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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 $5,000-$7,000 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 budget 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 expensive, 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 local'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, they'll ask if you're going to contribute," Waters says.

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 Ken Holzman, backed by a $300 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 ancient muse Elektra,” 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). “Electra 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 threw 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 key ingredients of the stage production.

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. 6 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.

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

BY GORDON MASSON
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 the year that ended March 1998, EMI's American market share exceeded 12%.)

Early in the New Year, Berry is returning the EMI Recorded Music headquarters to New York, where it used to be when Jim Bifield was president/CEO of EMI Music. Berry says he will begin an intensive program of building the company's management team and channeling additional finance into North America.

"America is our next and final..." (Continued on page 126)

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 Nieto 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 Birules. Seminar participants included executives from international rights body CISAC, the International Federation of the Phonographic Industry, the World Trade... (Continued on page 126)
Sometimes Internet audio doesn’t exactly come out sounding like it was meant to sound. You need RealAudio® 8. It captures more of the highs and lows in the music before it leaves the station. In fact, nearly 9 out of 10 people tested couldn’t tell RealAudio 8 at 64kbps from the original CD.

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**SMA Launches Label With Mexican 777**

**BY CHRISTOPHER WALSH**

**NEW YORK**—In an unusual move for a video and audio production/record production house, New York-based SMA Realtime Inc. has launched a record label, SMA Entertainment. The label’s first release is to be a Latin hip-hop artist, to be announced 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 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-creation service. 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 will be the development of visual expertise that’s so good,” says Bissiccio. “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. I’ve always been an entrepreneur.”

“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 performers. It’s just not what that’s been done for so many minutes. I want to do four-minute movies. I want to have the artists involved in writing to be more written. What’s this vision? What’s the message? How does he want the world to see, visually as well as sonically.”

Comprising two locations in downtown Manhattan, firstly, in New York, N.Y., SMA Realtime provides full-service production and post-production for television, corporate presentations, commercials, talent, 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. SMA Realtime has provided design credits for shows, the Movie Channel, HBO, ESPN, and Nickelodeon, among others, and has created commercials for Visa, Nike, AT&T, and others. Mexicanin, whom Bissiccio discovered in Orland Park, will release a video, expected to be announced two years ago and directs new-business development.

In Orland Park, 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 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 got my groove back.’’

“Michael has done everything from James Brown to Aerosmith to Bob Dylan to the Rolling Stones,” adds Bissiccio. “With Vinyl, I brought the hip-hop and the hip-hop jam 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 90’s 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 quality over quantity. “I’m not going to have an big label sound where I don’t know them. I want the corporate mentality of a record company. I’ve always been an entrepreneur.”**

**Billboard Holiday Chart is Back**

**Billboard’s Christmas chart returns 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 on this page. SMA Realtime's placement in this issue highlights its growth as it continues to make strides in the industry.

**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 and Live Nation Entertainment Inc. have agreed to merge with its former parent company, USA Networks’ Ticketmaster Corp., in a stock swap valued at $638 million.

The companies expect to complete 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, which owns 25% of the company, will retain its position as the company’s majority shareholder in the new company with an equity stake of 86%. USA previously held a 49% position in Ticketmaster Online.

The merger of Ticketmaster Online, to be combined with 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 million tickets annually, via 3,400 ticketing outlets and 16 call centers spread across more than 80 cities, and via eight primary Web sites.

Barry Diller, chairman/CEO of USA, will assume the position of chairman of the new company, as well as chairman and president of Live Nation Entertainment, which will continue to operate as a separate company.

The merger reverses USA Networks’ decision two years ago to separate Ticketmaster’s online operations from its traditional physical and telephone ticket 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 greater goals faster and enhance shareholder value.

While the two companies already work in cooperation with each other, they had a chance to meet 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 ticket markets; increasing the number of tickets sold through Ticketmaster; expanding at-home ticket printing services; offering ticket servicing..." (Continued on page 19)
### Top Of The News

**12 Gaylord-owned Christian labels Mythr and Word are merged.**

**Arts & Music**

**14 Executive Turntable: Scott Greer is promoted to VP of worldwide marketing for Epic Records Group.**

**18 Vitamin C gives fans “More” with sophomore set.**

**28 Boxscore: Goo Goo Dolls gross almost $1 million in Los Angeles.**

**30 Soundtracks and Film Score News: Songwriter Albert Artful Dodger, and Sandi Patty are in the spotlight.**

**52 Latin Notes: Gaylord Cable Networks to launch Spanish-language music channel in Argentina.**

**INTERNATIONAL**

**85 Strictly Munday’s world music festival sees success in its inaugural year.**

**88 Hits of The World: The Beatles’ “11” debuts atop three international albums charts.**

**99 Global Music Pulse: Rachid Taha mixes music and cultures on “Made in Medina.”**

**Merchants & Marketing**

**91 Concert merchandisers see lower fees from venues.**

**94 Retail Track: Alliance Ent. secures a distribution deal with Amazon.com.**

**95 Sites & Sounds: TRP's Musicworld.com may aid in the fight against piracy.**

**96 Child's Play: “Arthur’s Perfect Christmas” offers something for everyone with a new book, TV special, and audio title.**

**110 Home Video: Columbia TiSor prepares to release a limited-edition “Bridge On The River Kwai” two-disc DVD set.**

**Programming**

**117 Clear Channel/SFX merger begins to affect concert promotions business.**

**119 The Modern Age: Crazy Town’s Epic Mozart talks about the symbolism of the band’s chart-climbing single “Butterfly.”**

**121 Music Video: MTV’s “120 Minutes” finds a new home.**

### 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.

Biller has confirmed that attorneys representing Sony and Warner have sent letters to MP3.com requesting additional compensation 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 J. 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 (Billboard Bulletin, 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 also is 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 (Billboard Bulletin, 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.
LOOK-OUT for upcoming features:
> digibox.com NEW LOOK
> "on the road" with digibox.com
> artist interviews
> games
> animated shorts
> NEW promotions & give-aways
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 technologies, is expected to continue.

Led by the strong economy and higher corporate profits, the communications industries, investment bank Veronis Suhler says the Internet is responsible for much of that increase. In 1995 the dotcom industry has struggled against units, 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 user 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 7.8% in 1999.

In the recorded music segment, revenue grew 6.8% to $14.7 billion. Spending on CDs and DVDs grew, while cash, 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 as positive, as the industry has struggled against unli- censed music distribution through digital technologies such as MP3 and Napster.”

The upside, according to the report, is how the controversial tech- nologies have opened the door for future direct-to-consumer distribu- tion 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 55% 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 Myrh
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 Myrh 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 busi- ness to suit the needs of our artists and label 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, Elsa Eider is elevated from Word Records VP/GM to senior VP/GM.

Gaylord, the Nashville-based family-owned and operated independent music company, is positioned as a “producer of music that is honest, accessible, and reaching a broad audience.”

Gaylord’s five label groups includes Word Entertainment, Gospel, Myrh, Curb, and Kari Jobe. 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.

Gaylord, Balman notes, is well positioned to deal with Napster. "The announced move as we think about us being a producer of music that is honest, accessible, and reaching a broad audience. We think about how that’s going to be redefined in the future." Gaylord, Balman says, has always been a player in the online space. "We’ve been working with several of the online companies for a number of years. We have a presence in that space.” Gaylord plans to announce more moves in the next 90 days.

Gaylord’s five label groups includes Word Entertainment, Gospel, Myrh, Curb, and Kari Jobe. 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. The Word Label Group comprises the Word, Squint, and Everland labels. The Word Label Group comprises the Word, Squint, and Everland labels.

According to Balman, Balman projects that the anticipated future growth will come out under the Myrh 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 depart- ments: for the group that left went Word VP of marketing Linda Kosterman, Myrh director of media relations Matt Williams, and senior VP of production Suzanne Gill. Brian Frelux, who worked in retail promotions; Erica Jones, in radio promotions, and (Continued on page 132)

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 contact with Nashville- based Curb Records signed by her and her parents in 1996, 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 Dal- las-based company run by Rimes’ mother, Belinda Rimes, free her of the 1996 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, all additional 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 manufacturer and sale by Curb of all photograph records of Rimes’ recordings be dis- continued immediately;
• An order that all phonograph records of Rimes’ recordings be permanently in distribution be recalled and destroyed;
• And an order that Curb make a full and complete accounting.

According to Balman, the suit was filed by attorney Linda Everland, who said: “People destroy our careers, but we don’t have to let them publically子里.”

Gaylord’s new strategy is to use E-Entertainment, in concert with the company’s recorded music business. The company’s emphasis will be on digital distribution, with an emphasis on online sales. Gaylord plans to announce more moves in the next 90 days.

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Australian Societies Battle Over Digital Rate

BY CHRISTIE ELIEZER
SYDNEY—S scarcely a week after settling a 12-month feud over the Australian royalty rates, the Australian Recording 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 8.5%, reducing the current 10.3%.

According to AMCOS executive director Brett Cottle, the difference in rates is worth between $2 million and $3 million Australian ($312 million) a year. The previous rate of $21.6 million Australian ($312 million) a year, according to ARIA.

Add 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 on the record labels’ foreign affairs and the Phonographic Industry of the Phonicographic Industry rates to music publishers in Australia each year average between $50 million (approximately $26 million) and $90 million Australian ($31.2 million), according to ARIA. In September 1999, ARIA asked that, when the 92.9% rate expire Dec. 31, a lower rate be negotiated. AMCOS refused.

The dispute centered around two issues—whether to maintain the PPD as the royalty base (Continued on page 133)

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 (D2D) and Peter Gabriel’s On Demand Distribution (O2D).

The two companies will become key commercial and digital service providers (DSPs) for the online downloading and sale of EMI’s repertoire. Financial details were not disclosed. Under the 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 online download in Europe, to start at the beginning of next year. The move follows a decision to start in the U.S. in July by EMI.

Says Ken Berry, CEO of EMI Recorded Music, “These two new major download downloads are important building blocks in creating a vibrant, high-quality, and legitimate digital music market in Europe.”

Three CEOs, said Gabriel, “It’s great to be able to expand our business partnership in this way.”

He adds, “The Internet opens up many new opportunities for work-ers with our artists, recordings, and music, and reaching fans in new and innovative ways; and having some-one like Peter on board, who is highly 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 the 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 state 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 19% increase, to $35 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 cooperation between 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 industries,” 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 problem. In the last few years it has faded into oblivion. There are hardly any small or medium-size clubs in Stockholm worth mentioning.”

The scene in Stockholm, a region 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 (BMC), Camilla Brink (Virgin), Marin (Universal), Enrolla (Universal), the Puskins (Roadrunner Arande), Latin Kings (Warners), Superbia (Stockholm Records), and Cue (Independent).

BY EMANUEL 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 (D2D) and Peter Gabriel’s On Demand Distribution (O2D).

The two companies will become key commercial and digital service providers (DSPs) for the online downloading and sale of EMI’s repertoire. Financial details were not disclosed. Under the 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 online download in Europe, to start at the beginning of next year. The move follows a decision to start in the U.S. in July by EMI.

Says Ken Berry, CEO of EMI Recorded Music, “These two new major download downloads are important building blocks in creating a vibrant, high-quality, and legitimate digital music market in Europe.”

Three CEOs, said Gabriel, “It’s great to be able to expand our business partnership in this way.”

He adds, “The Internet opens up many new opportunities for work-ers with our artists, recordings, and music, and reaching fans in new and innovative ways; and having some-one like Peter on board, who is highly 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 the 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 state 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 19% increase, to $35 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 cooperation between 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 industries,” 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 problem. In the last few years it has faded into oblivion. There are hardly any small or medium-size clubs in Stockholm worth mentioning.”

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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 the U.S., 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 broad-spectrum artist.

“The groundwork we laid before the album’s release has paid off handsomely,” notes Gilbert Hetherwick, senior vice president 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 as varied as “Live With Regis,” CNN’s “World Beat,” and “Showbiz Today,” as well as on several other entertainment networks.

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 videos for Tina 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 disconnected actually very proud that we’re doing so well without even remotely tampering with the artistic integrity of the album. That’s 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.”

Farther into the marketing strategy, “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 visceral allure, 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 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, 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

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.”

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—SARAH BRIGHTMAN

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 Try Troubadour,” which topped the charts 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 by a classical artist.

Brightman followed “Goodbye” with 1999’s “Eeden,” 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 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 exploration of the sound 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 ‘professional’ mode,” she explains. “The ideas are swirling around. It will be exciting and fun to see the shape they take as time goes on.”

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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 nutritionally named Elektra recording artist, whose moniker is set, “More” (due Jan. 30, 2001), is off to a healthy start, as lead track “The Itch” hubbles under The Billboard Hot 100.

When 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 “hitching” 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 adventurist 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 Dun 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 sun-burst-yellow hair and cocktail-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, 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)

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 sold to Chelan 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. 23). 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 is Paul O’Neill’s management company, 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, 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 almost a formula 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 the corporate suites as there are managers.

An Uber-management company that collectively represents a number of top acts can obviously offer a tremendous amount of leverage when it comes to packaging and promoting corporate events, but simultaneously, they have to give their artists the freedom to make their own decisions. It’s a difficult path, but they are managing it quite well. The SFX-owned promotion companies have benefited, to a certain extent, the lyricists are able to retain their own personalities, they do share certain account 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 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 38 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 CD’s re-release,” says Label Records president Jason Flom. Flom has overseen TSO’s two previous seasonal releases: 1995’s “Christmas Eve And Other Stories,” which has sold 645,000 copies, according to SoundScan, and 1998’s “The Christmas Attire,” 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 Carol.”

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, steadily building the label in press, radio, and retail. A few years ago, Flom wanted to create a franchise with TSO like Mammehne Steinmoller. I knew that it would take a lot of elbow grease. It’s not your normal thing. The idea of having a perennial inspires me.”

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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 of 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 middle-level artists' music that will be performing, not just giving an on-air honor mention of the act's 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, VP at the William Morris Agency in Nashville, says the economics of booking 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 make a budget, they should 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 staffs consistently hammering radio for airplay, turnaround 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 necessary 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 a two-grown-up 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 make a living at the concert level," she says. "I do ask for a reduced rate because I'm not SPFX. 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."

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 pay 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 our 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 Clossen, PD at WUBE (105.5) 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 $2,000-$3,000 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 since they leave here."

Clossen says generally the station is already behind the act before it ever asks the group or artist to play the radio concert. "Personally I don't do 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 sell."

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."

Addie Clossen, 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/tunesthesia Rob Hill jokingly proposed an indie tribute to Jed 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 covers 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 Neil 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 Beat 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).

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Honoring LiPuma. The Juvenile Diabetes Research Foundation (JDRF) recently honored Tommy LiPuma, chairman of the Verge Music Group. The event, which raised funds for diabetes research and awareness, featured performances by Verge 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 Verge Music Group; and Joe Smith, host of the event.
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!

Join Billboard in saluting this legendary career and one of music’s biggest stars.
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 Spanka, Loop, and Svek (Billboard, Nov. 11), and DJ-orientated 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 Chori,” 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, Holland, Germany, and the U.K., as well as the U.S.

“For me, Transmat is one of the top labels," the Jonkoping, Sweden-based 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 this 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 Svek, Inside, Primate, and Jericho—with sales ranging from 6,000 to 11,000 units. Ten times a month he performs his DJ sets 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 huge pressure sometimes.”

“Making good music is really bad business," claims Bo Sundborg, who handles production and administrative duties for the Norrkoping, Sweden-based Spanka, 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 Spanka’s creative epicenter are DJ Drunk (aka Anders Grenztzelle), Damon Don (Sundborg), and Royal Family (Petter Edlund, Fredrik Bjursander, 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 Spanka (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.”

Smeils 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’Tees’ Danni Lennvad and Marie Sernelnolit, and MCA associate director of music video production Stuart Radford.

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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.”

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.

ELEKTRA OFFERS FANS ‘MORE’ VITAMIN C
(Continued from page 18)

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 vitaminicsgodiva.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 Vitamin 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? Trust me and believed, no matter what I heard,” she sings on the biter 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 on screen much since appearing as the evil Amber von Tussle in the 1988 John Waters (Continued on next page)
VITAMIN C
(Continued from preceding page)

classic “Hairspray.” In “Dracula,” Fitzpatrick plays a woman who “very much has the itch,” she says. “She’s so filled with desire, there is actually a time when 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/Cable 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 writing and 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.”

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Put your music where your mouse is
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 keyboardist 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 Sueza 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 well as 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 cinematic, theatrical nature of the recording."

"We put in a lot of work for arrangements, 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 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.

