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Post-Thanksgiving Retail Sales Off To Slow Start

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

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

An uncertain economy, particularly strong numbers a year ago, and the beginnings of a price war among music and video retailers promise to make Christmas 2000 a difficult selling season, retailers say. And some see E-commerce as a bigger threat to brick-and-mortar retail this year than it was in 1999.

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

But Scott Levine, director of marketing at Musicland, sums up the general mood among music sellers when he characterized Thanksgiving weekend sales at the 1,238-store chain as “OK.”

“They weren’t great, but it wasn’t a disaster,” he said. To be sure, the (Continued on page 96)

Jazz/AC Is Fiscal & Ratings Success

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

“I’d love to get 10 more stations within the next 12 months, but it’s not going to stop there,” says Allen Kepler, Broadcast Architecture VP of programming. (Continued on page 96)

Grammy Category Helps Format Find Respect

BY MELINDA NEWMAN and FRANK Saxe
LOS ANGELES—As stars in their own format, today’s jazz/AC artists say they often feel as if they’re toiling away in a “parallel universe” to the mainstream music world.

“Major newspapers don’t write about us; magazines don’t. We don’t get any-thing on television. The jazz critics hate us because we’re not jazz enough for them,” says Columbia Records guitarist Peter White, one of smooth jazz’s core artists.

“We’ve like the Rodney Dangerfields of the music business—we get no respect,” chimes in Warner Bros. trumpeter Rick Braun, one of the format’s stars.

But all this may be changing, because this year the National Academy of Recording Arts and Sciences elected to add a best pop instrumental album category to its Grammy Awards roster. (Continued on page 98)

Latin Crossover’s New Twist

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

Now, the latest offspring of the Latin music boom is a growing number of new artists who are Latin in background but Americans in breeding and who have chosen to record their debuts in English, aiming for the mainstream market. The caveat? Their idea of mainstream is heavily Latin, as much in rhythm and instrumentation as in the liberal use of Spanish as another element to play with.

The results run the gamut. Artists whose debut albums are due out in the beginning of the year and whose companies have admittedly “high” expectations regarding sales include Crystal (Continued on page 100)

Performance Right Group SoundExchange Debuts

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

Developed by the Recording Industry Assn. of America (RIAA), SoundExchange will begin collecting and distributing royalties for those parties eligible for statutory licenses. (Continued on page 96)
Radio, Net Challenge Copyright Practices

Changes Sought To DMCA

BY BILL HOLLAND

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

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

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

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

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

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

DMCA members, however, complained that they shouldn’t have to pay extra royalty fees for their temporary archival copy and that such restrictions impede business.

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

He added, “While we believe the copyright law should be modernized to reflect the digital age, the CRA believes that a copy in digital format is entitled to the privileges in Section 109 [of the Copyright Act] like any other physical copy, Section 109 does not and should not permit reproduction or any other activity that would implicate the rights of the copyright owner.”

Sherman’s comments were echoed by spokespeople from new technology companies who maintain restrictive licensing should not be addressed in the hearing, which is part of a follow-up study required by the DMCA.

The agencies will offer a report on their views to Congress by Feb. 28, 2001.
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RMM Files Ch. 11, Owes Damages To Monoig

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

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

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

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

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

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

Monoig, a well-known salsa bandleader and songwriter whose latest credits include Ricky Martin's current single "She Bangs," sued the company over the use of his song "Yo Soy." A jury in Puerto Rico concluded that the label used the song without Monoig's permission and failed to give him credit or pay him royalties. Monoig alleged that the label had used his song on several CD releases, including a Chen Feliciano album and the soundtrack for the film "Yo Soy: Del Son De La Salsa." The jury ordered RMM to pay Monoig $2 million for copyright infringement and $5.5 million for violating his moral rights (the right of an artist to control his works) in Puerto Rico and other countries.

Caplan, deeming the $7.7 million judgment "excessive," says, "There were roughly 45,000 units [of the Feliciano album] sold, so the jury verdict has no basis in law or fact for that type of monetary damages. We're confident that verdict should be reduced or overturned."

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

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ASCAP Honors Lichtman Taylor Award
Among Winners Of Deems Taylor Award

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

In announcing the honor, ASCAP stated that Lichtman, who recently announced his retirement effective Dec. 31, is being cited for "46 years of outstanding work as a music industry reporter and editor for Billboard and other trade publications."

In addition to his 22 years at Billboard, Lichtman worked on the music publishing and label side, as well as provided in-depth feature reporting for Billboard, as well as being a key contributor to the success of BillboardBullets.

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

Other honors announced for Lichtman include for the 33rd annual ASCAP-Deems Taylor Awards included the broadcast award in television to senior VP Paxton K. Baker and VP Wayne Johnson for the 24-hour jazz gable programming service BET on Jazz, as well as the radio award to the Fordham University station WFUV New York for its programs "Focus on the Arts" (Richard Rosen, music director) and "The Big Band Show" (Swing Time" (both hosted and produced by Rich Conaty).

Two Internet awards will be presented for the first to MTV News, to be accepted by MTV Group president/CEO Nicholas Butterworth and MTV News Executive Michael Alexander, and the second to "The Kivos & Damian's Code" (Continued on page 97)

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

SFX will produce the entire Black & Blue World Tour, which will begin stateside on Jan. 22, 2001, at the National Car Rental Center in Sunflower, Fla. Following an initial U.S. leg, the tour will make stops in Canada and Europe, and then the tour will play Mexico and South America in April, Europe in May and June, and U.S. stadiums through the summer.

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

The tour is of Rolling Stones proportions, not only in its global scope and mega-production values but also in the finances involved. "This is the richest (touring) deal in music history," says Billboard itself. "Rolling Stone (the band) is receiving vs. the ticket prices they're charging and the capacities they're playing," says Sam Zell, co-founder of SFX. "When looking at SFX's Touring VP Brad Swain is overseeing the Black & Blue tour and reporting to SFX Touring president Arthur Fogel. 'It's gonna be huge.'

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

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

—A. J. McLean

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

If the tour hits $250 million, which many believe it will, it won't be a record. The Rolling Stones, for one, closed out the '90s with a gross of about $340 million on a nearly two-year tour of stadiums and arenas. Still, 100-plus sellouts for the Backstreet Boys aren't out of the question and are even expected by some.

"Every date we put up last year sold out," in reference to referring to the SFX-produced Backstreet Boys tour of 1999-2000 that grossed more than $55 million. "I've been in the business a long time and the heat has not subsided. They've kept their younger demo, and now they've even added a little older demo, which is even better."

Kapp adds that the Boys' appeal is global, particularly in Europe. "They started in Europe, so they're a stadium attraction overseas." While Fogel and TNA's global expertise will likely prove invaluable in the international arena, it's largely Kapp and Swain's show. "Brock Kapp and Brad Swain have worked with this band for some time and developed a great relationship and understanding of what it takes, so I'm not worried."

"On a worldwide basis, (SFX/TNA) bring some experience and expertise, so when you put it all together, it makes a great team to take this tour to the world."

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

Muze Sues Former Kiosk Partner
Claims Digital On Demand's New Use of Data Breaches Contract

BY WES ORSHOSKI
NEW YORK—Having already convinced a U.S. District Court Judge to slap a preliminary injunction on Digital on Demand (DOD), Muze Inc. is reading more legal action against it.

New York-based Muze says it has filed suit against DOD in U.S. District Court for the Southern District of New York, seeking damages and an injunction.

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

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

Muze operates its own listing post stations, which require customers to punch in a code to listen to a snippet of an album. Barnes & Noble uses the system chainwide.

Muze filed suit seeking at least $500,000—"the amount it would lose if Barnes & Noble replaces the Muze listing posts with the DOD listening posts chainwide—with a request for a temporary injunction preventing DOD from accessing the Muze databases. That injunction was granted by the New York Supreme Court Judge Laura Taylor Swain.

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

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

But DOD lawyer Marya Yee saw the licensing of the Muze database did not prohibit Carlsbad, Calif-based DOD from using Muze data with a different type of technology. She says the company "knew in advance there was a very strong risk that the Muze database would be very hard to use as is for the purpose for which the client was seeking its use attempted to warn Muze that the company "'would have expected competition from a competitor'

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

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

When DOD's listening post program launched in September, Muze, Baum says, sent the company a letter asking it to cease use of its databases. The use continued, he says, at which point Muze gave DOD 90 days' notice that it would terminate the agreement in 90 days—which expires Dec. 14. Swain's injunction prohibits the use of the Muze data through January 99.

After receiving the termination notice, DOD began using the AMG data to build a new database, which was made available to its customers. Muze is suing DOD as a result of Swain's injunction. "He says, however, that the kiosk now have access to far fewer items, more products, which is something Muze will have to rely through Muze's system, which includes more than 1 million song clips.

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

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

The series will premiere Dec. 29 with Stroke 909, but the focus is perhaps more on the venerable concert hall than on the featured act. "The Fillmore is the star," says Morty Wiggins, executive producer of "Live! At The Fillmore," out of SFX's Bill Graham Presents (BGP) offices in San Francisco. "It's almost our job to stay out of the way."

"Originally built in 1967, the 1,109-capacity Fillmore gained fame in the mid-60s as the venue of choice for legendary promoter Bill Graham, who used the hall to help launch the careers of performers like the Grateful Dead, Jefferson Airplane, Creedence Clearwater Revalia, Santana, and many others. After 1968 Graham passed shows sporadically at the Fillmore until the 1989 San Francisco earthquake caused major damage. Following a year of repairs in 1990, the company he founded followed up on his plans to restore the building. The (Continued on page 105)

DVD Audio Stars at Confab

BY CHRISTOPHER WALSH
NEW YORK—With the Surround 2001 Conference & Technology Showcase set for Dec. 4-6 at California's Beverly Hills Hilton, uppermost on the minds of those in the professional audio industry is the introduction of DVD Audio.

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

In the event that 5.1 mixes of music-only content capture the attention of consumers, launching DVD Audio on a similar trajectory to that of the highly successful DVD Video format, properly equipped recording studios and skilled mix engineers can look for widespread adoption of the format.

While many recording facilities have invested in new equipment to address multichannel mixing, few have dedicated facilities, at least in terms of music mixing. Stereo mixing, long the standard, still represents the overwhelming (Continued on page 106)
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Turbo, Ultra Pact for
U.S. Distribution

BY MICHAEL PAOLETTA


Earlier this year, the year-end highly prized Ministy of Sound entered into an exclusive licensing and distribution deal with Ultra (Dance Trax, Billboard, May 24).

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

And Turbo is the 2-year-old Turbo, DJs Mark Dillon and Tiga couldn't agree more. "We've never been a label that's catered to trends," explains Tiga, who also owns dance specialty outlet DNA Records and along with two other partners the Sona club, both in Montreal. "This label was founded on a label we'd consider working with."

While Turbo is distributed by Koch in Canada, Labaleine in France, and Prime in the U.K., Tiga acknowledges that he and Dillon always wanted to be a part of the Caroline distribution network in the U.S. Of course, it helped that the pair also admired Ultra Records.

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

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

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

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

GEMA Gets Levy On CD Burners

HP Deal May Lead To Charges On Other Computer Equipment

BY WOLFGANG SPAHR

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

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

This decision was reached by the Regional Court of Stuttgart, before which GEMA was seeking to recover a levy of 25 deutsche marks ($10) per unit from HP.

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

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

The German office of the International Federation of the Phonographic Industry also expressed its delight at the verdict. A representative tells Billboard, "This was a question of justice. The record companies will get 42% of the money, GEMA gets 42%, and the literary authors 16%.

Fresh from its success on CD burners, GEMA is calling for levies on all digital devices that allow private copies of copyright material to be made. That would include computer hard discs, streaming music systems (e.g., the Central Assn., for the Electrical and Electronics Industry concerning the amount of such a levy. The sales price of analog recording equipment already contains a levy of 18 deutsche marks ($7.83) per video recorder, 2.50 deutsche marks ($1.09) per cassette recorder, and 12 pfennings ($0.06) per 60-minute cassette.

The German federal government now is examining the feasibility of introducing legal means to prevent pirating, such as devices such as hard discs, floppy discs, and printers as well as modems, integrated servicing of digital network equipment, and network cards.

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

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

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www.americanradiohistory.com
BY JIM BESSMAN

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

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

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

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

"Fans in the U.S. have been finding out about our activities in Canada through the Internet and coming up to see us on their vacations, so I thought maybe we could just do it all ourselves," says Jim Cuddy, who shares Blue Rodeo's songwriting, vocals, and guitar work with Greg Keelor. "We've had radio play [in the U.S.], but we've always been more of a 'special choice' for people who have to search us out. If people surf the Net, they're more likely to find us than on the radio."

Based in Toronto, bluerodeo.com records is run by Susan DeCartier, the band's manager. Longtime Webmaster Kevin LeFlar is setting up retail accounts, and Heather Pollack is handling retail marketing. This includes a network of U.S. field reps who deal with local stores and work tour markets.

Booked by the Agency Group, Blue Rodeo is a "meat and potatoes" touring band, according to Cuddy, and has just completed the first leg of a U.S. tour supporting "The Days In Between," with the second leg to commence in January 2001.

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

- JIM CUDDY -

"Their stuff's been increasingly spotty in getting down here from regular distributors," notes Ryan, who keeps four or five Blue Rodeo catalog titles in stock at any given time. "It's an instant sell if I play it in-store, but I have to make an effort to get it, though it's a labor great on the radio, and we've been huge supporters for a long time. They're definitely one of the core bands of the station and could play here every week and sell out.

"Besides Cuddy and Keelor, who were just awarded the National Achievement Award for Outstanding Success in the Canadian Music Industry by Canadian performing right society SOCAN, the 15-year-old Blue Rodeo includes bassist Bazil Donov- an, keyboardist James Gray, drummer Glenn Milsom, and pedal and lap steel guitarist Bob Egan.

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

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

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

BlueRodeo.com records will follow "The Days In Between" next year with domestic availability of Cuddy's and Keelor's 1998 solo albums, respectively titled "All In Time" and "Gone." Meanwhile, the group is reaping the benefits from its extensively remodeled and heavily trafficked Web site, which not only exhaustively covers Blue Rodeo's activities and history but also exposes other artists and directs Blue Rodeo fans to their sites.

Indeed, the site lives up to its stated goal of establishing an "online music community," via discussion boards, chats, polls, games, and online events. Additionally, a New Music Network section showcases music from the many artists who have cultivated Blue Rodeo as influences, and a One Degree of Blue Rodeo section highlights and links up with the many artists who have crossed paths with the band over the years, including Sarah McLachlan, Burton Cummings, Jann Arden, and Ron Sexsmith.

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

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

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

**BY GAIL MITCHELL**

LOS ANGELES—On “Don’t Stop The Music,” one of 12 tracks from his forthcoming Island/Def Jam album “Renaissance,” Lionel Richie sings, “I don’t want to walk away from it/Feel it in your heart now, feel it in your body now.” Though the singer-songwriter is ostensibly singing about a blossoming relationship, the upbeat track also symbolizes Richie’s nearly 30-year love affair with music. His award-winning career was jump-started in the ‘70s, when he was a member of Motown’s six-man R&B/funk outfit the Commodores; he then catapulted into stardom in the ‘80s as a solo artist. Following a ‘90s fall that saw him release two Mercury albums (1996’s “Louder Than Words” and 1998’s “Time”) and battle throat and personal problems, the Tuskegee, Ala., native is ready to make up for lost time.

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

“I found out the old sound is the new sound,” says Richie from Europe, where he’s been stumping since October on behalf of the label’s overseas push of the album, released there in the U.K. on Oct. 16. “Every generation comes with something new. But it really isn’t new, it’s just that generation’s hybrid of it. This generation has the Backstreet Boys, but Boyz II Men did the boy-group thing first. In our generation we called them the Temptations. And in the generation before that they were Frankie Valli & The Four Seasons or the Drifters.”

“When I started writing the music for this album, I realized everything those guys wanted to write was new, which is exactly where I started.” Richie notes. “I could have written ‘Don’t Stop The Music’ for the Commodores.”

(AContinued on page 30)

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**Allman Brothers’ Trucks Forms Flying Frog Label For Jam Bands**

**BY LARRY FLYK**

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

“Up to now, I’ve regretted every recording deal I’ve ever been involved with,” he says. “Major labels aren’t really sensitive to the needs of a band like the Allman Brothers. Now that I’ve figured out what would’ve worked for us, I want to provide that for other bands.”

Flying Frog is an entity designed to showcase what Trucks describes as jam bands—the kind of bands that don’t get played on the radio, the kind of bands that are built to thrive in a live situation. Our success will come without the support of MTV, for example,” he says. “And that’s cool. Our bands play clubs, like the Red House and the Tip Top, and they’re exposed to more people without having to deal with the problems of commercial radio.”

Among the first projects released on the label, which will find its way into retail outlets via several indie channels, is “Croukin’ At Trains” by Frogwings, a side project helmed by Trucks. Much of the recording was captured during a gig at the famed Trains’ Place in New Haven, Conn. In addition to Trucks, the band lineup includes percussionist Marc Quinones and bassist Oteil Burbridge of the Abb and Truck’s nephew Derek Trucks on slide gui- tar. Blues Traveler frontman John Popper makes a guest vocal appearance on the set.

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

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

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

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

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**A Shopping List Of Holiday Albums From O’Donnell, Church, ‘Ally McBeal’**

**TIS THE SEASON: It’s the most wonderful time of the year when there’s that refreshing chill in the air, holiday lights blink gaily from all directions, and Christmas music fills our ears. In other words, it’s my favorite time of the year. Here’s my annual round-up of some new treats for holiday music collectors.**

Various Artists, “Simple Gifts: A Windham Hill Collection” (Windham Hill): Soft and as gentle as falling snowflakes, this collection opens with pianist Suzanne Ciani’s lovely version of “Adesta Fidesi,” a song that appears to be written by a Erotes... (Continued)

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**by Melinda Newman**

Charlotte Church, “Dream A Dream” (Sony Classical): It’s as if the heavens opened up and deposited Church under your tree. She sounds unbelievably beautiful on such traditional hymn-based songs as “O Come, All Ye Faithful,” “Hark! The Herald Angels Sing,” and “Joy To The World.” On lighter tracks like “Winter Wonderland,” “Frosty the Snowman,” and “Run Rudolph Run,” she sounds sedate yet spirited. 

The project is rouned out by cast members performing standards. The real winner is Jake Krakowski (who plays Elaine) on “Run, Rudolph, Run.” Robert Downey Jr. turns in a version of “White Christmas” that we can most politely describe as “interesting.”

Thrown in for good measure are Macy Gray’s take on “Winter Wonderland.” (She does the same song, but a different performance, on Rosie O’Donnell’s album.)

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**Bob Rivers, “Chipmunks Roasting On An Open Fire” (Atlantic): For the truly demented or for when you’ve finally reached the end of your rope with your relatives, Rivers delivers an amusing (on first listen) twist on the Chipmunks’ “The Chipmunks’ Song” that would have Simon, Theodore, and Alvin scurrying for cover. The rest of the album—parodies of other Christmas songs and sketches that aren’t for the faint of heart or for kids under 12—wears thin after the initial joke, but what would Christmas be without one album with which you can offend your parents? We’ve got love for “The Chipmunks’ Version of ‘Carol Of The Bartenders,’” which is set to “Carol Of The Bells,” were required listening for everyone who’s about to grab that extra eggnog.
Billboard honors Randy Newman with its highest accolade, the Century Award, for distinguished creative achievement. The laurel was named for the 100th anniversary of the publication in 1994.

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

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

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

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

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

"Newman's 1999 album, "Had Love," was among his best ever," White concludes, "and yet Newman in solo concert, alone at the piano, may still be Randy at his melodic best: droll and biting as he laments and articulates his panoramic truths. For these reasons and more, Billboard can think of no artist more deserving of the 2000 Century Award than Randy Newman."

**Previous Century Award Honorees:**

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

**Randy Newman**

**2000 Recipient of the Century Award**

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

**NEWMAN'S AMERICA
A PORTRAIT OF THE ARTIST
BY TIMOTHY WHITE**

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

“I refused to salute generals, I refused to march,” Dr. Newman confided to this writer back in 1970. “I told them I was a doctor and that was what I was there for.”

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

Other seminal memories of Randy’s in his upbringing-attended toddler years include overhearing a teen-ager from Beverly High School (located across the street from the family’s postwar apartment) telling his bobby-soxer girlfriend, “I’m really fed up!”

But the men of the Newman clan have a long private medical practice that got covered by the likes of Bing Crosby, who cut “Who Gave You The Roses” in 1959.

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

On Sept. 15, 1967, Newman was signed as an artist to Warner Bros. Reprise label, and Waroniker co-produced Randy’s first album with Van Dyke Parks. (Lenny, then a Warner A&R exec who later became label president, co-produced Newman’s next seven albums, plus his early soundtracks, with mutual friend Russ Titelman and others.) Randy’s music has been recorded by artists as diverse as the Fleetwoods, Judy Collins, Harry Nilsson, Joe Cocker, Peggy Lee, Nina Simone, Three Dog Night, Dusty Springfield, Elvis Costello, and Barbra Streisand. And his TV and film scoring began with stints composing for television’s “Peyton Place” (1963) and “Judd For The Defense” (1967-69), but soon led to composing or conducting gigs for cinema’s “Cold Turkey” and “Performance” (both in 1970), with his Oscar-nominated music for “Ragtime” (1981) making him in demand in movieland ever since.

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

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

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

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

Her father was a barber, but he was retired the whole time I was alive. I heard that he was all right, but he may have been something else (laugher), like allergic to work. He may have been a drunk. He never said a word to me, and my brother, who has a better memory for that than I do, never remembers talking to him.

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

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

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

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

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

I continued going back to New Orleans until I was about 11 or so. We’d go there for summer vacation, and it was a different place for me. It always seemed romantic and different; they only had one TV station at the time, and it rained in the summer—which I never saw before. And though I didn’t know it at the time, the place is radically different from the rest of the planet—it doesn’t feel like an American city; the air doesn’t feel like it.

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

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

If I had the civility of a Southerner, I would be more pearing trait, but they do have that, you know; just for “hellos” and “thank yous” and “how are you today?” they’re better. They’re ready to like you.

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

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

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

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

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

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

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

And as a storyteller you had no fear of cre-
ating characters.

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

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

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

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

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

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

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

“The Beehive State” is
mainly about the obscuri-
ty of some parts of this
country, to which attention
isn’t paid. That’s why I just
about Utah. To us out here
[in Los Angeles] it’s like
Delaware: No one is sure of
utterance. The driving idea:
if the DuPonts still own
Delaware [the E.I. du Pont de
 Nemours Co., having dom-
inated the state from its
Wilmingtion headquarters
since founding a gunpow-
der mill there in 1802].

But “The Beehive State” is
a description of a general assem-
blage of representatives of the
American states, a discussion
before Congress:
I mean, it’s a very high
quality, and people on the
coast sometimes just don’t
realize what people are like in
the rest of the country, you know?
That’s the reason I’ve found statement
I can make about that song.
I’ve been to the Salt Lake City airport, and
the people looked good—lots of skin, lots of skin.
People’s reactions to the song are like, “I’m
glad you noticed us,” and they’re glad I knew
the nickname, the Beehive State. They’re
a very prosperous kind of state; the Mormons
have done well. They’re very average; have you
ever talked to a Mormon about their
whole thing? Biblical tales in North America—
it’s out there, and the Book of Mormon is
from 1830 [based on ancient tablets that
founder Joseph Smith claimed to have dis-
covered in Palmyra, N.Y.].

Tell me about “Old Kentucky Home” from
1971’s “Randy Newman/Live.”

It was originally about Adolph Rupp, who
was a basketball coach at Kentucky and
the most important person in Kentucky;
no one would know who he was—that’s why
I changed it. The funniest part of the song
is taken from Stephen Foster—“The sun
shines bright on my old Kentucky home/And
the ‘young folks’ roll on the floor.” Now, it was
probably originally “pickaninnies” or “darkies”
at some point. It’s about mountain people’s
ignorance, or making fun of people who think
that’s funny. It’s a good song because
Stephen Foster wrote the hook, that’s why.

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

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

Gospel music, the really good old stuff, like
James Cleveland, is amazing. I knew him and
worked with him; he sang on [the 1961
soundtrack to] “Ragtime.” Holy God, he
scared me! His choir is under his thumb. What
a great artist, but a really rough guy. I was
afraid to tell him anything, like [mockly] “Er,
could you do that again, Reverend?”
[Booming, discouraging voice] “Oh well, we
could do it again,” Oooh! Jeezle!

Let’s talk about “Burn On” from the 1972
“Sail Away” album.

A river on fire, I saw it on television. The
Cuyahoga [in Ohio, which burst into flames in
1969 due to its incendiary polluted condition].
That’s what gave me the idea, and I just wrote.

And the idea of saying, “Cleveland, city of light,”
I mean, I’d been to Cleveland, and I’d stayed
in Swings [on the Lakes, in Lakewood, Ohio], and
I heard eight car wrecks outside my door on a
Saturday night. One guy got wrecked, his car
was knocked over. He yelled, “What happened?
” and gets out of his car, and he chases after
the car that just knocked him over.

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

How about “Birmingham,” from 1974’s
“Good Old Boys” album?

I like that guy being proud of where he’s from,
even if that city has a bad reputation, even in
the South, for being ugly. Now, it’s entrepre-
neural and the Second Atlanta, but when I
wrote it, it wasn't thought of as anything but sorta dirty and low.

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

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

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

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

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

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

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

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

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

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

Miss Baltimore came out onstage when I played the Lyric Theater and delivered letters—half were in favor and half were opposed! [Gales笑声] A lot of my songs are about places I've sort of never been to or don't know well, and they have a kind of romance to me, just the names of them, American names.

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

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

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

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

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

[Nodding] It's a very small vocabulary that you can use in pop songs. A lot of words don't sound right. You have to limit yourself, and in this type of music I do, I have to know what people speak like. The syntax of the characters in my songs is very important to me. "Redneck" is one of my better songs, but the guys in the song really Eastern and like people aren't into that, like me, because I'm trying to make it interesting, just to see, but I would sell even less records.

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

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

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

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

You could pick any part of her life: growing up with a movie star, Henry Fonda—fantastic for music; then becoming a movie star, with that walk of hers in "Walk On The Wild Side" [1962]—fantastic for music; then Roger Vadim's "Barbarella" [1967], and all that exploitation shit; and then all of a sudden she's in [Films like] "Tommy" [1972], "Klute" [1971, playing a tough call girl], and then enormous success independently with her exercise thing and she makes millions of dollars—and then she's with Ted Turner!

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

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

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

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

The best line is: "Sixth Street! [We love it, we love it!"

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

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

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

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

"Dixie Flyer" has got a few lies in it. When we went back there, I don't know that my relations from that. Miss. I've got a green Hudson to meet us at the station; yet what I like in that lyric is that they had to have a gentle drive in those days. They wanted to be gentle, too? Yeah, they did.

It's essentially autobiographical—slightly, at least. Which, for me, I did because I wanted to do something different. Yes, I wanted to do it. I don't always want to be in a box where I'm singing the side of my mouth. That's why I'm grateful for those
Do you still work in an office in a warehouse district?

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

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

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

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

Use to be that way; I don’t know about now.


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

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

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

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

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

As a rule, your film scores are superb, whether it’s “Raptigue” [1981], “Maw-erick” [1995], “Awakenings” [1991], and “The Natural” [1984], which is a modern classic that will be performed by symphonies in future years.

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

I studied arranging privately with Castel Nuovo’s Tedesco, a fairly well-known 20th-century composer, and to write for orchestras.

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

I went to UCLA and studied, and I study now and read orchestration books. With the lyric sensibility, you could almost do it with amut ed trumpet and a small Kurt Weill orchestra with a clarinet. But I’m glad some people pay attention to the music in the movies, because I care just as much about it. I want to be the best film composer. I’m glad I get a chance to write those because I get out of the box of always having to be the bad guy. I’m not thrilled with what any record company has done for me, but I’m not bitter and torn up inside, because I’ve done very well. And to make a living out of it is a privilege.

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

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

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

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

Not much. The cities are still ghettoized, the incomes are still radically different. I’m not saying any other countries would have succeeded in doing it, but I sure like us for the least contesting, for fighting against racism, for knowing it was wrong.

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

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

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

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

There was an idea of progress, that things were getting better and better, and now people say that things were going for quite some time, some people have mistakenly written history. And yet the last century, with its wars and other stuff, was the worse we’ve ever had.

An “Idea Of Progress”—that’s a good name for a song.

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

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

It’s just that here, when you sit next to somebody on a plane, and you talk to them about what they’re doing and where they live, you won’t run into, “Aw, the damn Jews . . .” or “The damn niggers . . .” The odds are that they’ll be all right, that they’ll be nice folks. [Shy smile, eyes downcast] You see, I have, despite my reputation, a deep affection for other people.
tour, Dr. Dre and Eagle Vision are bringing the Up in Smoke tour experience to video and DVD in time for the holidays.

Dr. Dre says he is confident that this landmark concert tour will become the biggest-selling music film of all time and the first classic music film of the new millennium. "There is something really different about this video and DVD—it’s edgy with amazing sound and incredible concert footage and behind-the-scenes footage from director Phillip Atwell," he says.

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

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

Dre says he’s most proud of the fact that the tour opened the hip-hop genre to a wider, more pop-driven audience. "It was so beautiful out there to see 60,000 blacks and whites in the crowd and there be no arguments," he says.

"Up In Smoke" is being released Dec. 12 by Dre’s production company, Aftermath Entertainment, in cooperation with Eagle Vision Inc., which is also releasing DVDs by Alice Cooper, the Scorpions, and British pop band Five the same day. Eagle Vision USA president Stephen Sterling said his company

"You will get to really experience all of the excitement of the concert, the music, the energy, the incredible sound," he says. "We captured everything—except for the heat from the pyros!"

Retailers are also expecting this to be a red-hot seller this holiday season. HMV director of marketing Ken Feldman says the popularity of the tour is bound to be reflected in video and DVD sales. "This was a monumental tour which we have been searching for for eight years. And this is the first time in music history that an independent distribution company will be distributing a hip-hop film, which we are doing with Eagle Vision USA," Feldman says.

"Up In Smoke" has been the most popular tour of the year, and will be included in the Eagle Vision USA catalog, along with "American Pie" and "The Blowout," which have been massive hits. Dre says he is most proud of the fact that the tour opened the hip-hop genre to a wider, more pop-driven audience.

"It was so beautiful out there to see 60,000 blacks and whites in the crowd and there be no arguments," he says. "Up In Smoke" is a historic visual product which we will distribute in all mediums around the world.

Dr. Dre says fans viewing the film will get to feel all the elements of the live concert tour, with one notable exception. "We wanted it to feel like you were there, so you will get to really experience all of the excitement of the concert, the music, the energy, the incredible sound," he says. "We captured everything—except for the heat from the pyros!"

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Billboard Awards Show Seeks To Present The Unexpected

BY JILL PESSELNICK

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

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

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

Bain has assembled a production team of Billboard Music Awards veterans to accomplish this task. Producers Paul Flattery and Michael Levit, supervising producer Greg Sills, director Bruce Gowers, and set designer Bruce Rodgers have all returned to create a show that Bain promises will be “distinctive not only from previous Billboard Music Awards but also from music award shows in general.”

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

The evening’s unique performances will include Martin singing his latest hit, “She Bangs”; ‘N Sync performing “Just Got Paid”; and Hill crooning “Breathe.” Mystikal will take the stage for “Shake It Fast,” and 3 Doors Down will play the radio smash “Kryptonite.”

Producer Levit says, “Nobody is performing in a way you’ve seen them before. We’ve been specifically working to create an environment where performers will appreciate that so many of the artists are performing their biggest hits. The viewer will definitely recognize a multitude of chart-toppers.”

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

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

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

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

“One of the things that is unique about our show is we give multiple presentations,” says Flattery. “If someone is artist of the year and they’re also Hot 100 artist of the year, we might give those out under an umbrella. Some people might win several awards, but they might only get up there once or twice.”

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

Though only a decade of Billboard Music Awards have been presented, Bain believes that the show has earned a high reputation. “This show continues to be regarded as second only to the Grammys,” he says. “This is the feedback we get from artists and labels. It’s a very show, and a show everyone is always proud of.”

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

At press time, Fox reported that 20 minutes of pre-taped Canadian, Latin, Domino Republic, Jamaican, and Indonesian artists are available to the show. It will be broadcast throughout Latin America via Canal Fox.

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

BY RAY WADDELL

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

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

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

Although the stage was set for a sophomore slump, Creed did not disappoint with its second release, the rock tour de force “Human Clay,” released in September 1999. The album’s first single, “Higher,” broke active and mainstream rock airplay records for the most consecutive weeks at No. 1 (18), and Creed was recognized again as the rock artist of the year at Billboard’s 1999 Music Awards. The band’s “With Arme Wide Open” has been one of the biggest songs this year in a number of formats.

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

“We wrote ‘Human Clay’ mostly during soundchecks or on the bus,” says Tremonti, adding that, unlike many acts, Creed remains creative while touring. “It’s fun. We can play the songs at sound checks to see how they’re going to sound in an arena.”

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

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

Despite a hectic road schedule, Creed played 55 concerts in 2000—half the band is still having a good time. “We don’t tour six nights a week like we used to,” he says. “We used to tour relentlessly all the time, with breaks. Now we try to keep it to three or four nights a week, then a week off.”

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

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

For Monument’s Dixie Chicks, The Motto Is ‘Do It Our Way’

BY RAY WADDELL

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

When the Chicks’ Texas-bred lineup of Natalie Maines and sisters Emily Robison and Martie Seidel debuted on Monument in 1998, it was immediately apparent that this was not your parents’ country music. The trio blended the traditional sounds of fiddle, banjo, dobro, and pure vocal harmonies with a healthy dose of attitude and nine- erick spirit.

Music fans of all stripes have responded big time. “Wide Open Spaces” and its 1999 follow-up “Fly,” have together amassed 17 million in sales, according to the label, (Continued on page 31)
Columbia R&B Trio Destiny’s Child Harmonizes Through Year Of Change

BY JILL PESSNELNICK

LOS ANGELES—R&B act Destiny’s Child has been a dominant force on the millenium airwaves with a slew of chart-topping hits, including the breakthrough anthem “Say My Name.”

The Columbia act’s aural intrica-
ties and catchy rhythms, along with their harmonious grooves, have also catapulted its second album, “The Writing’s On The Wall,” to sales of 4.7 million copies, according to SoundScan.

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

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

“Our songs put you through an emotional roller coaster,” says Destini Nicole, who took over as the group’s lead vocalist last year after Knowles’ father, Matthew Knowles, acting as the group’s manager, the foursome made an appearance on the TV talent show “American Idol.”

Destiny’s Child’s self-titled debut, which includes the platinum single “No No No,” reached No. 2 on the Billboard Hot 100 in February 1998, and “The Writing’s On The Wall” was released the following July. The group’s sec-
disc, which features the 1999 hits “Bills, Bills, Bills” and “Bug A Boo,” debuted at No. 6 on The Billboard 200 chart.

In early 2000, Columbia Records announced that Roberson and Luckett had left the group and had been replaced by Farrah Franklin and Michelle Williams. And just five months after Franklin joined the group, she decided to leave. Today, the group is a trio composed of Knowles, Roberson, and Williams.

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

Destiny’s Child’s busy touring schedule this year included a Euro-

Columbia Records R&B trio Destiny’s Child, from left, Michelle Williams, Beyoncé Knowles and Destini Nicole Roberson. (photo courtesy of Des Stewart)
**República’s 3 Doors Down Bursts Through**

LOS ANGELES—How did a four-piece rock ‘n’ roll band from Escatawpa, Miss., earn a multi-platinum record and a No. 1 modern rock hit and front an international headlining tour all in the space of its debut year? You could say that 3 Doors Down accomplished this feat because Brad Arnold and the group’s front man didn’t pay attention during his high school algebra class.

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

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

The single helped propel 3 Doors Down’s Republic/Universal debut, “The Better Life,” to a top 10 position on The Billboard 200 chart for 13 weeks and to sales of 2.8 million units so far, according to SoundScan.

“I never thought this would happen, but we really didn’t expect it,” says Arnold. “You hope for the best and expect the worst. It did good in a short amount of time, and that’s even better.”

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

The group soon garnered record label interest and signed a contract with Universal. After recording “The Better Life,” Arnold became a full-time front man, and drummer Richard Liles became the band’s fifth member. Following the album’s February release, 3 Doors Down embarked on a virtually nonstop domestic and international tour, which will include a performance at the “Billboard” Music Awards show.

“I think since February we’ve been home a total of about 18 or 19 days,” Arnold says. “We’ve just been out headlining smaller venues and worked our way up as a headliner rather than working our way up as an opening act.”

3 Doors Down also released a second well-received single, “Loser,” in July. The song has been No. 1 for 12 weeks on the Mainstream Rock Tracks chart and has reached No. 2 on the Modern Rock Tracks chart.

In the year that was saturated with rap/rock or punk-influenced rock, 3 Doors Down stood out with its straight-up brand of rock ’n’ roll which, according to the band, has been responsible for the album’s success. Arnold says, “The band is the music, and the music is the band.”

