.7 million)—held in escrow until February's full ruling.

AMCOS argued that the tribunal could not extend this ruling to first-release records. Record companies and publishers had previously worked on the basis that mechanical royalty rates applied to all songs, whether they be new, a rerelease, or a cover version. But technically, the statutory license in the Copyright Act that governs songs on records applies to all songs except those put on record for the first time.

Candi says this was just a delaying tactic by AMCOS. Nevertheless, on Sept. 5, the Copyright Tribunal agreed it did not have the authority to set an interim royalty rate. It also urged the two parties to broker an agreement outside the tribunal.

Cottle admits that AMCOS was eager to find a solution outside the tribunal for two reasons: the

prospect of having to face legal fees of up to \$2 million Australian (\$1.04 million) during the hearings and the possibility of prolonged ill will between the two parties. "The music industry cannot afford ill will within its structure, because we have a lot of other challenges we have to deal with," says Cottle.

Cottle describes the Nov. 16 agreement as "a genuine compromise, a win for neither party but a loss for neither party. It absolutely recognizes the commercial reality of the situation and the difficulties that record companies are going through, but maintains a rate reasonably acceptable to writers and their publishers. It's a classic compromise."

Adds Candi, "It's a reasonable commercial deal, although nowhere near what we want. But it's nowhere near what AMCOS wants."

Also resolved after three years was the rate for DVD and CD Extra. If the item is predominantly audio, it falls under the new audio rate. Where it is predominantly audiovisual, the video rate of 6.5%

of PPD applies.

Both associations seemingly have different stances on digital royalty rates. Says Cottle, "The economics of digital downloading is different from the economics of record distribution. You don't have inventory, warehousing, physical-distribution, or manufacturing costs. What you have is an electronic transmission system, software costs, and you have music. The royalty paradigm is different from the mechanical royalty rate. We think that music as an overall share of what is paid by the subscriber or consumer should be valued much higher."

Candi says, "There aren't too many people in the world who doubt that the selling price on the Net will be cheaper than physical product. [However, there will be] massive start-up costs, investment infrastructure costs, and technology costs. This is a mature product, and we're looking at the global market. The obvious economic analysis is that the mechanical rates will be lower."

Candi adds that, although the

publishers would not agree to ARP in the brick-and-mortar issue, "in the download environment, it is very clear that you would use the ARP model, because each download is entirely distinguishable and recordable—as to when, what time, and for how much it was bought—and models will have to be very flexible if the record industry is going to ever turn the E-commerce market into a legitimate market rather than the cesspool of infringement it currently is."

The two parties have agreed to implement an electronic clearing system by July 2001 that will heighten efficiency in copyright claims and royalty payments. Instead of record companies mailing 250 envelopes of inquiry notices each week, a team is working to do it by E-mail.

AMCOS is eager to revive the levy on blank audio tapes—a move that was rejected in court some years ago but that AMCOS believes could become an issue as the Australian government goes into election next year.

At the same time, the Australasian Performing Rights Assn. (APRA)—which administers AMCOS' licensing functions—wants to increase fees for public performances. It has finished doing surveys on the value of music in the public performance arena. By arguing that such licensing rates are higher abroad, it will formulate some proposals for new licensing schemes to be put to the Copyright Tribunal over the next two years. "We expect to launch a campaign based on those results [of the surveys] by mid-[2001]," says Cottle.

ARIA's next battle is to get the government on its side to achieve higher broadcast fees from commercial radio stations, which pay between 0.5% and 1% of their gross advertising revenue. "They pay \$2 million Australian [\$1.04 million] a year," Candi explains, "when they should be paying \$16 million Australian [\$8.3 million] a year."

In September 1999, APRA successfully negotiated higher revenue from broadcasters. Stations that played 80% music were compelled to increase licensing fees of 2.6% of gross advertising revenue to 3.5%. "That amounted to a 20% increase in our revenue from commercial radio," says Cottle, "from \$11.5 million Australian [\$5.9 million] in 1998-1999 to \$16 million Australian [\$8.2 million] in 2000-2001."

EMUSIC TO TRACK LICENSED SONGS USED IN NAPSTER

(Continued from page 12)

remove its licensed songs from the file-sharing site. But Napster has steadfastly said that it does not have the technology to remove individual tracks.

Napster CEO Hank Barry reiterates this claim and calls the EMusic technology inconsistent with provisions of the Digital Millennium Copyright Act.