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

- ALEX STAROPOLI -

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 it, 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 "Serving Utterly Life Coming Down, You Make The Grinch's More Impossible Christmas" (www.americanradiohistory.com/ www.americanradiohistory.com/services/newsинтересный). Although the director’s version of "You’re A Mean One, Mr. Grinch" features Carrey, 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 end, I believe after the second- unit music cue, 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 Bardot, Ladies, Ben Foldes 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-track 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 electronics 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 electronics sensation BT, as well as from U.S. newcomer Emma Shapplin. 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.
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 band's sound, which blends heavy metal with Christian themes, has resonated with fans worldwide.

Diffuse This, New York-based rock band Diffuse recently changed its name from FiU 13. “We just got sick of all the nameamnesic bands saturating the market,” says drummer Billy Alemagno. Diffuse's music has a raw, energetic quality to it.

Straight Out of Iceland: Björk is Iceland's best-known musical export. Nowadays comes another Icelandic singer-songwriter, 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 produced the album. The set has been released to triple-A, college, and modern rock radio.

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

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. issue. The video for the song has been released to radio outlets as BET and the Box.

Latin Beat: Pop/rock band La Mecsa Té Té 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 group makes its U.S. album debut with “Vasipers 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.
**ROAD NEIL YOUNG erogenous GoGo.** However, their founding member, O’Riordan, and Mike, you'll see that Guitarist Rick Siston (formerly of Low Pop Scrooge, noted from January 1998 and have been dwelling in the catacombs of the Los Angeles underground ever since. The essence of their work is deftly illustrated in such tracks as “Ti-Ti-Ti-Ti-Ti-Ti-Ti-Ti-Ti” and “All Systems Go A-Fris.” However, “Chamomile And Strawberries,” “The Girl’s Insane,” and an untitled bonus track best exemplify the progenitive nature of the Janes. Distributed by WEA.

**NEIL YOUNG Road Rock: Volume 1** PRODUCERS: Neil Young, Ben Heppner 
1999, Under review.

“Road Rock: Volume 1” is the first 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-faulled fans firmly in mind. Except for a cover of Bob Dylan’s “All Along The Watchtower” and the ailing “Desires” (now “Desires For Love”), this set shows brilliant performances of obscure, vintage album cuts, including two nuggets from 1978's "Moon Of The Gipsies" and 1984's “Canaan’s Daughter: ‘Pleasant.”

**VITAL REISSUES**

1984, and it hasn't accrued the antique charm that surrounds her “Swatch-O-Dark” recording. Carino has moved to create 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. Carino digitally hand-crafted her own global orchestra, a hybrid instruments and tunings that are remarkable true to form, from the runic harp to trumpets that open the album to the gypsy playstones and民族调子. Carino's alternate tunings, which make the melodies sound like they're being bent in a fanatical mirror, may throw off some listeners, but once you grasp them, it's like giving the album a new soul. It's true to the other-worldly force of a music born in both technology and ancient cultures.

**ANALOGIC ARTISTS & MUSIC**

**SPOTLIGHT**

**ARTIST: Dodger** **RE-RECORD**

**PRODUCERS:** John Fields, Rick Boston

**FOODCHAIN RECORDS/LIGHTYEAR ENTERTAINMENT**

**PHIL'S NURSERY RECORDS**

**PRODUCERS:** Phil Stone, Dan Tavani

**REVIEW:**

Sandy Patty has long been the Christian music industry's premier diva, a title she's worn modestly as her voice has matured and her music has taken on a more subtle, introspective sound. "Artful Dodger" is her latest album, and it's already scored major points on England's pop charts with a hit single like "Fierce." 

**SANDY PATSY TRAVELING BAND**

**PRODUCER:** Phil Stone, Dan Tavani

**REVIEW:**

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Sugar

PRODUCERS: Mike Post, R.S. Field, Sonny

"Mobil'homme," "Amour" are sophisticated "Señor," "That Other Woman" in his big ole '01 mobile. He evokes the cypress trees and the Spanish moss draped over the dark waters and the silent length of nights in the Atchafalaya Basin.

JOSÉ GUADALUPE ESPARRA
Enfermo De Amor
Writer: David Lewis
Producer: Guadalupe Esparrà

Fonseca FT 1012

He's the latest soul singer, singer-songwriter, producer, composer and performer to entre the pop mainstream, capturing the Brahno charm. "Enfermo De Amor" is a collection of upbeat country and slow ballads, all in Latin content, all sweet, all catchy. Esparra varies the sound, going from saucy, accented Latin numbers like "(Si Estás En Mis Manos)" and the title track to softer material like "Quisiera Que Fuera Un Sonido," on which he gently wears his heart on his sleeve. Nevertheless, this is primarily a dance album, and Esparra's sounds most at ease in the spacer numbers, which are also more interesting—both musically and lyrically.

ORISHAS
La A Cubanita
Writer: Christy De La Chavira
Satur/universal 012-159 971

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 same effort has approached the perfect integration found in the debut album by Cuba rap quartet Orishas. The Paris-based troupe fuses Rhyme and a diverse array of traditional Cuban rhythms and melodies with underlying techno grooves and hip-hop rhythms, which, as highly melodic brew sometimes sounds like toooas and is a tribute to Cuba's music. skateboard. The brass and wood instruments, however, is in its lyrics, which, although witty in their way, lack compelling content. The beats are good, which will get J noc for the esoteric background and homeland. If the group were to change its rap rhythms rather than its tune, the results would be explosive.

World Music

P A R I S C O M B O
Passe Born
Producer: David Lewis, Alan Cuzue, Paris Combo
Producer Recording Records 40928 SNR

Paris Combo is the hottest cutting act to come out of the City of Lights in a long time. Led by chanteuse Belle du Barry, who also led the group's principal lyricist, and innovative trumpeter David Lewis, a veteran of Manu Dibango's band, settle in very well and range across many genres, going from the wild and wide array of sources and influences to create what is definitely one of the best pop albums to come out on either side of the Atlantic. The act thrives in the Django-esque, hot jazz groove we hear on "Terrien Douce"; then the next track, "Séton"; entre the jazzy standards "Pas A Pas" has the air of a Bahia rahma, while "L'avenir Incertain Du Quai" is a Latin tune; and "De Mon Amour" are sophisticated interpretations of hot jazz and more recent pop/jazz with a great deal of emphasis on the mellow, a captivating caption that draws its inspiration from the exotic melodies and rhythms of the Magreb.

S o n n y L a n d e t h
Levee Town
Producer: Mike Post, R.S. Field, Sonny Landetth
Saxony Recording S 3049

Landeth's sound has always been singular; a seamless, instinctive fusion of jazzy and blues swamp sounds that could only come

from a musician who grew up running the bayous of south Louisiana and gewing with synecdoche legend Clifton Chaverie. Bonus track "Yes!" is a "high-water mark" for Landeth. Long known as an amazing sideman guitarist, Landeth here offers such a wealth of material that it's impossible to ignore his gift as a lyricist. Lyrics like "The U.S.S. Louisiana," "Mobil'homme," "Deep South," "Spidey-Gra," "This River," and the title track aren't just killer arrangements; they're stories that elicit time, place, and atmosphere. Landeth takes listeners for a ride down the back roads of south Louisiana in his big ole '01 mobile. He evokes the cypress trees and the Spanish moss draped over the dark waters and the silent length of nights in the Atchafalaya Basin.

L A T I N

José Guadalupe Esparrá
Enfermo De Amor
Writer: David Lewis, Guadalupe Esparrá
Producer: Guadalupe Esparrá
Fonseca FT 1012

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(Continued from preceding page)

ters introduce the group's tight harmony and showcase Allan's great falsetto. 

Funny that few others have attained the PC movement; after all, isn't that 

what rock'n'roll's about? This one should follow to predecure up the charts.

**DOP Orr Dam** (3:41)

PRODUCER: Michael Zager, NYC 
WRITERS: M. Zager, J. Ennis, G. Terry 
PUBLISHER/S: Michael Zager Music, ASCAP

**Amarillo** (3:08) 

A new recording from Olivia Newton-John, who always delivers a per-

ession of long-time admirers, and Jim Brickman has proved himself a steady 

friend of many of the fans in a provocative 

realm. "Change Of Heart," written by the pair, is a terribly sad song about 

realizing that a relationship has ended and moving on what the future will bring.

Hayley lives the candy here with very lovely 

apologies—particularly notable because the 

recording is live—with Brickman 

sending his own emotion waving up 

and down the keyboard like a truck 

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 and feel not only the actual 

acords for the masses, doesn't it? AC fans 

will rejoice, and fans of these two fantastic 

artists will applaud it 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 
WRITERS: B. Culbertson 
Culbertson Music/Bruce Kulick Music Publishing, ASCAP

Atlantic 202710 (CD promo) 

With "It's Only You," smooth jazz/R&B keyboardist/trombonist/songwriter Brian 

Culbertson follows up his acclaimed and crossover tracks "I'm Gonna Miss You," 

and "Get It Over You," which both bubbled under the #32 Hit Hip Hop/Soul 

Tracks chart over the past year. This cut is even more hard-back and considerably less funky than 

the other simple single, Culbertson's critically acclaimed "Somethin' Bout Love," and as 

those tracks mature, so does Culbertson's "Chasing Dreams" on his upcoming album, 

the "bones to focus on the keys. It's a shame 

that the trombone's been so underused 

late. But it can mine charm's new 

shows up, even in pop music tracks— 

just think of Kool & the Gang's "Joana" 

or Salsa singer/songwriter's current single 

"I'm Coming Out." Even smooth jazz 

has a pretty limited supply of trombonists, 

so the undersampling of Culberton to 

create a name for himself. He might also 

want to follow in the path of fellow smooth 

jazz stars Kenny James and Rick Brown, 

who herein have made noise in the 

chubs.

**CLASSICAL**

**RICHARD NARDE Asusio Finae And Technics 150:30** 

PRODUCER: Gregory K. Sayers 
WRITERS: R. Nard, H. James 
National Public Radio Syndication 

Here's an ironic choice for a cover, let 

alone a single—a nod to the normally 

warren zevon, off his latest dazzler, "little 

kill ya." His ninth album in three 

decades. At 25, still sounding a little too 

over this cut, an optimistic cover of 

Steve Winwood's 1977 hit. (But don't 

think we're copping out this time--a 

follow on the album by "my shits 

all f**ked up." The album version features 

Zevoon's acoustic and original 

attractive. The tune finds the artist 

sounding pretty sensitive and 

vulnerable, as he not only gets a 

faltering 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 classical rock base 

may not dig much here and maybe 

from his roots, the track will open some 

extra ears to his music.

**THE SHINK** 

Second Opinion (as listed) (3:21) 

PRODUCER: Richard E. All 
WRITER: R. E. All 

A new track coming at Olivia Newton-

John, who always delivers a per-

ession of long-time admirers, and Jim 

Brickman has proved himself a steady 

friend of many of the fans in a provocative 

realm. "Change Of Heart," written by the pair, is a terribly sad song about 

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live audience. From Brickman's fine 

new album, "My Romance: An Evening With Jim Brickman.,

**I WAS A ROBOT** 

Ich Bin Ein roboter (3:34) 

PRODUCER: Jutta Wulf 
WRITERS: J. Wulf, J. M. Hollaender 
Hutter Music, ASCAP

Atlantic 20366 (CD promo) 

Although Kraftwerk took pride in blurring the lines between man 

and machine, the account of this group as told by former percus- 

sionist Wolfgang Flur depicts an all-too-human picture of the tech-

nicians. In addition to replaying 

the story of one of Germany's 

major musical exports, Flur's tale 

also serves to bring some caution, 

emphasizing the often combative 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. Flur was appar-

ently a typical boy in some aspects, 

seeking approval from a 

father who is too remote to give him 

much attention. Flur returns to this 

theme throughout the book, and it is his desire to make it in the 

music business that creates a 

character between him and his 

father. After playing in 

several "beat" 

combos in the mid-'60s, Flur 

hooked up with Ralf Hütter and Florian Schneider in 1972, 

sowing the seeds of Kraftwerk (which is German for 

"machine")

**CHRISTMAS**

**SALSOUL ORCHESTRA** Merry Christmas All (as listed) (1:50) 

PRODUCER: Gregory K. Sayers 
WRITERS: R. Nard, H. James 
National Public Radio Syndication 

The dancefloor-friendly Kraftwerk fashions a techno/pop scene of the early '80s 

by five years. David Bowie, Gary 

Nutman, the Human League, Devo, and Presente, all debt 

to the band. Bowie, in particular, 

would probably never have hit upon 

his "Berlin trilogy" of Low, "Heroes," and "Mquire," all 

influencing Kraftwerk's synthetic 

fluence. (In witty homage, 

Bowie named a "Heroes" instrumental "V2 Schneider") Even today, 

the band's sounds (and most sampled on all manner of record-

ings, a process flamed by Flur. 

As success enveloped the band, 

leaders Hütter and Schneider both 

lived up to the stereotype of the 

cold, calculating Teuton, according 

Flur. During one period, their 

devotion to bicycling takes 

precedence over 

music, and the game is put on hold. 

The image Flur 

paints of his bandmates dressed up in bik-

ing shorts, shaving their 

legs to decrease their 

resistance, is a 

hilarious one. 

and brings to mind the worst excesses of 

Mike Myers' over-the-top 

character "Dieter" from the 

surfing "Saturday Night Live" 

German spoof "Sprockets.") 

Around the time of 1978's "The Man Machine" album, which 

introduced the chart-topper 

"The Model," Hütter and Schnei-

ders' fascination with doppel-

ganger robots illustrated the band's playful side, although the desire to 

have the robots stand in 

for the group at press conferences 

perhaps underlines the dehuman-

ized quality for which the band has 

always been criticized. Several 

disappointing albums followed 

throughout the '80s, the Flur 

encounters with his former mates 

serve as an object lesson in all that 

can go bad with a band. 

Predictably, there was a legal 

suit in Germany over "I Was A Robot," 

with certain passages removed prior 

publication. Flur can be a little fuzzy 

on some details (such as the fact 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 any-

one interested in the history of 

electronic music.

**BOOKS:** Send review copies of books pertaining to artists or the music industry to Bradley Bamberger, Billboard, 1770 Broadway, New York, NY 10036.
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 fans with the release of a new album, DeVaute, 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 (ne Haile). "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 gave us a big influence on us early on. So the song we did with Teddy is a mixture of Guy and JoJo's vocal styles, which were originally signed to Uptown Records.) Although he's a vocalist from the hip-hop generation, K-Ci tailors his choral singing to 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 "mix of the late Johnnie Taylor and Bobby Womack. It's one of my favorite songs, 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 Abdul 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."

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

By Gail Mitchell

Benson Goes ‘Absolutely Live’ On PBS:

Benson Goes ‘Absolutely Live’ On PBS: Artists, Stations To Hook Up At Vegas Event

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-HAKIM ABDUL KHALLAQ

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

The Feb. 13 show marks the first time the group has performed as a duo since the release of its sixth album, "Forever My Lady," in 1994. The album, which sold over 4 million copies, was their most successful release since the 1992 release of "Diary Of A Mad Band."

The group's latest album, "The Show, The After-Party, The Hotel," was released in January 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-producing the next album. I've never really been away; we just took a break. But we're coming back with an album that's going to be funnier than ever."
City High Debuts On Booga Basement

BY JEFF LORENZ

NEW YORK—It was never 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/mapper/producer teams (Ryan Toby and Robby Pavillo)—combine hip-hop and R&B in the same organic, earthy style, but it's signature Fugee-esque approach (co-producer and vocal-guitarist 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 "I5 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 Willimingo, N.J. "But for a while we were pursuing different things. How- hie met Wyclef at a showcase at (New York club) Neil's. Then he later introduced me to Clif, and he realized he'd met me seven years earlier through Jerry Wonder through "The Big Beat."" The group, managed by Bob Celestin and Ken Joseph, was originally intended to be a duo consisting of Toby and Pavillo. However, considering the fact that Jean and Wonder were already working with another male duo, the Product G&B (San- tana'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 Flair Music (Toby), Def Music (Ortiz) and Hot-sh Music (Pavillo). All three are signed to EMU/Atlantic Music (AGA).

Regarding the socially aware themes of their lyrics, Toby—who shares lead vocals with Ortiz and Pavillo—laids it out: "The Best Of Sade," was a protest-hit passage that sold platinum and peaked at No. 7 on the chart, the week after featuring a home 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 "Lovers Rock" (Epic). Her last project, "The Best Of Sade," was a protest-hit passage that sold platinum and peaked 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.