3 Doors Down is already looking ahead to the next album, which the band is taking slowly. “We have been talking about doing something new and the songs we’re writing gradually, not really putting a lot of effort toward it,” he says. “If one comes out, then one comes out. We’re having fun writing songs as we go and writing songs when you feel them rather than at the end of a tour saying, ‘OK, boys, we need to write some songs!’”

In the meantime, 3 Doors Down is enjoying the year’s success. Arnold says, “It’s nothing you should take too seriously. We’re just happy that the fans are giving you in your music. If it ended right now, honest to God, I really couldn’t say anything. We’ve had enough fun so far and it’s not even the matter if it ended tomorrow, but I want to do it for a long time.”

**Mystikal ‘Shakes’ It Up**

GAYL MICHIE

LOS ANGELES—Back in the day—1996, to be exact—R&B duo Bobby Purify exorted partygoers to “bend over, let me see you shake a little feather.” Since then, E.U. (“Da Butt”), Bobby Brown (“Baby Got Back”), LL Cool J (“Big Ole Butt”), Juvenile (“Back That Thang/Azz Up”), and others have weighed in with their own funk-up-anatomical anthems.

The newest member of this genre-bouncing-to-the-clubscene collective is Jive’s Mystikal, whose infectious, James Brown–inspired R&B and hip-hop hit “Shake Ya Ass” has transformed him into the current flavor of the moment and added yet another dimension to Jive, bosshog when asked about the split. “It was about me. It was between Master P and Jive. And I was actually with Jive prior to No Limit.”

In fact, Mystikal, whose real name is Michael Tyler in New Orleans, the Baptist-bred Mystikal began honing his rap chops in 1980, opening for such Big Easy players as C-Murder’s Magnus Fresh and Sporty T. Following a tour of duty overseas with Desert Storm, the ex-Army man and fledgling artist signed with local label Big Boy Records.

“It was live that picked up distribution rights to Mystikal’s first Big Boy album, 1995’s gold-certified “The Mind Of Mystikal.” He later switched to the No Limit camp, which released his platinum-selling second and third albums, 1997’s “Unpredictable” and 1999’s “Ghetto Fabulous.”

His current-teen-in-rock, featuring the production prowess of The Neptunes, ex-No Limit colleagues the Medicine Men (formerly known as By The Pound), and Leroy “Ricco” Edwards as well as guest stints by Out-Kast and Da Brat, strips away any mysticism to display a multifaceted rapper who’s paid his dues and now it’s time for me to shine on a whole new level.”

**Jive’s ‘N Sync Rates The Pop Music Bar**

BY DEBORAH EVANS PRICE

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

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

Spurred by the hit singles “Bye, Bye, Bye,” “It’s Gonna Be Me,” and “This I Promise You,” the band’s tour was one of the year’s highest grossing and included four sold-out shows at New York’s Madison Square Garden.

“It’s been an amazing year,” ‘N Sync’s Lance Bass says of the success he and fellow members JC Chasez, Joey Fatone, Chris Kirkpatrick, and Justin Timberlake have enjoyed. “This is the culmination of a lot of hard work.”

Bass says the group has been giving back from the beginning of its career with its “Home For Christmas” project debuted at No. 7 on Nov. 21. Then “No Strings Attached” and the subsequent tour sent the group’s career soaring through the stratosphere.

As ‘N Sync prepares to go into the studio in January to work on the next album, Bass admits to a few pre-studio jitters. “Are you always nervous when you do a new album,” Bass admits. “You always want to beat the last one. We’re going to try, and hopefully it will be better than it was for the album we did before.”

In the meantime, 3 Doors Down is already looking ahead to the next album, the band is taking it slow. “We have been talking about doing something new and the songs we’re writing gradually, not really putting a lot of effort toward it,” he says. “If one comes out, then one comes out. We’re having fun writing songs as we go and writing songs when you feel them rather than at the end of a tour saying, ‘OK, boys, we need to write some songs!’”

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**Billboard Music Awards Preview**

1. **Jive**
   - Artist: ‘N Sync
   - Album: “No Strings Attached”
   - Genre: Pop
   - Year: 2000

2. **Republic**
   - Artist: 3 Doors Down
   - Album: “The Better Life”
   - Genre: Modern Rock
   - Year: 2000

3. **Mystikal**
   - Artist: Mystikal
   - Album: “Ghetto Fabulous”
   - Genre: R&B
   - Year: 1999

4. **Jive’s ‘N Sync**
   - Artist: ‘N Sync
   - Album: “No Strings Attached”
   - Genre: Pop
   - Year: 2000
Rodge To Release Nancy Falkow’s ‘Smitten’

BY IAN PERCIVAL

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

Recorded at Indre Studios in Philadelphia, this 12-song CD was produced by Emmy-winning audio engineer Shane McMartin, who also plays in Falkow’s touring band. “Smitten” is a collection of songs crafted over the last two years and is evidence of Falkow’s unique perspective and musical abilities. Her songs capture an air of innocence/reflec-

tive of her early years spent on the beaches of New Jersey—yet her style has a street-wise edge, indicative of her years in Philly neighborhoods.

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

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

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

“Occasionally, a performer threaten-
sits to rise above the just-medi-

an-guitar preciousness. Honey-
voiced Nancy Falkow comes to mind,” writes Jordan Oakes in Penn-
sylvania-based The Riverfront Times. A.D. Amorosi of The Philadelphia Inquirer agrees: “Falkow’s close-up ad-

dition to Philadelphia’s music scene with a dynamic musical sense, giving her open-ended drama a cool, breezy but resonant feel. Her songs have an air of dignity without seem-
ing forced.”

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

Falkow’s 1999 self-titled debut EP has received critical acclaim and is played on radio stations from New England to London, England. Hers were the infectious songs that first caught the ear of local club owner Steve Maid-

eden Shoes, who featured her first official music spotlight in his club and then, to top it all off, sponsored a recent tour for her. Falkow’s first major-label singing credit (she performed back-

ground vocals on eight songs) was on Wood’s 1999 set, “Songs From Stamford Hill” (Columbia).

Falkow can also be heard harmoni-

Zing on Patti LaBelle’s new single, “Call Me Gone” (JCA), and she’s toured with LaBelle extensively. “It’s been a fantastic opportunity to work with someone so gifted,” Falkow says. “I’ve learned so much from that experience.”

Falkow’s finest instrument is a rich voice that glides through the intricate tunes that fill “Smitten.” In addition to singing, Falkow is a strong gui-

tarist with a wide range of skills both electric and acoustic—from a quiet finger-picking style to full-out rock ’n’ roll. To complete the package, she writes melodies that are both com-

fortable and distinct.

In marketing “Smitten,” primary emphasis will be placed on live perfor-

mances, since Falkow is just as comfortable and competent with solo acoustic performances as she is fronting a band, and her ease on-

stage transforms her live shows into intimate experiences. She’ll spend the remainder of this year and the beginning of 2001 playing dates along the East Coast; plans to spread out through the U.S. are in the works.
The Latest on the converging worlds of music and technology

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RICHIE ENJOYING A NEW ‘RENAISSANCE’

(Continued from page 14)

The "guys" he refers to are the producers he chose to help orchestrate his musical rebirth: Brian Rawling and Mark Taylor, Rodney Jerkins and Fred Jerkins III, Walter Afanasieff, Joe Wolfe, Daryll Simmons, and Lloyd Talbert, whose collective credentials include such names as Cher, Mariah Carey, and Whitney Houston. The resulting album is a pleasing mix of R&B, pop, Latin, and dance that for Richie is retro only in the sense that the songs have a melody. "Rodney and Fred kept asking me, 'How do you get a song that plays year after year?' I said, 'You've got to sing a melody, not a lick.' " recalls Richie. "I've always been anti-box, always wanted to be different. In talking to other singers, I've found that they're dying for expression, instead of being put into boxes, which is great from a marketing standpoint but horrid for artistry. If Bach and Mozart were black, would they be in the R&B department?

"That's where I've been fortunate," Richie muses. "I was allowed to experiment during a time when radio embraced different kinds of things instead of dictating exactly what it wanted artists to sound like. I saw the faces of the R&B jocks when I walked in with the country song [the Commodores' '1979 No. 8 R&B hit] 'Soul On.' That was a real pre-crazy.' In the middle of the disco craze, I came up with the [1978] ballad 'Three Times A Lady,' while [1980s] 'All Night Long' is classic.

"And why go up against a D'Angelo? The audience isn't going to be there, because it's the 15- to 25-year-olds turn now. So I had to do something that has world appeal and hopefully do what I've always done, which is give people a musical appreciation lesson: that this brother can do more than just one thing."

That's quite apparent on "Renaissance," beginning with the opening strains of lead single "Angel." Produced by Rawling and Taylor, and the club-oriented track has danced its way up the international charts (it stands at No. 10 on this issue's German chart). From there, Richie teams with heartthrobs the Backstreet Boys on the Latin-flavored "Cinderella," which audiences were treated to during Richie's opening stint earlier this year on the first leg of Tina Turner's farewell concert tour.

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

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

The pressure is on across the Atlantic Ocean as Richie hopped a plane to Europe (Asia later), where the album was released Nov. 22) as the label builds the "Renaissance" story outside of America before releasing it domestically in spring 2001. The move follows in the footsteps of such music colleagues as Shelby Lynne. Island/Def Jam Music Group chairman Jim Caputo says this isn't a trend for the sake of trend but about maximizing awareness and sales (Continued on page 32)
Artists & Music

DIXIE CHICKS
(Continued from page 25)

In 2000, the Dixie Chicks set the stage for a triumphant headlining tour. The label was setting the stage for a triumphant headlining tour in 2000.

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

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

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

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

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

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

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

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

Dixie Chicks have been much acknowledged by both fans and their peers in the music industry. They notched four Country Music Assn. (CMA) Awards this year, including the coveted entertainer of the year award, to add to their five previous CMAs, four Grammys, and five trophies from the Academy of Country Music. Additionally, the Chicks received Billboard Music Awards in 1999 for country artist of the year, country albums artist of the year, and country artist group of the year.
1. Show Me
2. The Clydes
3. Alternative, Industrial
4. Alternative, Rock
5. Alternative, Top 40
6. Alternative, Top 40
7. Dance, Latin
8. Dance, Latin
9. Dance, Latin
10. Dance, Latin

EISSA
A native of Toronto, Canada, 24 year
old Eissa has been contributing to the
music scene since the tender age of
6. Her talent has landed her in
numerous TV shows and in competi-
tions. Her greatest influences are her
family members and her strong Euran
evian values. Eissa has also made a
name for herself in Canada with her
first single "Show Me How You Love Me," where
she enjoyed huge radio success across
Canada and the United States. In 1996,
"Show Me How You Love Me," bubbled
under Billboards Hot 100 Singles Chart.
Eissa’s Canadian Top singles "Bailando" and "Back To Me" were
one of the most requested songs on
radio, receiving heavy airplay on both
National and CH Radio Charts. Her latest
Hit "Numbata" debut as the #5 selling
canada and was a top 20 hit. Her
talents have led her to tour
across North America in cities such as
Toronto, Montreal, Vancouver, San
Antonio, San Diego, Miami and New
York. Eissa is now prepared to hit
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BILLBOARD DECEMBER 6, 2000

Artists & Music

BLISSED OUT: Some songs just leap out of the speakers and hit you
right between the eyes. The energy and the hook are so potent that
one listener simply can’t resist it. You can’t help but notice
Richie’s ability to hit every delicious note to memory (while also playing the song
reliantly for every person you know). “High Velocity” by
Blisster is one of those songs.

The track is one of two strong songs currently being shaped by
his band, "Yorick White", and "Big Brown."

Some, however, are not about
discerning listeners. They’re
touched by the power of the
creatures. This is the result of
him and Sickles just “jamming on a couple ideas that just sort
gelled. Ultimately, that’s the
best way to make a great song ...
"Let’s live it naturally."
Wisely, producer Andy
Shoreoff doesn’t tamper with
Blisster’s natural chemistry.
Instead, he opts to keep the
studio tracks to a minimum,
relying instead on the tight interaction of Sickles with bandmates
Sanatra, Yorick White, and "Athena Butterfield."

Bliéster’s demo also includes “Valentine,” a pop-happy gem that
can be as immediate as “High Velocity” but is just as satisfying after a few
spins. If we have any quibbles with this project, it’s that these two songs
leave us hungry for more... an excellent sign if there ever was one.

For more information about Blisster, visit the band’s web site
(bliésterwy.com). You can also contact Bingo at 212-673-1561, or
b bingo@bliésterwy.com. Check the site regularly for info on the
band’s forthcoming shows.

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

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

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

“Personally, writing a song has a lot to do with knowing pop music—
past, present, and how it develops moving into the future,” says Vero.

“Trying out different, unusual, unique, or interesting ideas with songs
keeps the process fresh.”

Vero’s current reel of songs includes such yummy treats as the funk-for-
tified “Should’ve Never Let Me Go,” which begs for the voices of R&B
singers to bring it to life, or “On & On,” a retro-fused thumper that could
add a festive zing to the next Westlife or Ronan Keating
disc. Until a savvy stateside A&R exec discovers Vero, the New York-root-
ed tunesmith is keeping busy with a nice blend of projects. At the top of
his agenda is Stockholm-born Gabriel Forss, for whom Vero’s penned
a batch of songs. That set’s due in May/June 2001. Among its highlights
will be “When You Come Back To Me,” which Vero wrote with Paul
Statham, famed for his work with the now-defunct act Peach Union.

Vero’s also working on material for the debut disc of up-and-coming
talent Bryan Todd, as well as for Polydor U.K. act Ladies First.

For more information, contact Vero at 973-471-9018 or
vynervo@hotmail.com.
COULD IT BE JAHEIM: R&B singer Jaheim is rising up the Hot R&B/ Hip-Hop Singles & Tracks chart with the song “Could It Be,” which is No. 46 on the chart this issue. The song is the first single from Jaheim’s debut album, “Ghetto Love” (Divine Mill/Warner Bros.), due in first quarter 2001.

A native of Brunswick, N.J., Jaheim is joined on the album by such guest artists as Next singer RL (who penned album track “Remariable”), BLACKstreet’s Eric Williams, Terry Dexter, and Missy Elliott protege Lil Mo. Jaheim was discovered by Naughty By Nature member Krayzie, who signed the singer to his Divine Mill production/record company. Jaheim co-wrote many of the tracks on “Ghetto Love.”


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

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

ASSAULT ON THE SENSES: DJ Assault is known as one of the top DJs to come out of Detroit. The artist, whose stage name is Craig Adams, began making records with partner Big Battery under the name Assault And Battery. The duo formed Electro-Funk Records in 1996, releasing music dubbed “ghetto-funk.” Assault’s current album, “Off The Chain For The Y2K,” features some of his most notable work.

SONNY’S BLUES: Blues slide guitarist Sonny Landreth has returned with his latest album, “Levee Town” (Sugar Hill Records), which has contributions from TV music score veteran Mike Post. The album’s title track includes background vocals from critically acclaimed singer-songwriter John Hiatt, while the album track “Soul Salvation” features vocals from Bonnie Raitt.

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

**SPOTLIGHT**

**JANE WELDIN**

**Kapenspoor**

**PRODUCERS:** Jane Weldin, Tami Anetti

Paulo Disc P0901

If the upping Co-G's album is half as good as Go Girl Jane Weldin's "Kapenspoor," then lovers of punk-rock pop will have something special to look forward to come springtime. The songwriting team has launched its own label, Kapenspoor, following major label disappointments with their third solo set, "Fun!" and a one-off rock band, Paulo Disc. "Kapenspoor" is the label's first fruit, and it doesn't fall far from the tree of Weldin's very best work—screwed-up, 90s-colored melodies lunged by Bryan Adams and his young-at-heart, charm-less bar bands. While the songswriting is swoon-worthy, the production buzzes with the urgency of the more adult sentiments. Such shrewdly observed scenes along "Fallin' For You" (and the Good Girl) sound like ideal pop songs for a grown-up girl to sing. And the title track is a small masterpiece—one of the most memorable tunes from a debut that is unlikely to be ruled out of open air, it doesn't leave you with the impression that it could have done better.

**WARNING**

**Lyricist Lounge, Volume 2**

**PRODUCERS:** Jane Weldin, Tami Anetti

Rawan P0913

Oh, the 18-track set that leads the closest holding "hip-hop" this season hasbug's apartment album debut but has lost in the holiday shuffle.

**VITAL REISSUES**

**Is Love?**

**PRODUCERS:** Joseph Mertens, Phil Specter

Capitol 74017 3/22

"Love Affair" (From Me To You)

"She Loves You. I Want To Hold Your Hand."


"Help!" "Yesterday" "Day Tripper."

"Can We Work It Out?" "Paperback Writer."

"Thank You Monster."

"I Penny." "All You Need is Love.

**The Beatles**

Without question, this is the package that fans of ELO have been waiting for. "Flashback" is not merely a collection of well-known hits, it's a luxurious journey back through the band's band's catalog of true classics. This three-CD boxed set compiles 52 tracks from the act's most treasured recordings as one of the leading bands of the '70s musical era. ELO mastermind Jeff Lynne, the project nicely captures the 1974-1981 period of the band's 16-year history, which includes such classic-rock radio staples as "Evil Woman," "Welcome to the Machine," and "Telephone Line." The set also features previously unreleased tracks, plus alternative mixes and rare demos. Live-hard fans will be delighted in track-by-track interviews by Lynne as well as insightful liner notes by Rolling Stone's David Wild. As Lynne and Denny Logistics with the projected set opens, "Flashback" is a well-timed reminder of ELO's rich and ultimately charming history. This is the kind of collection that will not only please the diehards, but it will likely draw more than a few new fans, too.

**SPOTLIGHT**

**MARY CLARE HARAN**

**Crazy Rhythm—Manhattan in the 20's**

**PRODUCERS:** Jay Z

Sil-Blue (After Nine)

Let's dispense quickly with the chronological errors, for there is a delicious delight here from one of the finest urban saxophonists. Some songs, such as "I'm Getting The Blues (I'm Getting The Blues)" and "In the 20's," were written in the early 30's. But they do fit the "Manhattan" end of the title's premise and could have well been written in the 20's. Backed as usual by pianist (and sometimes vocalist) Richard Rodgers Bennett, Harman renews with touting sentiment and high spirits on a fare that includes "Sing Me Back Home" ("I'm Getting The Blues (I'm Getting The Blues)"") and "The Charleston" ("In the 20's," which manages to raise above its silly title. But for those truths that make the grade in any decade, listen to "Harm's claim Rodgers & Hart's wonderful innocent "A Tree In The Park" as her saga of the close to endow (with some numbers, it doesn't leave you with the impression that it could have done better.

**SPOTLIGHT**

**BACKSTREET BOYS**

Black & Blue

**PRODUCERS:** Various

Janet & Paul

"Back Street's back, indeed. The act that helped start the ever-buoyant teen-pop movement returns with a collection designed to confirm the boys' superior status as popmasters while valiantly striving to prove their potential for adult durability. For those who require familiarity, there's the current single, "Shape Of My Heart.""

**ALBUMS:**

**SPOTLIGHT**

Reviews deemed by the review editors to deserve special attention on the basis of musical merit and/or chart position: VITAL REISSUES: Reissued albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (►): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS’ CHOICES (◆): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (E): New releases predicted to hit the bottom half of the chart in the corresponding format. PRODUCERS: Various: Michael Cote (Michael Cote), Paul Weller (towards), John Lennon (The Beatles), Peter Green (Fleetwood Mac), Jeff Lynne (ELO).

COUNTRY

TIM McGRAW

PRODUCERS: Bryan forbidding new material on the shelves for the holiday buying season, but his label decided to put this hits package out—and it’s sure to reap big financial rewards. Artistic achievement aside, this package is a no-brainer for retail.

TAYLOR YINGER

Highways & Dance Halls

Capitol 21295

After two less-than-overwhelming previ-ous attempts to get a foothold as Ty Yinger, Taylor Yinger gives it another shot, with former colleague romances and bandmate Guett looking to break out on his own. The band looks wisely to play’s pals’s strengths—main-ly nicely honky-tonk sensitivities and ambi-ent presentation. “Highways & Dance Halls” is a good traditional country record and in some ways a travelogue of song, with songs like "No Help No More" and "I Love You." The latter is a sturdy, feisty song that’s a little bit country, a little bit rock & roll, and a lot of fun. Indian Outlaw," to the Southern homesick ballad "I'm a Man," McGraw helms his most thoughtful and intimate album to date. It’s a signature McGraw release, one of the artist’s most personal and introspective efforts to date. It features everything McGraw loves: a mix of country, rock, and soul, with a focus on storytelling and emotional depth. The album also includes a duet with Taylor Swift, "Lover," and a collaboration with Chris Stapleton, "Here’s to the Maker." McGraw’s voice is at its best here, and the album’s production is top-notch. Overall, it’s a strong release from one of country music’s most beloved artists.

NEW & NOTEWORTHY

Michael Dugan Magen

Vocal is the album title track, a soulful, smooth ballad about love and loss. It features guest vocals from legendary soul singer Al Green, who delivers a stirring performance that elevates the song to new heights. The album also includes a duet with country superstar Faith Hill, "Together," which is a sweet and{soulful duet that highlights their vocal chemistry. Other standout tracks include "Ready to Go," "I'm Not the One," and "Our Story," all of which showcase McGraw’s emotional depth and his ability to connect with his listeners on a personal level.

Country music

Hits and Notes

FATTY LOVELY

The Last Thing On My Mind (3:22)

WRITERS: J. Martin, N. Mooney, E. A. Murphy

PUBLISHERS: Red Rock Music Group, ASCAP

Release Date: 10/01/2021

COUNTRY

PATY McGEE BAND

Rebecca Live You All Right (4:45)

WRITERS: J. Harmon

PRODUCER: W. McGee

PUBLISHER: McGee Music, ASCAP

Giant P00047 (CD, 4 pages)

McGee’s new single, "Rebecca Live You All Right," is a powerful and personal song. McGee’s voice shines through on this track, delivering a vulnerable and emotional performance. The song is about the ups and downs of a relationship, and McGee’s vocal delivery perfectly captures the range of emotions associated with love and heartbreak. The song’s message resonates with listeners, making it a standout release from McGee’s latest album.

ROCK TRACKS

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Contemporary Streetwise

GATHER VOCAL BAND

Do Believe

WRITERS: P. Garrett, M. Styles, G. Perron

Springhill 0180

Over the past few decades, Gillie has built an inevitable career and has the ability to write and record great songs and bring together creative talents that deliver the goods. Gillie’s recent releases have been both critically acclaimed and commercially successful. His latest album, "Do Believe," is no exception. The album features guest vocals from the likes of Dustin Lynch and Deja Lime, and showcases Gillie’s versatility as a singer-songwriter. The album’s lead single, "Do Believe," has been a hit on country radio, and the album’s other tracks feature Gillie’s signature blend of country, rock, and pop.

ANGIE MARTINEZ

With Jay-Z & Mi Amor (2:56)

WRITERS: A. Martinez, S. Carter, D. Robinson

PUBLISHERS: Universal Music Publishing Group, ASCAP

Myspace.com/Dave_Dayday

Natural Born Flyer

New York radio personality Angie Marti-inez, heard on hip-hop WQHT (Hot 97), released her solo single "Natural Born Flyer." She debuts her solo career with a bang, and the track promises to be a chart-topping hit. Martinez’s versatility shines through on this track, as she seamlessly blends elements of hip-hop, R&B, and soul to create a genre-defying sound that’s sure to please fans of all ages.

R&B

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With Jay-Z & Mi Amor

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SEAL THIS Could Be Heaven (no listing)

ANNA NELSON

PUBLISHER: not listed

(Continued from preceding page)

bless and picks up an unavailing title for his soul. "Dearly Beloved," released this summer. Although the Kid produced the record, you wouldn't know it from the sounds of this single. Kravitz's voice straddles the line between a country street-hymn and Rock's super-processed vocals on his "Only God Knows Why." From the acoustic steel guitar into the catchy, harmonized chorus, "Ivory Mike" is refreshingly relaxed and very poppy, a surprise coming from the Kid Rock camp. And Kravitz can really sing, too. Despite his connections, it's hard to imagine this track getting much airplay on the hardest roosters. Yet at the same time, it has a good sound for modern AC, triple A, and maybe even Top-40. The remix adds a drum machine, giving it enough credibility for modern rock. If Atlantic puts the right moves, Kravitz's career could follow this single to the bank.

PIZZA YOU MAKE ME SICK (4:02)
PUBLISHERS: Babyface, Anthony Prescot, Brion Dean

PUBLISHER: Babyface, Anthony Prescot, Brion Dean

UNITED NATION

WILLIAM RIESENFELD (4:00)

PUBLISHER: William Riesenberg

SEAL, a band which was active in the 1990s, is back with a new album, "40 AC Mainstay" through a good part of the '90s, had been missing in action lately. But as a contributor to the soundtrack to the upcoming "The Family Man," you wouldn't know it from the sound of this single. Kravitz's voice straddles the line between a country street-hymn and Rock's super-processed vocals on his "Only God Knows Why." From the acoustic steel guitar into the catchy, harmonized chorus, "Ivory Mike" is refreshingly relaxed and very poppy, a surprise coming from the Kid Rock camp. And Kravitz can really sing, too. Despite his connections, it's hard to imagine this track getting much airplay on the hardest roosters. Yet at the same time, it has a good sound for modern AC, triple A, and maybe even Top-40. The remix adds a drum machine, giving it enough credibility for modern rock. If Atlantic puts the right moves, Kravitz's career could follow this single to the bank.

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President of Ruff Ryders, the label home of DMX, Eve, Jadakiss, and Drag-On. It’s also the base for primary in-house producer Swizz Beatz, who’s also Dean’s nephew. Dean helped his brothers Jojo and Dorris launch the Yorkers, N.Y.-based company in 1988. Raised in Teaneck, N.J., she graduated from Bergen County (N.J.) Community College. She worked with an uncle who owned a promotions company and indie label and also promoted shows in Atlanta before establishing Ruff Ryders.

**Sex Questions**

Chivon Dean is president of the Ruff Ryders label.

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

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

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

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

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

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

Where do you see the company in five years?

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

**R&B Fonds Success:** The presentation of the Rhythm & Blues Foundation’s Pioneer Awards 2000, Sept. 6 at New York’s Hammerstein Ballroom, was the most successful fund-raiser in the annual event’s 11-year history, amassing $280,000 in its coffers. Fueled in part by a surprise $50,000 gift from Aretha Franklin (Billboard, Sept. 16), the monies will help fund programs offering medical and other emergency assistance to the underpaid and underprotected music industry. The program is directed by Emily Wop 51” Wragg, who’s the impresarios have donated his monetary award back to the foundation—believes we’re worth of a moment when public awareness can make a difference. During the event, Butler was honored with a trip to New York to meet with the hiring committee.

“I hope you all can take a trip down memory lane,” said Butler. “It’s a chance to remember our history and appreciate what we’ve contributed.”

But there’s still a lot of work to be done. Butler, who’s served as chairman for the past six years, describes his campaign to upgrade these pioneers’ royalty status as a blessing and a curse. “We’ve been encouraging record companies that are controlling and selling these artists’ masters to upgrade their royalties beyond the 1½%-3½% range, because this product has paid for itself time and time again. But the stumbling block is that now most of these companies have been bought by others. And the new guy will say, ‘I just paid $20,000 for the catalog, and I’m not about to pay more.’ That’s a sticking point. But I hope fairness and generosity will win out.”

Though there’s no official word yet, Butler hopes the 2001 event will be staged at the same New York site. “We’d love to come back to L.A. But I believe one reason we never made a profit before was the lack of public interest. Now we have a fan who owns a promotions company and indie label and also promoted shows in Atlanta before establishing Ruff Ryders.

What other new Ruff Ryders ventures are planned?

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

**R&B Foundation Chairman Jerry Butler**

**Pushes For Royalty Reform On Catalog**

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

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

**R&B & B**

**by Gail Mitchell**

The Rhythm and the Blues

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

On The Move. Young MC, who scored a top 10 hit in 1989 with “Bust A Move,” is back with a new album (“I Ain’t Going Out Like That”) and a new affiliation between his Young Man Moving Records and Ground Level Distribution. As part of that deal, Los Angeles-based StreetPace Marketing is handling the marketing duties. Pictured, from left, are Young MC and Streetpace founder Joey Quarles.
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Hot R&B/Hip-Hop Airplay

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Ryders, Footaction Unite To Push Eve

SIX-FOOT WOMAN: To get an early jump on the promotional push behind Eve’s Jan. 30 sophomore album, “Scorpion,” Ruff Ryders/Interscope is joining forces with Footaction USA. Throughout December, customers visiting the athletic chain’s nationwide locations (450 of the retailer’s stores are participating) will be greeted by a 6-foot easel of the rapper as well as a rotating video presentation. Those making purchases of $75 or more will receive a complimentary CD sampler of “Scorpion” while supplies last.

“We felt Footaction was the best candidate to help us market and promote Eve’s album in a different way,” says Ruff Ryders GM Leota Blacknor. “We realize the importance of the consumer and the non-music retail market. This is our opportunity to help market and promote other Ruff Ryders artists like Jadakiss and Dr. Dre. For Footaction USA, the Ryders pact is the first step toward developing a strong relationship with the hip-hop community,” says Marc Williams, manager of partnership marketing for the company. “This is the first of many partnerships with major hip-hop artists. We are already getting calls from other labels about their artists, and this campaign hasn’t even really begun.”

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

Battlecat has produced hits for Xzibit’s “Restless,” which arrives in stores Dec. 12.

HOLY HOUSE PARTY: Christopher Martin, the Play half of rap duo Kid ‘N Play, is rapping to a new beat on “House Party Four Conversions.” The compilation features several cuts by Martin as well as Richard Flo, Explicit, Brutha 2 Keyz and Inferno. The album, featuring the same band, was certified platinum in 1997, and was released, a double-platinum live album. Badu proves you can take time out for your personal life and still come back with the hits. Her son must be proud of her.

MOVIE’S HISTORY: This issue Dave Hollister also offers the biggest-selling week of his career. His latest album, "Chicago '95..." (The Movie) (Def/Sound/DrumWorks), sold more than 60,000 units overall and made enough noise to debut at No. 10 on Top R&B/Hip Hop Albums. Hollister’s debut, “Ghetto Hymns” (Def/Sound/DrumWorks/Interscope), was a No. 5 album and contained the top 10 Hot R&B/Hip Hop Singles & Tracks title “My Favorite Girl.” This issue “Chicago’s” lead track, “One Woman Man,” moves to No. 20 after nine weeks on the Hot R&B/Hip Hop Singles & Tracks. The album title refers to Hollister’s days growing up in Chicago from '85 until now. He felt the album encapsulated his history and his feelings. Hollister plans to hit the road in support of this project with a tour of major cities.

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

The group is one big family, literally, with the lineup comprising three sisters and two cousins. They first appeared on the soundtrack to "Down In The Hood” in 1995, featured on Whitney Houston’s "Believe In Love” (Virgin). Sunday began with roots in the church, singing in the choir of the church where their grandmother was a pastor for 23 years. Sunday’s "I Know," produced by Warron Campbell, has already been mapped out at radio with airplay from WFL New York; WWZL Charleston; KBMB Sacramento, Calif.; and WWDN Columbia, S.C. The debut album is due in first-quarter 2001.
New Breed 2001: Hip-Hop’s Next Stars

By Marci Kenon

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

4TH AVENUE JONES, Interscope

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

4th Avenue Jones’ music is a mixture of underground hip-hop lyrics, melodic singing, live music and tight samples as exemplified in the debut album, “No Plan B,” dropping on Interscope next year. 4th Avenue Jones’ members pride themselves on being great live performers. Those who can groove to the Fugees, Black Eyed Peas, The Roots or OutKast will definitely vibe on this group.

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

BLADE, Body Bag/Virgin

23-year-old Blade hails from Bed Stuy, Brooklyn, and her rhymes cut like a machete on songs like “The Violators,” on which she joined Busta Rhymes. Prodigy, Noreaga and Mystique for Violator The Album, the 1999 compilation featuring Q-Tip’s hits Vivant Thing, Blade (aka Sonja Holder) also appears on “Do The Ladies Run This” (where she and Eve join Rah Digga), as well as the “Romeo Must Die” soundtrack on Virgin. Though Blade is affiliated with Violator and appears on the second compilation scheduled for release in February, she is signed to Body Bag/ Virgin Records, which has been creating a lot of buzz with the white-label release of “Look For The Name,” produced by DJ Premier. The album drops in March.

Ced, Judgment/RCA

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

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

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

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

Continued on page 56
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The influence of hip-hop culture is simply undeniable, and record companies are not the only ones taking in the cash. Virtually anything labeled "hip-hop" is selling—from movies to television series like The Wire. Hip-hop fashion—whether its created by record execs expanding their empires or companies who lost money that happened to get in the crossfire of the brand loyalty that epitomizes the ghetto fabulous—has come to have unprecedented importance and urgency.

Today, the young kids, when they love you, they really love you hard," says Joseph D'anna, VP of sales & marketing for Avirex, a company traditionally known for its aviation-bomber jackets.

"They want everything from your stars..." Saddiya Batt, who landed a toy line with her childhood hobby—a fleet of stuffed animals—began designing her own creations, which eventually became big business for the sisters when Nija Furs, Inc. was launched.

The 10-year-old company boasts a clientele of some of hip-hop's top brass, including Puffy Combs, Eve, Lil' Kim, Tyrese, LL Cool J, Faith Evans and Mary J. Blige. Many of them came out in July to pay their respects to Nija who, at 37, died suddenly of a brain aneurism while the sisters were in Montreal on business.

"The typical American doesn't know about clothing. They don't care about it. It's not part of their identity. Young urban kids are hip-aware," says D'anna.

"Hyper-aware" is an understatement, and yes, dressing up the outer shell seems to be carrying more importance and urgency to inner-city kids that warrant a sociology study. But that's another story. "Kids are buying ENYCE because it has a status of being cool," says Tom Shellman, co-founder and VP of marketing for the line closely associated with hip-hop culture.

"Being cool today has a hefty price tag, suggests Margie St. Juste, until recently associate buyer for the fledgling Urban Box Office Network. She recalls the days when African jewelry made of wood symbolized hip-hop. "Nowadays, as a kid listening to rap music, you'd better have some ice [diamonds]," St. Juste says. "Or go get you some like ice. I mean platinum is expensive. I have a job and can't even fathom buying it."

"Puffy has been a loyal client of Nija Furs for six years, sometimes insisting that Battles designs be used for video and photo shoots over well-known designers. In fact, the Battles contributed to the design of furs from the Sean John line. About a year ago, Nija Furs came up with the idea of a line of clothing for the Hip Hop Awards, which features on the company and its designs brought the sisters yet another level of recognition. Other clients include Whitney Houston, Naomi Campbell, Mike Tyson, Allen Iverson and actress Lynn Whitfield.

Today, Saddiya carries the torch in memory of her sister and closest friend. She recently designed a black miniskirt for Usher, as well as red and white full-length fox coats for his upcoming tour. Members of the Wu-Tang Clan sport pieces designed by Saddiya in the video of "Gravel Pit."

"The year-wear base," says D'anna, "is part of our philosophy. They want everything from their stars... They are trying to shake the hip-hop label, feeling that, at a certain point, you no longer get an asset but a liability.

"I never felt that we were hip-hop, laments Raymond Shellman, CEO of FUBU the collection. "That's only a tag put on us by the press. It pigeonholes. In the [department store] buyer's mind, you can only be as big in the hip-hop section. No matter how many people you sell to, you need to be in the hip-hop section. When you look at the Polos, they will have several different sections in the department stores. FUBU will only be in the hip-hop section. Even if you are making loungewear or swimwear, you are going to be put in one section."

Shellman also feels that ENYCE's longevity and growth depend upon its ability to disassociate itself from the hip-hop labeling. "The future is being just clothes," Shellman says. "Can ENYCE just become ENYCE and not always be considered a hip-hop clothing company? Not that we are trying to run away from it, but can ENYCE become a brand that will be around for 10 years like a Polo or a Calvin Klein? I need that the Fubars and all of us to be strong and get out of this situation that, if we lose, hip-hop is definitely the foundation, and I love the escort! But will we ever be recognized without our escort?"

Shellman, along with co-partners Lando Felix and Evan Davis, founded ENYCE in 1996. "We recognized that urban-ground fashion wasn't really being addressed," Shellman recalls. "Continued on page 38"
SLIMM CALHOUN
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Gospel Gangstaz in Church

Bill Conine, president/owner of Dynamic Marketing (DMO), a leading bookstore chain in Macon, Georgia, recalls an incident that was to change his life forever. The event took place in 1991, when Conine was looking to break acts, but he had failed to find any success. He visited a local church that was about to celebrate the release of its debut album, and he happened to meet the church's minister, who was also a gospel artist. The minister was interested in breaking acts and offered to help Conine. The two men talked for hours about the music industry and their shared passion for gospel music. Conine was impressed with the minister's knowledge and experience, and he decided to work with him to break new acts. The result was the Gospel Gangstaz, whose debut album, “Intercourse,” was released on November 1, 1992. The album went on to sell over 50,000 copies and become a hit on the gospel charts. The album’s success was followed by the release of “Cross Movement,” which went on to sell over 250,000 copies and become one of the best-selling gospel albums of all time. The Gospel Gangstaz’s success helped Conine to become one of the most successful gospel record producers of all time. Today, Conine’s company, Dynamic Marketing, continues to break new gospel acts and has become a major player in the gospel music industry.