In addition, Barry says in a statement, "We will be reviewing EMusic's interaction with the Napster system to determine whether it is consistent with Napster's privacy policy."

Hoffman claims that Napster's contention that it is unable to remove individual files is "categorically false." Moreover, he criticizes Napster for its unwillingness to work with EMusic.

"Napster does not respect the rights of artists, and we are frustrated by their approach," he says. "Paying lip service to the industry by saying they're going to develop

something to remove infringing tracks in the future just isn't good enough."

Barry insists that Napster's recent alliance with Bertelsmann defines its commitment to compensating artists and labels.

While EMusic's technology was specifically developed to target Napster, Hoffman says in the future it will be deployed on other peer-to-peer systems.

While the two companies remain at odds over the tracking system, Hoffman does not rule out the possibility of cross-licensing EMusic's catalog to Napster. "We're interested in going that way," he says.

Developed by EMusic and software company Relatable, the Web crawler technology, called an "acoustic fingerprint," searches Napster directories by the title of songs from EMusic's licensed catalog. Once the song is identified, a copy is made, listened to, and compared to the original sound record-

ing.

The technology, which is unobtrusive to the user, also identifies the user's Internet address.

Hoffman says EMusic's original plan presented to Napster did not identify a user's Internet provider address. "We asked them to block the files, and when they refused, we escalated our program by identifying the IP [Internet provider] address."

Once the song and user are identified, EMusic sends an instant message to the user, requesting that he or she place the song in a private folder, or delete it from his or her shared folder, or stop trading it. The user has 24 hours to comply or EMusic will report the user to Napster and ask that the account be removed from the service.

If the user persists by setting up a new account with Napster, EMusic will contact the user's Internet service provider and ask the provider to issue a cease and desist order in compliance with the Digital Millennium Copyright Act.

Hoffman says operating the system will cost EMusic less than \$5,000 a month. The tracking system went live on Nov. 21.

He also downplays the big-brother aspect of the tracking system, calling it more of a "customer education program."



Rock, Rap, Skate. Def Jam recording artist Jay-Z celebrates the release of his fifth album, "The Dynasty: Roc La Familia (2000-)," with an old-school skate party at Los Angeles' Skateland. Shown at the event, from left, are Lyor Cohen, president of Island/Def Jam Music Group; Damon Dash, CEO of Roc-A-Fella Records; Jay-Z; Kareem "Biggs" Burke, COO of Roc-A-Fella Records; and Jim Caparro, chairman of Island/Def Jam Music Group.

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Lichtman Plans Retirement After 22 Years At Billboard

Irv Lichtman, Billboard's deputy editor and music publishing columnist, has announced his retirement, effective Dec. 31, after 22 years with the magazine.

Lichtman has spent 45 years in the music business. In addition to Billboard, he has worked on the music publishing and label side, and at the trade magazine Cash Box for 19 years. For the past 10 years, he has edited Billboard's Songwriters & Publishers section and written the Words & Music column. More recently, his reporting has been a key to the success of Billboard Bulletin.



LICHTMAN

"The degree to which Irv has enriched the pages of Billboard and the lives of the professionals with whom he works is immeasurable," says Billboard Editor In Chief Timothy White, "and this is true for Irv's impact on the music industry at large. As a personality he is irreplaceable in his enthusiasms, and as a journalist he is irreplaceable in his knowledge

and skills, so he will be sorely missed on all counts. Billboard wishes Irv the absolute best, but hopes he will still contribute to the company as his own plans permit."

In 1996, Lichtman received one of the singular honors in the music industry, when the New York chapter of NARAS, the Recording Academy, granted him its Heroes Award. A native of the Bronx, he lives now in the Long Island town of Ocean-side, N.Y.

Lichtman has long been active in industry organizations. His commitments include serving on the board of directors of the Songwriters Hall of Fame, the National Assn. of Recording Merchandisers scholarship committee, and several committees of the Recording Academy, including the Hall of Fame and historic/liner notes committees. He says he plans to continue his association with groups with which he is affiliated after his retirement.

Billboard.com Nabs MidemNet Nod

Billboard.com has been nominated as best media site in the MidemNet Awards 2001 competition. It's the second straight year that Billboard.com has been nominated in the competition, which recognizes the best music sites from around the world for their creativity and skills.