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<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Billboard</th>
<th>Notes</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>R. KELLY</td>
<td>JUIN 42102 (12.98/19.98)</td>
<td><strong>Hot Shot Debut</strong></td>
<td><strong>No. 1</strong></td>
</tr>
<tr>
<td>2</td>
<td>SADIE</td>
<td>EPIC 85639 (12.98/19.98)</td>
<td>LOVERS ROCK</td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td>3</td>
<td>OUTKAST</td>
<td>LAKE 2672 (12.98/18.98)</td>
<td>STANKONIA</td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td>4</td>
<td>JAY-Z</td>
<td>NY JAY 112 (12.98/18.98)</td>
<td>THE DYNASTY ROC LA FAMILIA 2000</td>
<td><strong>NEW</strong></td>
</tr>
<tr>
<td>5</td>
<td>KEITH SWEAT</td>
<td>TEL 62 (12.98/18.98)</td>
<td><strong>Greatest Gainer</strong></td>
<td><strong>NEW</strong></td>
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<td>6</td>
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<td>7</td>
<td>MUSIK SOULCHILD</td>
<td>EPI 0139 (12.98/18.98)</td>
<td>AJSWANASING (I JUST WANT TO SING)</td>
<td><strong>NEW</strong></td>
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<tr>
<td>8</td>
<td>LUDACRIS</td>
<td>JAY 3204 (12.98/18.98)</td>
<td>BACK FOR THE FIRST TIME</td>
<td><strong>NEW</strong></td>
</tr>
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<td>9</td>
<td>KELLY</td>
<td>SONY 5777 (12.98/18.98)</td>
<td>COUNTRY GRAMMAR</td>
<td><strong>NEW</strong></td>
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<td>MYSTikal</td>
<td>JAY 11803 (12.98/18.98)</td>
<td>LET'S GET READY</td>
<td><strong>NEW</strong></td>
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<td>13</td>
<td>LIL BOW WOW</td>
<td>BMG 3440 (12.98/19.98)</td>
<td>BEWARE OF DOG</td>
<td><strong>NEW</strong></td>
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<tr>
<td>14</td>
<td>4</td>
<td>SOUNDRACK</td>
<td>COLUMBIA 61161 (12.98/19.88)</td>
<td>CHARLES'S ANGELS</td>
</tr>
<tr>
<td>15</td>
<td>BONE THUGS N HARMONY</td>
<td>BMG 2973 (12.98/18.98)</td>
<td><strong>The Collection: Volume Two</strong></td>
<td><strong>NEW</strong></td>
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<tr>
<td>16</td>
<td>15</td>
<td>24</td>
<td>BMG 3404 (12.98/17.98)</td>
<td>HOT SHOT</td>
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<tr>
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<td>13</td>
<td>8</td>
<td>SUGAR</td>
<td>JAY II 361 (12.98/17.98)</td>
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<tr>
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### Hot R&B/Hit-Hop Airplay

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### Hot R&B/Hit-Hop Recurrent Airplay

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### Hot R&B/Hit-Hop Singles Sales

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**Note:** Billboard is a weekly American music magazine that specializes in covering the music industry. The charts provided here are based on sales data from SoundScan, Inc. This data is used in the Hot R&B Singles chart.
DANCE TRAX  

(Continued from preceding page)

Speaking of Heil Kandi, one of its artist-driven albums, 45 Dips’ “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 Pet Shop Boys, and one part Brand New Heavies. A groove fest, if ya ask us—and one that makes perfect sense, given that 45 Dips’ mastermind, Mark Daniels and Christopher Benda, were the two forces behind mid 90s acid-jazz act Marden Hill.

Pete Devereux and Mark Hill are behind the pioneering U.K. 2-stepper/ergo act Artful Dodger. The duo’s bumpin’ beat-box mixed with the 90s’ “Rivin’,” is out now on London-Sire. While many in the U.S. have yet to yield to this sound’s grooviness, 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), “Rivin’” is home to 15 boot-y 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 Demetres’ “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. 28, 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 PlayStations’ game of the same name. Recorded live at Miami’s Space club and mixed by Miami-residing DJ/producer Oscar G. (co-founder of Mark Ecreous and creator of chart-topping club act Funky Dogz), “Smuggler’s Run” is a funky-house journey through Guidance’s colorful music vaults (Larry Heard, Axum Featuring Naomi, Boo Williams, and Blueboy, among others). On their inevitable debut, “Freaks & Icons” (Six Degrees), Vienna-based duo džihan & Kamien seamlessly intertwine hip-hop breaks, Afro-Cuban rhythms, and jazz electronica. Fans of Jazzanova and Kruder & Dorfmeister are strongly advised to discover such tracks as “Simple” with Bjork like vocals courtesy of Slavic Sanja, the striking Middle Eastern flair of “Street Of Istanbul,” the cinematic “Ocean Air,” the dreamy “Give Me The Sun” and the downright steamy “Colores.” Chilled (out to perfection)

E-commerce
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 Nashville believe the singer’s second album release may be the big one.


“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 breezy tremolo gliding easily from shimmering country/pop upempo to mastertul ballads that efficiently 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/Arie 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 else 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.”

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’ fun base is estimated at 250,000 people, and getting them word about the album and its singles is a priority.

Media-wise, features are planned in such mainstream print outlets as TeenPeople, USA Today, and Seventeen, and Andrews will appear on 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 (jessicaadrews.com), as well as alliances with high-school marketing groups like High.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 in-store 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 sound that will connect with listeners and [show] where Jessica is an young person and an artist.”

Radio is also responsive to the new single, which went for airplay Oct. 30, and several major-market stations are on board, adding 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/DP 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 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, and her acts as and her management 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 FOC Management are finalizing a deal that will 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 he’s also in discussions with actor/musician Billy Bob Thornton.

Callari says he will “actively oversee” Mercury Management, which currently handles the careers of the Maverick Records artists Malo, Williams, Richey, and Adams, as well as Terry Radigan and J.D. Souther.

The label 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 BR-45 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 Best 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, as a position that has been vacant since Angee Jenkins’ departure in August. Bohler previously was VP of media relations at Starstruck Entertainment and was nominated for a Grammy Award.

Dan Orsburn, former Porter Novelli Public Relations

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 W., McDill, Tim McGraw, and Pat Alger.
**TOP COUNTRY ALBUMS**

*December 2, 2000*

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<tr>
<th>#</th>
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**Artists and Numbers Distributing Label Suggested List Price or Equivalent for Cassette(s)**

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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 27 detections to hop at #1. With solid comparisons to the great Roger Miller, Paisley is widely regarded among 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 soaring "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 KCKX Tulsa, Okla., tie for the biggest cumulative total of 77 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 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 44 detections and shoots at #6. New airplay is at #37 monitored stations including KEMP Shreveport, La.; WUSN Chicago; WKXK Augusta, Ga.; and KYGO Denver. As holiday titles start to dominate Top Country Catalog Albums, watch for a revisited "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 at #4. His new track "Things Change" gains 123 spins and moves at #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 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 luminaries 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 Alliance (WMA), the event included workshops, showcases, and a live radio show, most of which were held at the Sheraton Four Points Hotel.

"Our preproduction was high this year, and we've had a great deal of interest in the programs," says Lilian 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's 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 the legendary "Di Wittica, 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 Rangler Doug of Riders In The Sky, the event took place at the Tucson Convention Center Nov. 15.

Belainda Gilei repeated her win in the female performer of the year category. Riders In The Sky won for best bluegrass, and Day, (NA), was Stamey's annual awards show. Hosted by Ranger Doug of Riders In The Sky, the event took place at the Tucson Convention Center Nov. 15.

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 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.

SoundSource

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Moseley Launches New Label: Former Benson Records president Jeff Moseley is launching a new record label called INO 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.


everybody's favorite holiday album.

The first album, INO, was a holiday release that’s been reflected in St. James’ music, and her musical expression has grown through some stylistic transformations over the years. "The first album, I was 15 or 16 when I was doing that. I was 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 Ted T. He and I became creative partners. We wrote a lot of songs together and programmed it. I was really involved. I have really strong rock roots, and my rock roots come 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 is a harder album and was really teaching me 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 "Transformation." "This album, I feel, is a celebration of the Christian life and the Christian adventure," she says. "They have day-to-day challenges, and it’s not just 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."

"Transformation" displays sides of St. James’ musical personality heretofore untouched. Working for the first time with producer Matt Brownlee (Jars Of Clay, Natalie Imbruglia) and also with Dann Buff (Lonestar), St. James kicks up her heels to not even deliver 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’re coming back over and we hope in Europe. That whole dance/tech thing is so big there. So I wanted to have that element on this album to give it even more relatability when we went over there."

St. James is excited about the music on "Transformation" and reflects on 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 God has used that to really help change my life. And I moved out of a home for a while. I’m back at home now, but I think I learned a lot about that as well as being 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 was just challenging me not to stay where I am, but to be happy and content with being where I am, but to move on to be transformed, to be changed every day by Him, and not to get comfortable," she says. "You get the feeling with a lot of things, 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’s with great sadness that I report the demise of "Sam’s Place," the live concert/rock 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 his on-stage eclectic country, blues, pop, and Christian acts in an atmosphere where everyone felt free to share their faith and revel in each other’s musical talents. Faith Hill, Dolly Parton, 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 hand-organ performed the O’Jays R&B hit “Love Train” at the right moment? Or the time with a golf swing 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 Ryman auditorium.

Today, the" Sam’s Place" story is one of the more enjoyable adventures 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

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<thead>
<tr>
<th>Week</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
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<td>Atlantic</td>
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<td>6/4 Yolanda Adams</td>
<td>ELEKTRA/LA</td>
<td>LIVE IN LONDON AND MORE...</td>
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<td>GOSPEL 940/PHANTOM/5</td>
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<td>Live in London and More...</td>
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<td>25</td>
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<td>GOSPEL 940/PHANTOM/5</td>
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<td>8</td>
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*Note: Week 1 includes 1-6, Week 2 includes 7-12, Week 3 includes 13-18, Week 4 includes 19-24, Week 5 includes 25-30, Week 6 includes 31-36, Week 7 includes 37-42.*

**Records with the greatest sales gain this week:**
- Recording Industry Assoc. of America (RIAA) certification for all shipments.
- RIAA certification for re-issues (30,000 shipments).
- RIAA certification for re-issues of 1 million units (Platinum).
- RIAA certification for re-issues of 2 million units (Diamond). Numbers following Platinum or Diamond symbol indicates album's multi-platinum level.

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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 effectivly cut the label's gospel staffing in half as the retail and radio promotion, leaving many to question the impact it will have on the marketing of acts like Shirley Caesar, the Tommies, 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 about losing Jim Chaffee [Myrrh GM] and Roland Lundley [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 get 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 multi-Grammy winner's latest project, "You Can Make It," may well have been impaired by the company's transition and subsequent restructuring.

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**In the Spirit**

**(Continued from page 54)**

**INT'L WESTERN MUSIC**

Released by Western Jubilee Recording Company.

This year, the WMA inducted Yodeler Slim Clark, Frankie Laine, and the Old Beverly Hillbilies into its Hall of Fame. Clark was named the World Yodeling Champion in 1947. Laine was responsible for the hits "Tule Train" and the western music classic "High Noon" (though Tex Ritter is well known for the film version). The Old Beverly Hillbilies, not to be confused with the '30s 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."

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**TO OUR READERS**

Keeping Score will return next week.

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“A Celebratory Smooth. 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 Schrieber, producer Bill 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 Hering, VP of promotion Dale Turner, and director of A&R Shelby Kennedy.

[www.americanradiohistory.com](http://www.americanradiohistory.com)
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.

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 Bern, 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 build upon 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 Infinity 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 appears 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. 15th gala raised more than $1.2 million to benefit the organization’s educational, performance, and broadcast efforts. Saxophonist Illinois Jacquet received the 36th I.C award for Artistic Excellence.

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.

TOP REGGAE ALBUMS.

**TOP WORLD MUSIC ALBUMS.**

**WORLD MUSIC**

**COMPILATION FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANDISE AND INTERNET SALES REPORTS COLLECTED, COMPILRED AND PRINTED BY**

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**WORLD MUSIC**

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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 vice chairman, Zomba VP of West Coast operations; attorney Don Pasetta, board chairman; Zach Horowitz, board member/major gifts chair and president/CEO of Universal Music Group; Charles Goldstuck, East Coast national campaign chair and president/CEO 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 Frankheimer, West Coast co-chair; and Bruce Hinton, Nashville co-chair and chairman, MCA Nashville.

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.

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 vice chairman, Zomba VP of West Coast operations; attorney Don Pasetta, board chairman; Zach Horowitz, board member/major gifts chair and president/CEO of Universal Music Group; Charles Goldstuck, East Coast national campaign chair and president/CEO 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 Frankheimer, 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.

Pictured, from left, are Phil Quartararo, president of Warner Bros. Records and 1999 Spirit of Life Award recipient, Frances W. Preston, BMI president/CEO and 2000 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.

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

A N N I E,’ 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 “Piris 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 a better, more rambunctious, and tomboyish Annie than Garland would have, if the outtakes are any guide.

The VHS/DVD debut 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 fixture narrated by Susan Lucci, who played Annie in the revival, introduces the program.

INTO AUDITING: Music & Media, the Los Angeles-based music publishing outfit operated by Billy Joel and his wife, Alexis, has united with Ali Adawiya to establish Audits & Taxes, 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 Organization. The company will be operating out of the Music & Media Offices in West Hollywood.

G L A S S A C T 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 books for Hal Leonard:

1. B.B. King & Eric Clapton, “Relax With The King”
2. Creed, “Human Clay”
3. “Pat Metheny Songbook”
4. “Sipnort”
5. Pink Floyd, “Dark Side Of The Moon”
Westlake Audio Thrives By Offering Wide Array Of Services

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 4072 J Series in Studio C. Westlake 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 12-input Neve V9 console, and a 1,120-square-foot tracking room, both of which offer skylights. With amenities such as a private entrace, private lounges, and full kitchen, Studio D is preferred by clients seeking maximum privacy. Studio E, a mixing suite, features an SSL 4044 G Series console.

A central feature of 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 mixing, while 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 has been embraced by engineers, producers, and musicians largely contributes to the precarious position in which commercial recording studios 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 an unencumbered 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 diversification. 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 even small labels compete with major record producers. “One thing I’ve learned in 30 years in this business is that 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 release of Bad Company’s “Burnin’ Sky” album. After nearly 18 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 with Missy Elliott, Brian McKnight, Queen Latifah, Gerald Levert, Sole, 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 Poppers 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.

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 reissue 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 Jack Long for Jackson's new album, which is scheduled for first-quarter 2001 release.

"I sang a song I did for Math 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 MP3000 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 *Girlfriend.*

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

**ROCKWILDER**

"Nutty 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. "She called 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 the 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 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 not have made it as a producer if sampling was an issue," he says. "I have had a lot of success with hip-hop 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's (of Mobb Deep's) current albums as well as 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 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 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 Spears, 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."
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 Internacional. The Brazilian channel—which has been airing in Portugal since 1997 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, the network aired music accounts for a large chunk of programming, while MusicCountry Latino in Argentina will include rock and roll as well.

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-scenes 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.”

Fabbri has been testing programming blocks on his current channel, TV A Television, 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 that, even in Argentina. “Through the trial we’ve done, we’ve discovered there’s a very interesting niche, a musical 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 television in Argentina, the musical chart was the main factor in its 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 helped me get more attention in the future.” But de la Hoya’s future may well lie in the direction of “Mi Amor,” the album’s upbeat first track.

“It wasn’t the initial song list,” says de la Hoya, who picked from among 40 tunes presented to him by producer Rudy Perez and EMG president Jose Bejar. “But we decided we needed a more up-tempo 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 many would likely be mostly in English.

“I’ve been taking choreography” (Continued on page 53)

LATIN TRACKS A-Z

1. A PURO DOLOR (惜詞, ASCAP)
2. AMO (Sony-EMI, AICA)
3. AMOR (Sony-EMI, AICA)
4. ANDE AMOR (Sony-EMI, AICA)
5. ANGEL (Sony-EMI, AICA)
6. ANGEL DE LA CANDELITA (Sony-EMI, AICA)
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Notas (Continued from page 32)

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, all after that prancing, 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, Roxetra.com, and eleconomoperu.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 program ring 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.

Sing the Threesome: Do good things come in threes? We had "The Three Musketeers," "Three Amigos," the Three Tenors, and now, the 3 Saisores. It's not a boy band but a mature male act, featuring Tito Nieves, Chico Rivera, 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: Former Maga

mera members Sandra, Alan, Alex, Charly, and Elnor 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 Reencuentra). Turns out former manager Toño Berru
cens owns the name and won't allow it to be used.