Holy hip-hop heads shakin’ up tradition... one more time

By Marci Kenon

Intercourse, but signed to Frontline Records. She had refused to bring the Gospel Gangstaz album to her stores, or to even talk about it. She had become obsessed with breaking acts, and she was not willing to give up her beloved gospel music. Fortunately, a fellow church member came to her defense. He told her that the Gospel Gangstaz was not just another gospel act. They were different. They were progressive. They were breaking new ground. The church member convinced her to give the Gospel Gangstaz a chance. The result was a hit on the gospel charts. The album’s success was followed by the release of “Cross Movement,” which went on to sell over 250,000 copies and become one of the best-selling gospel albums of all time. The Gospel Gangstaz’s success helped Conine to become one of the most successful gospel record producers of all time. Today, Conine’s company, Dynamic Marketing, continues to break new gospel acts and has become a major player in the gospel music industry.

Don’t Matter Where You’re From

Local blow-ups and regional breakouts are putting more cities on the map than ever before. By Rhonda Baraka

Hip-hop has a knack for breaking down barriers. Social, racial, and now geographical, its power is evident in the number of local and regional blow-ups that are taking place across the country. This phenomenon is not limited to the major cities. It is happening in small towns and rural areas as well. The success of local hip-hop acts is due in part to the rise of independent record labels and online platforms that give artists a chance to showcase their talent and reach a wider audience. These labels have the advantage of being able to focus on the music and the artists, rather than the business side of the industry. They are also able to take more risks and experiment with different sounds and styles. This has led to the emergence of new genres and sub-genres, such as the Gospel Gangstaz, whose success has paved the way for other gospel hip-hop acts to emerge.

Transformation

I got shot in gang warfare, says Mr. Solo (aka Charles Washington), explaining his moment of spiritual clarity. The homes where we had pistol, but I realized there was nothing they could do if I died, right then. I said Lord, if this is a sign, you’ve got to come to me and change things. At that point, when I called out, he began to change my life. There was a transformation of my mind as a result. I’ve been rapping for 10 years and I haven’t had no other job. We’ve traveled around the world. We work for our Creator, and he pays us well.

Groups like the Gospel Gangstaz, whose new album is due in March, and Prime Minister, Graetzie Records’ artist who third solo album, “Inside Out,” in the month of October, bringing authenticity to this genre. Its ‘pioneers’ were Christians trying to use something familiar to reach the young people who didn’t have a clue about rap or hip-hop culture. I first heard grains of hip-hop music in the early and mid-80s,’ says LV (aka Lavan Scott), DJ for the Gospel Cafe, a two-hour contemporary radio show that featured 100% KBT (The Beat) in Los Angeles. ‘When I say it was watered down, it was watered down. If somebody heard it, they were not trying to listen to it. It was like you were hearing a jingle from a TV commercial or something. Today, we have caught up with the times. The production is awesome, and there are good writers who actually have something to say because they have a relationship with Christ.’

Morals and Standards

Keeping it real is as important in gospel hip-hop as it is in any other genre. The message in gospel hip-hop is one of redemption, repentance, and transformation. It is a message of hope for those who are struggling with sin and addictions. The message is not just for those who are already Christians, but for anyone who is seeking a change in their life. The message is one of love and forgiveness, and it is a message that is spreading across the country. The Gospel Gangstaz are just one example of the many gospel hip-hop acts that are changing the world with their music. They have shown that it is possible to have a successful career in gospel music and still have a firm foundation in their faith. This is a message that is needed in today’s world, where so many people are struggling with sin and addiction. The Gospel Gangstaz are showing that it is possible to have a successful career in gospel music and still have a firm foundation in their faith. This is a message that is needed in today’s world, where so many people are struggling with sin and addiction.
PARIS—Within less than a year, the Saian Supa Crew [SSC] has become the leading emissaries of hip-hop in France, arguably the second-largest rap market in the world. They've been hailed as the hottest French hip-hop act since MC Solarar. Produced by DJ Pum, the Saian Supa Crew is an eclectic collective of six MCs offering a playful blend of hip-hop, reggae, rap, raggasoul, beatboxing and vocal harmonies. Released in October 1999, the Crew's debut album, "K.L.R." (Source/Virgin), has sold more than 300,000 copies (just short of platinum), and its single "Angela," released last June, reached the top 5 on the Music & Media Eurochart. "The Saians have a strong international potential," says Laurence Muller, Virgin export product manager. "They have positive lyrics with a message and an incredible energy and humor that tears down all language-barriers. Even those who don't understand French can feel the vibe." The Saian sextet is comprised of versatile live performers who sing, ad lib, beatbox, scratch, perform sketches and breakdance onstage amid dizzying vocal and physical acrobatics. In fact, Skyrock radio had initially failed to program the group's single "Raz De Maree" because it did not fit with radio formats but added it quickly after seeing the Crew perform live. "Live performances are the definite angle of attack for SSC," says Muller. "Our strategy is to have them perform in the most countries possible in order to directly convince their audiences." Working closely with the English-speaking market, the Saians have collaborated with Roots Manuva and Asian Dub Foundation, toured England last May as the opening act for The Pharcyde and participated in a rap-in-schools project sponsored by the French Export Office in London. It performed at the 1999 DMC World DJ Championships in New York, the Glastonbury Festival and the Notting Hill Carnival in London this past summer. "K.L.R." has been released internationally in Switzerland, Belgium and Canada, and was released in Germany and Holland last month—to be followed by touring in all these territories. The Saian Supa Crew's second album is due out in September 2001, an opus recorded half in English and half in French. A U.S. tour will follow later next year. —Millane Kang

AMSTERDAM—Confused? You will be. The artist name Exince (Virgin) might suggest rhymes in English. However, the unstoppable talking head who goes by that name is a prime provider of Dutch-language rap. Although he neither performs live nor is he ever available for interviews, Exince is the first artist in his genre in the Netherlands who has proven to have commercial appeal. "The only tool we have is his great music. Because of his talent to write singles, he was the first rapper in his native tongue with a hit album under his belt," explains Kees de Koning, A&R manager at Virgin Beneux's rap division. In the bloodstream of Extince's success, the Osdorp Posse (EMI), the godfathers of rap in the mother tongue, and Spookkridders (Djay Records) hit the Dutch charts too. Exince's 1998 debut album, "Binnenlandse Funk" ("Domestic Funk"), sold more than 20,000 units and produced no fewer than four top-10 hit singles. One of those, titled "Sprakwater" (in reference to a constant and wildly flowing stream of words), best displayed the incredible rapping skills of this scatterbox. His second album, "Vitamine E," is slated for a release in February. "The guy has an extraordinary way with words," says Virgin's De Koning. Also, he is very creative in tackling totally different topics." Exince expects at least two more chart hits to follow. One of the original subjects Extince deals with is the culture clash of a white European boy with an Afro-American genre like hip-hop. One track on his album offers raps in eight different languages. Despite his emphasis on his Dutch roots, Extince accepts no borders, either artistically or geographically. "The Vitamine E" album sounds like a rap soundtrack for the European Union. —Robbert Tilt

SYDNEY—On any weekend in the tough suburban cities of Sydney, "homies" cheer the onstage verbal "stoules" between battle crews over who is the "plattest," the quickest and the ugliest. "It gets nasty, but not to the point of violence," says Mass MC, a solo act who is also part of the Domination Crew. Weighing 130 kilos [nearly 290 pounds] and dubbing himself The Fat Man, Mass MC casts a large shadow. The Domination Crew includes producer ESP, turntablist DJ Bonez, MC Torcha, New South Wales MC champion MC Hayak and DJ JP, all considerable names in Australian hip-hop. "Australian hip-hop is more multicultural than rock," points out Mass, whose parents were Italian immigrants. "It speaks more to ethnic kids. The Domination Crew is made up of six different backgrounds." The posse was drawn together through Mass' program, "Malnourished Radio," on college radio Skid Row, which spun the "old-skool" rap that inspired him as a young teen. Import copies of Mass' first albums, "Terror Within The Elements" and "Thephonomaniahiphop," have sold well in Europe. In March this year, I played in Italy as part of the project by (New York–based) Joe Sciorra of Italianrap.com, to get international hip-hoppers of Italian descent together, and I was astounded at how many DJs there were using my vinyls to cut with." His current album, "Mastermind Alliance" (Statik), also features Sunspot Jouz of San Francisco's Mystic Journeyman and DJ Skizo, Inga and Inexsa of Italian hip-hoppers Alien Army. Until distribution deals come through in Europe and the U.S., international sales are made solely through his Web site on www.massmc.com.

—Christie Eleizer

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Biggie's '10 Crack Commandments,' that loop is me sampling my scratching by hand. It was me experimenting, and it sounded dope. Sometimes, I'll chop a loop into so many pieces and if it doesn't work, I'll save it and try again who originally did the song and paying him or her a huge amount in publishing. I then have to run into that, and I've learned from their mistakes."

Elliott, who's worked with everyone from 702, Ginuwine and Mariah Carey to SWV and Method Man & Redman, says the last time she used a sample was on "The Rain (Soo Dupa Fly)."
The sample police out there now. So I go about it the harder way: I scientifcally put things together and try to be as original as possible. On Biggie's '10 Crack Commandments,' that loop is me sampling my scratching by hand. It was me experimenting, and it sounded dope. Sometimes, I'll chop a loop into so many pieces and if it doesn't work, I'll save it and try again who originally did the song and paying him or her a huge amount in publishing. I then have to run into that, and I've learned from their mistakes."

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When you're away from sampling, unless it's something that's just really hot and you have to have it," she says. "The less you use sampling, the less you don't have to worry about the person track, from her freshman 1997 album, "Supa Dupa Fly," samples Ann Peebles' 1973 top-10 R&B hit "I Can't Stand The Rain." Notes Elliott, "Very seldom do I use the music to a record, although I might sing the melody. Puffy is the perfect example of using samples. He keeps us dancing, and that's cool. But I think even he has stopped sampling as much.

Stay Original
Elliott prefers to rely on her own songwriting/rapping talent paired with Timbaland's original trip-hop and drum 'n' bass-flavored hooks. "To try and make it different each time," says the Gold Mine EastWest artist, who expects to have a new album out in February or March. "I don't advise anyone to sample. No matter how small you think the sample is and no one will notice. Sometimes, I think they have people listening to a record just to see if the music came from somewhere else.

Premier prefers to rely on her own songwriting/rapping talent paired with Timbaland's original trip-hop and drum 'n' bass-flavored hooks. "To try and make it different each time," says the Gold Mine EastWest artist, who expects to have a new album out in February or March. "I don't advise anyone to sample. No matter how small you think the sample is and no one will notice. Sometimes, I think they have people listening to a record just to see if the music came from somewhere else.

Premier's style has evolved from layering loops to chopping said loops into smaller one- or two-note pieces, says "Breakin' (Special Ed)" and "10 Crack Commandments"—a nod to Premier's in-demand creativity, as well as to the adage that neces sarily the shortest, the better, given the era of tightly enforced copyright laws.

Sampling has changed because of legalities," he says. "There are
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Continued page 5 of 6

"Basically, the styling of hip-hop fashion became the emphasis for us. We addressed the styling of hip-hop fashion, enhancing the little bit, brightening the colors, making it feel a bit more functional."

DEFINING THE VIBE
Shellman feels there is a whole misconception about what is hip-hop, what is urban fashion. The "Ick-A-Fella" label group (WTC) in 1985 and considered one of the more established artists' lines. It has not been easy, but the hip-hop community has always understood. I'd be very happy. But, like music, there is a business side. I'm still learning the mechanics of the fashion business.

INTERNATIONAL GROWTH
Dask, who handles Roc-A-Fella affairs ranging from records to films and fashion, was cautious not to guard with the response to his line. "We always knew that people would like it, but we did not expect it to grow so fast," Dask says. "Giving a company the size of Rocawear organized and under control has been a challenge, but the problems we've had only been good ones that will lead toward more growth for the company.

Growth for hip-hop fashion is not always on the front foot. Overseas is massive," St. Jude reports. "When people think sales in hip-hop, they only think about the United States, but

NEW BREED 2001
music-making. I'd also like my music to be played and respected." 11

11Z I LEITE, RuffNation/WB
Liz Leite, rapper currently signed to RuffNation/WB, went on to become another label success after dying in a paragliding accident early this year. A record label will follow, John assures. "The boundaries are all coming down," concludes Fama. "We are making

RELEASEx
Continued from page 46
Simone's Face Breaks," March 20

TOMMY BOY
Planet Patrol, "Planet Patrol," Jan. 16
Jonzun Crew, "Lost In Space," Jan. 16

TUFF CITY
Spongie G, "Godfather Of Rap," Tuff City/Zo/skool Flava, January

Ultramagnetic MCs, "From Brooklyn To Baltimore (Live)," Tuff City/Zo/skool Flava, February


Trouble Funk, "E-Flat Boogie," Tuff City/Funky Delicacies, February

Tubby Ridley, "The Harlem Sessions," Tuff City/Zo/skool Flava, February

Various Artists, "History Of Hip-Hop Rhythms, Vol. 3-The Electro Rhythm," Tuff City/Zo/skool Flava, March

Trouble Funk, "All The Way Live," Tuff City/Funky Delicacies, March

UNIVERSAL
Genevieve, "My America," Jan. 3
Pascal Tray, Untitled, Feb. 3
"Oh Yeah!"/"Mississippi," February
St. Lunatics, Untitled, Feb. 6
Big Kip, Untitled, Feb. 13
Tracey Lee, "Live From The (215)," Feb. 13

Allan Iverson, "Non-Fiction," Crazy World/Murah

WARNER BROS.
Mad Lion, "Friedan Or Prey," Jan. 30
Siamese, Untitled, Launch Pad/Queenz/WB, March

ZAZEE PHA, Noontime/Atlantic
Rarely does an artist make as smooth a transition from behind-the-scenes to the forefront as Zaze Pha, producer/rapper/ singer, whose debut album, "Do You Know This Playboy?" was released on November 22. "The album is a concept," says Pha. "The Traveling Playboy," the single, was released to radio in late October and will be available commercially in January. Pha grew up in Memphis and gained a lot of musical inspiration from his brother, James Alexander, a member of the original 7ibs funk band the Barkays. "Zaze Pha is talented and versatile, which is clearly his advantage," says Ryan Glover, co-president of Noontime. "Music is not only his blood, it is a way to express himself and reach into his listening audience." Pha's resume reads like a who's-who, with his having produced a song for Busta Rhymes and Nutty Management, a song for Big Daddy Kane, and a song for Tori Braxton. IDEAL, OutKast, Eightball & MJG, Scarface and Too Short. He has performed on tracks with Snoop Dogg, UGK, Dave Hollister and E-40. Artists returning the favor by appearing on his debut album include RZA, ERik, Buddy Manick, Bobbomomk, Umar Braxon and Cecile-J of Goodie Mob.Pha's next single can be found on Pha's "The Penthouse Parts," his weekly radio show that launched Oct. 21 on 97.5 WHTA. It airs every Saturday from 2:6 p.m.

TYEE PHOENIX, Radio Entertainment
Tyee Phoenix has a first under her belt. She is the first female artist to be signed to Rawkus Records. Taking a few years off from Tyee, a 13th Century B.C. Egyptian queen, and Phoenicia, the Egyptian singer representing music, she now appears on a table as an MC, lyricist, producer and pianist.

"Her objective is to propel the status and raise the standard for female hip-hop artists, with respect to both skill and identity," says Rawkus representing. "Also, having played the piano since the age of 7, Phoenix says her intention as a producer is to "upgrade the level of musicality in the hip-hop genre.""

In 1996, Phoenix launched S.A. Ford Entertainment, which features Tyee's first all-female collective of musicians and vocalists. SFS has performed at the Lyricist Lounge and has appeared with acts such as The Roots, Nas, Black Moon and Gil Scott-Heron.

Phoenix has blazed various open mics on the underground scene, from Project Blowout in Los Angeles to Black Lily in New York. She now appears on the scene with Teena Marie. Thus far, she has made vocal appearances on the "Cali Kings," the Baka Boys' compilation and "Hip-Hop For Respect," a compilation on Rawkus. Phoenix's untitled debut album drops second quarter.

STONE RIVERS, Serchille Music
"The Birth of Mount Vernon, N.Y., is the first artist signed by MC Serch since signing Nas to "Stone City. It's a very special artist," Serch says. "The thing I love about this guy is that he's around very often," says Serch, the MC of hip-hop group 3rd Bass, who recently launched Serchille Music, distributed by

Continued on page 60
BAYSIDE URBAN.
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Wu-Tang Clan, a collective of talented rappers, has made a significant impact on the hip-hop scene. Their unique blend ofstyle, bass-heavy beats, and raw, often politically charged lyrics has helped them redefine the traditional sound of the hip-hop genre. Here, we explore some of their most notable works and discuss their influence on contemporary hip-hop music.

**The Wu-Tang Clan**

Wu-Tang Clan is an American hip-hop group formed in 1992 by RZA, Ol’ Dirty Bastard, GZA, Method Man, Raekwon, Ghostface Killah, Inspectah Deck, U-God, and Masta Killa. The group's name is an anagram of RZA's name, which is a play on the RZA Film and Television Institute of Technology.

**Influence and Legacy**

Wu-Tang Clan's debut album, *Enter the Wu-Tang (36 Chambers)*, released in 1993, is considered a classic of hip-hop and one of the most influential albums in the genre. The album is characterized by its raw, aggressive style and the group's intricate rhyming and lyrical content. The group's influence can be seen in the many rappers who have cited them as an inspiration, including Eminem, Jay-Z, and Kanye West.

**Key Albums**

- **Enter the Wu-Tang (36 Chambers)** (1993): This album is considered a masterpiece of the hip-hop genre, featuring tracks like "C.R.E.A.M." and "Protect Ya Neck (也算)."

- **Wu-Tang Forever** (1997): This album marked the end of the Wu-Tang Clan's 36 Chambers era and featured guest appearances from many other hip-hop artists.

- **I'm a Black God** (2000): The group's final album before their temporary split, this album features a mix of tracks that showcase the group's continued influence.

**Impact on the Hip-Hop Scene**

Wu-Tang Clan's impact on the hip-hop scene is immense. Their music has influenced numerous rappers, and their style has been a major influence on the development of the hip-hop genre. The group's raw, aggressive style and their use of complex rhymes and metaphors have inspired countless artists to try to push the boundaries of hip-hop music.

**Conclusion**

Wu-Tang Clan's legacy in the world of hip-hop is cemented by their influence on the genre. From their early days as a local group in Staten Island to their international success, they have inspired countless rappers and continue to influence the genre today. Their music remains a testament to the power of raw, unfiltered expression in hip-hop.
There's no denying the success of Luther "Luke" Campbell a.k.a. "The Black Hugh Hefner". Luke's Freakshow series features the wildest, craziest, most outrageous parties ever captured on tape. Jaws will drop and eyebrows will raise as viewers are captivated through the eyes of the one, the only Uncle Luke!

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YOUR DISCO NEEDS YOU: On Dec. 9 LIFEBeat, the music industry’s not-for-profit HIV/AIDS non-profit music organization, will inaugurate Club AID with a party/fund-raiser at San Francisco’s Club Universe. Providing the DJ/production outfit Razor ‘N’ Guide. The duo’s debut album, “Dancefloor,” is out now via GrooveKillers/Sirelyth Rhythm (Billboard, Nov. 4).

Joining R ‘N’ G will be U.K. singer Lisa Millett, whose voice has graced many a dancefloor hit—among them ATFC Presents OnePhatDeen’s “Bad Habit,” Baby Bumps’ “I Got This Feeling,” the Feelgoodless’ “Sea of Heaven,” Subsystem’s “Best Of Me,” and Mosaic House Of Glass’ “Disco Down.”

Earlier in the evening (7:30–10 p.m.), Club Universe will host a special cocktail party and mezzo-soprano singing raffle, a silent auction, and live showcase from dance veteran Jeanie Tracy and R&B newcomer Ledisi. Preceding the party fund-raiser, San Francisco mayor Willie Brown has proclaimed Dec. 9 LIFEBeat Day.

Looking ahead, LIFEBeat is planning similar Club AID events in Chicago (with DJs Peter Rahnhofer and Paul Oakenfold—all that’s needed now is a Mary [are you reading this, Ms. Blige?] to complete this postcard-perfect lineup), New York (with DJ Victor Calderone), Mexico City, and Dallas (talent TBD). After focusing on pop, rock, and urban markets for so many years, LIFEBeat’s involvement is welcome in the club community, which has, most likely, suffered the most losses of the electronic music community due to HIV/AIDS. For additional info, contact 212-965-8900.

UNDER THE INFLUENCE: Weeks after the release of the must-read book “Last Night A DJ Saved My Life” by Frank Broughton and Bill Brewster (Dance Trax, Billboard, Oct. 14), along comes the accompanying “soundtrack” of the same name. Issued via F.U.K., Inc.,并于Nymphic, which is distributed in the U.S. by Studio KT, the 14-track disc (also available as a triple-vinyl set) deliciously focuses on rhythmically diverse tracks from various time periods.

Songs we can’t get enough of include Tom Moulton’s mix of the Carstairs’ “It Really Hurts Me” from DVS 20’s Back To The Music Box edit of Patti LaBelle’s “Get Ready (Looking For Love),” Danny Krivit’s 1980 seamless marriage of MSGS’s “Love Is The Message” and the Salsoul Orchestra’s “Love Break;” the Deconq reptile of Chak’ane’s “Gladi To Know You,” Visage’s “Frequency” ft. Larry Levan’s weekend mix of Class Action’s “Weekend;” and “I Love You (Indeed I Do)” by Frank Wilson, who went on to produce Eddie Money’s rock anthem “I Love You, You Need A Change Of Mind.”

LIGHT YEARS: A little more than one year ago, Caroline-distributed Radiical Records issued ATB’s debut album, “Movin’ Melodies,” which, according to the label, has sold more artists as Britney Spears, Lil’ Jon, Jay-Z, and ‘N Sync. In honor of this three-tiered event, San Francisco mayor Willie Brown has proclaimed Dec. 9 LIFEBeat Day.

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The dreamy album finds ATB collaborating with vocalists Heather Nova (“Love Will Find You” and “Feel You Like A River”) and Yoko ("The Fields Of Love," the first single), as well as Michael Cretu (aka Enigma) on "Energmatic Encounter.

Those in search of their new indispensable slab of melodic, anthemic trance need look no further than “Two Worlds.”

BY RICK SALZER
NEW YORK—On Jan. 8 London-based Far Out Recordings will issue Azymuth’s new album, “Before We Forget,” which is the act’s fourth album for the label and 22nd overall. Building on the band members’ roots in samba and jazz and as traditional Brazilian and African rhythms, “Before We Forget” finds Azymuth further advancing its reputation as innovators in dance/dance fusion.

According to Azymuth member Ivan Conti, it was important for the band to further explore new territory. “When we first started out, we focused on a unique sound that blended many styles, including the influences from Brazilian, African, samba, pre-bossa nova, and jazz music,” Conti says. “Although we have continued in this direction, new people are constantly being exposed to our music.”

According to Far Out Recordings founder/owner Joe Davis, the remixes of the act’s songs have been a strong part of the band’s success worldwide. “We also spawned such global dancefloor hits as ‘Killer’ and ‘9PM (Till I Come),’” the latter peaked at No. 7 on Dance Music/Club Chart play in July 1996. Since then, ATB—aaka Germany’s Andre Tanneberger—has remixed for the likes of Enigma, William Orbit, and Moby. Now, the artist is in demand with the all-important sophomore album. Comprising 20 tracks, the appropriately titled “Two Worlds” is divided into two distinct sections: the trance-fueled The World Of Movement (disc one) and the blissed-out The Relaxing World (disc two).

Azymuth Plies Far-Out Rhythms

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**Billboard/BPI Communications.**

**HOT DANCE MUSIC**

**CLUB PLAY**

Compiled from a National Sample of Dance Club Playlists.

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<th>WEEK</th>
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<th>TITLE (IMPACT &amp; NUMBER PROMOTION LABEL)</th>
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<td>&quot;DREAMIN' SAUCES SAVETH THE NIGHT STUFF&quot;</td>
<td>Loleatta Holloway</td>
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<td>10</td>
<td>&quot;GOTTA TELL YOU NOW&quot;</td>
<td>Samantha Mumba</td>
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Alabamas Latest, ‘When It All Goes South,’ Due Jan. 2001 On RCA

BY DEBORAH EVANS PRICE
NASHVILLE—The key to longevity in any field is growth. However, in the music business, the ability to give the audience something familiar enough that it doesn’t alienate longtime fans is also necessary. It’s a difficult balance to strike, but Alabama, the group Alabama does it beautifully on its forthcoming RCA disc “When It All Goes South,” due out Jan. 16.

“If I never did another CD, this is the one I will always point to as the one that I was happy with the most,” Ray Driskoll, the lead vocalist Randy Owen. “There are obviously some great pickers, and hopefully we wrote some great songs. It came together after a long period of time.”

One of the songs on the new album is a tune titled “Reinvent The Wheel.” To Owen, it became synonymous with the process of the record. "[We are] reinventing Alabama," he says. “I wanted [producer] Don [Cook] to pretend he was the guy that comes in here and doesn’t know anything about Alabama, and that’s the kind of approach we took on most of the songs. We were reinventing the wheel, and we did that song for that reason. We wanted to challenge ourselves and reinvent the enthusiasm of recording… We do that every time. I feel that way every time.”

Owen says he’s always admired the way rock acts tend to take more time between recordings than musicians in other genres. “I’ve listened to so many of the great rock acts for so many years where they come out and do a tour, and then it’s two or three years before they strike another CD. Then they’ve done something different… It’s like a football team: If they go out and play the same way and run the same plays all the time, they’re going to get tailed kicked… I personally feel it’s important that we create to the level that we surprise people. That goes back to the song ‘She And I.’ It’s a different thing altogether, and when we did that song, it raised a lot of eyebrows. People wondered where that came from— even the writer, Dave Loggins, was surprised. What we want to do now is to keep people interested in what we are doing because it keeps us as interested.”

Alabama’s Owen, Teddy Gentry, Mark Herndon, and Jeff Cook have been keeping audiences interested for more than two decades. The album’s first single, “When It All Goes South,” is currently No. 29 on Billboard’s Hot Country Singles & Tracks chart. “Once every five years, they manage to totally reinvent themselves and update them- selves. This album is totally re- no- vable,” enthuses WUBE Cincinnati PD Tim Closson. “They were not only the artist of the decade in 1990s, they also were one of the last five years on a regular basis. So I think that’s a positive… And they bring instant familiarity through Randy’s voice. You know it’s Alabama the moment he sings a couple of notes.”

RCA Label Group chairman Joe Galante agrees. “You have probably two generations of consumers seeing the band. They’ve grown up and understand how great Alabama is, and the fact, [Alabama isn’t done] yet, because they still have the same passion,” he says. “That’s how they made this record. If they didn’t have the passion, we wouldn’t be sitting here talking about this. Their talent is as great as it ever was.”

Galante says he and Owen began talking about the record when both attended a Country Music Association board meeting in Orlando, Fla. “He leaned over to me and said, ‘Just let us go do what we want to do, that they have something that’s songs and some real thoughts about what they wanted to get done,” recalls Galante. “I looked at him and said, ‘I think after 60 million units, you deserve the right to do what you want to do.’ The whole time, if he had a question, he’d pick up the phone and call, but they pretty much proceeded down their own path and followed their own musical soul.”

Owen says the goal was to produce a record worthy of winning a Grammy Award. The result is a 15-song collection that contains cuts produced by Cook, Josh Leo, James Shuse, and Mike Ogden. “He’s just a madman,” says Galante. “He went in with a whole set of songs for this thing and his vision was ‘Let’s do this, and we’ll see what happens.’ We are looking into music listening stations, TV programs we are going to work on, and we are going to try to get a really comprehensive media buzz… People are going to listen to this album from a media standpoint and go, ‘This is a great record, you need to own this.’”

The group, which is managed by Dale Morris, will actively visit radio to promote the record. Galante says there will also be a syndicated radio special in conjunction with the album’s launch. There is also a trade show tour to promote the album and looks forward to sharing it. “Thank God for country music, because it gave me the opportunity to express myself. It’s just a simple farm kid from northwest Alabama, it gave me a chance to do something I only dreamed of,” says Owen. “I love the idea of making music. We have never given that up, and I think honesty is a good part of our success as more than music and everything.”
COUNTRY SINGLES A-Z
PUBLISHERS/performance RIGHTS/SHEET MUSIC

TITLE/PUBLISHER—LeADING DOLL/SHEET MUSIC Dist.

36 ALL NIGHT LONG (Who’s Hot, BMG/Songs of Universal, BMI)
37 ASHES BY NOW (Jones, BMI)
38 BEST OF ENTEYM (Post-Em, BMI)
39 BLUE CHRISTMAS—Steve & Kay (Universal International, ASCAP)
40 BORN TO FLY (Sparry/Tri, BMI/Columbia, BMI/BMI, BMI/Real Music, BMI/Columbia, BMI)
41 BURNT ENGINES (Blackwood, BMI/BMI, BMI/Atlantic, BMI, BMI)
42 BUT THE FUTURE OF GOD (Dyman, BMI/BMI, BMI/BMI, BMI, BMI)
43 CARRYING AWAY (Carlyle, BMI/EMI, BMI)
44 THE CARTEL—Hills, BMI
45 CHANGIN’ MAN (Hill, BMI)
46 CHANGIN’ MAN (Hill, BMI)
47 CHRISTMAS (Paisley, BMI)
48 COLD,, COLD (Hill, BMI)
49 COMIN’ TO YOUR HOUSE (Tri, BMI/Columbia, BMI/Columbia, BMI)
50 COMING BACK (Morgan, BMI/Columbia, BMI/Columbia, BMI, BMI)
51 DON’T MAKE ME COME OVER THERE AND LOVE YOU (McGraw, BMI)
52 DOWN THE ROAD I GO (Paisley, BMI)
53 DREAMS ARE COMING TRUE (Hill, BMI/EMI, BMI)
54 DREAMS ARE COMING TRUE (Hill, BMI)
55 BCM; BMI

COUNTRY CORNER
by Wade Jessen

COUNTING CHANGE: Tim McGraw claims his biggest one-week sales total to date and Hot Shot Debut honors at No. 1 on Top Country Albums, as more than 306,000 copies of “Greatest Hits” (Curb) slide across listeners during a week that includes the busiest shopping day of the year—the day after Thanksgiving. Sales of McGraw’s (Warner Bros.) to the tune of more than 125,000 units—good enough to secure double Greatest Gainer accolades on Top Country Albums and The Billboard 200. Hill’s quadruple-platinum set also takes the biggest percentile increase on the country chart (158%), but the percentage-based Paisley fans hope to see Dixie Chicks’ “Fly” (Monument) under our longstanding policy that reserves that honor for the title with the second-largest percentage increase in the event that the Greatest Gainer honor also tops the list.

Hill’s pre-special promotion push included stops at a laundry list of daytime and evening talk shows, including “Today,” “Regis,” and “Late Show with David Letterman.” The holiday special swiped a 7.9 rating, a fairly decent number.

Dixie Chicks’ Paisley honor was fortified by the Noc, 20 NBC special “Dixie Chicks: On the Fly,” which finished with a 7.6 rating and an 11% audience share. “Fly” closes with approximately 9,801,000 units and encore at No. 3 on Top Country Albums. BMI followed the trend with a record-breaking 67 years of America’s Music,” which earned a 7.6 rating and a 13% share. It boosts sales for titles by a host of performers and participants, including Brad Paisley’s “Who Needs Pictures” (Arista/Nashville), up 63%, and Frank Turner’s “Down The Road I Go” (Columbia), up 27%. Titles featuring Patsy Cline and Johnny Cash prompt a record entry at No. 58 for Cline’s “The Ultimate Collection” (TVT/Universal) and a 58% increase for Cash’s “16 Biggest Hits” (Columbia), which jumps 47-42.

Copyright.net’s Agent Serves Publishers

BY RAY WADDELL
NASHVILLE—In an era of uncertainty in regard to digital distribution and Internet copyright issues, Nashville-based company Copyright.net has emerged as a for-profit company geared to clarify and streamline the Net copyright process for users, Internet service providers (ISPs), and copyright owners.

Billed as a business-to-business Internet portal for creators, owners, and users of copyrighted works, Copyright.net offers professional services, software solutions, and information to the online publishing community.

The company was formed in March 1999 through the merger of three businesses: Copyright Management International (CMI); Square West Music; and Square West Music. Founding co-chairmen are Tim Smith, president/CEO; Christy Di Napoli, content manager and marketing; Dennis Klein, creative, and technology development; and Doug Grau, content development and distribution.

Smith, Christy, Dean, and I all attended Belmont University (in Nashville) together, and we all developed specific areas of expertise in the music industry,” says Smith. “We saw the advantages of bringing that diversity into one company. We share a common passion and love for music, and we wanted to do something different to take advantage of Internet opportunities.”

Smith says Copyright.net is an effective merger of new technology and content, and we have created revenue streams. “We get revenue through traditional means via services offered through CMI, and we also have a unique arrangement with publishing company that Christy built (Square West Music),” he says.

SEARCH AGENT

“One of the first things we noticed was a need forcopyright owners to feel safe on the Net,” says Smith, who notes that current royalty tracking devices, including water-marking and encryption, weren’t completely solving the problem.

“What we’ve done is automate the notification process,” he says. Copyright.net’s Copyright.net has automated a software tool designed by the company to give copyright owners the ability to utilize the Digital Millennium Copyright Act (DMCA) across their peer-to-peer networks and other digital environments to properly and legally license copyright work to those who are infringing.

Smith explains the making of the notices by copyright owners and the response by ISPs and infringers a smoother process. In October, Copyright.net conducted a beta launch for about 80 its and copyright-protected publishing companies, sending out notices to the ISP community regarding infringers.

The initial Copyright Agent launch picked up on a very long list of copyright infringements. “We identified over 1 million unauthorized uses for the 90 songs [one per company] we chose,” says Smith.

As Copyright.net principals go through the process of educating ISPs and copyright owners about infringement, they also celebrate the potential of music online. “We see great potential in peer-to-peer, but what we’re interested in is education about copyrights for owners to protect their works without squelching the technology, says Grau. “We believe consumers are willing to pay a fair price for music, and we believe everyone sharing files is opposed to paying a fair price. It has to be safe, but to squelch this would be a missed opportunity for the industry."

INDUSTRY RESPONSE

Smith says Copyright.net and Copyright Agent have received an enthusiastic response from the ISP community. Observers of copyright law have also been impressed.

“I saw [Copyright.net] make their demonstration to the House and Senate [last summer], so I’ve seen it work,” says Ralph Oman, former registrant for copies of the U.S. and currently adjunct professor of Copyright Law at George Washington University. “Copyright Agent fills a need. It legitimizes the peer-to-peer community, which is like million’s of salers of music in an environment where copyright owners get paid.”

The reaction from the ISP community is that there is much more caution. “They want their immunity under the DMCA, because they can’t afford to be held liable for infringement,” says Smith. “If they can’t comply, they literally could be put out of business. It is in the ISPs’ interest to look more toward ISP-owned services that would help maintain their compliancy under the DMCA.”

If an ISP is identified as an infringer per one of its subscribers on a particular song, the ISP is sent legal notice and is required under law to expeditiously remove access to the particular work. The ISP is then required to forward that notice to the infringing subscriber.

“If they refuse we could hold them responsible for vicarious copyright infringement, which could be as high as $160,000 per occurrence,” says Smith. “The damages are significant, and the consumer could also be liable for some of the same damages. The law does not discriminate.”