Nominees were chosen in a vote by a select group of music industry and media professionals. The 28 nominees in seven categories are listed on the Midem website (www.midem.com/midem-net-awards.html), where winners are being chosen in a public vote that runs through Jan. 8.

The winners will be announced Jan. 20 at MidemNet, a one-day event that precedes the Midem

conference in Cannes, France.

Billboard.com also has been recognized by Apple with a "4-star" iReview rating on the hardware maker's own site, which is dedicated to the needs of Mac computer users. Singing the praises of

Billboard.com, the review asserts: "If something is happening in the music world, it will not only be here, it will

be here first, from tour plans to recording info, to release dates, label signings and more."

The Apple site also has several glowing comments from users of Billboard.com. Said one: "Unlike all the commercialized, hyped-out music sites under the Gen X, 'cutting edge' labels, this site tells things how they are."

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Beatles Practice '1'-Upmanship

'1' IS ONE—not bad for a group that broke up 30 years ago. The Beatles collect their 19th No. 1 album on The Billboard 200, as their Apple/Capitol collection of 27 No. 1 hits (either in the U.S. or the U.K.) enters the chart in pole position. The mop tops already had twice as many No. 1 albums than any other act—Elvis Presley and the Rolling Stones each have nine chart-toppers, so the Beatles' new total of 19 merely extends their record.

The Beatles also lead in weeks at No. 1. Including "1," the group has been on top of the chart for a total of 126 weeks. Second-place Presley only has 64 weeks logged at No. 1. This new album expands the Beatles' chart span, although it's only been a little more than a year since their last album reached its peak position. The revised "Yellow Submarine Songtrack" debuted and topped out at No. 15 in October 1999. So "1" expands the quartet's album chart span to 36 years and 10 months. That dates back to the debut of "Meet The Beatles" the issue of Feb. 1, 1964.

The success of "1" means that the Beatles have charted in five different decades—again, not bad for a group that only actively recorded in two different decades. Five of the Fab Four's chart-topping sets reached the summit after their breakup: "The Beatles/1967-1970" went to No. 1 in 1973; the three "Anthology" albums went to No. 1 in 1995 and 1996; and "1" is No. 1 in 2000.

One field where the Beatles do not lead is having the highest number of charted albums. "1" is the group's 43rd album to appear on the Billboard chart. Presley is way out in front here, with 96 titles making the tally since 1956.

CRUISE CONTROL: Will Huey Lewis be able to overtake BBMak and score a No. 1 hit on the Adult Contemporary chart? With duet partner Gwyneth Paltrow, Lewis is stuck at No. 2 for the second week, albeit with a bullet. "Cruisin'," from the "Duets" soundtrack on the Hollywood label, is Lewis' most successful AC hit since "Perfect World" hit the runner-up spot in September 1988. If "Cruisin'" goes all the way, it will be Lewis' second AC chart-topper, following "Stuck With You," which had a three-week run in 1986.



by Fred Bronson

'MOONLIGHT' FEELS RIGHT: LeAnn Rimes' lawsuit against her label, Curb (see story, page 12), coincides with her first No. 1 single in the U.K. "Can't Fight The Moonlight," which has

yet to become a hit in the U.S., enters the British singles chart at No. 1. The "Coyote Ugly" track still has a chance here at home, as the film is scheduled for home video release in early 2001. Rimes' biggest U.K. hit until now was "How Do I Live," which reached No. 7. That song is also her most successful U.S. chart entry, peaking at No. 2.

'ROCK' STEADY: Every Sade album has made the top 10 on The Billboard 200, and "Lovers Rock" (Epic) is no exception. The first new Sade album in eight years enters the chart at an impressive No. 3. "Promise" is Sade's most successful set, with a two-week run at the top in 1986. "Love Deluxe" is tied with "Lovers Rock" as Sade's second highest-ranking album. "Diamond Life" went to No. 5, "Stronger Than Pride" topped out at No. 7, and the "Best Of Sade" collection reached No. 9 in 1994.