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 was more worthwhile. Nydia Rojas opened with a tasteful acoustic set.

Teresa Aguilar contributed to this report from Mexico. Leila Cobo can be reached at 305-361-5879 or at lcobo@all@ibar.com.
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SPINAL TAP IS BACK
SYMPHONIC ROCK
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 spurring success. And, says many industry insiders, if rap-rock is close to saturated, the hard-metal 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 so saturated 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 Tapproot, PO.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. “Papa 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 lack 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 Naschitz. “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 market, till, eventually, they were on in every major market in the country, which helped send the band beyond platinum,” Naschitz adds.

Slipknot, with more than 65 weeks on the charts, is joined by other enduring new bands of the heavy genre—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/fan/dance 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 Naschitz, “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 “metal” bands still enjoying top-200 success, interest there for established, more traditional hair of the genre. Alice Cooper charted this year new “Brutal Planet” CD, on fledgling label “vanilla” as Ted Nugent and Dio, and h’ing Ogore from Skinny Puppy.
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 cradloffear.com). “You get lost in this music.”

Stateide media coverage for dark-metal bands is not as prominent for its more commercial factors, 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 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 transitioned to the 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. The last three years have been big for us. We have co-headlined tours, been in the top 10 in Europe several times and gotten heavy rotation on the radio. We’ve been shafting the underground.”

Spurred by the success of Napalm’s metal subsidiaries, the label recently underwent a name change. In 2001, the label will become Century Media, changing the name of all its artists and bands to Century Media Artists. “We want to make sure that all the artists and bands are part of the same entity,” explains Thompson. “Century Media is the ‘new’ Napalm Records. It’s a much bigger label now.”

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 own purposes, while at least had exposed mass audiences to it. As Chris Pelletier, label manager and director of sales for Nuclear Music, observes, those bands have been “shocking the heck mainstream America again, when [bands like] Dimmu
KOCH ROCKS

CRADLE OF FILTH: MIDIAN

Q: Does the world really need another Cradle O' Filth record?
A: Of course it does. It's a bad world and needs to be punished...

SLASH'S SNAKEPIT: AIN'T LIFE GRAND

The new album, "Ain't Life Grand"
A sizzling array of blues-inspired, guitar-driven rock 'n' roll...
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Featuring the new single, "Mean Bone."

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DORO: CALLING THE WILD

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Thu. 15 San Francisco, CA
Fri. 16 Los Angeles, CA
Sat. 17 Universal City, CA
Sun. 18 Alhambra, CA
Wed. 21 Salt Lake City, UT
Fri. 23 Grant Junction, CO
Sat. 24 Denver, CO
Tues. 28 Chicago, IL
Wed. 29 Chicago, IL

December
Fri. 1 Detroit, MI
Sat. 2 Detroit, MI
Sun. 3 Bongo Rides, MI
Tues. 5 Cleveland, OH
Thurs. 7 Norwich, CT
Fri. 8 Manchester, MA
Sat. 9 New York, NY
Tues. 12 Atlanta, GA
Thurs. 15 Long Beach, CA
Fri. 18 St. Petersburg, FL
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**PISSING RAZORS**
Fields of Disbelief
Thirteen tracks of venomous brutality filled with machine gun riffs, monumental hooks and slamming drum beats create the Razors' best and most diverse album yet. Produced by Razor drummer, Eddy Garcia and Sterling Winfield (Pantera).

**ENCHANT**
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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
Features such luminaries as: Yngwie Malmsteen, Vince Neil, Jason Bonham, Lisa Loeb, George Lynch, Lemmy, Dee Snider and Dweezil Zappa to name just a few...

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* Featuring the single "Train," as heard on the Billboard Hard Rock Compilation CD.
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 1.1 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 elevating 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.

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 promotor, 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 “Mason: 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 unnurtar, anti-informer, 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 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 rock’in’ 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 overall existence 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 form on “Late Night With Conan O’Brien.” Talk about prime numbers.

TOKU 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-
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- METAL MANIACS

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Slaves on Dope
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Rebirth Of The Loud
Featuring H20's cover of the Ice Cube Classic "Today Was A Good Day"
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- "A much better compilation than the recent Rap-Rock releases" -Spin
IN STORES NOW!

Tony Iommi - Iommi
Black Sabbath's legendary guitarist unleashes his new solo album Iommi featuring the single GodEye Lament, with Dave Grohl.
- #3 Heatseekers Debut!
- On over 150 Rock stations
- Top 10 at Rock Radio
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Godhead
2000 Years Of Human Error
- Touring with Marilyn Manson
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MEGADETH
New studio album coming spring 2001
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 gurliest 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 fringe artists with more limited access to the airwaves. Metallica, which eschewed movies for years, contributed an original song, "I Don't Care," 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. (ROCK)

BACH ON BROADWAY
Rock 'n' roll had 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 wanted 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 Osborne 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 rock 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.

"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 Scudfly or Spinnenkatz and might not necessarily be exposed to them through radio and video.

"The biggest success we had was with it 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.'"

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."

"Spotting counter-culturalists surely cringe at the increasing entanglement of commerce and art. But, rather than stripping the rebellious spirit of hard music, these marketing strategies actually bring a degree 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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LOS ANGELES DORTMUND LONDON MILAN PARIS SAO PAULO DELFT MELBOURNE
ORLEANS, FRANCE—From this city in the heartland of France come the furious Burning Heads, whose latest album of “Escapology” has been released on Epitaph Records in Europe and Victory Records in the U.S. Signifying 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 its vocalist. In the years since, it gained an international following, touring with the likes of NOFX, Bad Religion, Nirvana, Deryon By Law and others. "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 Portevieux. "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 their 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 since the mid-1980s. 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 Blockmann, head of promotion at Guano/Supersonic, the group’s German 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 Columbia. It went straight to No. 1 simultaneously on the German, Austrian and Netherlands 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 performances of specially rock and alternative stations throughout Germany. "We took their ‘Stronger’ single in their stride, 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 you can do wrong. They are one of the few German rock bands who stand for quality rock music.”

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% identified a preference for loud, hard-rock, while 9% preferred pop-rock. “Despite the 4% difference, the industry spends a fortune on dance and ignores metal,” he says. "Retailers have DJ booths and heavy merchandise dance releases, and major labels spend a fortune in advertising dollar 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 Outside, 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 five 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 Uproar. Through November, a revamped 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.”

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, loops, sequencers and what-have-you. Singer Jacco Keurkmeijer 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 icone XSV paying tribute to one of the great hard-rock/pop bands of the 60’s, 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 CHN Radio FM 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-

IT’S A MAD, MAD, MAD, MAD 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 resume 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 “Deekay” McCaughlin on keyboards, Frankie Kane (sampler and DJ’s) and bassist Kevin “Fox” 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 boomers.” 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.

—Paul Sexton

72

BILBOARD SPOTLIGHT

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IN THE U.S.

The signing of The Heliocentrics to Universal represents a vote of confidence for the Scandinavian scene, says Carl von Schiewen, who, in 1986, helped to launch House Of Kicks, then 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 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 band Decapitation, and the eponymously-titled debut from the Australian act Berezerker.

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 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 lists of Scandinavian hard rock and metal bands. It's 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; "Kvartronic" 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, Seppe Vesteniner, the album "Razorblade Romance" received mainstream marketing and promotion from Day One, since there were no specialized underground outlets available.

"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 where it's been so successful because we have 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."

Slagbjård at Oslo's Music echoes Vesteniner'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 control," he says. Most tar-brushed the genre by associating it with church-burning outages in the '90s.

Svein Bjørge is MD of the Oslo-branch of Playground Music, the world's largest non-major label. "We have a unique approach to the Scandinavian market," 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.
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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 has helped rekindle 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's already doing it. 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."

Halloween's 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 WEDS (Senecon 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 Foley. "Even though the music public may not hear about them until they get on regular programming, the key is to first get them on college and specialty shows 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."

MetOnTheK-Rocks

When it comes to commercial rockers, Foley 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), MMK Forte, Kan., and WRIF 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 Blixxi., Miss., to the mix. "WCPR stood behind me on the record and played it for 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, WWFZ Knoxville, Tenn., the K-Rocks [WXRX New York and KROQ Los Angeles], WBBC Boston, WRIF Detroit and even KRAPD Corpus Christi are telltale [stations]. If your record can get on there and react, it really opens up doors to lot of other stations," he says.

Yet Metal Blade's Foley asserts that the best way to increase

POWER 20

Continued from page 64

standing lawsuit with former label Freeword. Fans, meanwhile, have been gorging 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 Ron con tinues to maintain his presence well beyond the 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 Halloween Hysteria." His solo debut, "Hellyhly 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. Among their other clients include such former heavyweights as Queensrÿche 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 its rebuilding label retained the services of superstar Paul.

Rob 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 just at 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 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," Zombre's long-awaited 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-authored the successful "Return" spinoff albums (though 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 in front of the fans—a formidable—and long overdue—combination.

Jeff Kwatinetz / Peter Katsis

(The Firm) Like Q Prime before them, the mainstays 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 acts such as 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 Continued on page 78
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n 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. Judas Priest—the real version, that is—pats 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 grumpy old man’s book (The Book of Common Prayer), a part of a British treasure hunt. 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’ adoration 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 wanted to do it, so it doesn’t look cheesy—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, while Ozzy Osbourne appears in the new “Beverly Hills Cop III” movie, a result of his lengthy performance. “You put a rock guitar in a movie and it creates excitement,” says Hoey. “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 she’s been getting 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. “If give me a hipper edge if you can give that metal rebel [feet], 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 sound-track 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 rock has been captured on film in many ways over the years, from “Dazed And Confused” and “Wayne’s World” to “Armageddon” 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, policing its fans in the process.

Dazed And Confused

“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 allness 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 tightened. 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.

Bret Michaels
Welcome to Roadrunner Country

WARNING – BREAKING NOW: SLIPKNOT, NICKELBACK, MTV RETURN OF THE ROCK™ VOL. 2, SOULFLY AND SPINESHANK. COMING IN 2001: FEAR FACTORY, SEPULTURA, SLIPKNOT, MACHINE HEAD, COAL CHAMBER, TYPE O NEGATIVE PLUS SOME SMOKIN' SOUNDTRACKS AND KILLER NEW ARTISTS. FAILURE TO CONSUME MAY BE HAZARDOUS TO YOUR HEALTH.
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 Hep 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 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 videoclip 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 “Gimmie 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 rock 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.”’
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 Greg’s Peer Gynt Suite on 1987’s “Hail 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 Malmsteen. In 1998, the Swedish guitarist released “Concerto 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 Niccolo Pagani is one of his biggest influences. “There is absolutely no blues, no pentatonic elements from rock.”


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’s 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 [persona] come 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 Gmener. “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 irfu.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-sites. 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. 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 stations — such as irfu.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 hardrock.com and loudradio.com, are popping up like flowers.”

At a recent Billboard/Arbitron 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 irfu.com, which is a Net-only extreme rock companion to active rock WRIF Detroit. Even the extreme rock labels are ‘net metabolized. “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 listen to 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 Spiffire 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 Gavens, now GM of the Osborne’s Divine Recordings, was working for Roadrunner when Ozzyfest debuted. “At Roadrunner, I saw the tour as the vehicle we’d been looking for,” he says. “We had five bands on that first Ozzyfest. 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

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 Van Halen, this current upswing of rock has not reached its apex, believes WFRX’s Steve.“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.”
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 born out of a split with Europe's other major world music extravaganza, WOMEX. The 47 festival-strong Belgium-based European Forum of World Music Festivals (known as the Forum) created WOMEX in 1993 but sold the name to German company Franza in 1998. The organization wanted "to return to the original spirit of WOMEX," according to Forum president Berndt Hammel.

Strictly Mundial was held Oct. 19-22 in Berlin (Billboard, Nov. 4). Hammel—himself a 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 we 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 coincided with the third Latin American Cultural Market, organized by the 80-strong Network of Latin American and Caribbean Cultural Festivals (known as La Red) which covers 24 countries, from Mexico to Tierras del Fuego.

Indeed, one of the 80 stands housed 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 de Bahia because of some newfound musicians as Gilbere Forte, Carlos Brown, and Daniela Mercury, joined La Red, and proposed the idea to the Forum. We want quickly to establish this as a world-class festival and not one based just in Europe."

Strictly Mundial in Zaragoza was organized by a group of Spanish world music promoters, including Des de 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, which included 10 Spanish world music bands, plus international acts, and 900 sólo profesionales from more than 50 countries.

"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," said Copec representative Gemma Barberan. "But we also have to continue to work at the domestic level."

Hanneman also notes that SACD from the Sony camp has the edge on sound quality, while DVD Audio the Matisshita 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, it’s been aimed at audiophiles. "We wanted to start by showing the world the potential of SACD."

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 siren qua non of the audio world. But there are some important differences, and what may have expected to become a battle similar to Beta vs. Matisshita’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 Matisshita 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, 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 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 Harwey 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 Matisshita 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 slightly different shape—a somewhat different playback method—unlike the absolutely incompatible Beta and VHS formats. This has led to several manufacturers to introduce playback units that can handle both formats, a development that makes it possible for consumers to pick and choose.

(Continued on page 111)
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 command as A&R, remains GM. The move moves GM while keeping her current role. Both worked on 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 an integral part of its 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 be a four-man recording group, but to Epic for the rest of the world.

Eleven is negotiating three separate label deals for different territories: a new act, announced Monday morning, 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 exploring numerous A&R sources since arriving from Britain two years ago. EMI’s deals with such local independent labels as Vicious Vinyl, Ministry of Sound, and Wm—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 ARIA 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 a much broader dimension to our operation.”

The Australian market constitutes between 15% and 20% of Silverchair’s record sales. “We have sold records in the Philippines, but the band hasn’t really toured the Asian region, aside from one show in Manila,” says Watson. “I do tour 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 thereby gaining the exposure 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 estimated $70 million Australian ($40 million) on JWM, whose records are distributed internationally by Columbia in Australia and New Zealand, and Roadshow/Warner. Watson suggests that larger companies that simultaneously work a number of releases cannot have a consistent 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 labels. However, he adds that breaking acts abroad “is still an uphill battle.”

Eleven’s first release, available online by May, is an EP by its first signing, 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 year-long 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, the band sold 6 million units of its three albums. Its first album, “Frogstomp” (1995)—cuts when the three members were still in school—sold 25 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 Silverchair Vol. 1,” debuted at No. 16 on the Australian Record Industry ARIA chart for the week ending Nov. 29. 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 achieve for Silverchair, and it’s an international—always we have that [Silverchair’s] best interest 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.”

RECORD COMPANIES. Gareth Hopkins is promoted to the newly created position of executive director of 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 North America.

Peter Kirsten is promoted to production manager at Record Head (Germany). Peter Jacobs are named Arista international marketing and promotions managers; Christopher Wallis and Garry Higgins are named RCA international marketing and promotions managers.

Peter Downton is named international sales and marketing 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 program syndication 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. Fleming 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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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 Basta Rhymes? The answer is Rachid Taha’s “Made In Medina” (Barclay/France). Taha, who started in a punk band called Carte De Sejour in the 1980s but is best-known for albums such as 1991’s “Barbies,” which led the way for other Arabic crossover artists such as labelmate Khaled. “There have been a lot of favorable comparisons to Plant & Page’s ragga rock with this album,” Taha admits. “So maybe finally the U.S. will get a sense of what I do.” Also central to the project is Taha’s longtime guitarist, producer, and programmer, Steve Hillage. “We wanted to do something different, artistic,” 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.”

Noumerocs ATO (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. ATO 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 Fine-Live. The next single, “Thinking Of You,” will be released Dec. 4. Elleen Wennert.

A UNIQUE CHART in British popular music history spanning a century closes Dec. 1 with a final, sell-out concert by the Ted Heath Band at London’s Festival Hall. Heath, born in 1906, formed the swing band in 1934 and recorded a string of successful albums for Decca. He had two notable single successes with “Hot Toddy” (1953) and “Swinging Shepherd Blues” (1956). Successful appearances in the U.S., followed by a Carnegie Hall concert in 1955. He died in 1969, but the band continued to perform annual concerts directed by trumpeter Don Lusher and Heath’s son, Julian. The band’s last concert, held in the 1980s, has now taken their toll on the band; the final event will be recorded by BBC Radio 2 for broadcast Dec. 17. Nigel Hunter.

LONDON-BASED acid retailer/broadcaster Smack Joe admits it’s easiest to release a compilation of tropical souk songs 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-complied, 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 re-recording of Arrow’s classic “Hot Hot Hot” and Douglas Anslem’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.