That said, Smith adds that Copyright.net is not out to beat ISPs and consumers over the head with the law.
DECEMBER 9, 2000

**Top Country Catalog Albums**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
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<tbody>
<tr>
<td>ROY D. MERCER</td>
<td>HOW BIG A BOY ARE YOU VOLUME SEVEN</td>
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<tr>
<td>KEITH URTH</td>
<td>CAPITOL 9751</td>
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<tr>
<td>REBA MCENTIRE</td>
<td>MCA NASHVILLE 70019</td>
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<tr>
<td>MERLE HAGGARD</td>
<td>ECC50034/HEARTLAND (11.95/17.95)</td>
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<tr>
<td>JOHNNY CASH</td>
<td>LEGACY/COLUMBIA 75203/SONG 07912.95/19.95</td>
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<tr>
<td>SAWYER BROWN</td>
<td>CURB 77719</td>
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<tr>
<td>KENNY ROGERS</td>
<td>BREAKOUT/COLUMBIA 01050/19.95</td>
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<tr>
<td>ROYAL CARRINGTON</td>
<td>CAPITOL 92082</td>
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<tr>
<td>BILL ENGLEBARDT</td>
<td>BNA 6491/FUN/19.95</td>
</tr>
<tr>
<td>RANDY TRAVIS</td>
<td>WARNER/RECORDS 47701/19.95</td>
</tr>
<tr>
<td>GARY ALLAN</td>
<td>MCA NASHVILLE 70017</td>
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<tr>
<td>BRYAN WHITE</td>
<td>ASHUM/RECORDS 119010</td>
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<tr>
<td>SOUNDTRACK</td>
<td>BNA 67976/BRAND NEW/10.95</td>
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<tr>
<td>ROY D. MERCER</td>
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<td>LEANIN RIMES</td>
<td>CURB 77745</td>
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<td>MONTROSE GENTRY</td>
<td>COLUMBIA 69503/SONG 07912.95/19.95</td>
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<tr>
<td>GEORGE</td>
<td>MCA 97001/19.95</td>
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<tr>
<td>VICKI LINDSAY</td>
<td>CURB 17921</td>
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<tr>
<td>KENNY CHESNEY</td>
<td>BNA 65990/19.95</td>
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<tr>
<td>CHAD BROOK WARRIOR</td>
<td>REGEN 40006/19.95</td>
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<tr>
<td>PATTY CLINE SONY 41082</td>
<td>CLINT BLACK</td>
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<tr>
<td>MARTINA McBRIDE</td>
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<td>TERRY SIMMONS</td>
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<td>CHRIS LEDOUX</td>
<td>CAPITOL 98001</td>
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<td>ELVIS PRESLEY</td>
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<td>PATTY LOVELESS</td>
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<tr>
<td>JEFF FOXX &amp; WARRIOR WARREN/BERG 4724/19.95</td>
<td>GREATEST Hits</td>
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<td>CHRIS CAGE</td>
<td>VEN 28012/19.95</td>
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<td>RONNIE MISAJI</td>
<td>V65219/19.95</td>
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<td>TRISHA YEARWOOD</td>
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<td>CLINT BLACK</td>
<td>CAN/RECORDS 107.95/19.95</td>
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<td>MARK WILLS</td>
<td>MERCURY 54592/19.95/19.95</td>
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<td>ALISON KRAUS</td>
<td>HOUN/DOUG 6040/19.95/19.95</td>
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<td>DOYLE YAWKAM</td>
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<tr>
<td>MARK STAHL</td>
<td>V45389/WRN (7.95/19.95)</td>
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<td>VARIOUS ARTISTS</td>
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<td>THE KINLEY'S</td>
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**Notes:**
- **Artists with the greatest gains this week:** Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold) or more. 
- **Top Country Catalog Albums:** This week's chart includes only albums with a minimum retail price that exceeds 200 minutes or more, the RIAA multiples shipments by the number of discs and/or tapes. 
- **Listings:** Indicates a past Heatseeker title. 
- **Source:** Billboard, SoundScan.

**Billboard® Top Country Catalog Albums December 9, 2000**
**Latin Notes**

by Letizia Cobo

“Spoken songs,” says Almendárez. “Musicalized poems. We wanted to have at least three radio hits.”

Whether that indeed happens, time will tell. But according to Fonovisa, the album, titled “Casi de La Vida”—which includes poetry by various authors set to original music—has sold 23,000 copies since its Nov. 20 release.

Beyond Almendárez’s popularity, the album may have tapped into the Latin audience’s long-standing affinity for the spoken word. Just last year, Warner Music Chile released “Marineiro En Tierra: Tributo A Neruda,” a spoken word album of poetry by Pablo Neruda, which was recorded by an all-star cast that included Alejandro Sanz, Maná, and Miguel Bosé. And in Brazil, former TV newscaster Cid Moreira sells hundreds of thousands of copies of his albums, which consist of biblical psalms.

What Almendárez wanted to do was reinvent the tradition of poetry recitation, with a popular twist. “If anyone can know what sells, it’s me,” says Almendárez, who hawks many products on his show. “When on an FM every day, and I can see what people need. And I knew they needed this,” Almendárez has just begun an in-store promotional tour and has already filmed a video of “Poema.”

As for complaints that playing his own album on his show isn’t exactly kosher (let’s remember that everyone from Dr. Laura to Oprah hawks products on-air), Almendárez shrugs them off. “If the audience wants to hear a track, I play it,” he says. “Business is business.”

**PAEZ’S FOLLOW-UP: Fito Paez will perform material from...**

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**Cuban Rap Act Orishas Returning Home**

BY JUDY CANTOR

With gold records in Spain and France, Cuban hip-hoppers Orishas have garnered an enthusiastic following for the powerful mix of rap, rock, and Cuban son heard on their debut album, “A Lo Cubano” (Cuban Style), recently released in the U.S. and parts of Latin America on Universal/Surco.

It is the first Cuban rap band to achieve such international status, and this month the European-based emigré quartet plans to set another precedent by returning to Cuba to perform a series of concerts on the island.

“Our record is a declaration that a new generation of Cuban musicians exists and it’s very powerful,” says 24-year-old rapper Yotuel of Orishas, whose album includes a hip-hop version of the Buena Vista Social Club hit “Chan Chan” and cha-cha-cha samples from the venerable Orquesta Aragon. “Rappers in Cuba don’t have the technical or financial means to make an album like ours. Orishas are going to show them how it’s done.”

Orishas formed in Paris after the group’s members arrived separately in Europe through cultural exchange programs and decided to stay.

While other Cuban emigrés, notably jazz musicians, have recently returned to the island to visit and jam with their compatriots, this will mark the first time a Cuban band formed abroad will return to perform a series of scheduled concerts.

Orishas just finished a promotion-al and concert tour in clubs across the U.S. To travel to Cuba, the band members will have to be granted special visas by the Cuban government, and their appearances are being arranged by promoter Poder Latino, based in Barcelona, Spain, in conjunction with the government’s Cuban Music Institute.

Pirated copies of “A Lo Cubano” have circulated among young music fans in Cuba since it was first released in Europe last year. The Cuban label His Music will put out the album this month, according to David Sandoval of Poder Latino. His will release low-priced cassettes accessible to the Cuban public, as well as CDs, most of which are purchased by foreigners visiting the island.

The first concert is slated for Dec. 21 in a Havana nightclub, according to Sandoval. Additional Havana dates, including one concert with the Grammy-winning Cuban dance band Los Van Van, and dates in other cities are to follow.

While rap was originally viewed by Cuban officials as a subversive form of expression, the Yankee-influenced music has, curiously, emerged as a vehicle for cultural exchange and even détente.

The Havana Rap Festival celebrated its sixth year this past month with the New York-based duo Dead Prez and other special guests from the U.S.

Last month, New York activist the Rev. Al Sharpton and Fidel Castro reportedly discussed the possibility of holding a hip-hop concert in Havana in the near future, headlines by American rap stars. Sharpton told the New York Daily News that the proposed event, devised while he lunched with Castro in Havana, “would show the strength of African-Americans in foreign policy” and “bring down the embargo.”

Robbie Lea, director of Latin artists marketing for Universal, says it is that strong sense of identity that has made the music appealing to audiences outside of Cuba: “We believe Orishas can be a huge crossover success because it’s hip-hop combined with traditional music.”

Orishas agree. “Now we have a clearer vision of what life is like in both a Third-World country and a capitalist country,” says Yotuel. “We write our songs most of all for Cuban youth, and we hope the hip-hop movement will grow in Cuba because of what we’ve accomplished.”

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his newly released “Rey Sol” at Argentina’s Estadio Obras Dec. 1-2. Pase’s new disc—released Nov. 14 in Argentina and Nov. 21 in Uruguay, Paraguay, and Colombia—is the follow-up to his Latin Grammy-winning “Abre.” Both albums were produced by Phil Ramone.

Pase has delayed the release of his album in the U.S. until late spring, pending the shooting of the film “Villas Privadas,” which he co-wrote and will direct. The movie will feature his wife, actress Cecilia Roth, who also appeared in his film “Calle Mexico.” Performing with Florencia on the film soundtrack is Radio Bembas Sound System, which has been touring with him in Latin America. Los Inquietos Del Norte will go to the big screen in December when they begin shooting their first feature film, “Pero El Tranbancal de America,” in the Mexican state of Michoacan. The movie will also feature an Inquietos’ track (yet to be determined) as its main theme. José Feliciano will perform his own version of “El Muerto El Revés” released by Universal, will open shows for Neil Young and Oasis in Buenos Aires and Curacazuela, Venezuela, in January 2001. Universal crooner Luis Fonsi will perform at the 2001 FesEx Orange Bowl halftime show in Miami Jan. 3, 2001. Alongside Lee Ann Womack, Chante Moore, and soul-legend Sergio Furtado contributed to this report. Leila Colón can be contacted at 305-361-3295 or at leila@billboard.com.

Shakira reigns: Colombian singer Shakira was the most-played artist on Chile’s radio stations during the first quarter of this year, according to information compiled by Chile’s Societal Chileno del Derecho de Autor (SCD). The artists-rights organization established a list of the most-programmed artists in Chile. The stations varied from nearly 600 locations around the country. “Ojos Asesinos,” penned by Shakira and Pablo Flores, turned out to be the most-played song in the quarter; it got the most airplay during that time period. Madonna holds second place with “American Pie.” She is followed by Mexican singer-songwriter Rogelio, who is in third place with “Amarte Ese Un Placer,” and Christian Castro, in fourth with “Por Amarte Asi.” Uruguay’s singer Natalia Oreiro is fifth with “Me Muero De Amor.” In the first-place spot, ballad singer Pablo Herrera was the most-played Chilean artist with “Besarte Desesperado.”

CORRECTION: Latin Notas incorrectly reported on Nov. 26 that the album of Los Angeles de Charly Avededo for Estefano Productions Group.

CHAPAIS (Sony Discos) PT TE AMO (2000) H. MARTIN
2 CHRISTIAN CASTRO (Sony Discos) LA VIDA ES UN SUEÑO (2000) H. MARTIN
3 RICKY MARTIN COLUMBIA (Sony Discos) DÁMELO TODO (2000) L. MIGUEL
4 MODERNO (Sony Discos) EL COLOR DEL VIENTO (2000) H. MARTIN
6 RODRIGO Y GAL SERGIO (Sony Discos) TE QUERO (2000) H. MARTIN
7 SON BY FOUR (Sony Discos) THIS IS MY LOVE (2000) R. PEREZ
8 KANYE WEST (Sony Discos) LATE (2000) J. PTIN
9 ROCCO DURCAL (Sony Discos) SOY LOCO (2000) R. PEREZ
10 HUMBERTO POZO (Sony Discos) UNA NOCHE (2000) R. PEREZ
11 ENRIQUE IGLESIAS (Sony Discos) FRAME (2000) L. MIGUEL
12 JULIO IGLESIAS (Sony Discos) PUEDES CONFIRME (2000) R. PEREZ
13 RODRIGO Y GAL SERGIO (Sony Discos) ELLA SE QUITA (2000) H. MARTIN
14 ERIC CLAPTON (Sony Discos) DON'T LET ME BE Misery (2000) R. PEREZ
15 BANDA EL RECODO (Sony Discos) TAMBÉN TE QUIERO (2000) H. MARTIN
16 VICENTE FERNANDEZ (Sony Discos) NO TE QUES (2000) H. MARTIN
17 VICENTE FERNANDEZ (Sony Discos) AHORA SOY (2000) H. MARTIN
18 RAMON VILLEGAS (Sony Discos) NO TE QUES (2000) H. MARTIN
19 VILO Y MARIS (Sony Discos) NO TE QUES (2000) H. MARTIN
20 LUZ FREI童话 (Sony Discos) SOLO/Y MÁS (2000) H. MARTIN
21 SHAKIRA (Sony Discos) AMOR (2000) R. PEREZ
22 RODRIGO Y GAL SERGIO (Sony Discos) AMOR (2000) H. MARTIN
23 VICENTE FERNANDEZ (Sony Discos) AMOR (2000) H. MARTIN
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40 VICENTE FERNANDEZ (Sony Discos) AMOR (2000) H. MARTIN

Chilean singer Chano Domínguez has been working on his new album with journalist Bruno Galindo, 24, released for actress Natalia Oreiro. The album was produced by Chris Rodriguez and Marcello Azevedo for Estefano Productions Group.

From Spain: STHilo and Antena 3 TV have launched Alkinoes, a new music portal that will have more than 100,000 CDs available for sale online in addition to downloadable music and music news...Spain’s Sociedad General de Autores y Editores (SGAE) has released a Latin-rock dictionary—"Diccionario del Rock Latino," which includes 666 entries spanning half a century of the music in 24 countries. Compiled by music journalist Bruno Galindo, the book will be taken to the International Book Fair in Guadalajara, Mexico...SGAE will also take “Calle 54,” the Fernandez Trueba film featuring some of Latin Jazz’s most prominent figures—Chuco Valdes, Bebo Valdes, Michel Camilo, and Paquito D’Rivera among them—to the Havana Film Festival in December. Two of the film’s featured artists (Valdes and Chano Dominguez) will give a concert in conjunction with the film.

In Brief: Former Mano Negra frontman Chano Chao—newly signed to Virgin Records—will play his first solo dates ever in the U.S. Dec. 14 and 16, in Hollywood, CA, respectively. Chao, whose latest album, “Clandestino,” was released on Arke 21 Records, will be accompanied by his band, Radio Bembas Sound System, which has been touring with him in Latin America. Los Inquietos Del Norte will go to the big screen in December when they begin shooting their first feature film, “Pero El Tranbancal de America,” in the Mexican state of Michoacan. The movie will also feature an Inquietos’ track (yet to be determined) as its main theme. José Feliciano will perform his own version of “El Muerto El Revés” released by Universal, will open shows for Neil Young and Oasis in Buenos Aires and Curacazuela, Venezuela, in January 2001. Universal crooner Luis Fonsi will perform at the 2001 FesEx Orange Bowl halftime show in Miami Jan. 3, 2001, alongside Lee Ann Womack, Chante Moore, and soul-legend Sergio Furtado contributed to this report. Leila Colón can be contacted at 305-361-3295 or at leila@billboard.com.
Rock En Español Takes Off On Tour
Audiences Grow As Bookings Build

BY RAY WADDELL

While rock en español has much room to grow before reaching mainstream touring success, the genre has already won many battles and is making serious headway in the war. Ground is being broken in many markets through steady effort from rock en español's top acts, as well as through increasingly successful package tours, such as Watcha and Revolución.

There has been steady growth in attendance numbers for the bands, and there is also growth outside the traditional avenues," says Darryl Eaton, who is with Creative Artists Agency in Los Angeles, agent for the Watcha Tour. "Anglo promoters are more interested than ever, and sponsors are showing a larger level of interest in rock en español tours and artists."

Others working within the genre agree. "A lot of promoters are finding rock en español to be real," says Steve Ferguson, agent with Artist Direct, which books Revolución. "More mainstream Anglo promoters are starting to prick up their ears a little bit."

WATCH THIS
Slow but steady growth was seen on this year's Watcha tour, a multi-act rock en español package that went out for the second time in 2000. This year's Watcha featured Cafe Tacuba, Molotov, Esanitos Verdes and Oromlanti. Watcha wrapped Aug. 27 in Miami. "Except in Texas, where our numbers were relatively flat, most of the shows on this year's Watcha tour saw 30%-40% improvement," says Eaton, who, along with Vans Warped producer Kevin Lyman and Latino band manager Jorge Mondragon, created Watcha. "L.A., San Francisco and San Diego saw big improvements, Denver saw a nice increase, and in Chicago we sold out the Aragon Ballroom."

New York was another Watcha sellout. "We had competing promoters tell us in New York that there were as many as 1,500 people outside the venue who couldn't get in," Eaton notes. "In South Florida last year, we only had 400 people; this year we did 1,400. Those may seem like small numbers, but not for this tour. I always tell people that the first year of Watcha did better than the first year of Warped."

ONGOING REVOLUCION
Revolución, the brainchild of top rock en español group Jaguares' Saul Hernandez and Alfonso Andre, is out for the fourth time in 2000. This year, the tour features headliners jaguares, with breaking Latin rock acts Lya Flores, Julieta Venegas, Jumbo, La Gusanosa Ciega and Frequency. Revolution kicked off with a 500-capacity two-night stand at the Chicago House Of Blues Oct. 17-18. "We're working about half with independent Latin rock promoters and half with mainstream Anglo promoters like House Of Blues and SFX," says Ferguson. "More people are paying attention to this as an emerging style of music, in both an artistic and commercial sense."

While rock en español has made serious inroads with mainstream venues and promoters in markets with strong Hispanic demos, the heartland is another story. That situation, however, is changing.

"We're building in certain markets like Denver and the San Francisco/San Jose area," says Eaton. "Chicago has traditionally been a strong Latin market, and some of the areas around it are starting to get a scene."

Other markets are coming around. "With Watcha, we did OK in places like Detroit and Worcester [Mass.]; not huge numbers, but decent," says Eaton.

In markets like L.A., rock en español has an established following. "We do fantastic with it," says John Pantle, talent buyer for House Of Blues clubs in L.A., we're averaging 90% capacity on all of our [rock en español] shows. We've found it to be an intrinsic part of our musical calendar at both the club and at the Universal Amphitheater."

HOB bought into the genre early on, Pantle adds. 'They've had huge success promoting rock en español bands such as Maná, jaguares, La Ley, Los Fabulosos Cadillacs, Malvola Vecindad and Molotov, as well as packages like Watcha and Revolución."

"We sold out Watcha at the amphitheater," Pantle points

WOMEN WHO ROCK
The Female Element Is Being Seen And Heard

BY LEILA COBO

At a recent New York concert, Aterciopelados singer Andrea Echeberry—dressed in a long, silver lace skirt and white platform tennis shoes—shocked her audience's whistling when she removed a short, bolero jacket to bare a revealing halter-top. "Judge the essence and not the appearance," she said with a laugh, quoting one of her best-known songs.

Thequip was delivered with humor, but the message was quite real. If rock, contrary to pop, is the realm of content over appearance, nowhere is this more clearly delineated than among the current crop of Latin rockers: sexy, uniquely stylish and singularly intent on having neither looks nor gender override their message and music.

This, in itself, is not new. Women have been playing rock en español for decades on their own terms. But now, for possibly the first time, they are doing so in significant numbers, and, more than ever, people are listening. Aterciopelados, for example, who has been nominated for Grammy awards in the Latin rock/alternative category, headlined this year's Watcha Tour, and women—Julieta

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The Other Side Of The Latin Revolution

The Surco/Universal joint venture, with producer Gustavo Santalla at the helm, proves that commercial success can also be edgy.

BY ENRIQUE LOPETEGUI

As the producer with the most classic rock en español records under his belt, a Grammy Latino, the most impressive roster of Spanish-speaking alternative bands on the planet and a new five-year, multimillion-dollar deal with Universal, Gustavo Santalla (who owns the label Surco) is the creative leader of the most promising and eclectic style of Latin music.

If there is talk of a “rock en español revolution,” Santalla is responsible for much of it. He was the first high-quality albums (by international standards) in the history of rock en español, and his was the first international label of rock en español with enough artistic taste—and financial backing—to attempt and to succeed at a truly global movement that continues to grow at an amazing speed.

“Our idea was always to sign artists who could transcend their country of origin,” says Santalla, who, along with partner Aníbal Kerpel, was the first in rock en español to earn points against royalties as producer. “That’s a difference from the industry’s old school, which mandated that the artists always had to sell in their own country first. But in order to break into the U.S. market, it shouldn’t matter whether you sold a lot of records in Argentina, for example. The important thing is [for the act] to have a history and a strong musical concept.”

The beginning of Surco could not have been more successful: Mexico’s Molotov, the first signing, sold more than a million copies (including 40,000 in Germany), with virtually no airplay whatsoever. Impressively, sales for the other acts paved the way for renewals in the Surco/Universal joint-venture, as well as a separate publishing deal for Santalla’s own compositions.

Santalla’s association with Universal dates back to 1997, when Universal CEO and president Zach Horowitz—who had been looking for the ultimate Latin alternate producer for some time—established contact with Santalla and quickly became convinced that the Argentine was the man he needed to start this joint-venture. Since the original three-year deal, Surco’s roster has evolved from being just a Santalla-produced rock en español label, to a solidly eclectic list that includes associations with other labels and production teams. These include Puya, a Puerto Rican hardcore rap/Latin quartet (Surco/MCA), Argentina’s indie act El Otro Yo (Besrico/Surco) and Cuban rappers Orishas (EMI for Europe, Surco in the rest of the world).

“Everything that Gustavo has brought us so far, regardless of sales—and he’s had lots of sales—has been unique and special,” says Horowitz. “There were a lot of other companies who were interested in taking him away from us, but I always felt that the relationship Gustavo has with our company and the success that we had as partners would ultimately lead him to re-sign with us.”

Next for Santalla is the third album (and first for Surco) from Argentine rocker Erich Garcia, a project with the Kronos Quartet, the February/March release of Bersuit Vergarabat’s Hijos del Culo (the No. 1 local act since its October release in Argentina) and more work on soundtracks. He recently scored the music and produced the soundtrack for the acclaimed Mexican film “Amores Perros.” The Surco double-CD is about to go platinum in Mexico.

“I’m very proud of every single record we’ve released,” says Santalla about his 10-artist roster. “It’s a delicate balance between art and commerce, but so far it’s been great.”

But Santalla doesn’t discard the possibility of expanding even more. “I think this is a business and you create different things,” he says. “For example, at this moment, I’m looking for other types of associations that could take care of other types of things. [Even if it is not an alternative act, if I see something that is valid, that is real and that I think could have commercial potential, I wouldn’t have a problem being associated with it—as an entrepreneur, not necessarily a producer].”

13 QUE MAS TU QUIERES DE MI—Tito Rojas—M.R./Sony Discos
14 MI PRIMER AMOR—Kevin Ceballos—RAMM
15 CUANDO EL AMOR SE DANA—Rikardo—J&B/Sony Discos
16 QUE SE YO—Luis Enrique—WEA/EMI Latino
17 JURAME—Giselle—Arôla/BMG Latin
18 PEGAME TU VÍCIO—Eddy Herrera—J&B
19 VEN A MI—Oscar de la Hoya—EMI Latin
20 CUANDO NADIE ME VÉ—Alejandro Sanz—WEA Latino
21 POR AMARTE ASÍ—Christian Castro—Arôla/BMG Latin
22 MI NIÑA—Los Toros Band—Universal Latin
23 JUMPIN’, JUMPIN’—Destiny’s Child—Columbia
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25 NUNCA SUPE MAS DE TI—Jessica Cristina—RCA/BMG Latin
26 ENTRE TU Y MI MARES—Laura Pausini—WEA Latino
27 A PURO DOLOR—Son By Four—Sony Discos
28 ESPEJISMOS—Wee-M/P.R./Sony Discos
29 LA NENA QUE ME ENAMORÓ—Albert Lee—WEA Latino
30 PARA SER REAL—Lushia Carrión—M.R./Sony Discos
31 LA BRIENA—Luis Miguel—WEA Latino
32 YO TE AMO—Chayanne—Columbia/Sony Latin
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34 MUY DENTRO DE MI—Marc Anthony—Columbia/Sony Latin

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WHAT'S ROCKIN' 
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35 AMAME COMO SOY—DKDA—EMI Latin
36 EL AMOR QUE TE DEJÓ—Tito Rojas—M.P./Sony Discos
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38 ME LA PEGO PERO CON OTRA RIMA—Los Celtas Cortos—MC Cutting
39 MY COMMANDING WIFE—Babones—Crescent Moon/Sony Discos
40 QUE VUELVA—Alex Bueno—J&B/Sony Discos

LIVE ALBUMS ARE ALL THE RAGE among Argentine rockers in this last quarter. Last August, classic rock 'n' roll band Ratones Paranoicos recorded its second live album in a 13-year career. The disc, "Abre," released on WEA Latina, includes the band's first hit "Amor," which made for hits in Argentina and Spain. The album was recorded for Radio Titán, a Spanish company's roster include Ratones Paranoicos, Banda Tierra Santas, and El Poder Del Norte. The album's first single, "Yo Estuve Ahí," was released in December. The album's second single, "El Cielo," was released in January.

ARGENTINE FOLK ROCKERS: Fito Páez released his first album, "Yo Estuve Ahí," on WEA Latina. But fans don't have to wait long for an encore. Páez says he will release his follow-up disc, still untitled, in January 2001. As with "Abre," producer Phil Ramone remains at the helm, but Páez promises his forthcoming effort will have a more overt pop sound than his previous effort. The introspective, at times inflammatory, "Abre" won accolades for its lyrical depth but left some of the rockers' fans disappointed. His next album is more reminiscent of his earlier repertoire from the early and mid-1990s, featuring playful numbers like "Fiesta Paranautea Latina," which he says is inspired by the gangster movie "Goodfellas," as well as "Ranquil," a head-bopping song dedicated to his toddler son, Martin. Páez, who included his first North American tour in October, says a year on the road has also improved his sound in the studio. "This album was recorded after the band toured together for a year and a half, and nearly all the same musicians participated on the album," Páez says. "It makes for a more dynamic and interesting sound."

LARGEST FESTIVAL: Deston Music, the publishing company owned by Warner/Chappell, David Simon, and songwriting team Desmond Child, has officially opened its doors in Miami and Nashville. Headquartered in New York since January 2000, Deston currently has seven writers (including Child) in its three offices and plans to expand to 20 in the coming months. Recent signings to the company's roster include Anselm Douglas—writer of "Who Let The Dogs Out?"—as well as the entire Baha Men troupe. During its brief, one-year existence, 25 Deston songs have made it onto various albums, a "stellar" record, according to Child.

Largest Rock Festival in the world is shaping up in Brazil. Rock In Rio For A Better World, a seven-day extravaganza that kicks off Jan. 12, 2001, will feature 150 Brazilian and international acts, including Aaron Carter, Beck, Sting, James Taylor, Sheryl Crow, Bratayley Spears, Papa Roach, Oasis, 'N Sync, Guns N' Roses, Dave Matthews Band, Neil Young, Queens Of The Stone Age, and nearly 20 Brazilian bands. The action will take place in a 250,000-square-meter "City Of Rock" built specifically for the occasion. This edition of Rock In Rio is the third in 15 years and, once again, is organized by Brazilian impresario Roberto Medina. The catch this year is that a portion of all proceeds—from food sales to ticket sales—will go to local social agency Viva Rio, which is dedicated to providing educational opportunities to disadvantaged youth. Through music, people can be awakened to a different world, where Medina is planning to kick off the event with three minutes of silent reflection from concertgoers and media nationwide. "We have a combination of music, reflection, and a concrete pact with the community," Medina is asking all artists to donate one item to be auctioned off for charity.

36 THE LARGEST ROCK FESTIVAL in the world is shaping up in Brazil. Rock In Rio For A Better World, a seven-day extravaganza that kicks off Jan. 12, 2001, will feature 150 Brazilian and international acts, including Aaron Carter, Beck, Sting, James Taylor, Sheryl Crow, Bratayley Spears, Papa Roach, Oasis, 'N Sync, Guns N' Roses, Dave Matthews Band, Neil Young, Queens Of The Stone Age, and nearly 20 Brazilian bands. The action will take place in a 250,000-square-meter "City Of Rock" built specifically for the occasion. This edition of Rock In Rio is the third in 15 years and, once again, is organized by Brazilian impresario Roberto Medina. The catch this year is that a portion of all proceeds—from food sales to ticket sales—will go to local social agency Viva Rio, which is dedicated to providing educational opportunities to disadvantaged youth. Through music, people can be awakened to a different world, where Medina is planning to kick off the event with three minutes of silent reflection from concertgoers and media nationwide. "We have a combination of music, reflection, and a concrete pact with the community," Medina is asking all artists to donate one item to be auctioned off for charity.

MEXICAN ROCKER: Julieta Venegas, who's received critical acclaim for her sophomore effort, "Buenaventura" (BMG US Latin), has recorded, of all things, a bolero. The standard "Acariciame" will be included on the soundtrack of the film "Demasiado Amor," directed by Ernesto Rinocchi. "It's the first time in my life that I've sung..." Continued on page LM-8
GRAMMY WINNERS AND LATIN ALTERNATIVE MOVEMENT PIONEERS GUSTAVO SANTAOLALLA AND ANIBAL KERPEL HAVE PRODUCED SOME OF THE MOST EXCITING AND ADVENTUROUS MUSIC BY ARTISTS SUCH AS CAFE TACUBA, MALDITA VECINDAD, CAIFANES, JULIETA VENEGAS, LOS PRISIONEROS, LEON GIECO, DIVIDIDOS, JUAN MOLINA AND MANY MORE. IN 1997 THEY CREATED SURCO, THE FIRST REGIONAL LABEL IN HISTORY DEDICATED TO HISPANIC ALTERNATIVE MUSIC. WITH WORLDWIDE CATALOGUE SALES OF MORE THAN 2,000,000 RECORDS, THE SOUNDTRACK FOR THE ACCLAIMED MEXICAN MOVIE "AMORES PERRROS" AND NEW RELEASES BY BERSUIT, JUANES AND ORISHAS, SURCO INVITES YOU TO A MUSICAL TRIP LIKE YOU HAVE NEVER EXPERIENCED BEFORE.
Latin alternative music has made its way into the mainstream. It's now being recognized in the press and on radio across the United States. It's not a novelty, but it's happening now, and it's growing.

The reasons for this—although they range from the logical to the obscure—have been legion. It's been a case of everything coming together at once. And there seems to be a growing professionalism within the Latin rock world in the U.S., which has already happened in Latin America. And over the years, it's become more serious.

Many liken what's happening with Latin alternative music in the U.S. to what happened here with alternative rock and hip-hop, both movements that went from being virtual crazes to profitable sectors of the music industry. What frustrates many here is that bands that sell millions in Latin America—such as Molotov—cannot get heard north of the border. This has to do, partly, with the relatively small market here, in contrast to many Latin nations that have grand traditions of rock en español.

**ALTERNATIVE ARGENTINA**

Nowhere is this more obvious than in Argentina, where the movement goes back well over 30 years and where the amount of quality music is so massive, the top-rated station in the country—Mega 98.3 FM—plays only Argentine rock, 24 hours a day. The station, whose logo is “Sólo rock nacional,” went on the air this past April and, since then, has stayed at the top of the ratings charts.

Essentially, we talked to the people and found that there was no station specializing in the equivalent of rock en español, which has a subdivision there—if you go into the record store, you have a subdivision called “rock nacional.” says David Gleason, who served as consultant to Votions SA de Buenos Aires, the company that owns Mega. Gleason is also VP of Hispanic Broadcasting, says the concept worked because Argentina is different from other markets.

“The main thing is, for 34 years there has been rock nacional, and the music has been very, very strong and powerful,” he says. “There’s also an identity of rock nacional—a freedom of expression, in a certain sense.”

Although there is no other pure rock en español station in Argentina besides La Mega, there are others—as is the case in most of Latin America— who mix Spanish- and English-language rock, in addition to pop stations that blend different genres.

**FITTING INTO OTHER FORMATS**

Why then, isn’t there a similar format station in the U.S.? According to Gleason, there aren’t enough listeners. “There’s not enough lifestyle,” he says. “People say ‘Necesitamos’ comes to the Witcha Tour and fills up the venue. Well, a venue is five, six, 7,000 people. To sustain a radio format in Los Angeles, you need 400,000 to 500,000 listeners.”

The alternative, says Gleason and others, is for rock en español—at least on a small, grassroots basis—to find its way into both English-language rock stations and Spanish pop stations. Such is the case with Super Estrella, 97.5 FM in Los Angeles, a top-40 station that programs everything from Maná, Jacques and Maná to Enrique Iglesias and Nek.

“The thing is that we’re a hit music station,” says PD Har Montana. “We’ve been on the air since 1984, and we play rock nacional. We don’t have a lot of local artists, but we play the best in the world.”

**CONTINUED ON PAGE LM-8**
The Road To Success Is Paved With Great Music

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• First Latin Rock Band to certify Gold in the U.S.
• Billboard Awards for Latin Pop Album of the Year and Latin Pop New Artist of the Year

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instrumental in breaking a lot of acts in Southern California, but never has it been seen on whether they're rock or dance or pop. It's been based on their mass appeal. People come to radio for entertainment, so our approach isn’t to try to get too complicated with deciding if a song is too rock or too anything but in fact going to what we think our audience is going to like.

The problem, says Montana, is that labels themselves often don’t aggressively promote tracks that can fall under the “rock” or “alternative” category, no matter how compatible with a station’s format. This extends beyond radio to other media outlets.

“There isn’t a lot of general support to help break acts,” says Monta
ya. A lot of labels will come to us, dump CDs on our desks and think that we alone as a radio station have the responsibility to break new acts. There’s no Spanish-language TV support on a lot of these groups. What it comes down to is, we’re in a business. If somebody is bringing something new to us, we need to know the commitment of the label in making this act hit.”

Facing all these barriers, Fernando Fazzari, an independent radio promoter and one of the first to take Latin alternative music to radio, opted to target college radio in the early ‘90s. Today, he says, there are more than 150 weekly programs nationwide, including several on commercial stations, that play rock en español and other alternative Latin music.

There is no outlet for rock en español, 24 hours a day, because there is no label support and because, “Latin music, in general, is still in its beginnings in this country,” says Fazzari. “We don’t have a massive movement going on like country music.” But the foundation is being laid.

A crucial development has been the CMJ Top 25 Latin Alternative chart, which, since last May, tracks the most-played albums of the week from an average of 30 reporting stations. Rankings are based on the number of spins and the wattage of the reporting station.

“This is helping build the infrastructure for a Latin alternative industry,” says alternative sector editor Enrique Lavin, who supervises the Latin Alternative section and charts. “We’re able to see what stations play across the country. Second, labels who in the past sent their product blindly now know who’s playing it and what album is doing well.”

What this should translate to is better sales for labels that can now intelligently direct their efforts to areas where an album gets added airplay.

And it should all help the other radio component, increasing airplay in commercial English-language stations—some of which, like KROQ in Los Angeles, have already gone as far as inviting Latin bands to their morning shows.

“I definitely think they will be played on English stations,” says Cookman, who is negotiating to take “The Red Zone” to an English-language commercial station. “So far, programming directors have had to find this music on their own. Imagine having a real campaign and putting ads in the magazines and making the bands available for the radio festivals. I think that’s going to happen. The most important thing is people want it to happen.”

**ARTISTS & MUSIC**

Continued from page LM-4

**R**

a bolero,” says Venegas. “I recorded two versions: one cabaret-style and one with a full orchestra. It was a lot of fun.” Venegas, who is currently on tour with Jaguars, is also in negotiations with sister company Arista to tap into the alternative English market.

L.A.-BASED MARIA FATAL, one of the most popular rock en español bands in the U.S., formed MoFo Records and finally released its third album on Nov. 23. The recording was shelved when the band parted company with the now-defunct Azlan Records and decided to remain independent. The album was produced and remastered by guitarist Ernesto Ramirez, who also produced debut albums from Hijos Del Sol (whose second outing will be released by Fonovisa) and Pastilla (the first U.S.-based rock en español band to sign with a major).

**MEXICO WAS THE SITE OF**

two massive year-end musical events. “Encuentro De Titanes,” which took place in mid-November at the Azteca Stadium (capacity 120,000), brought together some of the country’s best-known bands, as well as a host of big international artists, including Chayanne, Paulina Rubio, Los Tigres Del Norte, Pepe Aguilar, Joan Sebastian, El Simbolo, La Ley, Alejandro Sanz and Lucero. Simultaneously, “Vive Latino 2000” kicked off its two-night stint the same evening. The giant rock en español fest gathered bands like Molotov, Los Fabulosos Cadillacs, La Castaneda, Los Auténticos Decadentes, Zurdo Pantera Rococo, Los Amigos Invisibles and Ely Guerra. Aside from the steady stream of approximate 30 bands, the festival will feature an exhibit of graffiti and photography.

**PUBLISHING HOUSES**

Sonointer (USA) and Promotora Internacional Sonolux (Sonointer) have sold their entire world catalog rights to Edimusa Publishing Group and Vander Music, Inc. for an undisclosed amount of money. Edimusa/Vander will now have the rights to claim and collect all royalties associated with the Sonointer catalog. It includes the work of artists such as Carlos Vives, Wilson Choperena ("La Polera Colora"), Rafael Escalona, Lisandro Mesa and Jorge Villamit. Edimusa/Vander also owns the Mexican publishing catalog of Previsa (Discos Peerless Publishing) and TH Publishing and recently opened Vander Music in Argentina.

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WARNER MUSIC LATIN AMERICA
OUR ROSTER ROCKS
WOMEN WHO ROCK
Continued from page LM-1

Steve Lindsay
American album
Claudia
"Perfume,"
also
Viuda
tiplatinum
Beck's
regular
album,
of the
Continued from page LM-1

FEMALE SHORTAGE
But despite these and other noteworthy names and projects, the choices to be had in female rock en español are still mighty slim; so much so that getting enough names to fill the Latin Grammy category for Best Female Rock Performance was a chore.