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

	YEAR-TO-DATE OVERALL UNIT SALES	
	1999	2000
TOTAL	668,113,000	667,999,000 (FLAT)
ALBUMS	593,483,000	619,854,000 (UP 4.4%)
SINGLES	74,630,000	48,145,000 (DN 35.5%)

	YEAR-TO-DATE SALES BY ALBUM FORMAT	
	1999	2000
CD	504,079,000	552,542,000 (UP 9.6%)
CASSETTE	88,059,000	65,870,000 (DN 25.2%)
OTHER	1,345,000	1,442,000 (UP 7.2%)

OVERALL UNIT SALES THIS WEEK
17,210,000
LAST WEEK
15,286,000
CHANGE
UP 12.6%
THIS WEEK 1999
17,623,000
CHANGE
DOWN 2.3%

ALBUM SALES THIS WEEK
16,584,000
LAST WEEK
14,630,000
CHANGE
UP 13.4%
THIS WEEK 1999
16,424,000
CHANGE
UP 1%

SINGLES SALES THIS WEEK
626,000
LAST WEEK
656,000
CHANGE
DOWN 4.6%
THIS WEEK 1999
1,199,000
CHANGE
DOWN 47.8%

TOTAL YEAR-TO-DATE ALBUM SALES BY STORE TYPE			
	1999	2000	CHANGE
CHAIN	333,324,000	338,505,000	UP 1.6%
INDEPENDENT	90,204,000	98,045,000	UP 8.7%
MASS MERCHANT	160,870,000	170,266,000	UP 5.8%
NONTRADITIONAL	9,086,000	13,038,000	UP 43.5%

ROUNDED FIGURES FOR WEEK ENDING 11/19/00

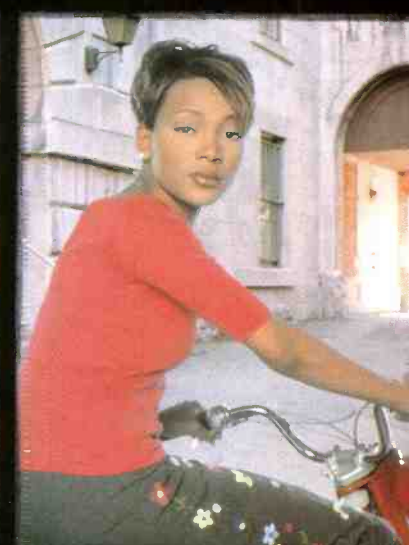
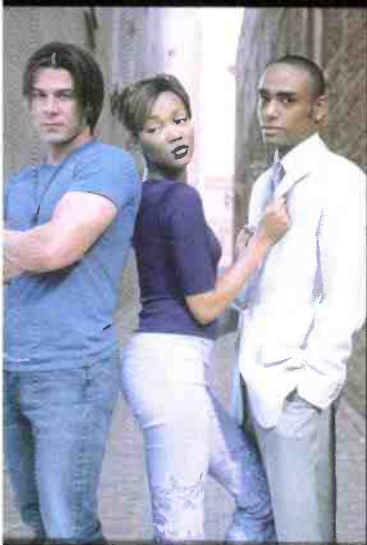
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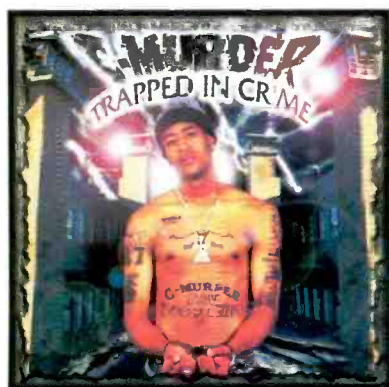

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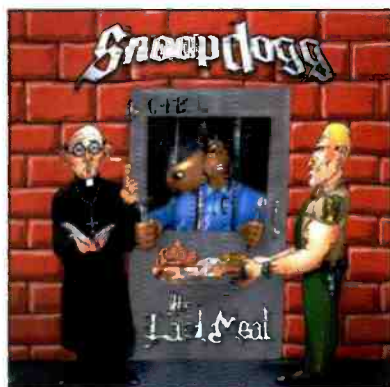
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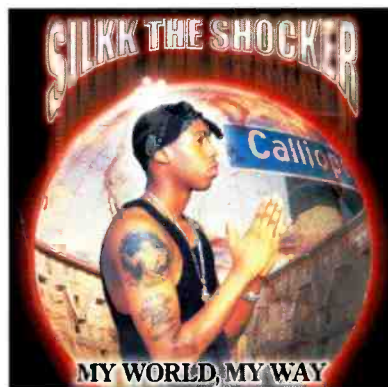
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