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 Sweden. The “Last Week” charts for these countries will reflect where titles would have stood had we been able to obtain the current data.

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Asian Industry Vets Revamp Onpa

BY ANDREW HIRANSONMOONG
BANGKOK, Thailand—As it continues to restructure itself following the Asian economic crisis of 1997-98, the recently renamed Digital Onpa International—one of a local leader in the manufacture and distribution of blank and prerecorded media, including audio cassettes, video cassettes, and discs—has added a pair of familiar faces to its executive roster.

Two regional entertainment-industry veterans recently joined Digital Onpa International, a company’s new management team. Billboard, a company’s new management team.

Through restructuring, U.K.-based Broadcast Network Thailand (BNT) emerged as the largest shareholder of 90%, stake, and BNT chairman Iththavit Bhiraules is also chairman of BMG Thailand, and BMG chairman/CEO.

Cheah, Wee, and Bhiraules—dubbed the “Three Musketeers” by Bhiraules—have known each other for more than three decades. Following the completion of Cheah’s contract with BMG Malaysia/Singapore, Bhiraules persuaded him to join Digital Onpa in September to assist with the restructuring process as director of the company.

As its 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 brick-and-mortar 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 inter- national label that Digital Onpa currently provides duplication services for is BMG Thailand, including its subsidiary Bithry Music. But Cheah believes that copying 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 Cheah and Bhiraules, and, he says, “to help clean house” at Digital Onpa.

“Being able to help a listed company for 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 bath ($1.1 million), compared with a loss of 827.3 million bath ($27.6 million) during the same period in 1999.

INTERNATIONAL EDITOR IN CHIEF
Adam White
INTERNATIONAL DEPUTY EDITOR
Thom Duffy
INTERNATIONAL EDITOR
Tom Ferguson
INTERNATIONAL NEWS EDITOR
Gordon Masson

Billboard London, 55 St. Pancras Rd, London WC1B 5PL, United Kingdom. Phone: 44 207 939 8300; Fax: 44 207 742 1935

ASIA BUREAU CHIEF
Shane McNally, 52-123 Angeles Village, Angeles City, Pampanga, Philippines. Phone: 63 75 851 6428; Fax: 63 75 851 9383

GERMAN BUREAU CHIEF
Nagayuki Sakai, Tokyo 113-3449, USA. Phone: 65 650 1842; Fax: 65 650 8595

NORSE BUREAU CHIEF/EUROPEAN NEW MEDIA CORRESPONDENT
K. R. Lethabo, Vilnaikus, Lituanus. Phone: 370 14 606 006; Fax: 370 14 606 017.

AUSTRALIAN BUREAU CHIEF
Rex Stillman, 82-70 Shoreditch, East London, England. Phone: 44 207 939 1786

INTERNATIONAL CORRESPONDENTS
ARGENTINA—Marcelo Troncoso Andres, Libro Argentino, S.A., Buenos Aires, 1427gr, Phone: 54 1 984 0203; Fax: 54 1 984 0204
AUSTRIA—Glawe A. Bierer, PO Box 155, Innsbruck. Phone: 43 516 206 064; Fax: 43 516 206 068
BELGIUM—Marc Huegel, Rue de la Poste, 2000 Bruxelles, Belgium. Phone: 32 2 480 2602; Fax: 32 2 480 2602
BRAZIL—Marcelo Gaquin, R. Deodoro de Souza, 245, #530, Rio de Janeiro, Brazil. Phone: 55 21 3341 3281; Fax: 55 21 3341 3281
BRAZIL—Vitor Pimenta, #1574, Rio de Janeiro. Phone: 55 21 2372 3080
CAMBODIA—Vann Phuth Pannaloth, Phnom Penh, Cambodia. Phone: 85 53 392 1580; Fax: 85 53 392 1580
CHINA—Yang Wenyu, Yang Wenyu, Beijing, China. Phone: 86 10 6236 3019; Fax: 86 10 6236 3019
COLOMBIA—Luis Carlos Rivas, Calle 96, Bogota, Colombia. Phone: 57 1 998 3396; Fax: 57 1 998 3396
DENMARK—Hong Kong, China. Phone: 85 2 888 8592; Fax: 85 2 888 8592
FINLAND—Helsinki, Finland. Phone: 358 91318 8592; Fax: 358 91318 8592
FRANCE—Paris, France. Phone: 33 1 4266 8000; Fax: 33 1 4266 8000
GREAT BRITAIN—London, England. Phone: 44 20 7428 3500; Fax: 44 20 7428 3500
IRELAND—Dublin, Ireland. Phone: 353 1 660 2386; Fax: 353 1 660 2386
ITALY—Turin, Italy. Phone: 39 2 926 3008; Fax: 39 2 926 3008
KOREA—Seoul, Korea. Phone: 82 2 2757 1380; Fax: 82 2 2757 1380
MALAYSIA—Kuala Lumpur, Malaysia. Phone: 60 3 266 1767; Fax: 60 3 266 1767
MEXICO—Mexico City, Mexico. Phone: 52 5 391 4072; Fax: 52 5 391 4072
NETHERLANDS—Amsterdam, Netherlands. Phone: 31 20 377 2164; Fax: 31 20 377 2164
NORWAY—Oslo, Norway. Phone: 47 22 745 598
PORTUGAL—Lisbon, Portugal. Phone: 351 1 702 0066; Fax: 351 1 702 0066
SOUTH AFRICA—Cape Town, South Africa. Phone: 27 11 707 4500; Fax: 27 11 707 4500
SOUTH AFRICA—Johannesburg, South Africa. Phone: 27 11 707 4500; Fax: 27 11 707 4500
SINGAPORE—Singapore. Phone: 65 686 3333; Fax: 65 686 3333
SPAIN—Madrid, Spain. Phone: 34 91 553 6329; Fax: 34 91 553 6329
SWITZERLAND—Zurich, Switzerland. Phone: 41 1 327 8080; Fax: 41 1 327 8080
THAILAND—Bangkok, Thailand. Phone: 66 2 834 2543; Fax: 66 2 834 2543
USA—Los Angeles, California. Phone: 310 381 4700; Fax: 310 381 4700

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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 Sebasco, president of Blue Grape, the New York-based concert merchandising company for such acts as Myoby and Slipknot. “Madison Square Garden (New 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.”

Sebasco says tour merchandisers need to sit down with booking agents and artist managers to determine how to negotiate lower hall-merchandising fees. “It’s a three-party relationship among the artist, promoter, and venue,” he says. “If the artist has a high guarantee and wants to give fans a T-shirt at a lower 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 merchandising deal today is structured in a way where the artist is responsible for the hall fee,” says Dell Furano, CEO of Signatures Network, a merchandising 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, Sebasco says the merchandiser takes the hit, which directly leads to merchandising losses 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.”

Sebasco says on a given T-shirt sale, the artist and venue take about 60% of the 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 Sebasco. “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 55% [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 SEBASCO

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 merchandising pro Cram Tiddwell of Cram Tiddwell 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 Tiddwell. “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.”

Tiddwell believes that to ask if venue merchandising 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 travels 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 Tiddwell. “Also, a lot of these booking agents may ask for a deal if they’re going to bring in 10 different acts through a building in a year. It’s the same thing if a [tour merchandise] company, or the signatures of Giant, have come in on a tour where—there’s strength in numbers.”

Tiddwell has a unique perspective. In addition to his tour merchandising business, he is the owner of a lot of all but one Hollywood-type merchandising director at the 20,000-seat Gaylord Entertainment Center in Nashville. “When an act comes in, they’re looking so we’ll 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, and 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 significantly, says Tiddwell. “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 overall management. They need to say, ‘If you don’t lower it, we’re not gonna play.’

Some buildings earn their percentage more than others, Tiddwell 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, Tiddwell 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 neglected profession, and specialist- ed only by business managers when we take ‘em the money,” Tiddwell says. “In the ’90s, when T-shirt sales got to be as big as big office box, then people started to notice us.”

Fewer PlayStation2s Benefits Other Systems

BY STEVE TRAUMAN

NEW YORK—The launch of Sony’s PlayStation2 (PS2) game console, Oct. 29 kicked off what is anticipated to be a solid holiday season for video- and computer-game retailers in all channels, turning off an encouraging first nine months of sales.

Although Sony had to cut its U.S. allocation in half to only 500,000 units 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 week of Nov. 5, with a game-demos graphic 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 “entertainment” titles were down 19% in units and 22% 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 FSN, Nintendo 64, 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-million 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 Barness, VP of hard-lines and merchandising for 78 Media Play and more than 200 On Cue outlets, says he’s 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 hoping for the balance by Christmas.

For Dreamcast, he sees Sega’s own titles “really driving system sales and really selling a lot of hardware.” CBG also should have a good holiday for hardware, software, and accessories.

As the largest game 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 $39.99 deposit and rental agreement. There’s also a consumer offer for a $20 PS2 special-edition model.

The chain launched the new platform with a 61-day sweeps 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 substantially 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 “click-to-order” business, according to Dan Barzell, assistant VP and division merchandising manager for software, peripherals.

(Continued on next page)
**Merchants & Marketing**

**PLAYSTATION2 (Continued from preceding page)**

...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 game and computer game software, and all stores now sport revamped layouts.

Looking at what he calls "Sony’s endgame," Banfill says he believes that "People want to buy games as a complete entertainment center with multiple uses. We can look at every PS2 household not only as a game center with Internet access to the future, but also as a potential destination for DVD movies and music CDs. We've had a limited selection of software up to now [at arc] but we are expanding our Web site offerings for the holidays and into the new year!"

The 412 Best Buy stores launched an in-store video and computer-game 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 Haukander, VP of games. "We note a lot of anticipation for PS2 over the next few months 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 estimates that continuing PS2 shortfalls "for good everybody, as there will be a lot of choices on the other platforms."

"Best Buy's Sunday newspaper flyers show a lot of variety, and the monthly November Preferred Customer Weekend mailing offered 10% off all single and double-game packages." In Amarillo, Texas, Hastings Entertainment has received a boost in its games sales, thanks to a change in how it merchandises the product category. "Since we started adding "Gaming" to the category, we've seen sales increase." Hastings' operations manager, additional, "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 has PS2 units available in all stores on launch day at $399.99 for five days, with titles at $49.99 each for the "initial period."

"It’s absolutely done very well and has made us very optimistic about the outlook for the holiday quarter," he adds. "They’ve never had this kind of exposure to the market, and the tight PS2 availability should open up sales for other formats." Hastings held a date, Dan DeMatteo, president/CEO of the 1,000-store Rabbage's etc. chain, takes a more guarded approach to forecasting sales. "It's a difficult year to predict. We're encouraged by the SegaNet online game launch and..." (Continued on next page)

**PLAYSTATION2 (Continued from preceding page)**

HANDELMAN posted increased profits and higher revenue during its fiscal second quarter due to lower product returns and additional revenue from multimedia sales acquired when it bought the Firefly Group for $5.8 million in the fourth quarter of 2000. For the quarter that ended Oct. 28, Handelman reports earnings of $14.1 million, or 51 cents per diluted share, up from $13.5 million, or 48 cents per share, a year ago.

Sales for the period increased to $576.6 million from $569.9 million last year. The company said sales of the Firefly Group slowed in the quarter and a slowdown in the Web and all music industry resulting from weak new music releases this past quarter. Handelman credits its performance to effective anticipation of consumer demand for product, coupled with inclusion of sales generated by FutureVision Entertainment, which was acquired during the third quarter of last year.

The bulk of revenue came from Handelman's risk-taking operations—known as Handelman Entertainment Resources—which reports quarter net sales of $55.2 million, compared with $44.6 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.

Handelman chief executive Stephen Strone 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 store operation were flat compared with the third quarter of 1999, while sales for the division increased by 11.1% over last year. Bordenvy's superstores posted quarterly net income of $8.5 million, or 8 cents per share, compared with 6 cents per share in the third quarter of 1999.

Revenue for the company's Internet arm, bordens.com, posted a third-quarter net loss of $4.7 million, or 6 cents a share, compared with a loss of $5.9 million, or 8 cents per share, in the third quarter of 1999. Total sales during the period increased $7.3 million from 4.1 million last year.

Overall, the company reports a consolidated quarterly net loss of $5.5 million, or 6 cents per share, compared with a loss of $5.9 million, or 8 cents per share, in the third quarter of 1999. Total sales during the period increased $7.3 million from 4.1 million last year.

PARADISE MUSIC & ENTERTAINMENT posted a third-quarter net loss of $1.5 million, or 16 cents per share, up from a loss of $2000, or 8 cents per share, the same time a year ago. Revenue for the third 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 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. Match 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, CDig.com, and other sites. Also, features from Liquid's music 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 programming for MSN, ArtistDirect, Blue Note Records, and Astralwerks, among others.
## Top Holiday Albums

| Week of December 2, 2000 | No. 1 | Title | Artist
|-------------------------|------|-------|----------
| 1 | No. 1 | DREAM A DREAM | SONY CLAIRE 6191 12/09 1998 |
| 2 | 2 | MY KIND OF CHRISTMAS | CHRISTINA AGUILERA
| 3 | 1 | ANOTHER ROSIE CHRISTMAS | ROSIE O'NEILL
| 4 | 4 | CHRISTMAS FAVORITES | KING G'Y
| 5 | 5 | CHRISTMAS HOLIDAY | N Sync
| 6 | 6 | CHRISTMAS TIME | BILLBOARD 6195 12/23 98 |
| 7 | 7 | THE GRINCH STOLE CHRISTMAS INTERCISE | SONY CLAIRE 6191 12/09 1998 |
| 8 | 8 | THESE ARE SPECIAL TIMES | THE THREE TENORS
| 9 | 9 | CHRISTMAS | NAT KING COLE
| 10 | 10 | THE MAGIC OF CHRISTMAS | GARTH BROOKS
| 11 | 11 | A JOYFUL HOLIDAY COLLECTION | REDELL
| 12 | 12 | WHITE CHRISTMAS | MARTINA McBRIDE
| 13 | 13 | ULTIMATE CHRISTMAS | VARIOUS ARTISTS
| 14 | 14 | CHRISTMAS WITH YOLANDA Adams | YOLANDA Adams
| 15 | 15 | BRAND NEW YEAR | SHERADS
| 16 | 16 | THIS CHRISTMAS | CELINE DION
| 17 | 17 | A CHRISTMAS TO REMEMBER | VARIOUS ARTISTS
| 18 | 18 | WHITE CHRISTMAS | AMY GRANT
| 19 | 19 | THE CHRISTMAS TIME | BING CROSBY
| 20 | 20 | THE MOST WONDERFUL TIME OF THE YEAR | VARIOUS ARTISTS
| 21 | 21 | A ROSE CHRISTMAS | ROSIE O'NEILL
| 22 | 22 | A CHRISTMAS TO REMEMBER | AMY GRANT
| 23 | 23 | THE SPLENDID SONGS OF CHRISTMAS | PHILADELPHIA ORCHESTRA/FRANZ
| 24 | 24 | DISNEY'S CHRISTMAS COLLECTION | VARIOUS ARTISTS
| 25 | 25 | WHEN MY HEART FINDS CHRISTMAS 6175509 12/19 98 |
| 26 | 26 | ROUDH THE RED-NOSED RENDERER | BURL ILES
| 27 | 27 | HER MOTHER'S CHRISTMAS | VARIOUS ARTISTS
| 28 | 28 | CHRISTMAS STORY | GEORGE WINSTON
| 29 | 29 | HAPPY CHRISTMAS | MARIACH
| 30 | 30 | LET THERE BE PEACE ON EARTH | BILL GILL
| 31 | 31 | CHRISTMAS LIVE | MANNHEIM STEAMROLLER
| 32 | 32 | A FRESH CHRISTMAS | MANNHEIM STEAMROLLER
| 33 | 33 | CHRISTMAS SPECIAL | TRANS-SIBERIAN ORCHESTRA
| 34 | 34 | A CHARLIE BROWN CHRISTMAS | VANCE GUARALDI
| 35 | 35 | CHRISTMAS PORTRAIT | THE CARPENTERS

**DISCLOSURE:** Albums on the Top Holiday Albums list are based on reported sales, including digital and streaming services. The list includes both physical and streaming releases. Sales figures are sourced from various industry reports and are not adjusted for inflation. The list does not include sales from streaming services. **©2000, Billboard/Billboard Communications, Inc.**

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## Top Independent Albums

| Week of December 2, 2000 | No. 1 | Title | Artist
|-------------------------|------|-------|----------
| 1 | DREAM A DREAM | SONY CLAIRE 6191 12/09 1998 |
| 2 | THE LITTLE SHOP OF HORRORS | NELSON LYNCH |
| 3 | GOD'S GIFTS | JOHN JAEGER |
| 4 | THE DREAMCAST | NELSON LYNCH |
| 5 | THE FUTURE OF OUR GENERATION | JOHN JAEGER |
| 6 | THE PRICE OF LOVE | JOHN JAEGER |
| 7 | THE BEST OF THE YEAR | JOHN JAEGER |
| 8 | THE SPIRITUAL TRUTH | JOHN JAEGER |
| 9 | THE SPIRITUAL TRUTH | JOHN JAEGER |
| 10 | THE SPIRITUAL TRUTH | JOHN JAEGER |

**DISCLOSURE:** Albums on the Top Independent Albums list are based on reported sales, including digital and streaming services. The list includes both physical and streaming releases. Sales figures are sourced from various industry reports and are not adjusted for inflation. The list does not include sales from streaming services. **©2000, Billboard/Billboard Communications, Inc.**

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## PlayStation 2

(Continued from preceding page)

the Dreamcast console price drop and believe this will help fill the gap until $32 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 bat" 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 double doubled for 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 Boyce, VP/divisional merchandise manager for the big-box, upscale-leaning mass merchant, says ShopKo didn’t book pre-orders on PS2 and managed to allow about 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 terms of many first-party titles."