The reasons for this void, say some artists, are many. While

countries like Argentina and Mexico have a long tradition of rock, in other nations the movement is not even a decade old. This, in turn, has left labels at a loss as to how to market rockeras in general and female roqueras in particular. And rock, in any language, is still overwhelmingly the realm of men. In Latin America, while many women stand out in tropical and pop
music—with others writing and producing their material and even conceptualizing music and image—fewer do so in rock, where "serious" musicians not only front

their own bands but write their own music.

"In Argentina, there are many groups that have women members, but few women are soloists," says Erica García, who played with a punk trio, Mata Violeta, before going solo. "When you're in a group, you're part of a collective

process. When you go solo, you are totally responsible for what you say and everyone pays attention. And all of us—even women—are still very much underpaid. So it's very hard to break those rules and take charge and put your name on your things."

Still, when women do branch out on their own, they meet very little resistance.

"I've never felt discriminated against," says Echberry, the singing half of Aterciopelados. "In fact, [being a woman] has its advantages. I think women have a special sensibility, and it's nice to see many women like the music." If anything, there's an increased interest in seeing a woman like Venegas play the accordion, or someone like García play the guitar. But once the novelty wears off, it's about presenting a music that's good and equally appealing to all.

I hope the music I make isn't only for women," says Venegas, who was part of an all-woman tour in Mexico titled "A Diva Voz." "Frankly, I felt a little weird. I felt the main thing was that we were all women, and that was great. But music took second place."

Venegas is quick to point out that Lilith Fair works because its protagonists are all extremely successful. But truth be told, Latin roqueras agonize about gender far less than their English-speaking counterparts. Lyrically, they are also less self-centered and self-absorbed; many of their songs talk about the more-dressing reality around them. And even when they sing about love, they do so in different terms.

Also, adds García, "you see a difference in the attitude. American women don't need to prove anything as women. It seems to me they don't need to take a stronger attitude. We Latinas display a stronger attitude, even if it's not what we set out to do. I may sing about love, but my attitude in doing so is very solid, like a storm.

QUALITY NOT QUANTITY
This solidarity is part of what García perceives as a mission to change the status quo. As more women write, play and produce rock en español, both the industry and the audience will begin to see them as the rule and not the exception.

"More than a mass movement of female rock, what I see are individual presences making a big difference," says Echberry. "More important than having a lot of artists is having one girl making a good album. It's like a stimulus and an invitation to do more and better things."

Indeed, adds producer Gustavo Santadaola, who worked on both Venegas' and García's albums, if there is a trend among women doing rock en español, it's the fact that there is no trend.

"It really represents a more individualistic point of view," he says. "They're all looking for their own identity. If there is a common thread, it's trying to express a female vision of the world."

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SPANISH SOCIETY OF AUTHORS, COMPOSERS & PUBLISHERS
The Coming Of Age Of Cafe Tacuba
With A Grammy Latino In Hand, The Band Is Ready
For The Next Surprise

By Enrique Lopetegui

More effectively than any other rock en español band, Cafe Tacuba has achieved the miracle of a folkloric, electric and experimental mixture that has become one of the most promising world music sounds in the planet. The band’s recent Grammy Latino win has officially recognized the career of what many consider to be the most significant Mexican rock band in history.

However, the bandmembers seem aloof. Neither the Grammy Latino win nor critical acclaim seem to distast them from their only interest—making music, something they’ve always done their own way, despite the early skepticism about the band.

“For a long time, people saw us as a joke,” says singer Rubén Albarrán. “They even seemed to like the idea but didn’t see it, and they heard an electric guitar when all there was was an old Spanish guitar.”

But producer Gustavo Santaolalla’s faith was a key factor in WEA Latina signing the unusual rock quartet in 1991. “Two major record labels passed on the band,” says Santaolalla. “That’s like passing on the Beatles. For a year and a half, we were shopping unsuccessfully.”

Fresh from art school, Albarrán the new wave of Mexican rock produced in the mid-to late 90s. It is an impressive album that, nevertheless, has been outgrown by the band.

“It was our first time in the studio, and the result took us by surprise,” says Albarrán. “Somehow, it is a pasteurized version of ourselves; our live sound was much rawer. But we see [Cafe Tacuba] with lots of affection.”

The even more impressive “Re” (1994) was widely accepted as the best record of the year, but the band was facing an unexpected turn with their third outing.

The general idea is that they wanted to relax for a while and play tributes when they grew up with by releasing a compilation album they would record as a predecessor before the group’s actual third album. But “Avalancha De Exito” (1996) was an instant hit that included memorable versions of “Juntos,” “La Lluvia, Cafe” (originally a mid-tempo merengue) and a ska verison of Leo Dan’s “Como Te Extraño Mi Amor” (originally a standard romantic pop ballad), among several gems.

According to Albarrán, was Santaolalla’s idea to record the album. “Maybe the original songs we had at that time were considered kind of weak,” Albarrán says. “Nevertheless, we loved the idea and decided to do it.”

The album was the favorite in the Latin Alternative Grammy category in February of this year but lost to the Chris Perez Band’s “Resurrection,” which surprised but didn’t upset the band.

“Awards are something completely extraneous to our work as a band,” says Albarrán. “The people at the Grammys and at the Grammy Latino work very hard, and I think it’s fine that these awards exist. But it would be wrong for us to be influenced by what [the Recording Academy] thinks of us.”

Then came “Reves/Yosoy,” a double-album with one instrumental CD (“Yosoy”) and another of songs.

“We wanted to write the score for a science-fiction short,” says Albarrán. “Then we thought, ‘Is there any more science fiction than our lives here in Mexico?’ That’s how the concept of ‘Reves’ began.”

“Reves” is another element of Cafe Tacuba’s previous albums, mixed in a more mature, ambitious musical setting. For those who helped Cafe Tacuba surpass the millenium mark in sales, it is not an easy album. Nevertheless, it is a masterpiece. The album (and its producer) justly earned a Grammy Latino as Best Rock Album in September.

Now the question is whether Cafe Tacuba will continue working with Santaolalla, who, after 10 years working with the band, has been dubbed as “the fifth Tacuba” by the American music press.

“Mostly it’s up to them,” says Santaolalla. “I’m far busier now, although one can always make time for a band like Cafe Tacuba. So far, it’s been an incredible ride.”

GIAN AGENCYCAA has hired former Nederland Concert promoter Allison Winkler as an agent specializing in Latin talent, a new service for the agency.

The firm, which has already signed a number of acts, is looking to expand its reach in Latin America and beyond.

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THE Dvd WATERs are being tested by Warner, which is expected to release the DVD of its concert video “Vivo” in Latin America, Europe and the U.S., according to a report. The first release will be a Spanish DVD. According to Warner, “Vivo” is also the second Spanish-language DVD made for Latin America. The first was Man’s “MTV Unplugged,” released by Warner.
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**Spanish HBO, Latin Videos and Broadcasting Buyouts**

HBO LAUNCHED its Latin-oriented feed, HBO Latino, in November. The Spanish-language service has a strong emphasis on music and will showcase music videos regularly as part of its interstitial programming. Regular programming has, in this initial phase, been comprised mostly of acquisitions and translations of original HBO material. The original interstitial programming, says HBO Latino director Bernadette Anfelsa, will serve as a testing ground for future regular programming. In the meantime, HBO has partnered with The Musicland Group, Inc. (which includes Sam Goody, Media Play and On Cue stores) for a campaign celebrating the launch of HBO Latino and featuring videos and local music events.

**LATIN MUSIC VIDEOS**

**Spanish Videos, Latin Markets**

The Spanish-language channel has focused on rock en español, but it’s also looking at rock en inglés and other genres, says Bill Tanner, executive VP of programming. HBO Latino will launch in 2000 with 300 hours of music videos a week, 500 hours of music programming a year, and a lineup that includes rock, pop, salsa, blues, contemporary, and urban music. HBO Latino will also feature live events, such as the annual Rock en Español Festival, which took place in September in Mexico City.

**Latin America**

The channel is targeting viewers in the U.S. and Latin America. HBO Latino will feature programming from Latin America, including soap operas, telenovelas, and reality shows. The channel will also feature music videos from Latin America, including videos from artists such as fleet fox, Los Tucanes de Tijuana, and Los Temerarios. HBO Latino will also feature programming from the U.S., including shows such as South Beach and The Daily Show.

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ARTISTS & MUSIC

by Bradley Bambarger

GENERATION NEXT: "You know the audience of the future, the one that symphony orchestras have been searching for? We've found it," insists John Axelrod, conductor and artistic director of the Orchestras X. In its fourth season, the Houston-based ensemble has positioned itself as an alternative to the city's establishment classical institutions by staging multimedia events in offbeat venues. Through its informal, often interactive approach to music-making, the group has cultivated a following heavily populated with people in their late 20s and early 30s who are making their first strides beyond pop culture.

"It seems from their programming and presentation that the traditional symphony orchestras lose me younger listeners who have been for years, but they don't know who 'they'll be in the future," says the 34-year-old Axelrod. "It's not the content but the packaging and problem. Beethoven has never gone out of style—it's the way he's presented that's at issue. We offer something different and interested in the audience for classical music is going to be different. And though we're an alternative to the traditional institutions, we're also a bridge to the future. Many of our faithful audience members will end up being Houston Symphony Orchestra subscribers, and that's the whole idea."

Orchestras X concerts in the past few seasons have included Holst's "Planets" in Houston's planetarium, Bizet's "Carmen" in an old Spanish mission, and all-American music along with food and games on the local college grounds. Axelrod, with area chapi- ners in dinner-theater settings, the group has played Mozart to scenes from "Amadeus," as well as music on a Shakespearean theme to readings from the play "As You Like It." At the "Davy Crockett" Festival, Orchestra X has performed soundtracks behind classic silent films. Many of the events include some sort of audience participation beyond listening—as last season, a disc release has a beverage component included. And Copland played in conjunction with wine tastings (of French, Italian, and American vintages).

Rarely heard music has also been part of the Orchestra X program, such as a benefit concert featuring composers who perished in the Theresienstadt concentration camp. And the group has commissioned new and premiered new music by composers Anthony Brandt and Eve Beglarian. Orchestra X is the only classical group in the country's fourth-largest city to mount its own Website, a "media-rich" concert that included Jay Coleman's arrangements of Led Zeppelin and Who songs alongside "Bohemian Rhapsody" and the Texas debut of John Adams' "Lollapalooza." Such fare led to orchestras X quadrupling subscriptions in its third season over the previous year. Many concerts double as charity events, and ticket prices are kept to $10-$25. Despite growing pains, energetic fundraising efforts have kept the group non-profit to report finances in the black each season.

As a calling card, Orchestra X has independently produced its first CD, a live recording of Prokofiev's "Classical" Symphony. Retailing for $10, the disc is available at such Houston-area outlets as the Wharehouse, the Walden-Kaplan score shop, and the Piano Store, as well as direct from the orchestra (via orchestrax.org). In line with the group's desire to keep in tune with Generation X, the disc was not only manufactured in a punk-looking (if possibly inconvenient) X shape but mixed with an upbeat, rock-oriented sonic model in mind. With its merchandise sales, Orchestra X also seems more like a rock band than an orchestra, offering black T-shirts instead of gold tie clips.

One supporter of the Orchestra X ethos is Mark Mobley, music producer for National Public Radio's "Performance: Today," which featured the group in its Houston coverage last year. Open-minded acts like the Orchestra X are lifting spirits the Houston Symphony and the Houston Grand Opera. The symphony is a national ensemble, but the independent, younger focused orchestra is hot.

The mix of old with new and classic with popular suits the players of Orchestra X, since their average age is between 25 and 30. "It's a good group of people coming from top music schools of Rice University and University of Houston. The skill level is high, as many of the musicians substitute with the Houston Symphony and the orchestra in San Antonio and Houston Grand Opera. Many of the associated singers are also regulars at area- and-comers. As Axelrod points out, though, Orchestra X is a "farm team" for developing not only the turn-of-the-century listener but the all-important performing arts board members for the future. The average age of Orchestra X board members is 35, with young lawyer Sanford Dow the current chairman.

A remarkably artistic and charismatic figure, Axelrod was born and raised in Houston, although his higher education came via Harvard. Youthful dabbling in pop A&R and a California winery helped him gain the benefit of rock 'n' roll immediacy and the secrets to successful society events. A redaction to classical music led to European tuition, including with late Russian conducting master Ilya Musin. Axelrod and company's mission - music-making, audience development, and artistic outreach - is also evident in the group's desire to develop young listeners with the group's desire to take over an all-orchestra program. The London Philharmonic has been a cornerstone of modern and 20th-century music - making, led by such charismatic figures as Christoph Eschenbach, who designed the program's music - making, audience development, and artistic outreach - is also evident in the group's desire to take over an all-orchestra program.
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2. JAMES WILLIAMSON
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3. TONY BENNION
   WARNER BROS. Records 72769-2 SUSTAIN THE WONDER
4. MARK BRUNK
   WARNER BROS. Records 72762-2 SANS!
5. KEVIN ROWLAND
   Island 72755-2 "HAPPY"

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‘Hope’ Dances On For Famous’ Sillers

Womack To Perform Hit At Nobel Peace Prize Ceremony

BY PHYLLIS STARK

NASHVILLE—Already a prominent Nashville songwriter, the tireless Sillers saw her career propelled to new heights in October when “I Hope You Dance,” a song she co-wrote with Mark D. Sanders, won the Country Music Assn. (CMA) Awards for song and single of the year.

Since then, the momentum of the song—taken to No. 1 on the Hot County Singles & Tracks chart for five weeks by singer Lee Ann Womack—hasn’t slowed down, and neither has the momentum of Sillers’ career.

The song has inspired a book, also titled “I Hope You Dance,” written by Sillers and Sanders. The book recently sold out its first printing from Rutledge Hill Press, which previously published a book based on Steve Wariner’s “Holes In The Floor of Heaven.”

In an honor few songwriters ever get to enjoy, “I Hope You Dance” will be performed by Womack at the Nobel Peace Prize ceremonies Dec. 11 in Oslo.

In the midst of all that activity, Sillers recently re-signed her publishing agreement with Famous Music, the music-publishing division of Viacom’s Paramount Pictures.

A Nashville native, Sillers has been a professional songwriter for 10 years, beginning at Collins Music. Among her other well-known collaborations are Dixie Chicks’ No. 1 hit “There’s Your Trouble” and Kenny Wayne Shepherd’s “Blue On Black,” which was Billboard’s rock song of the year in 1998. Her songs have been cut by Tiffany, Kim Richey, Patty Loveless, Wynonna, Pam Tillis, Diamond Rio, Suzy Bogguss, Tracy Byrd, Martina McBride, Mindy McCready, Trisha Yearwood, and numerous others.

Unlike many of her songwriting colleagues, Sillers has no aspirations to a recording deal of her own. Calling her vocal style “limiting,” Sillers says “this whole fame thing is irrelevant. I don’t like all the things that come with fame. Fame is creepy these days. It’s almost idolatry.

“Creativity is more important to me than fame,” Sillers continues. “I don’t know many people who had a rush of fame and then remained satisfied in their own creativity.”

But while she says “95% of me [loves] the freedom of being a songwriter,” Sillers laughingly admits to having 5% of a “Dr. Jeckyll” side that occasionally thinks she could cut it as an artist because “I’m relatively cute, [and] I can dance.”

Put Finch, VP of Famous Music’s Nashville division, first signed Sillers to the company three years ago but had been following her career before that. “There was something about her music that was fresh, cool, different, and unique,” says Finch. “I started courting her two years before her deal was up with Collins.

“She’s one of the most unique individuals, and there is something about her personality and her aura that has always intrigued me,” adds Finch. “My nickname for her is Spark Plug. She’s feisty and creative, and I just love what she does.”

Accepting her CMA Award for song of the year in October on the nationally televised awards show, Sillers lived up to Finch’s nickname for her by jumping up and down onstage with glee. But she says she’s “still pretty uncomfortable” with winning the award. “I don’t feel like I’ve earned it,” she says. “I feel like I’m in my second year of medical school, and I just figured out how to remove a mole and not leave a scar, so I win the Nobel Prize for medicine. Meanwhile, [co-writer] Mark D. Sanders invented the cure for scoliosis.”

While Sillers does sometimes write solo, she prefers to collaborate with other songwriters. “It’s hard to write by yourself because it’s lonely, and I get a little morose,” she says. “I like it to be organic. That’s why I write best among friends. I always have a million ideas, [and] I just like to brainstorm. My favorite writing relation...”

(Continued on page 74)

Revenue Growth & Charting Songs
Enrich Chrysalis Music’s Year

Year-end figures for Chrysalis Music’s year 2000 numbers are strong in revenue growth and, not unexpectedly, chart slots.

Leeds Levy, president of Chrysalis Music, says that mechanical licenses are up 117% compared with fiscal ’99, while synchronization licensing is up by 15%. Specific dollar amounts for fiscal 2000 are not available, as the U.K. corporate parent company does not break out numbers for each of its divisions.

To Levy, a noteworthy aspect of the company’s success is that it has been “achieved through a real diversity of music. And, moreover, [the] Chrysalis team has been able to take fewer releases and generate the same level of success as many of our much larger competitors.” Levy also points across-the-board success in the R&B, pop, rock, country, dance, and alternative genres.

Writers contributing to the publisher’s surge include Johnna’ Austin, Reed Vertelney, Outkast, Roy Ayers, Paul Anka, Andrews Bagge, Paul Rea, and Amii.

For the week ending Nov. 11, Chrysalis Music had three of the top 10 singles in the country, with..."
**Stevie Ray Vaughan Box Offers Thrills On DVD**

now I get it.

I finally purchased a DVD player, and I really understand the enthusiasm both audio professionals and consumers have for the format. I brought the Philips DVD 701 DVD/CD player home and connected it to my TV and stereo.

I have one DVD, which is included in the just-released Stevie Ray Vaughan & Double Trouble’s “SRV,” a three-CD-plus-DVD boxed set from Epic/Legacy. The CDs are fantastic, jam-packed with previously unheard material from diverse sources, including local independent releases, live performances, and, from October 1989, a performance of “Dirty Pool” first heard on “Rock Lives: The Timothy White Sessions,” recorded on New York’s Sound on Recording.

But listening to—and watching—the DVD was another experience altogether; a feast for the senses I hadn’t fully appreciated until now. DVD is a compelling, entralling, emotional experience; the video and audio resolution a quantum leap beyond VHS. And I don’t even have surround sound.

Stevie Ray Vaughan breathed new life into the blues with a ferocious attack and virtuosity that hadn’t been heard since Jimi Hendrix’s passing at age 27 in 1970. When Vaughan died in a helicopter crash after an August 1990 concert in East Troy, Wis., another brilliant and innovative guitarist was lost. “SRV,” with its abundance of rare material (the DVD features a never- aired performance for the PBS program “Austin City Limits”), profiles an artist from his humble beginnings through international recognition. Following his big brother Jimmie Vaughan from their Texas roots to Austin, Texas, Stevie Ray was connected with bassist Tommy Shannon, drummer Chris “Whisper” Layton, and keyboardist Reese Wynans. After playing a private party for the Rolling Stones in 1982, Stevie Ray and Double Trouble became the first unsung act to perform at the Montreaux International Jazz Festival. Stevie Ray also lent his immortal sound to David Bowie’s “Let’s Dance” album, produced by Nile Rodgers. The group eventually made it to Jackson Browne’s Down Town Studio in Los Angeles in November 1982, accepting Browne’s offer of $72 hours of recording time. The following spring, legendary producer John Hammond secured a contract with Epic, and “Texas Flood,” recorded in just two days at Down Town, was released.

“couldn’t stand the weather,” “soul to soul,” and “live alive” came in quick succession, followed by Stevie Ray and Shannon spending time in a rehab facility, then 15 months back on the road. By the time “In Step” was released in 1989, Stevie Ray was in better form than ever, the wisdom acquired on hisfantastic journey reflected in both his writing and playing.

Rodgers signed on to produce the album Stevie Ray and Jimmie had always wanted to make together. “Family Style.” Surpassing even the innovations of “In Step,” “Family Style” is a collaboration that only suggests, much as Hendrix had done, what might have happened next. Stevie Ray’s overwhelming guitar

work, coupled with Rodgers’ R&B and funk sensibilities, managed to create a spellbinding sonic mosaic. With Stevie Ray being taken too soon, the tenor of the DVD in the story of this boxed set is a good знак for fans of the guitarist.

The 5.1 and stereo mixes on the DVD were provided by Thom Cadley, while the three-dimensional presentation of rare unreleased material on the CDs were done by Chris Theis, all at Sony Music Studios in New York. Cadley did the 5.1 mixes for “SRV” in Mix C, on a Solid State Logic 9000 J Series analog console. “Austin City Limits” features artists in an especially intimate setting. The audience is practically on the stage with the performers. The three-dimensional presentation of surround sound and the fact that it’s possible to move around is a major accomplishment and will give the DVD a far more accurate reproduction of the performance itself.

That was the thinking about VHS: As good as it was for its time, you’d have this nice picture, but it always sounded kind of crummy," adds a Sony engineer who requested anonymity. "The marriage was never so good. Even if you don’t have a surround setup, I find that DVD is wonderful. It still makes a big difference. Ultimately, getting the music across is the main thing.

The magnitude of content on Sony’s family of labels means a tremendous amount of archival work for Sony Music Studios, where the meeting of technology and artistry results in releases like the “SRV” boxed set or DVD Video titles from the popular “Sessions At West 54th” series, produced entirely on the premises of the facility. As a follow-up to the December 1997 release “The Best Of Sessions At West 54th,” a second DVD volume will be released in early 2001.

While these compilations offer a diverse sampling of the artists featured during the program’s first three seasons, other upcoming releases will spotlight individual artists. "Keb’ Mo’s “Sessions,” recorded live in New York June 10, 1997, will be released Tuesday (O), and Neil Finn’s ”Sessions” will appear Dec. 19. Cadley provided the 5.1 mixes for these DVD titles as well.

The convergence of high-resolution audio and video delivered on DVD has been experienced to be fully appreciated. When my living room is surround-sound-equipped, I think I’ll understand the thrill conveyed by producers like Rodgers, who has likened the surround listening experience to hearing a favorite album for the first time. I’ll never forget the first time I heard Stevie Ray Vaughan, nor the time I saw him perform. Ten years later, I feel fortunate to have this document.
Clintondale Recording Studios held an in-studio interview/recording session with Joe Jackson at the piano and Graham Moby on bass for the nationally syndicated radio program “Acoustic Cafe.” The session was recorded live to DAT in Studio B by engineers Troy Hakendorf and Jeremy Welsh, with producer Andy Cohn. Also in Studio B, Good Charlotte tracked the song “Click” for an MTV program, with producer/engineer Newt Avron and assistant engineer Pete Scriba.

Jazz guitar legend Kenny Burrell was part of the mix at Sound on Sound Recording, working on a Concord Records release in Studio A. Curtis Stigers and Ed Cherry have also spent time in Studio A tracking and mixing new projects. The Grammy-winning Brooklyn Tabernacle Choir tracked most of its new album in Studio A as well, with producer Michael Archibald and engineer Richard Furth.

Pro vocalist Linda Eder recorded and mixed “Christmas Stays The Same” on Sound on Sound. The majority of recordings were done to Digidesign Pro Tools on the Neve VR72 console in Studio A and were mixed in Studio B. Composer Frank Wildhorn, whose “Jekyll And Hyde” propels Eder to stardom, was producer. Devin Emke, a former Sound on Sound employee, engineered. An additional, fully digital session by Eder was overseen by Arif Mardin. The song was recorded to Sony SS48S by Michael O’Reilly on Studio C’s Neve Carrington digital console.

NASHVILLE

Producer Dan Huff and engineer Jeff Ballo are both up-and-coming producers to watch. Their first project together was the release of the album “Sunny Side Up” by the late guitarist Buddy Holly, and was recorded under the supervision of studio engineer Trace Adkins, Lonestar, Ace Elliott, Brett James, Shedaisy, Becca Brantrell, and John Davis.

LOS ANGELES

Producer Matt Wallace and engineer Trina Shoenmaker were at Scream Studios in Studio City, mixing the upcoming “Blues Traveler” album for the group’s label, American Records. The album was recorded and mixed on analog tape and is the first album mixed at Scream this year that did not involve Pro Tools. “You Don’t Know” by Eclusions Crush was mixed by producer Bob Rock and engineer Randy Staub. Producer/engineer Brendan O’Brien tracked vocals with producer/offspring for the song “Vulture.” At Malibu Satellite Park, Geza X’s Pro Tools/analog facility in Malibu Hills, he produced blues guitarist Eric Gale for his upcoming release.

Other Locations

Sitten’ IS THE new release from Philadelphia-based Nancy Falkow. Falkow recorded the project at Indre Studios, where she also served as engineer. (Of Sitten’...)

Sitten’ features appearances by Ian McLagan (of Small Faces and Rolling Stones fame) and guitarist Mike Brenner. Outside of the studio, Falkow has shared a stage with distinguished peers such as Sarah McLachlan, Ron Sexsmith, and Indigo Girls. Her voice was also sampled by Patti LaBelle’s “Call Me Gone” for LaBelle’s live performances, and her voice appeared with a Hannah-morning-performance of Pink Floyd’s “Dark Side Of The Moon” at the Tower Theater. Also at Indre, G. Love and producer Chris DiBenedetto have been tracking and editing G’s upcoming release in Studio B.

Please send material for Audio Track to Chrisopher Walsh, Pro Audio editor, Billboard, 729 Broadway, New York, N.Y. 10003. fax 614-665-4681; E-mail: cwalsh@billboard.com.

And Bay Makes Three. The broadcast and professional division of Sony Electronics recently presented Bay Roads Marketing of Sharon, Mass., with three major Sony Pro Audio Rep Awards. Pictured, from left, are Clayton Blick, Sony Pro Audio national sales manager; Courtney Spencer, Sony Pro Audio VP; Luke Furt, Bay Roads Marketing president; and Paul Roscino, Sony Pro Audio marketing manager.

WorDs & MusiC

(Continued from page 72)

Samantha’s Mumba’s “Gotta Tell You” (Interscope) at No. 1. Christina Aguilera’s “Come On Over Baby (All I Want Is You)” (RCA) at No. 2 and ’98’s “Give Me Just One Night” (Una Noche) at No. 3, according to SoundScan. The Aguilera recording had been in the No. 1 slot for four consecutive weeks.

Since the beginning of the year, Chrysalis Music has had a big impact on the album market with the Billboard 200 No. 1 album “Let’s Get Ready” by Mystikal (Jive), “Rule 55” by Ja Rule (Def Jam), and “The Marshall Mathers LP” by Eminem (Interscope), and the No. 2 album “Stankonia” by Outkast (Arista) and “Revelation” by ’98.

Other Billboard top 10 coupes for the publisher include sets by Mary Gray, B.B. King & Eric Clapton, and Tim McGraw.

Chrysalis Music’s Syne gains saw the company providing music for such films and TV programs as “The Cell,” “Almost Famous,” “Get Carter,” “Any Given Sunday,” “Sex And The City,” “The Sopranos,” “Malcolm & Eddie,” and “Nash Bridges,” among others.

And to cap off the year, Levy reports new recordings from Jennifer Lopez, Tyrese, Giruwinu, Ching Fases, Jessie Powell, Marilyn Manson, Charlotte Church, N Sync, Lonewolf, Darius Rucker, Nicole Ray, and Absolute, among others.

SONG CAREER PANEL: The Songwriters Guild Foundation, in association with the Songwriters Guild of America (SGA), is again hosting a seminar, “Building A Songwriting Career 2001,” March 2-4 at the French Quarter Suites in Memphis. According to Rick Carnes, the Memphis-based hit songwriter who is an SGA board member, the seminar has been expanded to include beginning and advanced panel discussions, as well as song critiques, a special songwriter showcase at Strings and Things, and much more.

To register for the seminar, call SGA at 615-329-1782, E-mail toMEM@billboard.com, or visit the SGA Web site at songwriters.org.

PRINT ON PRINT: The following are the best-selling folios from Cher Lloyd: Music, including:

2. Lenny Kravitz, “Transcribed Scores”
3. Steely Dan, “Anthology”
5. “Christmas In New York”

SILLERS

(Continued from page 72)

ships are [with] people who just let me stew and extract what they like best. While Sillers is most enamored of words (“I’m really a writer posing as a songwriter,” she says), she does contribute to the music as well. While writing, she says, “I really own that in cadence and rhythm and have a natural bent for melody, but I never played an instrument until I got out of college. I bought a guitar instead of a suit for an interview.”

Noting how quickly technology has changed, Sillers says she didn’t even have a computer when she graduated from college in 1990. Now, she’s watching the industry trying to regulate technology “in hindsight... that’s already endangering us. If we really do make everything free with Napster, nobody will be able to make a living. All these creative people will get real normal jobs.”

But, she adds, “I’m not afraid. Throughout all the times, the troubadour or poet has existed in one way or another, and I believe they have been fulfilled, [although sometimes] maybe posthumously.”
ARIAS Sees ‘Productive’ Year, Warns Of Piracy

BY CHRISTIE ELIEZER
SYDNEY—The past 12 months have been “an intense but productive year” for record companies Down Under, in the words of Emmanuel Candé, executive director of labels’ group the Australian Record Industry Assn. (ARIA). Candé spoke to Billboard before the trade body’s annual general meeting, held Nov. 23 at the Sheraton on the Park hotel here. ARIA represents 80 major and independent labels, with combined domestic market sales of over $21 billion Australian ($510 million) annually.

Members attending the meeting heard reports on ARIA’s achievements over the past year, not least its input on the long-awaited Copyright Amendment (Digital Agenda) Bill. After a six-month delay, the bill was passed by the Australian Senate Aug. 16 (Billboard, Sept. 2). Most of ARIA’s points on digital copyright protection were incorporated into the legislation, which goes into effect March 2001.

The positive impact ARIA had on the terms of the legislation reflects its continued growth as a tough lobbying group and negotiator. Speaking to members during the meeting, ARIA board chairman Denis Handlin commented on the body’s “proactive and positive approach” and its willingness to tackle issues head-on to foster the interests of our members’ artists and their rights.”

Handlin said the debates could get heated. “But,” he emphasized, “it’s a board that is committed to making decisions and reaching solutions.”

Despite ARIA’s successes, Candé warned members about what he sees as two major areas of future dispute. One is a perceived weakness in the Digital Agenda Bill—that it does not hold telecommunication groups and Internet service providers liable for carrying piracy, which would have to be tested in the courts. “In order to have an effective online solution, we have to get rid of the piracy that is there,” Candé said. “We need protocols and standards in places, which has happened in America.”

The second potential problem comes in the shape of moves by the state governments of Western Australia and Southern Australia to replace the music industry’s 1997 voluntary Code of Practice “warning” system with legislation. “That would mean penalties, vetting CDs before they are released and registration fees,” Candé warned. He noted that three Australian state governments go to election in the next 12 months, and any or all of these could use censorship as a vote-grabbing platform.

ARIA’s major business, however, has become tackling piracy, which had been negligible before the government’s 1998 repeal of parallel import restrictions to lower CD prices. Piracy now accounts for 7% of the Australian market, and according to the Music Industry Piracy Investigation (MIPI) unit, this costs record companies $70 million Australian ($50.7 million) in lost sales annually.

The meeting concluded with a presentation by MIPI GM Michael Speck, which included footage of recent raids. Handlin and Candé are hard-liners when it comes to piracy. Handlin, who is also chairman/CEO of Sony Music Australia, tells Billboard’s he’s been in the fight since a visit to Bangkok, Thailand, 10 years ago, when he saw a Nightclub Oil greatest-hits album—eight years before Sony compiled the official one.

“The conviction rate has been high. We’ve been aggressive in our (Continued on page 77)

Confab Asks: Are Asian Acts Losing Out On Digital Rights?

BY WINNIE CHUNG
HONG KONG—Asian artists are at a disadvantage in the fight for digital rights to their works, compared with their Western counterparts.

That was one of the messages put across to delegates at the inaugural Digital Distribution & the Music Industry Asia conference, held here Nov. 28-29. As its title implies, the conference, attended by more than 200 delegates from around the world, focused on issues facing the region’s music industry in the digital era.

According to media and entertainment lawyer John McLellan, who spoke at a panel, “The balance of power is between artists wanting to keep as much rights as possible and the major labels wanting to take as much profit as possible. However, in Asia, that balance of power sits very much with the record labels.”

McLellan is a partner at Haldanes, a Hong Kong-based legal firm specializing in entertainment-related issues. He told delegates, “Especially now, with the recording industry declining, artists lack bargaining power, and that is eroding even more as the industry gets worse. There is a local recording label, for instance, which insists on all rights to digital distribution—publishing rights as well as management rights—before they will sign on any artist.”

Management rights held by such labels bring them a percentage of earnings from an artist’s appearances in concerts and movies, two major avenues of income for local acts here. Only a handful of artists have the necessary clout to dictate the terms of their contracts.

Although McLellan noted that the legal system is available to artists if and when they want to renegotiate their contracts, he added that “in the past, the law has reluctantly got involved to level the playing field, although generally, it is very much a case of caveat emptor. It is assumed that you know what you are getting into with your contract.”

Hong Kong is not unique in being beset by problems of ambiguity because of non-standardized contractual terms and conditions. As in many other international territories, the industry here is awaiting developments elsewhere before taking action on digital rights.

“In Asia,” McLellan explained, “we have been very much looking to see what happens in North America (on digital rights). Most companies here have been waiting for America to solve the legal issues before they take the leap. Transactional problems are still the same, and most majors here have their headquarters in North America. That appears to have changed in the past six months, with all the majors moving towards online digital distribution models.”

Another panel discussion raised the issue of performing rights online. The Composers and Authors Society of Hong Kong (CASH) is looking to initiate reciprocal agreements with its counterparts worldwide.

CASH deputy manager Spencer Lee told delegates, “We are trying to create a window so that when Web sites want to clear rights, they can just come to CASH. Our reciprocal agreements mean that these Web sites need only apply for rights in one place, based on the location of the business.”

Lee expects reciprocal agreements to be in place with CASH’s American, European, and Southeast Asian counterparts within the next two years.

RAM’s Sights On Dutch Dance, Swedish Pop

This story was prepared by Kai R. Lofthus in Stockholm and Robbert Till in Amsterdam.

Hilversum, Netherlands-based label group Roadrunner Arcade Music (RAM) is looking toward two of its European affiliates to provide new repertoire in the dance and pop fields.

The company emerged after Roadrunner parent WRE Böhrig acquired Arcade Music Co. in January this year (Billboard, Dec. 25, 1999). RAM is determined to ramp up its efforts in local A&R in order to compensate for conditions in the less-boozy TV compilations market, which the financially troubled Arcade built its fortunes on during the latter part of the ’90s.

Under a new strategy drawn up by RAM president/CEO Cees Wessels—the founder of rock label Roadrunner—the company is to undertake genre-specific A&R activity in two of Europe’s key markets, Sweden and the Netherlands.

While maintaining Roadrunner Records in the U.S. as an international source of hard rock repertoire—to build on the company’s success with Sepultura and Machine Head—RAM has its A&R focus in Sweden primarily on developing pop acts, while the Dutch affiliate is to be the main repertoire provider for dance music. According to sources, an international meeting was held Nov. 24 at RAM’s head office in Holland to finalize the plans.

Says RAM Sweden’s Stockholm-based managing director, Clas Dahlen, “RAM in Sweden has been assigned to become a repertoire source for pop music for RAM worldwide. The decision to terminate other A&R functions in Europe was made this summer. There’s going to be A&R for metal in the United States and A&R for dance in Holland.”

(Continued on page 77)
Leaving School Paying Dividends For Canadian Folk Singer Laverty

BY LARRY LEBLANC
TORONTO—When school let out in Canada, the Scottish/Saskatchewan-based folk singer Eileen Laverty cast aside the security of a high-school teaching position to focus on her music career full-time.

Laverty, who had been teaching English in Saskatchewan, moved to Canada in 1965 and has been teaching English at the University of Saskatchewan since 1969.

Laverty’s album, “A Child’s Christmas,” was released in 1996 and has sold over 100,000 copies.

Her music has been featured in numerous films, including “The Flintstones,” “The Simpsons,” and “The Simpsons Movie.”

She has performed at the Glastonbury Festival, the Edinburgh International Festival, and the Vancouver Folk Music Festival.

Laverty is a member of the Order of Canada and was awarded an MBE in 2018 for her services to music.

She is currently working on a new album with producer Ian MacLennan.

Laverty is known for her soulful voice and her ability to connect with her audience.

She is a staunch advocate for human rights and social justice, and has used her music to raise awareness for various causes.

Laverty’s music is a blend of traditional Scottish and Irish folk songs, with a touch of contemporary influences.

Her albums have been both critically acclaimed and commercially successful, and she continues to tour and perform around the world.

Laverty’s music is a testament to her dedication to her craft and her commitment to using her talent to make a positive impact on the world.
Chrysalis Reports Healthy Figures

BY GORDON MASSON

LONDON—A sharp reduction in losses at the Echo label, coupled with profitability within music publishing, helped the U.K.-based Chrysalis Group’s music division report a profit in the preliminary results for the year that ended Aug. 31.

Sales for the division were up 21% to 35 million pounds ($49.24 million), with operating profits of 700,000 pounds ($955,000), compared with a loss of 1 million pounds ($1.31 million) in 1997-98.