For the holidays, he’ll be watching the demand for DVD movies for the PS2, as he expects consols 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 of product management, for Best Buy, says that the PS2 shortage should have a positive impact on sales for other platforms, with a lot of good titles just released 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 commuting 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,” he adds. "When we get the PS2 in the store, we want to give our buyers a true PS2 experience.""
Allyson 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 turnaround times, Amazon uses other suppliers in other parts of the country, including Valley Media, Handlerman, 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 directly from four of the five majors, with the lone holdout being BMG Distribution. BMG parent Bertelsmann owns CDbill 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 500-square-foot cross dock distribution outlet. Initially, that warehouse will only handle video products.

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 end in cliffhangers, with a two-year gap between books, leaving readers’ interest in suspense, with no end in sight—although Jordan keeps saying “three more books to the end” ever since he released 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 audience, eager to get at their next “Wheel Of Time” fix. (Tor Books holds the copyright for the book version.)

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 code 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—if paramount importance—it was easy for me to download. I admit that I took advantage of the offer—oh, 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) 654-4728.
Macrovision Hopes That TTR’s MusicGuard Will Help Curb Piracy

New Anti-Piracy Protection: Macrovision’s small investment in an Israeli technology company—worth less than $500,000—has paid off 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 a technology that inhibits the illegal replication of CDs without affecting music quality.

Content piracy has been accelerated by the increased use of MP3 technology and increased downloading of illegal renditions via the Internet, notes Ashish Thadhani, an analyst with New York investment firm Bear Stearns. 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 inserter 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 to use its technology. Another major will reportedly copy the TTR technology into its CDs and other audio products, Thadhani believes because of the TTR technology’s ability to identify one of the major’s intelligent files to allow the others to follow suit, since most recording artists will tend to favor a label that provides them access to TTR technologies.

TTR CEO Emanuel Krontz reports that the recording company most interested in a licensing agreement is the Big Four’s BMG—has been monitoring the recent, successfully completed field trials of the product in 850 households in the U.K. “The major record companies are primarily interested in the retail side of the TTR technology,” he says.

A field test of 2,000 households in the U.S. is currently under way, and the tested label reportedly is testing several MusicGuard-encoded titles.

According to BlueStone Capital, a financial adviser to TTR, the first applications of MusicGuard will be sold to the record 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 will focus on ensuring maximum 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 allow both parties to benefit from the agreement,” Thadhani says. “For TTR, it’s product development, and for Macrovision, it’s marketing.”

Assuming a deal with one of the Big Three, it’s inevitable, he believes, that a pilot test on audio CDs could be underway by the first quarter of 2001, with a broader rollout through the year.

MusicGuard’s technology inhibits the illegal replication of CDs without affecting music quality.

TTR’s 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 five-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 run as high as $80 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.

TRAF TIC TICKER: Top Online Retail Sites

Unique Visitors From Home And Work (in 000s)

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Source: Media Metrix, September 2000. Sites categorized by Billboard. Media Metrix defines unique visitors as the actual number of users who visited each site without duplication, in a given month. Approximately 45,000 individuals throughout the U.S. participate in the Media Metrix 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- coupling 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 Osir Corp. and Marc Brown Studios. (Marc Brown is the author of the highly popular Arthur picture-book series.) All three products will debut in September, while the TV special “Arthur’s Perfect Christmas” was set to debut at 8:00 p.m. ET on Thanksgiving night, Nov. 23.

Regina Kelland, director of children’s programming for Rounder Kids, says the soundtrack has been selling steadily since release, “increasing week to week—we’ve been checking Soundscapes doubly. We’ve positive the year, sales are just going 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 contribute unique ideas. We’ve had conference calls every other week since summer with Sony Wonder’s Amy Cohen, Little, Brown’s Linda Magrana, and WGBH’s Mary Cahill Farella, Betsy Groban, and I (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 runs Arthur slides on 2,800 screens, featuring the soundtrack, book, video, and broadcast information through November, says Kelland. Paul Foley 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 a book and an audio CD with multimedia capabilities...”

‘Arthur’s Perfect Christmas’...”

...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 just completed Direct Source to distribute his album “Everybody’s Gotta Love Somebody—Chaz Sings For Children” throughout North America into mainstream 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 $10.00 fee with each $10.00 goes to help orphans and aids and then it blasts off like a rocket ship.” The whole song can be downloaded from chazworld.com.

Billboard®

Top Kid Audio™

DECEMBER 2, 2000

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“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.
A BILLBOARD SALUTE

10TH ANNIVERSARY 1990 - 2000

The Children's Group

www.americanradiohistory.com
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 licencing 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 5 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 & Café chain, which operates 10 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-'90s, 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—launched 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.


For 25 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."


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 $150 (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. "At&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,
Some Relationships Are Special. We Treasure Ours.

Atlantic Records Salutes The Children's Group.
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 Uprstairs" for his "HisStory. Past, Present And Future—Book 1" album, the first person she contacted was her father, Joe Summers, then co-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 moments 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 Uptstairs" success because she had been selling the album for A&M. She was approached by The Children's Group's co-founder Hy Savid 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 faced 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.

What was the challenge of 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 challenge 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.

Ours is that we do incorporate pop music marketing principles. Our theme is, "We are serious about kids 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.
HSBC congratulates The Children’s Group on its 10th Anniversary of continued commitment to creating quality classical music for young listeners.

YOUR WORLD OF FINANCIAL SERVICES
Mozart, Beethoven, Bach, Handel, Tchaikovsky, Elvis, The Beatles, Madonna...
They wanted to change the world with their music.

So does The Children's Group.

Congratulations to Michelle, Denise, Lori, Irene, Sylvia, Liz, Patty, Charlie and Sherri on your 10th Anniversary. Here's to your next decade of success!

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 artists 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...!"
We’re serious about Kids Music!

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.

Over 1,000,000 units sold!

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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. “I 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 benefit babies’ brains through music,”

says Henderson, “the original ‘Mozart Effect’ book 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 that’s based on music based on the ideas of Dr. Thomas Very. 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.”

GOING GLOBAL
Continued from page 109

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 the 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 Cobbell. “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
Congratulations to Hy, Michelle, and The Children’s Group

10 years of quality music, savvy marketing, and enriching children’s lives with the classics. We’re proud to be a part of it all!

Spring Hill Music LLC

Don Campbell

conscious management inc.

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Top Classical Artists

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BEETHOVEN AND BEYOND
Continued from page 98

Denise Corbell, 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 wouldn’t go 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 record- ings 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 “Goldilocks,” engaging remixes of classic fairy tales performed by Toronto-based, husband-and-wife children’s act Judy & David, stars of YTV’s “BooBox” 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-
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 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 our 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 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."


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 imitate programs to bring our product upfront."

"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."
When they tell you that you’re being childish...

Take it as a compliment!

The Children’s Group

From music and video to books and live symphony concerts...

10 years of making top quality entertainment for kids!

Congratulations from your friends at Madacy Kids!

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 challenges 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 3-year-olds. Parents let their kids listen to Britney Spears, Christina Aguilera and the Backstreet Boys. Our products compete with their 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 life time. 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 repackaged 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 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 “Goldilocks,” 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 center-piece 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.”

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 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.
day music called "Christmas On Main Street." "It's a 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 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?" Ron 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, with the vital element of parental interaction, the better.) The Children's Group's Corbel notes, "When the first three audio titles came out in '97, [the concept] was new. A year later, we released the next three (["The Mozart Effect: Music For Newborns—A Bright Beginning", "...Music For Babies—From Playtime To Sleeptime" 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 goal 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 symphonies," 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 "Goldilocks," which retold "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 Corbel. 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 get it out. And we knew we'd found the perfect match for our series."
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 re-evaluate its classic catalog.

Priced at $39.95, the dual-layered 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 screen savers from the 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 102-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 DVD documentary] places the movie in the context of another generation of filmmakers," John Milius -

MPAA’S Valenti Wakes Up Webnoise; ‘Friends’ Can Come Home For The Holidays

YOU DON'T KNOW JACK: Motion Picture Assn. of America (MPAA) president Jack Valenti surely 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 actually paid attention to the presentations. And the one to deliver entertainment over the Web. "The future is blurry and murky," he said during a "fireside chat" with Recording Industry Assn. of America president/CEO Hilary Rosen, who was hosted by Charlie Rose. "But even with all the hype 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 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 strategies 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 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 how 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 bronchitis that Hollywood studios were marketing violent movies to kids.

Valenti 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.

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, CNDnow.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 protect all of the company’s DVD video and audio titles. Pilar is the U.K. subsidiary of the U.S.-based multimedia company.
Their superpowers come from the mysterious Chemical X. They fight villains such as Mojo Jojo and the Animosan Boys. And they wrap all their crime fighting up before bed-time. Self-proclaimed as “the world’s cutest superheroes,” Bubbles, Blossom, and Buttercup are the heroes 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-favorites “Bubblesvicious” and “Mokey See, Doggie Do.” Both formats feature games, bonus, and trivia; the DVD is DVD-ROM-enhanced in order to provide response 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 Whoo-oo-Aaa 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 to 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 animation?

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 jump suits, 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 looked 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 1982. 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 Arcaphase 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 SACD-200, which at 80,000 yen ($735) is priced significantly lower than the first SACD player, the SACD-1 at 560,000 yen ($5,366). But,
| WEEK 1 | WEEK 2 | WEEK 3 | WEEK 4 | WEEK 5 | WEEK 6 | WEEK 7 | WEEK 8 | WEEK 9 | WEEK 10 | WEEK 11 | WEEK 12 | WEEK 13 | WEEK 14 | WEEK 15 | WEEK 16 | WEEK 17 | WEEK 18 | WEEK 19 | WEEK 20 | WEEK 21 | WEEK 22 | WEEK 23 | WEEK 24 | WEEK 25 | WEEK 26 | WEEK 27 | WEEK 28 | WEEK 29 | WEEK 30 | WEEK 31 | WEEK 32 | WEEK 33 | WEEK 34 | WEEK 35 | WEEK 36 | WEEK 37 | WEEK 38 | WEEK 39 | WEEK 40 | WEEK 41 | WEEK 42 | WEEK 43 | WEEK 44 | WEEK 45 | WEEK 46 |
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 channels, plus its MTV Base and MTV Extra channels. A simultaneous live broadcast went out in the U.S. on MTV2.

Swedish terrestrial television network TV4 broadcasted 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 655,000 viewers—almost 45% of the viewing audience in its time slot; the second part, at 12:10 a.m., drew 506,000 viewers (approximately 88% 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 deliver 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 raking the highest number of nominations, EMI-Citrus's 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 Paul Young was named best male artist. Blink-182 was named best new act; Ricky Martin was named best male artist.

Bonfunk MC's and Guano Apes were respectively named best Nordic and German acts. Subsonica (Italy), Kazik (Poland), Dover (Spain), Kane (Netherlands), Kidjo (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.

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**Billboard**

### Top Special Interest Video Sales

**NOVEMBER 25, 2000**

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</tbody>
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- **Time-Saver Cardio Fat Burner**: Siny Music Entertainment (51654)
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**UPDATE**

**CALENDAR**

**DECEMBER**

Dec. 2, Second Annual T.J. Martell Fam-
ily Day, Basketball City, New York. 212-833-
4544.

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, 310-554-4610.


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. 212-245-5444.


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, Makers, New York, 212-957-9230.

**JANUARY**


Jan. 20, MIDEMnet 2001, Palais Des Fes-
tivals, Cannes, 212-370-7470.

Jan. 21-25, MIDEM 2001, Palais Des Fes-
tivals, 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-mer-
chandise 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 num-
ber 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 Batan.

The 1,070-square-foot store there 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, Pangansinon; Umbrelletta, Pangasian; and Cagayan de Oro, on the island of Mindanao in the southern part of the Philippines archipelago.

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**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 Fast 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. 212-888-
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 Mar-
rriott, Orlando, Fla. 856-596-2221.

March 14-18, South By Southwest Music Conference And Festival, Austin Convention Center, Austin, Texas. 512-467-7199.

**APRIL**

April 21-22, New York Music And Internet Expo, Madison Square Garden Expo Center, New York. 212-965-1222, ext. 221.

April 24-26, Billboard Latin Confer-
ence, Eden Roc Hotel, Miami Beach. 646-
654-4660.

Submit items for Lifelines, Good Works, and Calendar to Jill Pessel-
nick, Billboard, 3655 Wilshire Blvd., Los Angeles, Calif. 90066; jpesse-
nick@billboard.com.

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**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 Tahil 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 1954 by Blackwood’s father, Roy Blackwood; Cecil joined them in 1964 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 cate-
gories. 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 colic disease, Nov. 16 in Taylor, Mich. Calle-
ja, known as Joe C., was a member of Kid Rock’s Twisted Brown Trucker band. He made his record-
ing 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.” His death is survived by his par-
tners and a sister.

**GOOD WORKS**

**BLUES DISC:** Evil Teen Records will release the “Win-
tertime Blues—The Benefit Con-
cert” 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, Alvin McCoin, and Susan Tedeschi. Proceeds from the CD will benefit Habitat for Humanity. Contact: Paula Donner at 404-577-8686.

**ANNUAL GIFT:** 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 Col-
lege of Music. The first Heritage titles 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 Thera-
py. Contact: Lauren Callista at 617-218-4483.

**FUN CENTERS:** Trisha Year-
wood and the Starlight Chil-
dren’s Foundation have donated a Starlight Fun Center to Van-
derbilt Children’s Hospital in conjunc-
tion with the release of Alison Krauss’ 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 615-365-4646.

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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 Theatricals East (and a key booking agent behind some of the most successful shows at the state’s Stone 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 WHNZ (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 Delenser-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 competitive 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 Morey Organization, 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 WXFK (K-Rock) or Z100. What's changed is 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 next page)
MONEY UNFAZED BY SFX MERGER
(Continued from preceding page)

Morey owns modern rock WLIR and rhythmic top 40 WXXP (Patty 105.3; Strong Island Events; and the Vanderbilt, a large hall-concert venue that hosts a variety of occasions. Purchased in 1968, the facility's events are sold on concerts, 60 concerts, and 20 children's shows. In the past year, the Vanderbilt has shown increased sales in name acts as Patti Smith, Cornell, and it. The company, however, is probably best known for WLIR, with its 1,060-watt tower transmitting from Queens, N.Y. The radio station, which helped changed hands for $5 million to the 80s and continues to include the genre on its playlists, is enjoying a 20-plus-year tenure and a devoted group of core listeners.

"It's always easier when we promote events that the music of the songs," says Caracciolo, explaining how Money utilizes the three devices 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 Money's open-door policy can be found in its collaborations 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 station Jan. 27. And, this past September, the company partnered with Clear Channel's classic-rock station WAXU (104.3) to put on a Blue Oyster Cult concert, also held at the Vanderbilt. According to Caracciolo, concerts at the Vanderbilt, and sponsorships sales go to the stations.

"We get that big on big," Caracciolo says of Clear Channel, "you can't manage the minute. Sam's [Kinkel, of DeSidero Slater] job is to put promotions into shows. I'm one of his vendors."

The outfit uses a combination of promotional sources to entice artists into doing a Money event. In addition to the three radio stations, the company has a street team that, among other efforts, circulates flyers, advertises in newspapers, trade publications, and on local TV, and does in-store ticket giveaways. A key incentive to artists, however, is low ticket prices—the average price for a Vanderbilt show is $16.

"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 Money's independent status as being the company'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'm happy taking my Domino's Pizza sponsorship and making sure that he sells all his pizzas at our concerts and that his radio spots play on local TV, and doing in-store ticket giveaways."

Caracciolo also says the company has grown quite well at watching "all the 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.
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 [Skeetel] had one in his life that was really doing that for him, and I had always been through that one. It’s dedicated in 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 helping you fly higher. 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’ve 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 love it.”

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 keep out of our toxic wastes and kill all the fishes anyway. We have this winner in the 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.”

The Modern Age: • JILL PESSNELLE

BILLBOARD DECEMBER 2, 2000

Mainstream Rock Tracks

<table>
<thead>
<tr>
<th>No. 1</th>
<th>TRACK TITLE</th>
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<tbody>
<tr>
<td>1</td>
<td>LOSER</td>
<td>THE BUNNY LEMONADE</td>
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<td>2</td>
<td>WHY PTZ?</td>
<td>COLLECTIVE SOUL</td>
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<td>3</td>
<td>HOMEMORRAGE (IN MY HANDS)</td>
<td>FUEL</td>
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<td>4 A.M.</td>
<td>GODSMACK</td>
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<td>5</td>
<td>ANGEL’S EYE</td>
<td>AEROSMITH</td>
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<td>ARE YOU READY?</td>
<td>CREED</td>
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<td>7</td>
<td>N.I.B.</td>
<td>PRIMUS WITH OZZY OSBOURNE</td>
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<td>ICONOCLAST CONSPIRACY OF ONE</td>
<td>THE OFFSPRING</td>
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<td>LAST RESORT</td>
<td>PAPA ROACH</td>
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<td>10</td>
<td>GMOY LAMENT</td>
<td>WORMHAM FEATURING DAVE GROHL</td>
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<td>KRYPTONITE</td>
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<td>3 LIBRAS</td>
<td>A PERFECT CIRCLE</td>
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<td>14</td>
<td>I DISAPPEAR</td>
<td>METALLICA</td>
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<td>15</td>
<td>STUPIDITY</td>
<td>THE BEARS</td>
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<td>CHOCOLATE STANTHROP AND THE HOT DOG FUNKED WATER</td>
<td>THE FACETONES</td>
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<td>17</td>
<td>BASS THERAPY</td>
<td>ATOMIC BOMB</td>
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<td>WHEN IT ALL GOES WRONG AGAIN</td>
<td>EVERCLEAR</td>
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<td>BORNED HOME</td>
<td>PAPA ROACH</td>
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<td>SERIOUS JULIUS</td>
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<td>MY FAVORITE HEADACHE</td>
<td>GEDDY LEE \ ANTHROPOLOGICAL</td>
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<td>22</td>
<td>AND WAY NO WAY</td>
<td>STONE TEMPLE PILOT</td>
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| 23    | ME OR ME OR ME OR ME OR ME OR ME | THE UNION UNDERGROUND /
| 24    | STEP INTO THE LIGHT | DUST FOR LIFE |
| 25    | DISPOSABLE TEENS | MARILYN MANSON |
| 26    | FEEL ALIVE | U PIC |
| 27    | BAD RELIGION | GODSMACK |
| 28    | CONGRATULATIONS | COC |
| 29    | CALIFORNICATION | RED HOT CHILI PEPPERS |
| 30    | BLACK JESUS | JOSH HAYES |
| 31    | KILL THE BEAR | MEGADETH |
| 32    | HANGING BY A MOMENT | LIFEdESSAGE |
| 33    | RENEGADES OF FUNK | RAGE AGAINST THE MACHINE |
| 34    | SLEEPWALKER | THE WALLFLOWERS |
| 35    | KARMA | DIFFUSER |
| 36    | ANGEL’S SON | STRAIT UP FEATURING LAION |
| 37    | BACK TO SCHOOL | WHITE ZOMBIE |
| 38    | BREATHE | THE BEARS |
| 39    | AGAIN | WHITE ZOMBIE |
| 40    | AGAIN (IN THE HOUSE OF FLIES) | WHITE ZOMBIE |

Modern Rock Tracks

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<th>No. 1</th>
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<td>HOMEMORRAGE (IN MY HANDS)</td>
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<td>Colors Of The In Between</td>
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<td>MAN OVERBOARD</td>
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<td>LIPS OF GOLD</td>
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<td>ROLLIN’</td>
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<td>HANGING BY A MOMENT</td>
<td>LIFEHOUSE</td>
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<td>7</td>
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<td>POLITICALLY CORRECT</td>
<td>THIRD DAY</td>
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<td>NO WAY OUT</td>
<td>STONE TEMPLE PILOTS</td>
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<td>PINCH ME</td>
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<td>28</td>
<td>WARNING</td>
<td>THE BEARS</td>
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<td>29</td>
<td>AARON LEWIS WITH FRED SHUKES &amp; FLAVIANA INTERGENT</td>
<td>NICKELBACK</td>
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<td>30</td>
<td>LEAVING TOWN</td>
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<td>BABYBEL</td>
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RETAIL TRACK (Continued from page 95)

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 Distributors, Nighttime Entertainment, Vincenzo Guitars, and Razor Tie, and a raffle gift donated by J&R Music World, the event has raised over $20,000, reports Benjamin.

Among the acts performing for the event were Joe Grushecky & the Houserockers, Marah, Willie Nile, Samhill, Boccigalup & the Bad Boys, and the Godsons Of Joe Puma & Stone Caravan, the Danny White Band, and Jason Stanley, as well as the advertised appearance of an unnamed special guest, who happened to be one of New York’s most famous natives, Bruce Springsteen.

He played the House Of 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 1998 debut, “Hello,” which has been certified gold. She was accompanied by her brother, Mark Daniewski, who was promoting his book, “House Of Leaves.”

Borders was a perfect venue to cross-promote the book and album, which a press release noted, “are a parallel view of the same history,” offering “two individual responses to the same events and upbringings.”

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 48 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 helped Universal grow into a leading independent producer that carried other lines as well.
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 produce every single one and Scher and 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 had a fairytale choice to make and that they had to use their sister concert company SFX."

He says the same holds true with the annual Miracles on 34th Street event, sponsored by Clear Channel's rhythmic top 40 WKTU in New York. "We helped invent the event about three years ago at the Hammerstein Ballroom, which we exclusively operated. 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 promoters play a big role. Clear Channel emerges victorious. While he states that the losses of the two holiday concerts have been the most 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 haven't been an inclination of that yet. I want to stress that in very different situations when there was a Clear Channel station that we promote, the local people are really good people. What consolidation does, sometimes takes a year to control."

There are enough existing media companies in his territory of the Northeast, small and large, Scher says, that prevent complete Clear Channel saturation. He cites Viacom-owned Infinity Broadcasting, Citadel Broadcasting, Disney Radio, The Modern Organization, Turner University station WPVU New York, Cox Radio, jazz station WBG, Newark, N.J., Seton Hall's WSOU Monmouth, N.J., and Eminie Broadcasting, among others, as powerful forces to be reckoned with.

"We have a great relationship with Eminie and produce a lot of its shows," says Scher of the company that owns R&B WWHT (Hot 97), adult-leaning R&B WRK (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 this," Scher admits, sounding a bit like Levinstone. He also shares Levinstone's disapproval of the rising prices of concert tickets. "For" developing artists at the club level and theater level," Scher says, "there's only so much money to go around. If you're paying $100 for your favorite act, the average person isn't going to give the money to go to a club 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've 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 that it's 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 artists, and work with all the stations, we can't compete with the major companies."

He states that Scher's loss of this year's Miracle on 34th Street and Jingle Ball events is "an example where the artist is fighting the system."

According to Scher, 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 concert-goers a unique value from the time they consider going to a concert through the experience of the concert to 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 by buying tickets, offerings that we have prior to the show, 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 Scher, 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 Morelo, whose latest Epic Records release "Beguines Of Fork" is moving up the modern rock chart. Other guests included Blink-182, Papa Roach, and "Survivor" winner Richard Hatch. Pictured, from left, are Kevin, Morelo, and Bean.
THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS

"NEW ONES" ARE REPORTED BY THE NETWORKS (NOT BY BSX) FOR THE WEEK AHEAD

14 hours daily

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February 3, 2000

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www.americanradiohistory.com

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26

Backstreet Boys, Shape Of My Heart

Blink-182, Mark


THE CLIP LIST

2

CMT

music network

NEW ONES

Mystical, Danger

Santana, J.


BOXTOPS

R. Kelly, I Wish

Mark

Mica, Let


NEW

3

Dr. Hook, I Can't Quit You Baby

Boz Scaggs, Lowdown


production

notes

Los Angeles

Diluted People’s “No Retreat” was directed by Greg Goldsmith.

Trent Summar & The New Row Mob filmed "It Never Rains In Southern California" with director Trent McMillan.

Everclear’s "AM Radio" was directed by the band’s Art Alexakis.

By Carla Hay

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 its regular MTV time slot of Sundays at midnight ET. Instead of "120 Minutes," MTV has been airing reruns of its soap opera "Un- dressed," its clamyation comedy show "Celebrity Deadmatch," and some non-music programs.

Speculation abounded that "120 Minutes" had canceled as, there was no show appeared on the air since 1996, although the network said" "120 Minutes" will no longer be on MTV. As of January 2001, the cable channel may move to spinoff channel MTV2, which will show "120 Minutes" on Sundays during its prime time slot.

According to a spokesperson, "120 Minutes" will continue to show "120 Minutes" in the form of specials. MTV will also 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 presence 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 2001, due in large part to deals with CenturyLink, DirecTV and other cable operators.

In New York, MTV 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.

LOS ANGELES

Moby’s "Be My Baby" video was directed by Barnaby & Scott in New York and London. Moby 3, B Eady teamed up with director Roger Pitstone for the "Scream" clip, filmed in Dallas.
**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)

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 Cebelle Rodriguez; Motown's Elise Wright; UMVD's Chris Kowalczyk; and Motown's Philipp Embudo.

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.

Award-winning director Wayne Isham makes a point during his keynote speech.

ForeFront Records singer Stacie Orrico was an award presenter.
Pop group Initials performs at the pre-awards party.

The “Taking Care Of Business” panel discussed how local music videos can succeed in advertising. Pictured, from left, are moderator Elise Wright of Motown Records, Paul Allen, Billings of “The Underground Video Show,” and Samo (Grooves), Ralph McDaniels of “Video Music Box,” and Shane Reynolds of “Soundcheck” and “Music Row Profiles.”

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 Maires of Crash Films, Music Link Productions’ Mike Drumm, Artemis Records’ Daniel Glass, and Arista-Media’s Jeff Walker. Pictured in front is R’N’R Freelance’s Mark Weinstein.


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 Marszałek, Priority Records’ Shellie Fontana, RCA Records’ Lou Robinson, moderator Carla Hay of Billboard, director Jonathan Dayton, MTV’s Tom Calderone, and director Valerie Faris.

The “Control Freaks” panel discussed the changing power structure in making music videos. Pictured, from left, are moderator Tim Clason of Shooting Gallery Productions, choreographer/director Fatima Robinson, Interscope Geffen A&M’s Kathy Angstadt, and Anonymous’ Shera Rees-Davies.
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-

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 mogul Steve Ross was to broaden it into country and black music, jazz, and groups like Queen and the Cars and Motley Crue. 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 and post them on the Web.

Holzman further laments the loss of “camaraderie” between label heads, who_back when it was more cooperative as they were competitive.

“When record guys ran companies, the root for everyone—us as well as our artists,” says Holzman. “Joe Smith, when he ran Warner Bros. [prior to Elektra], would call up for David Simons record sleeves, and I’d go out to the field, then call back and say what an absolutely great record it was.”

Simons 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.

“l’m probably idealizing, because nothing adds a certain ‘quality,’ soft-edge quality, but I can still remember the whole ambition and feeling of Elektra,” says Simons, now an artist and publicist for “The Bedtime Tales,” came out last summer. “Jac was the perfect head of a company only able to be 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.”

“I felt it was the beginning of the fish getting eaten by larger fish,” says Simons, “and even though David Geffen was a partner, he’s a businessman and artists was coming in to take over, at best it could only be, if not an ugly stepfather, a mediumly attractive corporate takeover.”

But Simons, who remembers being inspired as an aspiring artist by Judy Collins’ ‘60s Elektra album, is most excited 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 oil rig in the wind blow,” she says. “Artists always used to be invited to round-table lunches with the execs there, when Jac’s own cook prepared the meals and everyone sat around and talked. I’m sure an artist-friendly label these days would do that again, because everything comes around.”

To commemorate Elektra’s half-century mark, and coinciding with celebrating the ongoing anniversary year was compiled as a giveaway to all Warner Music Group employees at its 2000 sales meeting.

Adorning the retrospective box, titled “Elektra: The First 50 Years,” Rhone says, “It’s a real collector’s item.”
market to really deliver in, to get to the top rankings. We like to be challenging Universal in any market, if you will,” he states.

Berry made the revelation in the wake of BMI’s half-year financial report. BMI Group reported a net loss of $31.3 million (US$44.5 million) during the six months that ended September. BMI’s 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, “Multi-billion-dollar transactions cost a lot of money, and the amount of money that was spent on 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 for review, and even before BMI has sent him he has sent for the past five years.

“If the merger had been approved on the basis that we had gone ahead with the deal we should have made us more, because we had access fees and so on with the different advisors,” he continues. Still, “it would definitely have been better to have done it, because the transaction would have delivered for both sets of shareholders these hundreds and hundreds of millions of dollars of savings and built which are going to be seen in the world’s premier music group, in our minds as we saw it.”

On the upside, BMI reported an increase in royalties of 5.9%, with operating profit up 10.1%, excluding the contribution from new-media activities, compared with the same period last year. Still, BMI claims that it has increased its share of the global recorded music market from 12.7% to 13% and to have increased its music publishing income by 8.8%.

Overall, group sales in the first half increased by 1.144 billion pounds ($1.62 billion). Operating profit, including new-media income of 61 million pounds ($84.6 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 ($35.9 million), largely due to an EMI divestment of its shares of Musicmaker.com stock.

BMI Recorded Music contribution sales of 501.8 million pounds ($695.56 billion), up 13.3% on last year, while BMI Music Publishing enjoyed increased sales of 42.2% pounds ($572.5 million).

In welcoming BMI Recorded Music’s move to New York, BMI Music Publishing Chairman Martyn Bandier sees it as a “tremendous help” to the publishing unit in particular and to the overall company’s strategy of developing its digital and new-media energies, we now can, for instance, communicate to each other with far greater frequency the mutual benefits of making deals with unsigned artists.”

One continuing worry for the British-based major is its performat-

ance in North America, where it maintains a market share of less than 10%. In its financial report, BMI Group Chairman Eric Nies relied noted, saying “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 improvements, has now been put in place, and we need to be able to 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, we’ll be able to redirect those resources into the United States.

“We obviously have an obligation to continue to deliver secure financial returns to 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 make things work in the United States, and 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 to enter into any discussions about our positioning with any deal with BMI. We were obliged to announce the fact that we had an approach from Bertelsmann, because in 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. It was in the press. And the way we intended to announce—i.e., after four months’ work,” he says. “We were obliged to say we had an approach from Bertelsmann, so we were given seven days after they placed the phone call, where 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 whether we have no answers to at present.”

In fact, Berry is adamant that BMI does not need a merger. With in excess of 200 million pounds spent by BMI lawyers, he quickly adds, “I should amplify that answer a little, shouldn’t I? When the discussions with Warner 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 process] almost came together by accident.”

He continues, “Roger Ames had just gone into running Warner and David Josephson was the CEO of EMI. And we had 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 BMI. 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 the same time; he continues, ‘we ended up withdrawing the whole thing because it was just too complicated—too messy—and it didn’t make sense to do it.’

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’re 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 necessar-

ily 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 rights and conditions, the bene-

fits 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, par-

ticularly if we are successful with our U.S. strategy of moving up the rank-

ings 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 BMI. “The syner-

gies are in music companies, and it is the synergies that are interesting,” he says. “It’s the fact that music company has exactly the same infra-
structure 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, they say. They may have soft synergies, but they don’t have hundreds and hundreds of millions of dollars’ worth, or if they do, they haven’t spotted it. So that’s why with Warner and BMI it’s worth a con-

versation, but no one else can offer that kind of degree of synergy.”

SPAIN ADOPTS WATERMARK TO PREVENT NET PIRACY

“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.”