That loss had itself been reduced by more than half from 2.2 million pounds ($2.7 million) in 1996-97.

Although the division’s Echo label doubled its sales, it still lost 1 million pounds in 1999-2000. The label, however, halved its losses and reaped considerable success from one of its first signings, Moloko, which had two major U.K. hit singles during the year—“Sing It Back,” and “The Time Is Now.”

The band’s “Things To Make And Do” stayed in the top 30 of the U.K.’s Chart Information Network album listing for 23 weeks and became Echo’s first-ever platinum-selling album (500,000 units). It has now sold more than 600,000 units worldwide.

Offsetting the losses at Echo was increased activity that pushed the group’s net music publishing revenue to a record level of 7.2 million pounds ($10.12 million)—a 16% increase over the previous year. The Chrysalis Music catalog now totals more than 50,000 copyrights; overall investment in new writers and copyrights during the year increased by 35%, the company said.

The U.K. publishing company had a buoyant year with top 10 album chart successes from David Gray, Leftfield, Morcheeba, and Moloko. Synchronization income continued to be an important, lucrative market for the company, commercial radio stations seizing on the band’s-owned copyrights featuring in many film and television commercials. The group is confident it can capitalize on new media and digital distribution forms to further exploit its catalog.

U.S. publishing arm Chrysalis Music Inc. moved into profit, with strong growth in synchronization and performance income. In Europe, success was enjoyed by Chrysalis’ Scandinavian writers Anders Bagge and Paul Rein, who penned international hits for Ronan Keating, Christina Aguilera, 98°, and others.

Overall, the Chrysalis Group reported a 25% increase in sales, to 168.2 million pounds ($236.6 million) for the year, leading to operating profits of 2.6 million pounds ($3.66 million), compared with losses of 4.6 million pounds ($6.47 million) in 1999. That led to a group profit before tax of 1 million pounds, compared with a loss of 5.9 million pounds ($8.36 million) in 1999.

The group’s best performer was its radio division, but the other main operating divisions of music, TV, and media products all reported good growth. That success prompted the promotion of group managing director Richard Huntingford to the newly created position of group chief executive, effective Dec. 1.

Chrysalis reports顺丰

In the Park. Chaka Khan, center, was among a string of international artists who arrived to help owner Leslie Man- doki celebrate the 10th anniversary of leading German recording studio, Musical Studios in Tutzing, near Munich. Surrounding Khan, clockwise from top left, are Park partner Laszlo Bencker; David Clayton-Thomas of Blood, Sweat & Tears; Nik Kershaw; Park partner George Kopecsni; Ian Ander- son of Jethro Tull; German artist Peter Maffay; Mandoki; Jack Bruce; and Bobby Kimball of Toto.

ARIA SEES PROGRESS IN 2000, WARNS OF PIRACY

(Continued from page 75)

stance, and we’re getting good coverage about [piracy] in the daily mass media, which hopefully will intimidate those who want to indulge in this sort of activity,” said Handlin. “But I think the penalties could be harsher, which is something that ARIA should work towards. These pirates are not music fans; they’re international organized criminals.”

MIPI is funded by ARIA and the Australasian Mechanical Copyright Owners Society (AMCOS). Currently, only copyright owners are financially supporting anti-piracy initiatives in Australia.

“We’re taking effective action against pirates raises major funding issues. Currently, MIPI makes a raid every two or three weeks. But the problem is escalating to where they have to make a raid every week. To expand their work force and give them the resources to get to these cases, the police need to bring these people to justice to will cost millions of dollars.”

During the meeting, chairman Handlin’s report to members touched on various other issues ARIA become involved in during the past year.

ARIA continued to argue for the repeal of price caps on fees paid by radio broadcasters for use of sound recordings. Currently, the price caps have been in place since 1987, and are set between 0.5% and 1% of their gross advertising revenue. ARIA has suggested the current annual average fee of $2 million Australian ($1.04 million) a year should be raised to around $16 million Australian ($8.52 million).

The body negotiated with AMCOS a lower royalty rate of 8.9% of the published price to dealer for 2000/2001, vs. the previous 9.30% (Billboard, Dec. 2, 1999), and a change in the time period rates for DVDs and enhanced CDs.

ARIA was involved in 10 separate pieces of legislation and/or parliamentary inquiries.

ARIA has been fostering the development of non-music corporations keen to become involved in the sponsorship of the music industry.

ARIA launched the first of its branded products, a mobile phone card, as a joint venture with the Telstra telecommunications group. This continues its expansion as a marketing and promo company for ARIA member artists and would coincide with tours and new releases.

ARIA hosted business seminars and “expos” with the corporate sector on new technology, piracy, copyright changes, and opportunities on the Internet.

ARIA widened the range of services it offers members, by developing the ARIA Web site (www.aria.com.au) and expanding its chart services to incorporate a total of 38 categories.

ARIA took a leading role in the group’s response to the music-industry benevolent fund Support Act Ltd., which was set up with other industry associations in 1997.

ARIA continued to expand its media activities with the Australian Music Development Committee and to promote the music industry.

ARIA was with the only tape they seemed to have in the car,” she recalls. “I’ve performed ‘Caledonia’ so much that many people probably think I wrote it.”

Hargarten has been a major player in Saskatchewan’s music scene for nearly two decades.

Today, he plays in the popular cover band the Flaming Sambukas, as well as the highly-touted band Ricasso, which performs original rock-style material.

Hargarten acknowledges being highly skeptical about producing folk music. “I was initially a little intimidated, because I had never listened to much folk music,” he explains. “Also, with our busy schedules, we weren’t able to do much pre-production. I relied on [engineer] Jared Kueper to take care of the technical stuff, because we were working so hard on the arrangements and the overall production. I knew what I wanted to hear, and Jared has the technical ability to put everything in its space.”

Says Laverty, “Greg had the insight and the vision for what we needed to do with this album. I’d describe a sound I was after, and he’d know not only the technical but the musical aspect necessary. He was also very sensitive to the fact that he didn’t want to change what I did or step all over my musical direction.”

Canadian Folk Singer Laverty

(Continued from page 76)
### HITS OF THE WORLD

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**SWEDEN**

HIT 1000

**NEW ZEALAND**

**EUROPE**

**SWEDEN**

**GLOBAL MUSIC PULSE**

**THE LATEST MUSIC NEWS FROM AROUND THE PLANET**

**EDITED BY NIGEL WILLIAMSON**

The Russian music industry is slowly opening up to the rest of the world, and a number of major international labels have recently established offices in Russia. But the independent Russian electronic group Fizzaround is one of the first independent acts to export itself to western Europe by signing a deal with London-based Virgin Records. The band's debut album, "Monochrome Plural," released in Russia on the City Center Offices label in 1999, is set to be released internationally on Monday (4). The trio, which last year ventured outside Russia for the first time with a tour of Denmark, was formed by Dmitry Dubov in St. Petersburg in 1996. Fizzaround makes cutting-edge electronic soundscapes with a warm, pastoral quality, and there's a thriving electronic scene in Russia, which has also appeared on several compilations, according to Dubov. "But we hope now that our album is being released, we can tour Europe and the U.S. We would like to play there as part of the sound and collaborate with Western musicians." The group has its own Web site at fizzaround.ru. NIGEL WILLIAMSON

**FINLAND**

**DENMARK**

**SWEDEN**

**EUROPEAN JAZZ** is in a major upswing with "Lilac Cache" from saxophonist Emmanuel Cisi (Pygmalion) and "Roberto Gatto Plays rugantino" (CAM Jazz). Cisi's CD features an all-star lineup, with drummer Aldo Romano, guitarist Nathalie Lorieres, bassist Remy Vignolo, and trumpeter Paolo Fresu in a feast of exuberant solos and group collaborations on several front. Composer, arranger, and producer Roberto Gatto, with arranger Paolo Silvestri, has created an entertaining, harmonic suite of the Armando Trovaioli score to "Rugantino," a popular Italian musical that made it to Broadway in the '60s.

**HITS OF THE WORLD CONTINUED**

**NEW ZEALAND**

**SWEDEN**

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**FVG MUSIC**

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Video, Radio Key To ‘Kid A’s’ Success

Radiohead Captures No. 1 Through Unique Marketing Plan

BY DYLAN SIEGEL
NEW YORK—The fact that U.K. rock band Radiohead delivered a synth-heavy, electronicsounding departure of an album wasn’t the only thing out of the ordinary when the band’s “Kid A” (Capitol) debuted at No. 1 on Oct. 27

Behind the album’s 200,000-plus unit sales that first week was an unusual marketing plan—one in which the group’s subversive elements were in the common areas of music video and radio.

Capitol executives Jay Krugman, co-sales VP, and Rob Gordon, VP of marketing, say they were spurred to rethink their usual marketing ideas when the band resolved not to make a traditionalmusic video, even though it had had success with the format in the past with clips like 1993’s “Creep.”

Instead, for “Kid A” the band contrived about 50 video “bills,” or miniature, art-themed, mostly animated visual pieces clocking less than a minute each. Many of the clips appeared on the Web courtesy of the band and independent of the record label. Only later were several placed in heavy rotation along with traditional video clips at MTV.

“Spin [magazine] said I probably peed my pants when I heard Radiohead wouldn’t be making a video,” says Capitol CEO Roy Lott. “But frankly, I’ve spent my career dealing with creative artists, so I took it as a given. I thought, ‘OK, here’s our challenge: Let’s figure out a way to make people aware of the album regardless.’”

The clips were the band’s idea; convincing MTV of their viability was the label’s task. “We went to MTV early on, and they loved the idea,” says Gordon. “They took five [clips] as exclusive and put them in regular rotation in the ‘buzzworthy’ category.

Two other marketing challenges lay in the fields of radio and press. Since the album had a simultaneous worldwide release date, its songs were embargoed from radio in all territories until Sept. 18, only two weeks before the album’s Oct. 27 release date. As a result, U.S. modern rock radio was given extremely abbreviated time with the album and its focus track, “Optimistic.”

“Radio was never going to be a big factor,” says Gordon of the initial marketing plan, which involved taking the largely instrumental album from city to city for wellhyped listening sessions. “But we thought it was an amazing record, and when we played it for [fans and press in] different U.S. markets, the people listening [to it] told radio.”

Radio stations received and began playing the first single almost simultaneously, without the usual six-week lead time, says Krugman, because fans were already clamoring for it. “We provided the song as a focus and the album as a body of work, and let the music do the talking…”

A marketing plan at its most basic should reflect a band and its music. Radiohead has come over the years to seek their own path in terms of the music they make. They are artists.

—JAY KRUGMAN

Hastings Losses Continue

Store-Closure Costs Affected Third Quarter

BY ED CHRISTMAN
NEW YORK—In its continuing efforts to repair its operations, Hastings Entertainment lost $12 million in the third quarter, which ended Sept. 30.

Sales were almost flat from the same period last year, when the company rang up $100.9 million, but the loss was more than four times larger than 1999’s red ink of $2.4 million, or 24 cents per share.

The company attributed its thirdquarter loss to such factors as a 1.6% decrease in comparable-store sales, costs associated with reducing inventory, and store-closure costs.

Hastings reduced inventory by $15.5 million, closing the third quarter with total inventory of $146 million. But costs associated with that initiative negatively impacted gross profit by $3.9 million in the period. Also, the company took a $2.7 million pretax charge for costs associated with closing two superstores.

VP CFO Dan Crow says that in the fourth quarter the company “may see some more reserves for [future] store closings. Right now, I am looking at three to five stores that we will make a decision on whether to close.

Crown assumed the CFO position to replace Gaines Godfrey, a lifetime director of the company who filled as CFO during a difficult period in which the company restated earnings going back over the five years that ended Dec. 31, 1999. In addition to the Crown appointment, Hastings said that Ernst & Young would replace KPMG as its independent auditor.

While the company detailed some aspects of its financial performance, it has yet to issue an income statement or balance sheet for the third quarter. That information is expected to be included as part of its 10-Q filing with the Securities and Exchange Commission. Crow says the filing should take place during the week of Dec. 4.

For the nine-month period, Hastings has posted a net loss $14.7 million on revenue of $191.1 million.

Crown says he doesn’t anticipate any material adjustments for inventory in the fourth quarter, saying the company is positioned fairly well in that area. For the 12-month period that ended Oct. 31, he says that superstore inventory turns have increased to 2.08 times, up from 1.88 for the year that ended Oct. 31, 1999.

The company announced that the gross margin decreased from 33.1% to 27.2% but that the decline represented a change in how Hastings accounts for the cost of product returns. That expense was shifted from selling, general, and administrative expenses ($26.1 million) to cost of revenue. Despite the shift, SG&A still increased to 38.3% of total revenue, up from 35.7%. But that was due to the store closures, says Crow.

He says that the company, which initially focused on operating family entertainment outlets in tertiary markets, had been opening stores in the past few years in some medium-size markets. But now the company will once again focus on the smaller markets, which the press release says reflects opportunity for the reinvestment of assets from closed stores.

Cash flow from operations for the nine-month period was $22 million, up by $2.3 million in the same period in 1999, according to the press release, while long-term debt was reduced by $15.5 million, from $350.2 million to $447.8 million.

The company’s shares closed at $2.50 Nov. 28, up 25 cents from the previous day’s closing price.
THE FEDERAL TRADE COMMISSION (FTC) has sent a warning to more than 100 E-tailers—including Amazon, CDNow, and Best Buy—saying that they must meet their promised holiday delivery dates or face fines. In a letter dubbed Project Toolate.com, the FTC points out rules for making promises about shipping times, notifying consumers of unexpected delays, and providing refunds for goods that don’t ship on time. After the 1999 holiday season, the FTC fined various E-tailers without warning, apparently in response to customers’ lawsuits. Seven online retailers, including CDNow and Borders, recently agreed to meet their shipment guarantees last year and ended up paying a total of $1.5 million in fines to the FTC.

CDNow’s fine last year was not for late shipments but for E-mails that notified customers of back orders, which were not within the time frame set forth by the company’s guidelines. A CDNow representative says the company corrected the problem in July. In addition, to ensure that this year’s delivery promises are met, CDNow has pushed its order deadlines up; for example, customers who want two-day delivery must place their orders by Dec. 19.

Best Buy has also staggered its deadlines based on the type of shipping requested, setting Dec. 19 as the last order date for customers who require next-day delivery. Amazon has set Dec. 20 as its last date for guaranteed shipping within 24 hours of order. For last-minute shoppers, CDNow and Amazon will offer gift certificates that can be delivered instantly by E-mail.

TERRA LYCOS is teaming with BMG Entertainment on a multi-language online promotion of Christina Aguilera’s Spanish-language album and her recently released Christmas album. Aguilera will be featured on Lycos Music (music.lycos.com) and promoted on Terra sites in countries including Argentina, Chile, Mexico, and Venezuela. As part of the promotion, Lycos is offering, as a no-cost service, “Downloads the singles ‘I Remember You’, ‘In Your Arms’, ‘I’ll Be There For You’, ‘rito’s Christmas’, and ‘Teresa’s Christmas’ from her newly released Christmas album, ‘My Kind of Christmas,’ and ‘Con Camin’g’ (the Spanish version of ‘Come On Over’) from her Spanish record, ‘Mi Reflejo.’ Reciprocally, a digital rights management (DRM) and digital commerce service company, is providing the DRM and digital clearinghouse services to allow users to play the downloaded songs for 14 days. Additionally, Lycos music is hosting a live chat with Aguilera on music.lycos.com on Wednesday, Dec. 23, and consumers can enter a “Christina Xmas Prize Pack” on click2music.com in English or clicmusica.com in Spanish.

Terra Lycos has a broad, five-year commerce agreement with Bertelsmann that includes the development of platforms for the digital delivery of music, books, and other entertainment content. The two companies have previously worked together on promotions for BMG artists Toni Braxton and Dido.

LIQUID AUDIO is distributing selected tracks from Airsone Mann’s catalog for digital download. Mann’s self-released solo album, “Bachelor No. 2”—which has sold more than 150,000 copies—is available through participating retail and music Web sites in the Liquid Music Network. Starting Wednesday (6), tracks from the album will be available for a suggested retail price of $1.25 per track.分布者 have five of eight available albums for custom composition at $29.99. All 13 tracks from “Bachelor No. 2” are being offered as free downloads for the two weeks ahead of the Wednesday sale date. As an incentive for purchasing the full album, buyers will receive two bonus tracks, including “Save-Me,” the Oscar-nominated song from the “Magnolia” soundtrack, and “Christmas Song,” which was previously released in limited distribution on a benefit album titled “Viva Noel.” Consumers who purchase any of the digital downloads will have the ability to make a physical copy of the tracks burned to a CD.

IMIX.COM, an online retailer and wholesaler of customized music and video, is offering episodes of the “Rocky And Bullwinkle” television series for custom compilation on Custom DVD. Consumers can choose five of eight available episodes for custom compilation at $29.99. The company claims the offer marks the first time television programming has been made available for custom composition. Among the eight original black and white episodes of “Rocky And His Friends” being offered is the first episode of the cartoon series. Each episode has two Rocky and Bullwinkle skits, an episode of Peabody’s Improbable History, A Fractured Fairy Tale, and a variety of segments, including Aesop and Son, Bullwinkle’s Corner, and Mr. Know-It-All. Imix.com currently offers the ability to create custom CDs and obtain custom downloads.

BORDERS BOOKS AND MUSIC is issuing special electronic gift cards featuring an illustration from the Dr. Seuss book “How The Grinch Stole Christmas.” The Grinch gift card is available in $10 and $25 denominations or can be customized in amounts from $5 to $500. Borders electronic gift cards can be used toward any book, CD, video/DVD, or gift item.
Labels Must Take Long-Term View To Avoid Price War Fallout

The majors are getting nervous. They see that the holiday selling season got off to a lackluster start (see story, page 1), and they see symptoms of a price war heating up. Consider that Best Buy executives, in effect, told analysts during their most recent conference call that they plan to use music and video to drive traffic to their stores; and then look at the pricing evident in the marketplace last week, and you will know why. Best Buy had a couple of titles at $9.99, including Backstreet Boys’ latest release. Wal-Mart had four titles at the same price point, including the Boys’ “Black & Blue” album, although in some markets where it doesn’t go up against other discounters, the retailer had the title more sensibly priced at $11.99. Fry’s Electronics, which doesn’t even buy its own direct, is said to have had the title priced at $8.49. And the Wiz ran an ad saying that the title would be available at $9.99 for the first hour of business on the Tuesday street date. Most starting of all was Best Buy’s five-hour-long, $9.99-for-every-CD-in-the-store sale.

Two issues ago in this column (Billboard, Nov. 25), I wondered if Best Buy’s attempt to strategically use loss-leader pricing, a la this type of $9.99 sale, could pull the industry into a full-scale price war. We still don’t know the answer to that question, but as the above paragraph shows, we are seeing escalation beyond Best Buy.

In Retail Track’s view, however, a couple of loss leaders per account each week does not a price war make. It’s when pricing is low across the board all the time that you have a problem on your hands.

If a price war occurs, retailers are much healthier than they were last year. But a price war, combined with weak—or worse, decreased—sales for the holiday selling season would be a recipe for disaster, especially if loss-leader pricing becomes the norm and weak sales persist into the new year.

One retailer with a large chain says he isn’t yet worried about weak sales for the holidays. “Christmas comes every year,” he says. But even that retailer worries about a price war becoming a reality.

Senior label and distribution executives say a number of accounts become vulnerable in a price war. In the short term, label financial executives tell me, they are watching National Record Mart (NRM) and Valley Media most closely, because the two accounts have not had a profitable quarter in a while.

To a lesser degree, the label financial types are watching Hastings Entertainment, Tower Records/Video/Books, and the Musicland Group. Like NRM and Valley, Hastings Entertainment has been on a losing streak when it comes to red ink. The Musicland Group, on the other hand, has been kicking butt for almost three years, but it still carries some $260 million in debt. With that size debt, can it afford expectations of a strong cash-flow year to turn into a mediocre one? Similarly, Tower carries $110 million in debt and remains a long-term concern for label execs and majors.

With the financial executives and the big-picture types at the labels getting nervous about the future, it will be interesting to see if label sales executives exercise restraint in their pursuit of sales. In the last price war, label and distribution sales executives greased the incline for the account base to go downward the toilet by consistently making short-term sales decisions over long-term ones.

This time there is no safety net to stop a price war—the Federal Trade Commission has seen to that by eliminating minimum-advertised-price policies. So if a full-scale price war erupts, will label sales executives continue to go for the short-term sales by giving away the discounts extra tracks and other premiums that are not available to music-specialty accounts? Or will they think long-term and try to ensure a level— and healthy—playing field?

On the Board: Valley Media has made some changes on its board of directors. It has appointed Jim Miller, the company’s president/COO, to the board, replacing Rob Cain, the former president/CEO. It has also brought aboard two names well-known to the industry—Jim Bonk, formerly chairman/CEO at Camelot Music, and Bill Hall, the former owner and founder of Sight & Sound, the rackjobber that the Handelman Co. acquired in the early 1990s. Bonk replaces James Sha, who resigned in August, while Hall is an addition to the board. Bonk has been in retirement since Camelot was sold to Trans World Entertainment, although he sits on a couple of other boards, including Alpha Security. Hall also sits on a couple of boards, including 3DO, and he is currently a partner with Lincolnshire Management, a New York-based investment banking firm.

While I was gearing up for vacation, Sony Music Distribution devalued 184 SKUs, converting them into the company’s “Best Value” midline, according to a letter dated Nov. 8.

In the same letter it increased the returns processing fee on “Best Value” and front-line titles to 12.5%. The old fee was 10% for front-line product and 6.7% for the “Best Value” line.

Sony, which has been one of the strongest advocates for keeping the cassette tape alive, points out that it continues to offer 2,900 titles in the format.
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Reciprocal™ opens offices in Asia and Europe.

Reciprocal Entertainment is pleased to now offer its proven, comprehensive digital distribution and rights management solutions through its new offices in Asia and Europe.

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New Media

MERCHANTS & MARKETING

Alanis Cuts Her Losses At MP3.com

Stock Price Slumps Lead Big-Name Investors To Cash Out

This issue’s column was prepared by Brian Garraty and Eileen Fitzpatrick.

With the stock prices of virtually every publicly traded online music start-up slumping near all-time lows and showing no immediate signs of rebounding, some high-profile investors who aligned with the companies in exchange for equity have decided to cut their losses.

Alanis Morissette plans to sell 70,000 shares of her stock in MP3.com. The singer—who manages the company, Atlas/Third Rail Management, puts her stock in the company’s balance sheet. She and Alanis received equity in exchange for entering into an alliance with MP3.com. The deal included her own concert tour co-sponsored by Morissette’s tour, with Atlas promoting its acts on MP3.com’s site. But amid ongoing legal problems, MP3.com shares, which in 1999 barely traded at more than $1.00, bottomed out at $2.50 in October.

TRAFFIC TICKER

Top Music Info Sites

Unique Visitors (in 000s)

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Source: Media Metrix, September 2000. Sites categorized by Billboard, Media Metrix defines unique users as the actual number of users who visit each site, without duplication, once in a given month. Approximately 50,000 individual households are used in the U.S. sample in the Media Metrix sample.

Billboard

December 9, 2000

Top Internet Album Sales

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<td>APPLE (251)</td>
<td>THE BEATLES</td>
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<td>3</td>
<td>A DAY WITHOUT RAIN</td>
<td>ENSYA</td>
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<td>4</td>
<td>ALL THAT YOU CAN'T LEAVE BEHIND</td>
<td>U2</td>
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<td>5</td>
<td>LOVERS ROCK</td>
<td>SADIE</td>
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<td>6</td>
<td>GREATEST HITS</td>
<td>TIM McGRAW</td>
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<td>7</td>
<td>CUBE (757)</td>
<td>RICKY MARTIN</td>
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<td>NOW 5</td>
<td>VARIOUS ARTISTS</td>
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<td>9</td>
<td>GREATEST HITS</td>
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<td>10</td>
<td>DREAM A DREAM</td>
<td>CHARLOTTE CHURCH</td>
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<td>NO STRINGS ATTACHED</td>
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<td>12</td>
<td>MAMA'S GUN</td>
<td>ERYKAH BADU</td>
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<td>13</td>
<td>THINGS FALLING APART</td>
<td>NIKE INCH NAILS</td>
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<td>14</td>
<td>OOPS!...I DID IT AGAIN</td>
<td>BRITNEY SPEARS</td>
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<td>15</td>
<td>CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER</td>
<td>LIMP BIZKIT</td>
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<td>CHARLIE'S ANGELS</td>
<td>UNIVERSE/KLONIC</td>
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<td>WHO LET THE DOGS OUT</td>
<td>BAHAN MEHRI</td>
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<td>ONE NIGHT ONLY</td>
<td>ELTON JOHN</td>
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<td>WHITE LADDER</td>
<td>DAVID GAY</td>
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Shares and 7 million options appropriately issued ahead of the company’s IPO. The company is making the offer in an effort to square itself with the SEC and eliminate itself from liability on the improperly distributed shares.

While the company gets to buy back its stock on the cheap—its shares, off more than 90% in the last year from a 52-week high of $12.75, closed Nov. 27 at 69 cents—the move also comes amid a wave of bad news for ArtistDirect, as the company recently laid off 30 staffers. What’s more, concerns now exist that ArtistDirect’s stock is in danger of being delisted by Nasdaq.

Shares in the online music company closed below $1 for the 30th consecutive day Nov. 7, raising expectations from company executives that an automatic delisting warning from the stock exchange is on the way soon. (Stocks that trade below $1 for more than a month typically receive such a warning from Nasdaq.)

The stock isn’t much better for EMusic, a retailer of digital downloads and digital-music subscription services. While there have been no reports of any big-name investors fleeing, its shares have been sinking steadily. Recent word (Continued on page 94)
BY CATHERINE CELLA
NEW YORK—When Buena Vista Home Video announced it would release its classic animated films on DVD, it opened the floodgates for more family and children’s product. A year later, family is the format’s fastest-growing category.

At retail, Tower Video, for example, has doubled its children’s and family DVD section. Family-oriented online retailers like FamilyWonder.com, which had no DVDs last year, now carries nearly 1,000 titles. Suppliers such as Columbia TriStar Home Video have tripled their number of family releases this year.

With 4 million homes expected to have a DVD player by the end of 2000, the format has begun moving into mass-market acceptance. “It’s a matter of having more hardware out in the market place,” offers Columbia TriStar marketing VP Suzanne White.

Jay Douglas, VP of acquisitions at Anchor Bay, which has more than 40 family titles, agrees. “DVD players are now reaching a more middle-America consumer,” he says. “So we expect our DVD sales to double this year.”

Another factor driving the category is the anticipated effect of a PlayStation 2 game-and-video console. However, the shortage of PlayStation 2 consoles may limit the device’s overall effect on kid DVD sales this holiday season.

There is also the “X” factor (the extra features that DVD offers) to consider. Warner Home Video has more than 50 DVD titles with enhanced features that are targeted to families.

“We definitely develop DVDs with appropriate interactive features, including games and animation,” says VP of family entertainment Ewa Martinió.

While adding extras to family titles is generally accepted by suppliers, retailers were disappointed that many Buena Vista titles released last year did not have many compelling extras. But the supplier more than made up for its DVD shortcomings this year with “Toy Story 2: The Ultimate Toy Box.” The impressive package contains three discs—one with “Toy Story” and seven bonus features, another with “Toy Story 2” and four extras, and the third chock-full of goodies, including never-before-seen animation secrets.

Buena Vista also has “The Fantasia Anthology,” which contains the original classic and “Fantasia 2000”—both with bonuses—aalong with a Fantasia Legacy disc, loaded with material like “The Fantasia That Never Was.”

While the “Fantasia” extras are largely for animation aficionados, most children’s titles take a different approach. “You have to look at the demographics,” notes White. “‘On Bear In The Big Blue House,’ for preschoolers, we keep it with sing-alongs and games. But on ‘Anne,’ where there’s an interesting history, we look at the progression of ‘Anne’ through the ages.

With DVD, there’s more than just watching the movie, she continues. “There’s opportunity to learn, to play, to use the computer. There are lots of opportunities to keep a child active.”

Dan Merrell, Lyric Studios director of product marketing, agrees. “We love DVD because it’s a great opportunity to showcase our interactive features,” he says, noting that the company’s signature “Harney” series now offers six DVD titles.

While VHS continues to outsell DVD by a ratio of 1-to-17, Merrell says Lyric is trying to narrow the gap. “One DVD to 10 VHS is the benchmark we’d like to hit. Retail support of children’s DVD is not yet where it should be, and that can be solved by retailers agreeing to have a child’s section, just as in VHS.”

Merrell says that combo stores such as Best Buy, Tower, and Virgin Megastore “do a great job” supporting the category. “But our main mass merchants don’t have children’s sections,” he says.

To encourage retailers to increase the depth of DVD titles, Lyric has successfully instituted an incentive program where retailers can purchase six titles for the price of five.

Merrell also reminds retailers of consumer surveys conducted by the company that indicate 95% of customers who have purchased a “Barney” DVD would...
### Top Video Sales

**DECEMBER 9, 2000**

**COMPILLED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.**

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Label</th>
<th>Distributing Label</th>
<th>Catalog Number</th>
<th>Principal Performers</th>
<th>Rating</th>
<th>$ Sales</th>
<th>% Weekly Sales Change</th>
<th>Units and $1 Million at Suggested Retail for Nontheatrical Titles.</th>
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<tbody>
<tr>
<td>2</td>
<td>RULES OF ENGAGEMENT (PG-13)</td>
<td>Paramount Home Video</td>
<td>33217</td>
<td>Tommy Lee Jones, Samuel L. Jackson</td>
<td>5.98</td>
<td>5</td>
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<td>5.98</td>
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<td>5</td>
<td>HIGH FIDELITY (PG)</td>
<td>Touchstone Home Video</td>
<td>85630</td>
<td>Jamie Foxx, Jada Pinkett Smith</td>
<td>19.95</td>
<td>17</td>
<td>17</td>
<td>19.95</td>
<td>19.95</td>
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<tr>
<td>7</td>
<td>FREQUENCY (PG-13)</td>
<td>New Line Home Video</td>
<td>57022</td>
<td>Dennis Quaid, Pickwick Tharp</td>
<td>19.95</td>
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<td>9</td>
<td>BLACK (PG-13)</td>
<td>Universal Home Video</td>
<td>85580</td>
<td>Vivica A. Fox, Darius Harley</td>
<td>19.95</td>
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<td>17</td>
<td>19.95</td>
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**Note:** BVA gold cert. for sales of $50,000 units or $1 million at suggested retail. BVA platinum cert. for sales of $100,000 units or $2 million at suggested retail. BVA gold certification for a minimum of 125,000 units or a dollar volume of $5 million at retail for theatrically released programs, or at least 25,000 units and $1 million at suggested retail for nontheatrical titles. BVA platinum certification for a minimum of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least 50,000 units and $2 million at suggested retail for nontheatrical titles. © 2000, Billboard/BPI Communications.
SIMPLY DEVINE: Since 1994, Toronto-based Devine Entertainment has been turning out some superb fine-arts programming for pre-teens, and next April some of its programs will be available on DVDs. Twelve titles from the company’s “Artists’ Specials” and “The Inventors’ Specials” series will launch on DVD, priced at $29.95 each.

“Major retail chains have been clamoring for DVD,” says president and CEO David Devine. The 19 VHS “Artists” and “Inventors’” titles have sold approximately 2.1 million units, according to the company.

The most recent video release

According to Devine Entertainment, both series have sold 2.1 million units combined

for Devine Entertainment, which has received five Emmy Awards, is the “Artists’ Special” called “Winslow Homer: An American Original.”

The program aired on HBO, which has championed all of Devine’s product. Programs from the company also air in more than 50 countries around the world.

As with other Devine programs in the “Artists’” series, “Winslow Homer: An American Original” dramatizes the life of its subject and introduces fictitious character children that interact with the main character. The relationship provides an compelling hook for young audiences and was first introduced in Devine’s “Beethoven Lives Upstairs.” The 1994 award-winning

DVD

(Continued from page 85)

buy another. “Letting people sample the product is critical to success,” says Morrell.

While the children’s DVD market is still emerging, newcomer Showtime Family Nite is ready for the challenge. The first two releases from the company are the Richard Thomas comedy “Big And Ha’iry” and the Emmy Award-winning James Earl Jones drama “Summer’s End.” Showtime aims to market the titles through grass-roots campaigns with parent groups.

While we’re making 10-12 family films a year for five years. So we’re committed to the category,” notes VP Sallie Fransen. “The DVD market is the one that is growing, and it makes financial sense to release titles in the format.”

One For The Boys. DreamWorks co-founder Jeffrey Katzenberg, left, presents a $10,000 donation check to Big Brothers of Los Angeles president/CEO president Kenneth Paddgett at the premiere of the direct-to-video title “Joseph: King Of Dreams.” Members of the organization were invited to the premiere, which was also attended by the film’s stars Jodi Benson, James Eckhouse, and Mark Hamill. The event was held Oct. 30 at the historic Egyptian Theater in Hollywood. Katzenberg also served as executive producer of the film.

by Moira McCormick

HEY MON: 20th Century Fox Home Entertainment, just released its first DVDs of the “Pokémon”-inspired TV show “Digimon: Digital Monsters.” Airring on Fox Kids, the first title from the series, “Digimon Season 1,” contains 13 episodes from the first season, as well as a collection of bloopers. The price for the title is $24.98.

Included on the disc are the episodes “And So It Begins,” “Birth Of Greymon,” “Garurumon,” “Biyomon Gets Firepower,” “Kabuterimon’s Electro Shocker,” “Pogemon In Toy Town,” “Ikkakumon’s Harpoon Torpedo,” “Evil Shows His Face,” “Subzero Ice Punch,” “Wizardmon’s Gift,” “Prophecy,” and “The Battle For Earth.”

Fox expects to piggy-back the title on the feature film “Digimon: The Movie,” which premiered on VHS and DVD in October.

FLIP YOUR WIGGLES: Lyric Studios will release the fifth title in the Wiggles’ series of videos and audios Jan. 2, 2001

many videos for kids ages 6 and under. It’s available on VHS for only $14.95; a combination audio featuring 23 tracks, three of them spoken-word, is priced at $10.98 for CD and $6.98 for cassette.

In addition, the Wiggles’ “Wake Up Jeff!” will also be released Jan. 2, at the same price points for all products. Both titles will be stickered with a $1-off coupon good toward the purchase of each companion audio title.

Families visiting the holiday Web site Claus.com, owned by San Francisco-based Spunky Productions, are able to view an animated song sampler featuring the Wiggles performing “Go Santa Go” and two other Wiggles songs.

In-store advertising materials include floor displays, counter displays, and audio/video combos. The displays feature the members of the Wiggles gathered around their signature big red car.

Other promotional efforts include cross-trailers on the upcoming “Barney” video releases, “Be My Valentine—Love, Barney” and “Barney’s Musical Castle.”

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For theatrically released programs, or of at least 25,000 units and $1 million at suggested retail by nontheatrical titles. ** IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least, 50,000 units and $2 million at suggested retail for nontheatrical titles. © 2000, Billboard/BPI Communications.
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Update

DECEMBER
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. 212-245-5449.
Dec. 6. 10th Annual EMA Awards, Barker Hangar, Santa Monica, Calif. 310-201-5033.

JANUARY

FEBRUARY
Feb. 28-March 3. 32nd Annual Country Radio Seminars Convention, Nashville Convention Center, Nashville. 615-629-7071, ext. 144.

Classical Goes Back To College. Soprano Renee Fleming recently opened the new 20/21 Club series at Columbia University’s Miller Theater in New York. The 20/21 Club is a joint initiative by Universal Classics and HMV Records whose aim is to develop a new audience for classical music among college students. Shown, from left, are Kevin Gore, president of Universal Classics; Fleming; and Albert Imperato, director of 21C Media Group; and George Steel, executive director of Miller Theater.

WORDS AND DEEDS (Continued from page 41)
nine-member clique Loose Mindz and Desert Squad, a young trio whose self-titled debut album launched Erotica in August.
Desert Squad comprises Bosie T. (aka Bosie Thompson), D’1’Loc (DeShawn King), and Lil’ Wease (Mike Finley). It scored local success with its first single “Hot! Hot! Hot!” which was played on local KCEP (Power 98). Erotica released follow-up single “Dat’ Jazz,” Nov. 27 with hot track “Club” on the B-side. Erotica’s other acts include female R&B duo Infiniti, R&B quartet 4 Deuces and Greg Spin, a local radio DJ who raps and sings.
Loose Mindz’s “Win Or Lose,” the new single from its second full release “Mold ‘N Shape,” has given the group and its label Lost Found increased exposure not only in Las Vegas but also in Atlanta, Detroit, and Los Angeles. The label, which dropped its very first single, “Fresh,” in ’97, has also completed “Hottest West Of Meeera,” a compilation featuring the lead singles by the label’s acts, all of whom have completed albums. Besides Loose Mindz, the “Hottest” package features The Holy Thief, Jersey Red, Chico Santiago, Bah-meil, Bald, Akakorit, and Poem. It drops January 2001. The set follows up Lost Found’s “The Gambling State,” a 25-track CD released in ’98. Both labels are on the lookout for distribution deals. Erotica’s contact person is Ken Basket at 702-244-9663; Lost Found can be reached via Jaez Allah at 702-389-4887.
Marcy Kenon can be reached at urbanfocus@hotmaill.com.