— José Neri

Organisation, the European Commission, BMI, EMI, the United States’ KOPIOSTO, and SGA, as well as Verance Corp., President David E. Leibowitz and Neri, who is head of SGA’s digital arm, says. Under the agreement with Ver-

ance, SGA’s Danes has the patent and exclusive rights for Spain on the worldwide MusicCode, which provides greater guarantees to Spanish and Latin American authors at a time when their music has greater worldwide audiences. Neri then says, who heads SGA’s 40-strong team of Internet experts. “This system could mean the end of Internet piracy. SGA’s Danes is installing broad-
cast monitoring systems capable of detecting nearly 100% of all radio and TV channels, thereby they will be able to know instantly when a song is played on any radio or TV channel, identify the song’s owner, profit illegally and being played illegally, and made. We should be able to control automatically the transmission of codified music by radio or television or the Internet.”

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 sophisti-
cated 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, “MusicCode is part of the audio itself, so once its digital sub-codes have been encoded, it is actually there, as if you go wherever the audio goes. It means that the multiple layers of coded data can be detected and traced at any moment using special soft-

ware.”

He adds that MusicCode watermarking has four main characteris-
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 extendable to a variety of applications.

Leibowitz says advanced water-
marking will put an end to such con-
troversies as the battle between Napster and Bertelsmann. “That deal was important and exciting and provoked opposition. But everything in the U.S., it is very difficult for lawmakers to take 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 catalog product on a subscription basis.”

Neri says SDA has spent three years investigating MusicCode and 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 Diego

to el Cigala were the first to have the MusicCode watermarking implanted.

Danny 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 top 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; Donny; 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 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 1982 U.S. tour in L.A., Nashville, 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 1980 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 211,695, with three sellouts and a total gross of $5,562,900.

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 356,000 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. “I think the evening was very good; 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 very good 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 it 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-seat arena, when Pink Floyd two years before had played to 50,000 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

WATERS (Continued from page 9)

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 the 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.

TICKETMASTER ONLINE-CITYSEARCH, TICKETMASTER TO MERGE (Continued from page 9)

rices for users of wireless devices; mining of customer data and direct marketing efforts; entering new market segments, including transportation and participatory sports; and increasing the ties between the company’s ticketing operation and its city-guiding 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 $47.36 in the last 52 weeks, bottomed out in mid-September at $5.50, a 94% loss in value, on Oct. 13. (The stock closed Nov. 21 at $11.63. USA shares closed at $17.36 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 ticketing 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 $396.9 million and earnings before interest, taxes, depreciation, and amortization (ebida) of $79 million. Of that figure, 15% is the online component, which accounted for $164.9 million in revenue and a loss of $25 million in ebita.

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—among the two ticketing businesses—into a single unit. USA then asked Ticketmaster Online board of directors back in October to explore the possibility of merging the companies.

“Ticketmaster Online-citysearch, Ticketmaster to Merge

WATERS (Continued from page 4)
The most-performed Canadian pop music songs in 1999 were “Angel,” written and performed by Sarah McLachlan; “Believe In You,” co-written by Armond Marshall and Eric Bazilian and performed by Marshall; “I Will Remember You,” co-written by Marshall, Steven Egan, and David Merenda and performed by McLachlan; “It’s All Been Done,” written by Steven Page and performed by Barenaked Ladies; “Love Lifted Me” by Bachman (Bachman-Turner Overdrive), 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 was 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, Léveillé, a Montreal-born Léveillé has had his songs recorded by Edith Piaf, Julie Arpin, Pauline Julien, Manuik Leclair, 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. “I hope you will 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, confirmed to Billboard that he was surprised to be so well received. “I’m no longer a French-speaking Canadian music industry... I have discovered I have another family here,” he said.

The Top 10
1. Top 100 Communications Revenue Companies (in Millions)

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<th>Rank</th>
<th>Company</th>
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<tr>
<td>1</td>
<td>Time Warner</td>
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Source: Source: Veronis, Suhler & Associates

Lyne 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 Vance and performed by Adams; “What The Hell For Got,” co-written by Pagliaro and Billy Workman and performed by Pagliaro; and “When I Die,” written by Steven Page and performed by Motherlode.

Paul Zaza won both the SOCAN Domestic Film Music Award and the SOCAN International Film Music Award. Composer Milen Kymlicka won the SOCAN International Television Award, and Danny Friedman won the SOCAN Domestic Television Award. Jazz guitarist Brian Hughes won the Hagadon Hardy Jazz Instrumental Award. Fred Penner won the children’s music award, and classical composer Gen Beutel won the SOCAN Concert Music Award. The winners of the Sections Clachal and Kardinal Offishall won the SOCAN Urban Music Award.

Arianna and Phil Thornall 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.

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 (V) and 7-inch vinyl releases with a (Y). The (V) and (Y) are used to distinguish between two different types of vinyl releases because our system uses an online chart where the songs release in any format can be tracked and their chart performance is recorded. The (V) and (Y) are used to indicate whether a song is released in a 12-inch format or a 7-inch format, respectively. When we revoke the Hot 100 in December 1998 to include radio-only singles, the Billboard chart department discussed how best to describe those singles and decided to use the (V) and (Y) to indicate that a song was released only as a 12-inch single or a 7-inch single, respectively. We decided to use these symbols because they are widely recognized in the music industry as indicators of single format.

Chord Progression:

The chord progression used in “On A Day Like Today” is: C,G,Bb, F, D, Am, F, G. This progression is based on a C major chord and uses the I, IV, VI, V, I, IV, VI, V chord succession, which is a common chord progression in many popular songs. The progression is used to create a sense of movement and energy in the song, which is appropriate for a pop number.

What’s The Difference:

Some readers take the view that 12-inch vinyl is not a viable format and that those tracks accompanied 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 to the 10% 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 first release only released box on the chart this year is the one for the new single, “On A Day Like Today” by Arianna and Phil Thornall. This single is the first release only on the Hot 100, and it shows that the format is still relevant. It also proves that the format is still viable, as the single sells more than 100,000 copies in its first week.

Still Getting Down:

“Independent Women Part I” by Destiny’s Child holds on to the No. 1 spot on The Billboard Hot 100 for a third week. The release by Mya (fka Case Of O.T.) was taken to No. 1 after weeks of a slow climb to the top. The single has been a huge hit on the R&B chart for the past few weeks, and it continues to climb higher on the chart. The group is currently on a Billboard Hot 100 streak that has lasted for several weeks, and it shows that the group has a solid fan base.

The song has been well received by fans and critics alike, and it has been featured on several popular radio shows. The group has been gaining momentum quickly, and it seems that they are on their way to becoming a major force in the music industry. The group has been working hard to get to where they are today, and it is clear that they are not going to stop anytime soon. With their hard work and dedication, there is no doubt that they will continue to succeed in the music industry.
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<th>No.</th>
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<td>JOLI JOSS</td>
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<td>64</td>
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<td>BILLY GILMAN</td>
<td>EPIC (INNAKUELS) BOOM! (11.98/18.98)</td>
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<td>COLUMBIA 82517 (12.98/16.98)</td>
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<td>DAVE JOSS</td>
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</table>

**Note:** Albums with the greatest sales gain this week (stated in brackets) include those with jumps of at least 20 places. The chart also indicates whether an album has achieved a "platinum," "gold," or "multi-platinum" certification as claimed by the Recording Industry Association of America (RIAA). The charts are also used as a source of data for the annual "Billboard" year-end charts. The dates below are for the period from February 12, 2000, to February 18, 2000.
ALLIANCE ENTERTAINMENT CORP. is to receive $25 million from its controlling shareholder, Michael Ovitz’s Vayansco Cos., to fund its digital business, which include All Media Guide and the RedDotNet idiosyncratic systems. In addition, Coral Syringos, Flu-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 Sears World Entertainment, Musicland, K-mart, Wal-Mart, and Best Buy. Weisman expects to have kiosk agreements finalized with retailers early next year.

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.

“By bringing in a second 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 Myers 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 Minns, an attorney who joined

D E T R I N T E R S C O P E A G R E E M E N T

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.

B I L L H O L L A N D

U.S. BANKRUPTCY COURT JUDGE Kathleen P. March has denied MP3Board’s request to license or purchase the Source exchange technology as a separate unit of Scour. Source 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 Source.” The judge ruled that the Dec. 12 auction of Source, 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 Source’s assets, and CenterSpan Communications has also indicated it will place a bid for Scour (Billboard, Nov. 25).

E L E K T R A H A S T A K E N D O W N eight of 12 free Eagles downloads it had offered via various Web sites. The decision, due to “unforeseen publishing problems,” according to a statement. Electro would not comment further: The downloads consisted of a track from each of the band’s albums from 1972-1992. 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.com, amazon.com, Musicland.com, and tue.com were among the sites that hosted tracks in the first round of the promotion.

J O H N O N A H C O E H N

JEFF K. WATINETZ, co-chairman/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 owned by Flip chief Jordan Schur, who is also president of Geffen Records. Founded in 1984 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 EJic.

D I R K M A T H S

RESTLESS RECORDS IS ELIMINATING positions. Head of urban marketing Sherrington Head and four urban field staffers in Texas, South Carolina, and North Carolina were dismissed two weeks ago, according to Dave Duras, senior VP of promotion at the Los Angeles-based label. In addition, sources say that eight other Restless employees were dismissed recently.

D I R K M A T H S

F O R M E R I N T E R S C O P E A G R E E M E N T John McCain is suing the label, claiming he is owed monies from a buyout agreement. McCain worked for Interscope from 1989-1994. In the suit, filed Nov. 1 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 McCain. He seeks a court-ordered audit, at least $1 million in compensatory damages, and court costs. Interscope had no comment.

E L E N E F I T Z P A R T Z

L O R E N B A L M A N

Gaylord last March as executive VP of the creative content group. Most recently, Myrhv VP/GM John Tenbrink. Gaylord, who is leaving the label (Billboard, Nov. 25) to form a partnership with Michael Smith of Nashville-based management firm M&M & Associates. Chaffee’s departure fueled speculation that Word and Myers would be merged.

This week’s[4] No. 1, some of the heels of Gaylord lost its recent legal skirmish with Word’s previous owner, Thomas Nelson Inc. Gaylord filed a lawsuit in 1999, claiming a $3 million 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 lawsuit, Gaylord is optimistic about the future of the company and says it has signed several new acts it plans to launch in 2001, including former member Pete Orta, female act Paige, group Down Here, and newcomer Alii Rogers.

When asked whether or not the label was in any trouble, 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.”

I have reordered and recentered this business to focus on 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
AUSTRALIAN SOCIETIES BATTLE OVER DIGITAL RATE
(Continued from page 11)

adopt the actual realized price (ARP), said to be a 15% difference, according to evidence tendered by AMCOS during a trial 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 9.396% with 7.5%—estimated at between $3.75 million Australian ($22.2 million) and $4.5 million Australian ($2.7 million)—paid 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 reissue, 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 Trib-

al agreed it did not have the authority to set an interim royalty rate. It also urged the two parties to enter an agreement outside the tribunal.

Cottie 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," said Cottie.

Cottie 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 Cottie, "The economics of digital downloading is different from the economics of record distribution. You don't have inventory, warehousing, physical-distribu-

tion, 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 publisher would not agree to ARP in the brick-and-mortar sector, "in the download environment, it is very clear that you would use the ARP model, because each download is distinctly distinguishable and recordable—as to when, what time, and for how much it was bought—and models will have to be very similar if the record industry is going to ever turn the E-commerce market into a legitimate market rather than the cesspool of infringe-

ment currently." The two parties have agreed to implement an electronic clearing system by July 2001 that will allow for royalty deficits recorded at the time. In the interim, record companies will mail 250 envelopes of inquiry notices each week, a task 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 back but that AMCOS says could become an issue as the Australian government goes into election next year.

EMUSIC TO LICENSE 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 EMu-
ic technology inconsistent with provisions of the Digital Millennium Copyright Act.

In addition, Barry says in a statement, "We will be reviewing EMu-
ic's interaction with the Napster system to determine whether it is consistent with Napster's privacy policy."

Hoffman claims that Napster's contention is that it is unable to remove individual files is "categorical false." Moreover, he criticizes Napster for its unwillingness to work with EMusic.

"Napster does not respect the rights of artists, and we are frustrat-
ted 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 current alliance with Bertelsmann defines its commitment to compensa-
ing 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 possi-
bility of cross-licensing EMusic's catalog to Napster. "We're interested in going that way," he says.

Developed by Emusic and soft-
ware company Relatable, the Web crawler technology, called an "interactive fingerprint," searches Napster directories by the title of songs from EMusic's licensed catalog. Once the song is identified, the copy is muted, listened to, and com-
pared to the original sound record-

ing.

The technology, which is unob-
trusive 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 did, it escalated our program by identifying the IP [Internet provider] address."

If the user persists by setting up a new account with Napster, EMu-
ic will contact the user's Internet service provider and issue a cease and desist order in compliance with the Digital Millennial Copyright Act.

Hoffman says operating the system will cost EMusic less than $5,000 a month. The tracking sys-
tem went live on Nov. 21.

He also downplays the big-bro-
ter aspect of the tracking system, calling it more of a "customer edu-
cation program."

At the same time, the Aus-
tralian Performing Rights Assn. (APRA)—which administers AMCOS's 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 argu-
ing 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. APRA expects to launch a campaign based on those results [of the sur-

ARIA's next battle is to get the government on its side to achieve higher broadcast fees from com-
mercial radio stations, which pay between 0.6% and 1% of their gross advertising revenue. "They pay $2 million Australian ($1.04 million) a year," Candi explains, "while they should be paying $16 million Australian [$8.5 million] a year."

In September 1999, APRA success-
fully negotiated higher revenue from broadcasters. Stations that played 80% music were com-
promised to increase licensing fees of 2.0% of gross advertising revenue to 3.5%. "That amounted to a 20% increase in our revenue from com-
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'.

"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 enthusiasm, 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 Heros Award. A native of the Bronx, he lives now in the Long Island town of Oceanside, N.Y.

His long being 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/inflammatory notes committees. He says he plans to continue his associations 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 ability. Nominees were chosen in a vote by a select group of music industry and media professionals. The 25 nominees in seven categories are listed on the Midem website (www.midem.com/midemnet-awards.html), where winners are being chosen in a public vote that runs through Jan. 31.

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. During the prizes 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, hype-driven music sites under the Gen X, cutting edge labels, this site tells things how they are.'

Billboard Music Awards
MGH Grand Hotel • Las Vegas • Dec. 4
For more information, contact Sylvia Sirin at 466-654-4600

Billboard Latin Music Conference
Eden Roc Hotel • Miami Beach • April 24-26, 2001
For more information, contact Michele Jacangello at 466-654-4600

Visit our Web site at www.billboard.com
E-mail: shell@billboard.com

Beatles Practice ‘1’-Upmanship

One—If 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 Capital collection of 27 No. 1 hits (either in the U.S. or the U.K.) enters the chart in pole position. The top mops already had twice as many No. 1 albums as 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 61 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. 1 in October 1969. So “1” expands the quartet’s 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 for 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 chart 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.

’ROCK’ STeady: Every Sade album has made the top 10 on The Billboard 200, and “Lovers Rock” (Epj) 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 1990. “Love Deluxe” is tied with “70s” 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.

‘Moonlight’ Feels Right: LeAnn Rimes’ lawsuit against her label, Curb Records, page 121, 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: as 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.

‘Upmanship’ Control: Will Hacey Lewis be able to overtake BMG’s and score a No. 1 hit on the Adult Contemporary chart? With 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 1990.

Market Watch

YEAR-TO-DATE

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<td>TOTAL</td>
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<td>667,999,000 (FLAT)</td>
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<tr>
<td>ALBUMS</td>
<td>593,483,000</td>
<td>619,854,000 (UP 4.4%)</td>
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<tr>
<td>SINGLES</td>
<td>74,630,000</td>
<td>48,145,000 (DOWN 35.5%)</td>
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YEAR-TO-DATE SALES BY ALBUM FORMAT

| CD | 504,079,000 | 552,542,000 (UP 9.6%) |
| CASSETTE | 89,059,000 | 65,870,000 (DOWN 26.2%) |
| OTHER | 1,345,000 | 1,442,000 (UP 7.2%) |

Markets Watch

YEAR-TO-DATE ALBUM SALES BY STORE TYPE

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<td>NONTRADITIONAL</td>
<td>9,086,000</td>
<td>13,038,000</td>
<td>UP 43.5%</td>
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UPDATE 12/26/00

AUGUST 8, 2000
Her First Starring Role
MONICA

lovesong

An Original Movie
Premiering Friday, December 1st at 9 PM ET/PT

STARRING GRAMMY AWARD-WINNING RECORDING ARTIST MONICA AND
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