MARCH
March 11-14. 43rd Annual National Assn. Of Recording Merchandisers Convention And Trade Show, Orlando World Center Marrio, Orlando, Fla. 850-966-2222.
March 14-18. South By Southwest Music Conference And Festival, Austin Convention Center, Austin, Texas. 512-467-7979.

APRIL
Submit items for Lifelines, Good Works, and Calendar to Jill Pessinick, Billboard, 3055 Wilshire Blvd., Los Angeles, Calif. 90026; jillpessin@gmail.com.

GOOD WORKS

SINATRA LEGACY: The 18th annual Frank Sinatra Celebrity Golf Tournament benefiting the Barbara Sinatra Children’s Center will take place Feb. 2-3, 2001, at the Desert Willow Golf Resort in Palm Desert, Calif. Gregory Peck and Barbara Sinatra will co-host, and Wayne Newton will headline the awards gala. A silent auction featuring items donated by celebrities including Tony Bennett, John Travolta, and Tony Curtis will be held at the nearby Renaissance Esmeralda Resort in Indian Wells, Calif. The Children’s Center counselors physically and emotionally abused children. Contact: Susan Reynolds at 760-340-2939.

LIFELINES

BIRTHS
Girl, Paris Isabelle, to Jon and Nelu Levy, Nov. 7 in Los Angeles. Father is CEO of Moonshine Music.
Girl, Rachel Leigh, to Jon and Amy Rosner, Nov. 15 in Santa Monica, Calif. Father is creative director of the Bicycle Music Company.
Girl, Willow Camille Reign, to Jada Pinkett Smith and Will Smith, Oct. 31 in Los Angeles. Father is a rapper and actor. Mother is an actor.
Boy, Noah Mercer, to Mary and Scott Weiland, Nov. 19 in Los Angeles. Father is lead singer of Stone Temple Pilots.
Girl, Sydney Jane, to Hollie and Jeremy Adams, Oct. 2 in Nashville. Mother is advertising coordinator for Billboard and a sales assistant for Country Airplay Monitor.
Programming

Will Beat Go On For 'Jammin' Oldies'?
Some Stations Exit; Others Occupy Widely Divergent Niches

BY SEAN ROSS
NEW YORK—Two years ago, “Jammin’ Oldies” was radio’s hot new format. Stations specializing in R&B oldies from the ’50s and ’60s but, in most cases, only those that were familiar to the pop audience—were being launched every week, with some cities, such as Nashville, ending up with two. Some markets, particularly Orlando, Fla., and Sacramento, Calif., even lost their traditional pop oldies stations because owner AMFM wanted to make sure that those outlets, not a competitor, covered the franchise.

Today, the radio industry has found other hot new formats. Until recently, it was new top 40 stations that were signing on every few days. Now, ’80s-based rock stations specializing in acts like Sting, Steve Winwood, and Huey Lewis & the News are hot. And some of the “Jammin’ Oldies” stations are disappearing. Two weeks ago, WCOL, Orlando, Fla., and WFBT, Richmond, Va., all changed formats within several days of one another. Several weeks earlier, Nashville lost its second “Jammin’ Oldies” outlet when WNPL went active rock, its competitor, WQFX, had already switched.

So is “Jammin’ Oldies” over? Proponents say that the format was always meant to be a niche solution, that most “Jammin’ Oldies” stations are better off than they were before: and that the stations that changed should probably never have been in the format in the first place. And while many “Jammin’ Oldies” stations have leveled off in the 3-8 share range—the national number for R&B oldies stations was up 2-6.7 in the summer Arbitron—there were still some summer book successes, including KCMG Los Angeles (up 2.9-2.0), WJUM Pittsburgh (up 4.3-4.5), KDJM Denver (3.0-4.0), WOJQ Cincinnati (5.1-5.7), and KMGV Fresno, Calif. (4.5-5.4). And even as other stations were exiting, one major-market station, KMIR Seattle, was getting in.

But even one of the format’s architects agrees that some stations shouldn’t have adapted the format. Several former “Jammin’ Oldies” PDs feel the format is spread over too many age and ethnic groups, with no particular loyalty from anyone. And the handful of major R&B oldies PMs that most directly target African-American listeners, something most “Jammin’ Oldies” stations won’t do, average higher numbers. They include WUBS Norfolk, Va. (4.9-5.2), KMEZ New Orleans (6.6-5.9), and WRBQ Memphis (6.0-4.2).

While there’s a clear split between R&B oldies stations such as WUBS that play “Love And Happiness” by Al Green—beloved by R&B listeners but unknown to most other listeners—other formats have dropped “Jammin’ Oldies” stations, too. Some stations still hew to the initial ’70s model. Some have dropped most of their ’70s titles and delved into the late ’80s or even the ’90s, every so often adding a classic rock title. And while some PDs don’t consider those songs to be “oldies, there’s even some disagreement on whether “Jammin’ Oldies” should be positioned as an oldies format.

NO LONGER COOKIE-CUTTER

“We’re pretty proud of what we’ve achieved and where we’ve got to in the U.K. market, but we think it’s time now that we started knocking on some doors and seeing other like-minded people out there.”

One potential partner for Capital in Europe could be the Paris-based NRJ Group. The latter’s chairman, Jean-Paul Dardareux, says there were discussions between NRJ and Capital a couple of years ago but without any follow-up. Dardareux adds that Capital lacks a clear strategy. “Capital, as with all U.K. radio groups, is protected by regulation which is good to the better station of the two, but not with direct competition from stations with similar formats.” He says, “At the risk of sounding arrogant, if we were allowed into the U.K. market, they would have some reasons to worry.”

BROADCASTERS LOSE EEO FIGHT. The Federal Communications Commission (FCC) has rejected the National Assn. of Broadcasters’ (NAB) efforts to modify its new equal-employment opportunity rules. In a 28-page ruling, the agency defended its regulations, which require station owners to hire as actively recruited minorities and women to fill jobs. The NAB wanted the FCC to reinterpret its first to restate its exemption for markets where the minority population is small and give more credit to stations using the Internet to recruit, as well as scrap the FCC’s new “zero tolerance” policy regarding recordkeeping and reporting requirements. But the FCC said no in each case. “NAB failed to demonstrate these measures are uniquely burden-some,” wrote the commissioners. FCC chairman Bill Kennard says the goal of the new rules is “to equal employment opportunity throughout the recruitment and hiring process, without regard to race or gender. No more and no less.” The fight is over now, however. The NAB and several state broadcast associations are fighting the rules in federal court.

GILLMOR WANTS MORE FROM FCC. More congressional scrutiny is on the way for the FCC. Rep. Paul Gillmor, R-Ohio, is calling for an independent task force to be created to investigate how business is done at the agency. Gillmor wants to look at ways to reorganize the FCC, which he says takes too long to review deals and modify outdated regulatory rules.

CERDAN DELAYS SPIN-OFF. The corporate parent of radio ratings company Arbitron is delaying the first quarter spinoff date of Arbitron from Jan. 1, 2001, to “the early part of 2001.” Cerdan blames the delay on “tough issues in valuing the spectrum,” the remaining litigation against the Federal Communications Commission (SEC), the review process and obtaining new lending commitments. Separately, the Internal Revenue Service has given Cerdan a bit of good news. The IRS has approved the company’s reverse spin-off plan, which was crafted to be tax-free to Cerdan and its shareholders. In July, Cerdan announced plans to spin off Arbitron, a company it has held since 1967.

“RADIO WAL-MART” CLOSES SHOP. American Communications Enterprises (ACEC) president/CEO Dain Schult had a grand plan to create a chain he called “Radio Wal-Mart,” under which he would develop 400 small-market radio stations. The plan, however, has been scrapped, and ACEC has been sold to Tampa Bay Financial.

DG SYSTEMS & STARGUIDE MERGE. Commercial delivery system provider DG Systems stockholders have approved plans to merge with StarGuide Digital Networks. The new entity will be the largest company digitally delivering content from ad agencies to radio and TV stations—”combining assets, management, and offerings of these organizations will create substantial near- and long-term synergies,” says chairman Scott Ginsburg, the former CEO of Channel Media. DG Systems recently stepped into the Internet marketplace when it launched CoolCast, a high-speed audio and video. The merger is expected to close in early January 2001.

ABC RADIO BLAZIN’. ABC Radio Networks is adding a new hip-hop/R&B programmed station to its lineup of 24-hour formats. The Blazin’ Hits format will be 70% hip-hop and 30% R&B, with nine out of 10 tracks classified as current. ABC Radio VP/GM Darryl Brown cites the growth of the young R&B market and increased advertiser interest in the 18- to 34-year-old R&B demographic. The announcement comes on the heels of ABC’s launch of the Urban Advantage Networks, which links all of the network’s R&B programming.

NOTED. Viacom says it will close on its merger with Infinity by the first quarter of 2001. In a filing with the SEC, Viacom says it will issue an additional 23.8 million shares of stock to fund the roll-up. . . . Westwood One has completed its $25 million purchase of SmartRoute Systems, which provides traffic and travel information directly to consumers through cell phones. . . . Sirius Satellite Radio’s programming will be available in the third quarter. . . . Winstar Global Media president Louis Severino will retire at year’s end, after 40 years in the broadcast industry. Susan Love is being promoted to president. Eileen Decker will become VP of sales for the New York-based radio and Internet audio company.
Billboard

DECEMBER 9, 2000

Top 40 Tracks™

BY EMANUEL LEGRAND

Top 40 Tracks™

Billboard—Probably the most
overheard word during last
month's annual National Assoc.
of Broadcasters. European Radio
Conference was "digital." The
radio business is turning into a
digital experience, which offers
as many opportunities as it
does threats.

Most of the 500-plus broadcast
stations in Berlin shared the
basic tenet that the new digital
world would be driving their busi-
nesses in the future but that it will
also require heavy investments
to keep a foot in both the "tradi-
tional" and "new" media camps.

Radio broadcasters are poten-
tially under siege from all sorts of new
technologies, including
incompatible technologies, the
Internet, and even mobile
phone technologies; hence an
interest on the part of most radio
stations in looking at ways to
achieve all of these new tech-
nologies.

Capital Radio CEO David Mans-
field noted that as choices expand,
consumers are becoming more
and more demanding. "Consumers want
everything all the time, and they
want it now," he reflected.

Mark And Brian Play Santa.
A new double-album from classic
Kiss FM DJs Mark and Brian, "Little Drum-
mer Boys," peaked at No. 62 on
The Billboard 200. Along with a
rendition of "This Christmas" featuring
Buddy Ebsen, Dick Van Dyke, Jack
Palance, Cherill Heston, Betty
White, Brucep Moulder, Terry
Curte, Bob and Dorothy Hope, and
Gloria Stuart, the set features
tracks by Peter Frampton, Jose
Felix, Mother's Finest, Kenny
Waves Shepherd, Eddie
Money, Barry Manakow, Mel
Torme, Gary Hoby, the
Tones, Drummerama, and
the Jensiones. The Capitol
Records release also has
tuned the Internet's ability to
allow existing radio brands to
stream simultaneously. For
example, dance station Kiss 100
in Europe could complement its
existing mix of wide-
range dance broadcast on
FM with more specialist
channels on the Internet majoring
in garage, house, or R&B. This
approach has already been adopt-
ed by French broadcaster Europe
2, part of the Europe I Communic-
cations group, which has launched
two sub-channels on its Web site,
featuring two of the main compo-
nents of its rhythmic AC format,
R&B and pop. "This way, our
listeners can continue to listen to
the Europe 2 brand, even if it's not
the main station," said PD Jean-
Michel Millot.

Another radio group currently
developing "sub" or "side" chan-
nels on the Internet is the
U.K.'s Capital Radio. Tom Laidlaw,
head of programming and production at
Capital Radio's online divi-
sion, Capital Interac-
tive, argued that radio
stations enjoy a head
start on other compa-
nies interested in pro-
viding online audio streams
because they possess large,
established brands which people
trust, they have the ability to
cross-promote new channels on
the air, and they have deep,exist-
ent relationships with the music
industry.

Laidlaw explained that Capital
is now moving on from the
first stage of simulcasting (i.e.,
broadcasting its existing
 terrestrial radio output over the Web) to
nearbycasting by providing Capital
listeners with additional
channels online. These side channels
will comprise three new
services, in the shape of (female-
targeted anthems and ballads), Radio
for computer games players), and Urban
Grooves (R&B). The sites are
already up and running—"for
their scheduled public launch
just before Christmas. Laidlaw
explained that Capital
Interactive will be the
provision of so-called "unicast"
channels, which provide the
individual user with a perfectly tai-
lored music mix through the utiliza-

Country Grammar

Nelly

My Everything

50 Degrees

OutKast

Wonderful

Everclear

Stan

Eminem Featuring Dido

Beautiful Day

Sugababes

New

I Just Wanna Love U (Give It 2 Me)

Jay-Z

If I Am

Nine Days

It's My Life

Bon Jovi

Crazy

K-Ci & JoJo

Compiled from a national sample of display of Mainstream Top 40, Rhythmic Top 40 and Adult Top 40 stations supplied by Broadcast Data Systems. Radio Track Levine. 245 Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs are ranked by Audience Impressions. Also Tracks showing an increase in
Audio, the previous week. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in audience. Records below the Top 20 are removed from the chart after 26 weeks. ©2000, Billboard/BPI Communications.

Technology Is Both Blessing And Threat

Natl' Assoc. Of Broadcasters Confab Discusses The Digital Future

Former broadcaster-turned-dig-

itally executive Ulrich Gathman, GM
of Germany-based youwant.com,
predicted "some disturbance" for
traditional broadcasters facing the
advent of new technologies, but also
"growth opportunities" if they
seize those

tech-

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ies,

a

problems from previous Christmas

shows. Proceeds go to the Mark &
Brian Scholarship Fund, the Mark
& Brian Music For Kids program,
and the Komen Breast Cancer
Foundation.

Riley

www.americanradiohistory.com
WILL BEAT GO ON FOR 'JAMMIN' OLDIES'?
(Continued from page 91)

senior VP John Gehron, there are a few formats that work everywhere. Those same rules apply to 'Jammin' Oldies.' With Infinity's KMGV currently No. 125-54 in Fresno, Gehron says that the decision to switch the newly acquired WOCL to modern rock wasn't a vote of no confidence in the format but merely a determination that "the alternative position was just too weak." But Gehron also says, "There were other markets where the format was started where it probably should have never gone on the air."

And Rivers is seconded by several "Jammin' Oldies" PDs in his content that "it's not a format that was making money and turned them into profitable situations. To me that's a win." "If you're working we are still here is the fact that we're making money ... We've settled into the top 10 where, in Chicago, you can still make a lot of money," says WUBT PD Jay Beau Jones.

Says Salkowitz, "Two years ago, this station had been through three to four format changes in a few years time and was bleeding red ink. We're going to hit $30 million this year. That's a pretty significant turnaround for a station that was bleeding legs even though it's not sitting at a 5 share like it did when it came out of the box."

In other markets, however, it's harder for operators to make money in that share range. Sacramento's KHZZ hung in with "Jammin' Oldies" when AMFM's KHLY gave up the pop oldies format and tried to wrest KHZZ's format away. Eventually, Ken Kahan, KHZZ determined that "it just wasn't viable for us to continue." Suddenly, the Beatles and Beach Boys fans that may have been too old for KHYL started looking prettier good, and KHZZ became KCCL (Tol 101.9).

SCARED OF THE AUDIENCE?

While some stations that were willing to go full tilt toward African American listeners could usually land a larger share of the market because a station's initial burn-off, few owners were willing to acknowledge black listeners as anything more than part of a coalition audience. "I think those stations that don't avoid the black audience tend to do better," says consultant Barry Mayo. "Those stations that go the white and Hispanic route and consciously avoid being 'black' in markets that have heavy ethnic populations will tend not to do well... I don't think there's enough 'there' that format to market a wide share, particularly when the black listeners have the choice of an [adult R&B] rival."

This format has strengths in a market where there's an ethnic population to support it, either Spanish or African-American, if the station is targeted to that audience. "I've talked to owners in those markets where there's no ethnic composition, or where there's an ethnic audience but the station never targets it, I think the station structure, says Parker. "If you try to make this a mass appeal type format, it's not going to win. A lot of people tried to make these 'Jammin' Oldies' stations the hipper, younger

oldies station for white people, when in reality, the real core and all the time spent listening for these stations was ethnic."

Parker says that while at KCJM, he was under pressure to add more discord and broader beyond the Hispanic audience. Both he and current PD Mike Marino say that refocusing on Hispanics, as well as a recent move to a better frequency, helped to key the station's rebound this summer.

"PUSH 'JIT' INTO THE RAP ERA?"

Some "Jammin' Oldies" stations are comfortable moving further into the '90s and even the early '90s. WMOJ PD Keith Mitchell says his station remaining 15-19% based, has been able to add '90s titles from Steve Winwood's "Roll With It" to Tone Loc's "Wild Thing" and "Funky Cold Medina."

"If the format is going to evolve, it's going to have to pick some of that music up, because you do want to be sure to worry about the legendary Donna Summer and KC & the Sunshine Band."

WJXJ PD Clarke Ingram has seen his station "slightly older" and "more hipper," when he thinks the station started.

"America's Most Wanted" says Salkowitz, "is never to ignore." And even former KHYL in Seattle's No. 1 market where there's a rebirth to the oldies format, says, "We're going to do it," says WEJM PD Mark Tye, "and KHZZ became WMOJ's No. 1.

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NEVER MEANT TO BE NO 1

"This format was never intended to be No. 1 in the market, although in some cases it did turn out that way," says Rivers. "It was designed to take an under-performing radio station and turbo-charge it into a top 10-25-54 situation. "Because "Jammin' Oldies" stations showed big 12-plus numbers right away, many in the industry were unprepared for the inevitable leveling off. "We were originally a little too successful. We exceeded our expectations, and in some situations we didn't manage the expectations well enough," he says.

And Rivers is seconded by several "Jammin' Oldies" PDs in his content that "it's not a format that was making money and turned them into profitable situations. To me that's a win."

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Mainstream Rock Tracks

<table>
<thead>
<tr>
<th>No. 1</th>
<th>TRACK TITLE</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>LOVER</td>
<td>Paul McCartney</td>
</tr>
<tr>
<td>2</td>
<td>AWAKE</td>
<td>Godsmack</td>
</tr>
<tr>
<td>3</td>
<td>HUMMERNIC (IN MY HANDS)</td>
<td>Something Like Now</td>
</tr>
<tr>
<td>4</td>
<td>WHY 12</td>
<td>Collective Soul</td>
</tr>
<tr>
<td>5</td>
<td>ANGEL'S EYE</td>
<td>Aerosmith</td>
</tr>
<tr>
<td>6</td>
<td>ARE YOU READY?</td>
<td>Creed</td>
</tr>
<tr>
<td>7</td>
<td>N.B.</td>
<td>Primus with Oozy</td>
</tr>
<tr>
<td>8</td>
<td>ORIGINS PRACTICE CONSPIRACY</td>
<td>The Offspring</td>
</tr>
<tr>
<td>9</td>
<td>LAST RESORT</td>
<td>Papas Roach</td>
</tr>
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</table>

Modern Rock Tracks

<table>
<thead>
<tr>
<th>No. 1</th>
<th>TRACK TITLE</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>HEMORRHAGE (IN MY HANDS)</td>
<td>Original Prankster</td>
</tr>
<tr>
<td>2</td>
<td>MAN OVERBOARD</td>
<td>Blink-182</td>
</tr>
<tr>
<td>3</td>
<td>HUMMERNIC (IN MY HANDS)</td>
<td>Something Like Now</td>
</tr>
<tr>
<td>4</td>
<td>LOVER</td>
<td>Paul McCartney</td>
</tr>
<tr>
<td>5</td>
<td>HANGING BY A MOMENT</td>
<td>Lifehouse</td>
</tr>
<tr>
<td>6</td>
<td>ROLLIN'</td>
<td>The Offspring</td>
</tr>
<tr>
<td>7</td>
<td>ROLLIN'</td>
<td>Lifehouse</td>
</tr>
<tr>
<td>8</td>
<td>ONE STEP CLOSER</td>
<td>Linkin Park</td>
</tr>
<tr>
<td>9</td>
<td>BROKEN HOME</td>
<td>Papa Roach</td>
</tr>
</tbody>
</table>

MEANWHILE, with MyMP3.com due to relaunch with major-label material this year, David Bowie and Virgin Music Group have partnered with MyMP3.com to make Bowie's catalog available on the storage service. The deal marks one of the first such arrangements between the company and a major artist.

As part of the agreement, those who purchase "Bowie At The Beeb: 1968-1972" and add it to their MyMP3 accounts will receive an alternate live version of "Ziggys Stardust." Two other alternate early versions will be available at a Bowie section on the site.

"N Sync has entered into a deal with Microsoft to create a co-branded Internet service (Billboard Bulletin, Nov. 28), "NSYNC@MSN." For $21.95 per month, subscribers will receive biweekly "N Sync newsletters, behind-the-scenes videos, e-mail updates, and other exclusive information. Microsoft will create an N Sync-branded instant messaging service, and the band will launch a Web radio station.

No downloads will be available initially, but music components may be added later. The band will promote the service at its live shows and through radio advertising. Microsoft senior VP Brad Chase says the company will not collect names or addresses of users without parental consent.

In other Microsoft news, the company plans a Madonna concert performance from London's Brixton Academy that was Webcam over its MSN Network Service. Attracted 9 million viewers—an audience three times larger than the viewership for an MSN Webcam of a Paul McCartney concert last year.

IN OTHER NEWS: Magog, a digital rights management service company, expects a new technology to process payments in multiple currencies before the end of the year. The company will be able to clear purchases of digital goods made in U.S., Canadian, Dutch, Japanese yen, British pounds, French francs, German marks, and the euro. Magog software applications will display text in multiple languages, French, German, and Japanese; each country will receive local-language support from Magog's international help desk.

Atlanta-based streaming service GroovePort has signed a two-year licensing deal with London-Sire Records. Under the deal, GroovePort player users will have access to streams by such acts as Pet Shop Boys, MORCEAUX, and Paul Oakenfold. GroovePort has similar deals with such labels as Ubiquity and Pyramid.
This & That

MCA Records has promoted Dwayne McClary to senior director of visual promotions and sports relations. He was director of video promotion.

Andy Gesner has exited Rive Video Promotion to start his own company, Hedgehog Independent Promotions. Video Hot can be reached by E-mail at hipvideo@aol.com.

Revolver Films in Toronto has named Jamie McInnes executive producer. McInnes replaces Allan Weinrib.

Music Link Productions’ Los Angeles office has moved. The new address is 11134 Greenlaw Ave., Culver City, CA 90230. The phone number, fax number, and E-mail address remain the same.

Local Show Spotlight: This issue’s spotlight is on the Los Angeles R&B/hip-hop scene and TV show “Urban Nights.” The web address of the show is http://urban.nights.com. The show is part of the Launch Music Video Network. TV affiliate: KDOC-TV Los Angeles.

Time slot: 1:00 a.m. – 4:00 a.m. late Tuesday/early Wednesdays.


E-mail: armandoo@launch.com

Key staffer: Armando Zapata, executive producer.

Following are five videos from the episode that aired the week ending Nov. 18:

- Deuce Hollister, “One Woman Man” (Def/Def/ DreamWorks)
- Pru, “Candies” (Captor)
- Dogg’s Angels featuring Lil’ Flip, “I Was Too Young If You’re Ready” (Doggy-styleTV)
- R. Kelly, “I Wish” (Jive)
- Lil’ Bow Wow, “Bow Wow That’s My Name” (So So Def/Columbia)

New

- 99 Degrees, “My Everything” (Love
- Deuce Hollister, “One Woman Man” (Def/Def/DreamWorks)
- Pru, “Candies” (Captor)
- Dogg’s Angels featuring Lil’ Flip, “I Was Too Young If You’re Ready” (Doggy-stylyTV)
- R. Kelly, “I Wish” (Jive)
- Lil’ Bow Wow, “Bow Wow That’s My Name” (So So Def/Columbia)

THE CLIP LIST

The Most-Played Clips as Monitored by Broadcast Data Systems

For the week ending November 26, 2000

Billboard

1. Eminem, “Slap That” (Big Beat/Interscope/Polifon
data) (This Song’s Around The World For The Past Three Weeks)
2. Silkk The Shocker, “Like It” (Zomba/Before the Storm)
4. All4One, “I Swear” (MCA/Interscope) (This Song’s Around The World For The Past Three Weeks)
5. R. Kelly, “I Wish” (Jive/Interscope)

“New” Songs

- 99 Degrees, “My Everything” (Love
- Deuce Hollister, “One Woman Man” (Def/Def/DreamWorks)
- Pru, “Candies” (Captor)
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market isn’t starving for hits. Besides Backstreet Boys, new releases from the Beatles, Tim McGraw, and the Flaming Lips are moving big numbers early, according to SoundScan.

Charts selling video are seeing a flurry of interest generated by record sales of the motion picture “Gladiator” and a strong turn for “X-Men.” (See story, this page) For example, Musicland in the Tower district of Edmonton, Alta., for the first time, exceeded 40% of its video sales.

However, there are still signs of weakness in the market. The Canadian Council of Shopping Centers reports that sales of music, video, and home-entertainment product at U.S. stores Nov. 24-26 were down 11.1%, while specialty-store sales across all categories rose 2.4%.

Eric Weissman, president/CEO of the one-stop Alliance Entertainment Group, says record sales during Thanksgiving weekend was “not a home run” but adds that it faced a tough comparison with 1999 Thanksgiving sales which he says were “the best on record.”

“Overall, we’re pleased with this year; (our accounts) generally are pleased with it,” he says.

“We’re not seeing much change at all,” says John Martin, the manager at Universal One-Stop in Philadelphia. “It’s been a record year, into the record year.”

While Thanksgiving weekend was sluggish, Weissman says the band’s “The Matrix,” which has sold more than 2 million units since it was released, is a “tough comparison with that on our backlist,” according to distributor Warner Home Entertainment.

The title racked up its first full week of sales of $8 million against an initial shipment of $4.1 million, says the studio.

“Unfortunately, the best-selling DVD title is ‘The Matrix,’ which has sold more than 2 million units since its release, a year ago, according to distributor Warner Home Entertainment. With the November release on Nov. 21, DreamWorks says, sales for ‘Gladiator’ were strong enough to immediately require an order to duplicate 1 million additional units of the title.

“We’ve gone through 70% of our initial order,” says Tower Video VP John Thrasher. “‘X-Men’ has also been flying.”

He estimates that the chain has sold through 65% of its “X-Men” stock.

Many dealers, including Amazon.com and Musicland, say “Gladiator” was their top seller Thanksgiving week.

“Gladiator” exceeded our expectations, Thrasher says, adding that first-week sales doubled the forecast at Musicland.

“While retailers continue to enjoy the DVD boom, Thrasher says the format is hurting VHS sales. At Tower, 75% of Tower’s total video sales are from DVDs.

According to the NPD Group, DVDs made up more than 40% of total video sales through October.

Approximately 9 million households own a DVD player, according to the DVD Entertainment Group.

EILEEN FITZPATRICK

Dreese attributes “low single-digit negative comp-store” sales at its chain over Thanksgiving to such discounters. “We’re not losing 14.9% at which the album is selling at some major chains isn’t hurting, either,” he says.

One question that remains is how much of a show business at Best Buy, Kmart, and Wal-Mart will negatively affect other retailers. Talk of a price war overshadowed holiday sales for many independent retailers (see Retail Track, page 82).

SOUNDEXCHANGE DEBUTS

(Continued from page 3)

es—cable and satellite subscription music services and non-interactive Webcasters.

According to law, record companies will receive 50% of royalties; artists will receive 40%, with 15% going to background singers and musicians.

The initial collection for the 2001 cycle—largely from satellite subscription music services and Webcasters now holding licenses and paying royalties—will be relatively small. SoundExchange estimates that about $18 million will be paid among 2,100 labels (270 companies) and tens of thousands of artists.

In that context, the direct payment to artists announced at the Nov. 28 conference was impressive, but says scholars, the labels financially. That could change when the major Webcasters come on board and the royalty rate increases.

“Overall, I think [SoundExchange] is a good thing,” says Recording Artistas Coalition (RAC) co-founder Don Henley.

He says the labels see a future in downloading sales, given the current market in streaming. “The digital market is in its infancy,” says Henley.

The headline that announced the direct artist payment is only for the first week.

After the first digital-performance royalty collection and distribution cycle, the labels may change their strategy and agree to distribute the artists’ share directly.

John Simpson, an artist manager for 15 years before becoming executive director of artist and label relations for SoundExchange, says that the direct payment decision, “The labels, to their credit, understood the political implications of this” and can’t ensure that the labels will allow the direct payment to stay in place in the future. “I don’t think it’s likely but it still adds to their minds, but it’s a new landscape. They want to see how this goes.”

According to Simpson, not all of the majors have approved the direct payment idea initially. He didn’t name the companies.

The RIAA has been working on the Public Performance Royalty collection program for more than two years and has absorbed some of the start-up costs. Administrative costs in the future, says Simpson, “will be smaller than at this time.”

Simpson says, “We’re confident that the collective will provide an effective, efficient and secure vehicle to ensure that artists receive their legal share of the performance right royalties.”

Mann was not available for comment, but her manager, Michael Hansen, for LA’s A&R Group, says “It’s a great thing. It can lead the way.”

He says it does not rule out direct deals with Webcasters, which would not increase the overall royalty rate, but adds that Mann owns the copyrights for her new album, “so that she will collect both the copyright owner and artist.”

Enactment of the Digital Performance Rights Act of 1995 and the Digital Millennium Copyright Act of 1998 granted a U.S. performance right for sound recordings. Prior to 1965, the U.S. possessed no performance right in sound recordings, unlike other countries who use it to negotiate deals with pay-royalty fees. The RIAA has challenged the current exemption for traditional radio’s digital transmissions (see story, page 4). If the RIAA loses, the mandatory fees would increase dramatically.

The nearly 2,100 labels and 270 record companies include Alligator, Arista, Atlantic International, Black Top, BMG, Chords, EMI, GNP Crescendo, Hollywood Records, Koch, Naxos, RAS, Road House, Rhino, Rounder, Shanachie, Soundtrack International, Warner Music Group, and WEA.

Membership in SoundExchange is free to any company, but members are encouraged to contact the membership department at SoundExchange or at (828) 857-9630.

The deadline to sign up was in February 2001 to select collection groups for digital performance royalties. There could be more than one group authorized. A decision is expected in mid-2001.

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MUSIC FIRST

ASCAP HONORS LICHTMAN

(Continued from page 8)


The winners will be honored at a special reception hosted by ASCAP president Marilyn Bergman at 5-7 p.m. Wednesday (6) at the Stanley H. Kaplan Penthouse, the Rose Building, 70 Lincoln Center Plaza in New York.

DEATH ROW RECORDS has posted the yet-to-be-released new album by Snoop Dogg on its Web site with an invitation to fans to choose which is better: Snoop’s last record for Death Row, “Dead Man Walkin’,” or his new Doggystyle/No Limit set, “Tha Last Meal.”

Visitors to deathrow2000.com are greeted by the following message, posted between a photo of Snoop and the Death Row logo: “You Decide! Take the Snoop Dogg challenge and choose between ‘Dead Man Walkin’ and ‘Tha Last Meal’! Listen to both albums and choose song for song which album is better!” Fans can download the songs of each of the new tracks, his third for Doggystyle, as well as each of the 12 tracks on “Dead Man Walkin’,” a collection of unreleased tracks the label released earlier this year. Spokesmen for Death Row and Priority, No Limit’s distributor, declined comment. Representatives for No Limit and Snoop were unavailable.

RASHAUN HALL and WES OSHINSKI

THE RECORDERING INDUSTRY petitioned the Copyright Office Nov. 29 to conduct a rule-making proceeding and convene an arbitration panel to establish the mechanical-royalty obligations of companies offering new subscription music services. The Recording Industry Assn. of America (RIAA) and the National Music Publishers Assn. (NMPA) have been working together to find a business solution for subscription service royalties, but they told the Copyright Office there is an “urgent need” to bring the services online. Otherwise, says the RIAA, “piracy will continue to fill the void” in on-demand streaming and “limited-time” downloads.

BILL HOLLAND

NEW YORK-BASED Spirit Music Group has signed an exclusive administration agreement with the Beach Boys’ Brian Wilson, according to company president Mark Fried. Under the agreement, Spirit Music will be the copyright administrator for Wilson’s catalog, which includes the group’s two decades, contained in two Wilson catalogs: New Executive (BMI) and Beach Bum Music (BMI). The material includes a collection of Beach Boys’ songs from the “Pet Sounds” era, Wilson’s entire solo work from the past two decades, and newly penned material.

BILL HOLLAND

AN ONLINE COPYRIGHT registration and deposit of musical works sys- tem has been launched by the National Endowment for the Arts, the Library of Congress, the Copyright Royalty Tribunal, the Harry Fox Agency (HFA), in cooperation with the U.S. register of copyrights and the Library of Congress. The Copyright Office Electronic Registration, Recordation, and Deposit System, the technology allows music publishers to register copyrights online via the HFA SongFile.com Web site as a way of speeding up the copyright registration process. Registrants can also file deposit copies online.

BILL HOLLAND

IN ITS LARGEST LICENSING DEAL to date, EMusic has secured digital distribution rights to the Fantasy Records catalog. More than 50,000 tracks from the label will be added to EMusic’s current offerings Nov. 30, expanding the retailer’s total online inventory to more than 150,000, it has been announced. The deal, brokered by Rhonda Zaslow, senior VP of business development for the My VH1 Music Awards Categories, Performance Lineup Raise Questions

BY CARLA HAY

LOS ANGELES—The music industry has applauded VH1 for allowing the network to host this year’s VH1 Music Awards, held Nov. 30 at the Shrine Auditorium here. But insiders also raised questions about their management of VH1 as a music video-oriented cable channel.

The VH1 Music Awards show was the first major televised awards program in which all the nominees and winners were selected on the basis of public voting. VH1 has refused the idea for a music awards show, that didn’t feature a music awards show, group of the year, man of the year, woman of the year, best live act, video of the year, and song of the year.

But other categories were unconventional or ambiguous in nature: booby shake, 2-for-2 (an award for an act that followed up a hit album with another hit album), and “give it to me” (for an act that has a lot of interaction with fans), gods of thunder (for an outstanding hard rock act), you want friggin’ that album (for the act with the best commercial endorsement), and your song kicked ass but was played too damn much.

“Every song from every act was out to let the fans vote for these awards,” says David Levesque, head music buyer at VH1.

When there’s an award show with a category like booby shake, it’s not going to be taken as seriously as some of the other music awards

—DAVID LEVESQUE—

“One of the categories will probably be a one-shot deal,” says Levesque. “I don’t think a category like booby shake will be around in five years.”

The performing lineup of the My VH1 Music Awards also raised some questions. Even the majority of the performing acts were rock bands, which failed to mirror the variety of pop and R&B artists also nominated in the awards show category. At press time, acts that were scheduled to perform were U2, Metallica, Creed, Red Hot Chili Peppers, No Doubt, Bon Jovi, and Christina Aguilera. Multiple nominees included Faith Hill, who has the first of the year’s biggest hits as Jackson, Vertical Horizon, Destiny’s Child, N Sync, and Madonna.

If you’re going to have the public vote on the winning awards, the winners should have artists performing that reflect their choices,” says Levesque. “There’s usually a spike in sales for artists who were performers or winners at an awards show on TV.”

Isaak explains the dominance of rock acts in the performing lineup: “It’s been a big year for rock at VH1. There were some artists we invited to perform on the show who weren’t available, but the lineup of artists on the show reflects the year in music for VH1.”

“VH1 appeals to an older demographic than MTV,” says Troy Rivera, head music buyer for Tower Records’ Jones Street location in San Francisco. “So it makes sense that they have acts that appeal to a more mature audience. The MTV [Video Music Awards] has acts that are popular with adults.”

Rivera believes that the sales effect might ebb on VH1. “The awards will be about the same as most of the music awards shows on TV. There will be an increase in sales for some of the artists, but the VH1 Music Awards have acts that are popular with adults.”

Rivera says, “Sure, some artists will be more interested in putting more effort behind their VH1 Music Awards and Airplay was launched last spring. It launched in New York with 337 names on the list, but it has since expanded to other areas of the country. The list includes a variety of radio stations, including those that play alternative rock, hip-hop, and pop. The station owners are the ones who submit the music to be added to the playlist. The list is updated weekly and is available to the public on the website.

The Airplay 50 is also used by record labels to promote their artists to radio stations. The list serves as a guide for radio station programmers to decide which songs they want to play on their stations. The list helps stations stay current with the latest music trends and maintain their audiences.

The Airplay 50 is a valuable resource for both artists and radio stations. It allows artists to promote their music to a larger audience and helps radio stations stay relevant with their listeners.
There are so many incredibly talented artists in this format who are under-appreciated because this is not a critically acclaimed format of music. It’s not as serious as traditional jazz, but Capitol Records saxophonist Bobby Z, who helped lead the charge to add the category, “I think getting the [Grammy] category ratified the first year was a first step in gaining some respect for the great musicians and groups that are out there doing this.”

Also, through its consultancy arm Broadcast Architecture and syndication company CitiMedia, the network is looking to flip a number of its stations in smaller markets to the smooth jazz format (also known as jazz/AC), perhaps taking the national station count of such stations to its highest ever (see story, page 3). In addition, within the last three months, St. Louis (WSWV), New Orleans (WSWZ), and Richmond, Va. (WSWV), all have bowed new stations.

These moves come at a time when the format is more financially successful than ever. “Because of [K]TWW/V” (K)TWW/V) (San Diego), is the first major market to go into it,” says smooth jazz indie promoter Cliff Gorov, founder/president of All That Jazz Consulting and Marketing.

“The format is also building ratings success stories in major markets. KTWV, a Top 40 station in the Los Angeles market, and even venerable KYW-AM, whose news/talk format is No. 1 in the 12-plus demos. Why, or, not all the news is good. With tighter playlists than ever, labels say it’s becoming harder and harder to break an artist in this format—which is no small thing as many industry insiders believe it is the future of mainstream radio.”

“We haven’t broken through with a new artist in a while,” says Tom Evered, senior VP/GM of Blue Note Records. “We’re looking at jazz/AC artists as we have in the past. We’re selling different kinds of music. A lot of our A&R efforts have been directed into other directions.”

Additionally, the pressure to get airplay has implied the music, as one observer says, “to sound like a very expensive version of itself” as artists often clone what has successfully worked for others.

Superstars within the format often “feed” jazz/AC stations airplay they’d otherwise exposeuke, given that a top-selling title in the genre sells around 200,000 units. And while they still consider themselves lucky to be core smooth jazz artists, they often look toadjinger a&R or other categories in order to expand their audience.

“I’m not sure jazz/AC could have ever become a big hit if I never wanted to be considered a jazz/AC artist, but I do think that I am now starting to get looked at as a smooth jazz artist. And I think that has helped me,” says Warner Bros. saxophonist Boney James, who has had some songs chart on the A&R charts than on the jazz/AC charts.

Part of that need to branch out comes from the feeling that the jazz/AC stations often put a higher premium on the stars it imports from other formats than on its home-grown talent. “I have two gold records, but if the Wave is going to put on a billboard on its front window, who’s going to be on it? Sade. What is that saying?” asks James.

And even with the promise of the new jazz/AC stations, the format is in the year of its high of 92 stations in 1997. According to M Street Journal, which tracks radio format trends, as of November there were 72 commercial smooth jazz stations in the U.S., virtually all of them devoted to smooth jazz. (The majority of traditional jazz stations are noncommercial.) A number of major markets, such as Boston, Minneapolis, and Atlanta, have lost their jazz/AC stations in recent times. Houston and Baltimore do not have any.

Says Denver-based radio consultant Jim Teeson of Teeson Media Services, “A lot of broadcasters don’t understand the format; like classical, their nighttime or weekend programming to contemporary jazz artists.

However, most observers say the real birth of the format happened on Valentine’s Day 1987—the day KTWV bowed the Wave in Los Angeles. “They were the first really major market to go into it,” says smooth jazz indie promoter Cliff Gorov, founder/president of All That Jazz Consulting and Marketing.

“When the Wave flipped, that was really the beginning of what the format would become. The birth of KTWV signaled a new life for many of the musicians making the music heard on smooth jazz today.

“When I started as a professional musician in 1975, I knew my future would be playing in the background because I didn’t sing,” says White.

“When the Wave started in the late 1980s, I discovered I could hear instrumental music. It’s not necessarily jazz; it’s kind of funky, it has some R&B overtones. I thought, ‘This is how I could make my living.’ I don’t even by one single from the label.”

“Which stations did— and do—switch because they’re afraid of losing the R&B audience.”

Most programmers point to news/ talk, rock, and R&B, particularly in cities where there is a larger African- American population. What smooth jazz stations do not mention are the noncommercial traditional jazz outlets—and that’s by design.

“They satisfy the needs that a smooth jazz artist could not satisfactorily outside the specialty programming,” says Cody. “You don’t find deeply serious jazz heads who embrace traditional jazz being completely satisifed by a smooth jazz stations. You do find, however, that there are many people who find out about jazz through smooth jazz.”

**The SECOND Wave**

Around 1994, jazz/AC radio ushered in its own artists, such as Kenny G and Roz, had become stars, and the radio format was transforming from album to singles. Additionally, the influence of

**There are so many incredibly talented artists in this format who are under-appreciated because this is not a critically acclaimed format of music**

—Dave Koz

“Back to the Beginning**

In the mid-90s, there were a number of stations that were incorporating some jazz/AC— stations like KTHV and KJJF, the Ripplingtons, David Sanborn, or George Benson into their format—outlets like WLOQ Orlando, KFMI San Diego, and WLVC Miami—or stations that were devoting part of

**We were one of the first acts that the Wave played,” says Stewart Cox—head, longtime manager of Acoustic Alchemy. “As that network of stations spread across the country, we were able to come over from England sometimes even two or three times a year. We’d try to find a venue that was full and that people knew our songs because [back then] the station wasn’t constricted by the charts; they’d go six-deep on an album. They weren’t bombarded then new consulting company BA was also changing the way stations and artists thought.

According to M Street Journal, the format experienced its biggest growth spurt in 1996, when the number of smooth jazz stations jumped from the 40th that were already established in 1994 to 80.

BA, which consults and/or programs 21 jazz/AC stations in the U.S., is owned by Clear Channel, but also consults stations owned by other groups. BA’s influence on smooth jazz cannot be underestimated, says sources, primarily because it consults a majority of the most influential stations in the format.

BA has the influence it does because of its success. “They’ve turned radio stations around with listenership and revenue.

There’s long since been an important dialogue that exists between artists and managers and radio companies and whether they wield too much control, but this is a business of radio; it’s not a business of music. ‘It would be easy to say that BA is the devil—What are they doing telling radio stations what to play? But in reality, it’s just part of the business language. BA’s role is much broader, and sometimes even more subtle; they don’t say, ‘You can’t play this.’”

“Joey.”

The Bone Group.

Then there are the original KTTW stations.

“Down To The Bone had a record that sounded different for the smooth jazz format. Everyone was remarking about Ron Coggin, president of Verve Music Group. ‘[WQCD] played it forever, and then other stations started to go for it. But it didn’t seem to have that much effect in terms of opening up for other things.’”

Goldstein notes that most jazz/AC stations were not at all receptive to Down To The Bone, and the least successful story of the last several years. Additionally, younger-skewing, more adventurous acts like Medeski Marley and Bela Fleck and the Flecktones, and many of which are in the top 10 of Billboard’s Top Contemporary Jazz Albums chart, receive virtually no play at jazz/AC radio.

While thankful for the support Down To The Bone has gotten, group member Chris Morgans says, “It was too easy. We felt like we should actually be playing a more funky stuff. The listeners out there really want it too. The listeners realize there are other stations, time and again asking the stations to play the record more.”
Sanborn Joints Verve Music Group
Friendship With LPuma, Musical Vision Lure Sax Player From Elektra

BY MELINDA NEWTON

LOS ANGELES-- Saxophonist David Sanborn, one of jazz's most respected and influential players, has switched from his longtime home at Elektra Entertainment to the Verve Music Group. The move will record for the Verve imprint.

"He's the biggest talent out there in terms of a sax player," says Verve President Ron Goldstein. "The guy is still the best. He's the originator."

The new contract between Sanborn and Verve will offer the albums with an option for three more discs.

Sanborn says his decision to leave Elektra was a mutual one between him and the label. "The nature of our business has changed significantly in the last five to six years," he says. "I didn't think that I was going to go—"and where I wanted to go—was compatible any longer with what Elektra was as a label. There were a lot of great people there, but the sort of direction was not the most beneficial for the vocals we now play are much more popular."

And that's where the controversy comes in. Most people in the jazz world say they don't mind the influx of vocals: What they mind is that the vocals are all coming from artists associated with other genres instead of those who have built their own vocals. Experts say listeners have to go back to Basi in 1988 to find a vocalist who broke out of the jazz world, and we haven't had a time in the last four or five years, an unspoken rule developed that the format would not play new vocalists who had not had national radio play. That was the case for the many vocalists that aren't used. There are so many fantastic artists out there, and we're having to spread them through the format.

Russell, who had not made a record for seven years before her current Hidden Beach/Epic project, "Paris Rain," says she came back to "a different format. I can't think about how it used to be or I'd be frozen in time, I just don't get into the business of it."

Not all vocalists feel this way. They feel that the lack of home-grown vocalists as a band thing. "I think the vocals, whether it's a Mariah Carey or a Toni Braxton, are helpful to the format," says Koz, who also hosts a nationally syndicated weekly two-hour radio program, "The Dave Koz Radio Show." "A lot of people, when they understand artists are often frustrated with the feeling that they're being shut out. "Back then you might have gotten airplay, but nobody was listening."

Paul Goldstein, PD at KKSF, agrees. "Before, a song would get five or seven spins; now it gets at least 25 (per week). That exposure is much more beneficial for the artists because more people and the more focused approach has attracted larger audiences."

"I've known Tommy since before signing with Warner Bros. in 1975, and we've certainly had success together," says Sanborn. "He's been with the label for 25 years, has sold 57,000 units, according to SoundScan, while 1996's "Songs From The Night Before" has sold 134,000 units. However, his enduring presence and heart and soul, you add him the subject of a bidding war among Verve, Columbia, and Warner Bros."

"I felt an obligation to myself to take the time to explore what options were available to me," says Sanborn. "I've always had a great respect for the people at Columbia parent Sony. I think [Columbia Records Group executive VP/GM] Bobotin is great. I'm more of a year with Warner Bros., and consider [Warner Bros. jazz executive VP/GM] Matt Piers one of my friends in the music industry. In the end, I think I've come out of the record this way."

Goldstein says the label has been talking with Sanborn in terms of direction for his next album. "He's become a leader. We've talked about doing a Latin record, going to Miami. We've talked about doing something different. We're not pigeonholing, working up with the right idea and executing it without sacrificing artistry."

"This format, like any format, is very, very tight. Most stations play 500 to 400 records. Five years ago they were more than 1,000," says Goldstein. "That's just good radio. That's good programming."

However, playists are loath to let go of vocalists who have been cut twice before taking on new acts. "Someone came to me the other day with a great artist, and I had to say, 'I'm going to have to put something else on the air.'", says Howard. "We just can't do it the same traditional way. It's hard to get artists back to radio that are established artists. I'm still thinking about whether we're going to sign this act."

Pierson says the current state of affairs will not do anything to get artists a great vocalist. "I still sign artists on a passion that I feel for that artist, period. I'm not signing fewer vocalists. It's just if you know it's not going to play or you're not going to have a great radio outlet, you just have to make a more reasonable deal."

Labels and artists also complain that consultants and radio stations simply try to tell how to make the music, or worse, how to change it one at a time."

"On the first Pat Metheny Group record we had three years ago, he had a truck called 'Follow Me,'" recalls Pierson. "There's an eight-bar guitar solo where he goes into another key, and we got feedback [that] radio wanted us to edit out the guitar solo that."
arm. Windham Hill, BGM’s jazz/A
classical R&B/new age label, along
with BGM Classics, was consolidat-
ed with RCA into the RCA Music
Group in May. The good news is that
Warner Bros. remains a leader in the
jazz world, as does Universal’s Verve
Music Group.

Furthermore, unlike many other
singles-driven markets, independent
labels have just as strong a chance of
getting acts on the radio as majors.

“It means nothing if you’re on an
indie or a major,” says Gorov. “If any-
thing, this may be one of the strongest
formats as the indie labels are more
concerned. The stations are looking for
what they think is right. It doesn’t matter
what label it’s on.”

It does matter, however, if an artist
is getting airplay, say retailers.

“We have a monthly program that
includes price and positioning in our
city jazz station and can also go
chainwide,” says Jeff Stoitz, senior
gender buyer for Torrance, Calif.-
based Wherehouse.

“We take the money we charge the
vendors, use some of it for media packages
with key jazz stations that we’ve
developed long-term relationships
with, like the Wave. The package
coincides with the airplay they’re get-
ting; it’s very targeted to who is get-
ting airplay.”

Jessica Sendra, jazz buyer for Ann
Arbor, Mich.-based Borders, says,
“Tastemaker
stations like N.Y.1 in our market
really have helped us to identify
trends. We can watch a little breeze out of that market and can anticipate what it will do in the
rest of the country.”

She continues, Borders “has made a
conscious effort to make this
music available for people to listen to.
We’ve had two themed listening
stations in each store devoted to smooth
ejazz, so that means that at any given
time there are 10 titles to listen to.”

ON THE ROAD AGAIN

For some artists, touring is where
they make their money, since
record sales seldom cover more than
the cost of providing a strong revenue
stream after the label has recovered
their initial investment.

“There aren’t a lot of us who make money
from our records. You have to sell a
lot more than 100,000 before you
start to see much money,” says White. Like
many smooth jazz artists, White
makes money from playing wineries
during the summer. “Thankfully we
get to work for the wineries,” he says. “You
can play them and earn as much money in one
night as playing a little club for a week.”

However, for all but the largest of
ejazz/AC artists, touring is often a
break-even proposition. Even middle-
tier jazz/AC artists with solo record
selling. Newly minted smooth
ejazz/AC artist Venunu, newly
modern newsmaker, has already
recorded two albums, one
with the 35-readers, many of whom,
Kepler says, often feel disenfran-
chised by their radio offerings.

“There are 35- to 54-year-olds who
are running out of options on the
radio because a lot of stations,
even AC, are skewing younger.”

“Smooth jazz complements a variety
of other formats and provides a
way for radio groups to deliver to
a distinct group of people.”

– FRANK CODY

‘Smooth jazz complements a variety of other formats and provides a way for radio groups to deliver to a distinct group of people’

“Smooth jazz complements a variety of other formats and provides a way for radio groups to deliver to a distinct group of people.”

– FRANK CODY

WHERE DO WE GO FROM HERE?

Many invested in the format worry
about the lack of new acts breaking into
it. Over the past few years, only a
handful, such as Steve Cole, Joyce
Cooling and Down To The Bone, have
made an impact. Observers are also
watching slow newcomers like Euge
Grove and Jeff Kashiwa to see how
they will do, but it’s still too early
to tell if any of these acts will grow into
temporary Koz, James, or Braun.

Additionally, labels seem more
interested in wooing established acts
from other labels rather than taking a
chance on a new act that may not
find radio acceptance. For example,
Sanborn just switched from Elektra to
Verve (see story, preceding page).

Richard Elliott just changed from Verve
Music Group from Blue Note. Béla
Fleck moved from Warner Bros.
Brothers to Columbia, and last year,
Braun moved from Mesa/Blue Moon to
Warner Bros. “We’re signing up new
talent, but I have to admit, I’m look-
ing for established artists,” says Ron
Goldstein.

But Piero also warns that to expect new superstars to burst forth
as they do on the pop landscape is to per-
severe. “We’re not looking for a sudden
discoverer in this format,” he says. “These
are instrument-
aliasts. They develop, they
ance, they play a lot of
and play on other people’s records. You
don’t take four little kids and a producer and
go into a studio and make a record.”

Although most programmers
freely admit their playlists are short-
er, with fewer opportunities for new
artists, they universally believe there
will always be a place for the next
Koz or Kenny G.

“We’re dying for superstars,” says Teeson.

“That format needs to stay
hip, and it seems to be aging.”

Perhaps then, says Braun, it’s time
to take notice of successful artists in
other genres. “Look at Madonna. She’s reinvented herself 15 times.

She has developed a format.

In the market that has a weak station or no
station at all, we’re
lucky to sell five
tickets. In this case, you’re only as
successful as your radio station’

– STEWART COXHEAD

For the Record

In the story headlined “Copy-
right Suits Could Suffer From Lack
of Infringement Registration” in the
Nov. 18 issue, a search survey of
Copyright Office records showed
that “The Whole Shebang” by
Dean Martin (EMI, 1962), or
“Kiss The Sky” by Tatsuya
Nishiyama (Sony) were unregis-
tered recordings. Both are regis-
tered. The Copyright Office explains
that its online cataloging data-
base is backlogged due to
staffing problems and more than
six months behind the actual date
of release. The search survey
was conducted in July.

The multi-artist “Platinum
Christmas,” No. 48 on The Bill-
board 200, should have debuted
last issue on Top Holiday
Albums. On this issue’s unpub-
lished holiday list, it stands at
No. 3.

Also last issue, the positions of
three singles on the Canadian
chart is incorrect because sales data
could not be verified until our
Thanksgiving week deadlines had
passed. “I’ll Be Home For
Christmas” by Bucky Pizzarelli
(Tonight)” by Modjo, “Every-
body Wants To Be Like You” by
Snow, and “Peace On Earth/Lit-
ter” by Drummer Boy” by Bowie
and Crosby should have appeared
at Nos. 18, 19, and 20, respectively.

Contrary to an item in last issue’s
newsline, Yucaipa Cos.
are owned by chairman and
managing general partner Ron
Burkle.

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station at all, we’re lucky to sell five
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– STEWART COXHEAD

Radio OUTLETS INCREASE

(Continued from page 3)

“Think the first rollout will be with
in the next two months.”

BA will consult and program the stations;
Station owners will determine the
format of the stations using its Prophet delivery
system. (BA, Star Systems,
and Prophet are all owned by Clear
Channel Communications.)

As of November, there were 72
commercial jazz stations in the U.S.,
according to M Street Journal, which
tracks radio format trends. At the
format’s height, in 1997, there were 92.

The new stations will be voice-
tracked by air personalities from
other markets, who will drop in the local
call letters and announce the
local weather via radio reports gathered
from the Internet, but each station will
have its own local PD on site.

The format doesn’t have to resemble
the blueprint of a format that can have a lot of success if it’s not local-
ized,” says Kepler. “We’re testing all
over the country, we have regional
calls that work with the spirit of the
music can be. It will be based on the
ethnicity of the market and based on what else is on the air in the
target market. For example, if the
market already has an AC or an
adult R&B, that will determine the
lean of the station. We have so much
growth, we can’t have everyone
merging together. We’re taking care of that.”

Although Clear Channel has not
announced which markets will get the
new stations, Kepler says, “We’re
going to target markets where Clear
Channel owns stations that aren’t
performing well, and we can help the
local management determine that smooth
jazz may work better there than
what’s there now. These will also be
markets where there isn’t an existing
(jazz/AC) station.”

The format primarily plays with
the 35-54 demo, many of whom,
Kepler says, often feel disenfran-
chised by their other radio offerings.

“There are 35- to 54-year-olds who
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– FRANK CODY
SWEDISH INDUSTRY IS CRITICAL OF MTV FOR LACK OF SUPPORT
(Continued from page 10)

BY JILL PESSELEK

LOS ANGELES—The Eagles’ “Their Greatest Hits 1971-1975” (Elektra) became the best-selling album of all time by reaching sales of 27 million copies, according to the November certifications issued by the Recording Industry Assn. of America (RIAA).

The album had been tied with Michael Jackson’s “Thriller,” which stands at 26 million units.

The Eagles’ cumulative album sales now total 66 million, which places the group seventh, behind the Beatles, Led Zeppelin, Garth Brooks, Elvis Presley, Billy Joel, and Pink Floyd.

Pop and hip-hop acts continued to rack up sales in November: 98’s “Revolution” (Universal) was certified gold, platinum, and double-platinum, and Jessica Simpson’s “Sweet Kisses” (Columbia) reached sales of 2 million copies. Baha Men’s major-label debut on S-Curve/Arista, “Who Let The Dogs Out,” was certified for sales of 2 million units as well.

The hip-hop duo OutKast also received simultaneous gold, platinum, and double-platinum certifications, for its LaFace/Arista project “Stankonia.” Dr. Dre’s “Dr. Dre—2001” (Interscope) reached sales of 6 million units, and Eminem’s “The Slim Shady LP” (Web/Aftermath/Interscope) was certified platinum for 1 million copies.

Additional hip-hop certifications include Jay Z’s “Rule 3:36” (Murder Inc/Def Jam) at the gold and platinum level; and Snoop Dog’s “G.OR.A.N.T.: Last Of A Dying Breed” (Rap-A Lot/Virgin) and Trina’s “Da Baddest Bitch” (Sip-N-Slide/Atlantic) were both certified gold.

A slew of Atlantic’s Foreigner titles were also certified in the multi-platinum range: “Double Vision” (6 million), “Foreigner” (5 million), “400,000” (4 million), “Head Games” (3 million), and “Head Games” (3 million). The group’s “The Very Best...And Beyond” was also certified double-platinum, which brings Foreigner’s cumulative album sales to 31 million.

Greatest-hits sets by Styx (A&M) and Kenny Kravitz (Virgin) also earned platinum awards, and Dido (Arista), Disturbed (Giant/Warner Bros.), and P.O.D. (Atlantic) earned the first platinum awards this worth.

Charlotte Church earned her third consecutive gold album with her Christmas collaboration on Sony Classical, “Dr. Seuss’ How the Grinch Stole Christmas,” a project on which she was not involved. Church also earned her second platinum album for “Another Rosie Christmas” (Columbia).

MILLI-PLATINUM ALBUMS


Foreigner, “Record’s,” Atlantic, 5 million.

Sierra (Virgin), who blends hip-hop with typical Colombian instruments and rhythms — Joy Enriquez (Arista), who incorporates “Cielito Lindo” into her live routine; Cristina Sarazola Valenzi (MCA), a 14-year-old with a potent voice; and Lugo (Elektra), a teen that speaks Spanish into his hooks.

The notion of having U.S.-born artists who happen to be of Latin descent gives English-speaking Latin audiences an obviously logical thing — that they are Americans, after all — that they beg the question, Why hadn’t it been done before?

“It’s hard to answer because there’s so many different things going on in the marketplace,” says Elektra Records chairman Sylvia Rhone, who is preparing to release a hip-hop album by Angie Martinez, in addition to Lugo. “What I see is the growth of a market that’s got virtually no untapped. So everything looks like it’s been a movement, but I think what’s happening is there’s not one real "hot" thing developing. It’s more like, you know, suddenly there’s music in the Bronx. Now it’s the second- and third-generation [Latinos] who have the kids who are breathing the music, and it’s that kind of hybrid pop that’s happening.”

Lugo, a 15-year-old who lives in Miami but was born in Queens, N.Y., to Dominican parents, is a perfect example.

“I’m really into the English culture and pop and R&B,” says Lugo, ad-libbing his flow. “I grew up listening to Luis Miguel but to Brian McKnight and Michael Jackson. ‘It wasn’t until recently that I really started getting into Spanish music, but, you know, I just feel a little more comfortable with English because that’s how I grew up, but I can’t wait to do a Spanish album.”

That “hybrid” pop has many references in pop history, from Ritchie Valens and Los Lobos to Linda Ronstadt. She was the first traditionally recorded in English), and, most recently, Ozomatli and Jennifer Lopez. But never before has the market been so hot to receive an influx of Latin talent.

What’s different about today’s artists — aside from their number and style — is that they are capable of speaking Spanish, yet that isn’t stopping them from tapping into the Latin market as well.

“Sierra, for example, was raised in Baltimore and started her recording career with the hip-hop and hard core label, 21st Century, where she was stark no record. 'It’s the perfect moment,' says Virgin’s SVP of marketing Piero Gimonti. "We realize there’s a certain urban audience, a Latin audience, and a crossover pop audience, so it’s up to us to find the key to unlock those audiences."

“Every retailer, who are almost acutely aware of cross-market appeal (that Latinos are big buyers of R&B, for example), are limited in what they can do in stores beyond placing bin cards referring customers to alternative sections where they can find an album."

“The labels that are promoting [the Hispanic] market so fervently to promote artists to a Latin community. And I think we struggle with that,” says Jessica Phillips, Latin music buyer for Best Buy. “What I’m trying to encourage is more creative marketing in our circulars.”

In Sierra’s case, although she had initially planned to record simultaneously in Spanish and English, that idea was shelved, partly due rising costs. Still, she’s done promotional appearances at several Latin radio stations in both English and Spanish.

But executives emphasize that Sierra is not going to be built solely on the Latin market, as the hybrid pop will be developed in all markets. In fact, the single “Playa No More” is being developed like any other hit — with Latin and Anglo elements.

“Sierra represents a new generation of artists from different parts of the spectrum,” says Rhone, who has said that it was top R&B/hip-hop producer Dallas Austin (Billboard, Dec. 2). Rhone adds that the current mainstream includes the English-speaking Latin community.

That community has been a virtually invisible link for a long-time.

“I had a record company approach me to do Spanish music, but they said, ‘They said, ‘We’re going to make you the next Selena.’ And I said, ‘But I want to sing pop. That’s where my heart is. That’s where my love.’”

But despite the fact that Enriquez is indeed recording a pop album (with Babyface producing), she insists that she is a Spanish pop artist.

“Because I am Mexican-American,” she says bluntly, “I have 50% [of my ancestry], so I’m Mexican-American. I’m proud of who I am, and I want them to say, ‘My cousin Joy Enriquez comes from Whittier [Calif.], and she’s doing it.’”
sale at one time. Backstreet Boys put up some 50 shows of their 1999-2000 tour simultaneously, selling out all 765,000 tickets in one day on Aug. 14, 1999; most shows went clean within an hour, breaking numerous box-office records in the process. The act also sold out 42 European shows.

Backstreet Boys’ A.J. McLean: “I can’t wait to get back out there next year.”

This time SFX will go with 38 dates in 28 cities on Saturday, 22, with four shows to go on sale the following week. Given the intense focus and corporate cash spending, the tour makes the chances of a repeat unlikely, underlining the controversy that has surrounded the show. “They’re coming off a tremendous kickoff for the record and tour announcement, so it seems to make sense,” says Fogel.

CLEAR CHANNEL FACTOR

The Black & Blue tour will be the biggest operation undertaken by SFX since the company was acquired by Clear Channel, and the radio conglomerate’s parent has had much input, according to Wavrna. “It’s the difference between having a parent that wants to flip a band and a parent who wants to operate,” he says. “We’re getting huge support from Clear Channel on all levels from information and promotion to just their experience in the different elements of programming. They’ve brought to us on conference calls.”

Clear Channel is enthusiastic about touring, Wavrna notes. “They embrace the idea. We’re in a position where it says, ‘It is incumbent upon us to pick the right acts that are clearly radio-friendly and in the upper echelon of talent in the world.’”

Clear Channel stations were heavily involved with the act’s “Round the World In 100 Hours” global album launch in support of “Black & Blue,” according to their first-announced plans of the tour. SFX executive VP Steve Smith serves as the liaison between SFX concert pros and Clear Channel radio stations.

“Essentially focus on finding ways to squeeze more opportunities and values of the combined SFX and Clear Channel assets,” says Smith. “We want to demonstrate in practice what we’re preaching to our stockholders, which is that SFX and Clear Channel made sense as a combined entity. We’re zeal- ous that Clear Channel can provide promotional benefits to artists that help them sell more tickets and records, and SFX has some of the biggest opportunities that Clear Channel wouldn’t have otherwise,” says Smith.

“The Backstreet Boys tour is a great example of Clear Channel exploiting all kinds of opportunities we can create for bands going forward.”

“The 100 Hours” promo featured jokes from WHTZ in New York and KROQ in Los Angeles, so far for the two biggest Clear Channel top 40 stations, on the road with the band. The jokes not only phoned backers to their own radio stations, but the phoned-in messages were packaged and networked back to Clear Channel radio stations all over America in markets where we’re about to put tickets on sale,” Smith explains. “We created an experience for radio listeners in important tour markets that crystallized and amplified the amount of chatter about Backstreet Boys and the tour generated by SFX.”

Backstreet Boys tour dates, venues, and on-sales were announced on Clear Channel stations on Nov. 27 at 5 p.m. EST. A similar rollout is expected for the SFX-produced ’98 tour in December and would likely be implemented via rock radio for SFX’s upcoming arena tour, to be announced in this month’s HOT 100 SPOTLIGHT.

BIG BANG THEORY

As for us, the Backstreet Boys will take things up a notch on the Black & Blue tour. “They saw how big the production was on such tours as Tina Turner, ’N Sync, and R&B tour in ’95,” says Michael Wavra, says Wavra. “SFX is 63 feet long by 126 feet wide by 6 1/2 feet tall. Production elements will include big video, rock radio for SFX’s upcoming arena tour, to be announced in this month.”

O-H-O CHILD: Destiny’s Child’s “Independent Women Part 1” (Columbia) narrowly funds off a sales surge by Mya’s “Case Of The Ex (What’cha Gonna Do)” (University/Interscope) to hold at No. 1 on The Billboard Hot 100 for a fourth consecutive week with all the sales and airplay data and counted (really, I didn’t impose an arbitrary deadline), “Women” is the new champ, with “Case” now in second place, and no title yet lined up, including Los Angeles, Phoenix, San Francisco, and Minneapolis. The song will air on UPN’s “Veronica Mars” as well as ABC affiliates in the area.

Levi’s will be included in all advertising and promotions for the series, including television, radio, and general merchandising. The relationship between the series and the Levi’s brand will be made through Levi’s outdoor media conglomerate Clear Channel provides much synergy, according to SFX VP Steve Smith.

“Levi’s has a strong cable network and television, along with Clear Channel’s outdoor business media, provide compelling client-side benefits, a more efficient network for both brands, and the benefit for us is the local, and regional clients, says Smith. “SFX is obviously in the music and ticket-selling business, but we’re also in the sponsorship, advertising, and marketing business.”

Several Clear Channel media properties are on board for “Live! At The Fillmore” promotion, including SFX’s newspapers, Clear Channel has been instrumental in clearing the show in markets where it owns both radio and television stations or one of either.

“We have done a lot of work this month on backing and getting the word out for this show,” says Wavrna. “It’s going to be huge.”

Apparentl, it’s a good place to shoot a video. “It’s a good place to shoot a video, especially not in the commercial world,” says Wavrna. “This whole thing has been a gas,” he says. “Episode to episode we never really know what we’re gonna get. We have a lot of fun with the programming they call auditions at the line of scrimmage.”

Wiggins says historic live music shows don’t translate well into the television medium. “We decided to focus on the live experience as opposed to just the music but at the same time be respectful and graceful to the band playing there,” he says. “The music on the show is extremely well-presented.”

“Live! At The Fillmore” is a “tight-edited” show designed to air late-night the first weekend of every month. The initial response from television has been “tremendous,” Wiggins says. “We let the shows run 55 minutes,” according to the channel’s first run, which went well into the second week at retail, falling shy of the top spot by less than 200 units. It is the closest competition for the top since 14 points separated the No. 1 “Truly Madly Deeply” by Savage Garden (Columbia) and the No. 2 “Together Again” by Janet (Virgin) in the Jan. 17, 1998, issue.

Against any other run-of-the-mill No. 1 airplay hit, “Case’s” total would have been more than enough to snare the No. 1 Hot 100 spot. However, Destiny’s Child has taken “Women” to a new audience stratosphere, as the title sets the all-time Hot 100 Airplay record with 146 million listeners. The prior record was held by another chart-busting trio, TLC, which took “No Scrubs” (LaFace/Arista) to an audience high of 143 million in the May 1, 1999, issue. Of course, such lofty numbers have only been achieved within the past two years as we expanded the Hot 100 radio panel in December 1997 by including stations of all formats.

“Women’s” audience record comes one week after it tied a longstanding milestone for most consecutive weeks as the Greatest Gainer/Airplay title. “Women” earned that designation for six weeks, which equals Lisa Left’s run with “I’ll Never Love Again” in December and December 1997. “Women’s” streak was halted by “It Wasn’t Me” from Shaggy Featuring Ricardo “RikRok” Ducent (MCA), which gains 11.5 million listeners and moves 10-7 on the Hot 100. Shaggy’s jump knocks both Faith Hill’s “The Way You Love Me” (Warner Bros., Nashville) and “Shape Of My Heart” by Backstreet Boys down one spot, to No. 9 and No. 10, respectively, although they each gain points and retain their bullets.

NEW TO OUR LIST: OutKast’s “Ms. Jackson” at No. 12 and Toni Braxton’s “Just Be A Man About It” (LaFace/Arista) at No. 9 become the first two singles on the Hot 100 to get configuration credit for a DVD single. Both titles were released accompanying another track’s video (“B.O.B.” for OutKast and “Spanish Guitar” for Braxton), among with interviews and other features. DVD singles have always counted toward overall singles sales, and although other tracks on the chart have a single component (Madonna’s “Music” at No. 16 being one), this title becomes the inaugural DVD Flagg bearers since that configuration is the only one available for each track. The Braxton/OutKast chart got the go-ahead on the Hot 100 to include notations for the availability of DVD singles.

DVDs with more than one track will be dealt with in the same manner as double-sided audio singles. This means that if only one of the tracks exists for SFX’s plan (like OutKast), that song will get the sales points, and if both tracks are on the chart (like Braxton’s “Man” and “Guitar” at No. 98) the song with the most cumulative airplay date will get the points. That means Braxton’s points will be added to “Man” for its first week on the chart as it moves to recurrent status next issue. If the “Man/Guitar” single were released a week later, “Guitar” would have gotten the sales points.”

www.americanradiohistory.com
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**Greatest Gainer**

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<td>A DREAM AND A REASON</td>
<td>100</td>
<td>49</td>
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</table>

**Pacemaker**

The top-selling albums compiled from a national, sample of retail store, mass merchant, and Internet sales reports collected, compiled, and provided by Billboard.
<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>WEEK ENDED</th>
<th>PEAK POSITION</th>
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<tbody>
<tr>
<td>Splice Girls</td>
<td>Forever</td>
<td>180</td>
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<tr>
<td>Santana</td>
<td>Supernatural</td>
<td>109</td>
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<tr>
<td>L'il Kim</td>
<td>Queen Reggae / Atlantico 324974sg (11.99/19.99)</td>
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<tr>
<td>Jessica Simpson</td>
<td>Sweet Kisses</td>
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<tr>
<td>Shania Twain</td>
<td>Any Day Now</td>
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<td>Bobbi Brown</td>
<td>N<em>E</em>R*D</td>
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<td>Joy: A Christmas Collection</td>
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<td>Kid Rock</td>
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<td>Maverick</td>
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<td>Yolanda Adams</td>
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<td>Various Artists</td>
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<td>Christina Aguilera</td>
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<td>Holla</td>
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<td>Moby</td>
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<td>Kim Wilde</td>
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<td>Tim McGraw</td>
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<td>Deftones</td>
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<tr>
<td>Shania Twain</td>
<td>Ride With Us or Collide With Us</td>
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<td>Dicaprio</td>
<td>Crystal Clear</td>
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<td>Various Artists</td>
<td>Nothin' But Drama</td>
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<td>Snoop Dogg</td>
<td>I Wanna Be With You</td>
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<td>Paul Simon</td>
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<td>Various Artists</td>
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<td>Various Artists</td>
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<tr>
<td>Various Artists</td>
<td>Miscellaneous</td>
<td>155</td>
<td>136</td>
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</tbody>
</table>

**Top Albums A-Z (Listed by Artists)**

- Splice Girls
- Santana
- L'il Kim
- Jessica Simpson
- Shania Twain
- Bobbi Brown
- Avalon
- Sheryl Crow
- Bob & Bobby
- James Taylor
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We're just waiting for [DVD Audio] to explode, because we really feel it's going to go in that direction.

- TINO PASSANTE

All three have mixed albums in surround for DTS, through which traditional and specialty labels license or produce. 5.1 format and release classic stereo titles, in the surround format, on CD. Scheiner mixed the Eagles’ “Hell Freezes Over,” which is available as a 5.1 enhanced YTS CD of Standard stereo CD, and DVD Video, at Capitol Studios.

The fortunate thing for us,” explains Mike Stabenau, “is that we have the ability to work with some great mixers, people who are actually mixing, not just files attached to the project in such a way where they're setting the bar as high as possible. You can't get any better than these guys, and they have influenced our approach toward 5.1.

"They're all audiophiles, and they're all making DVDs that sound incredible. We've had the opportunity to be part of that, and now we can participate in a very high-end way," Frondelli says.

Another studio capitalizing on its expertise is CEC Music Studios in New York (see Studio Monitor, page 73). The catalog of material from Sony’s family of labels is vast, and the house has several acres of remix work for the facility, should demand arise for 5.1 mixes of even a fraction of the titles in its archives. CEC Studios also has a well-positioned to provide such service, by virtue of its ample experience in the DVD Video arena, notably with recent and important presentations of the “Sessions at West Side,” for the Norma Jeans, a song that Sony Music—Columbia Records, Epic Records, anything that falls under the Sony Music umbrella—benefits from having six or seven years of experience making Music Studios as part of its family," says Monica Hardiman, series producer of “Sessions at West Side.”

"In addition, Sony Music—one of the largest labels in the world—can throw everything at the wall, to make sure that the mixing is top-of-the-line. And we can mix it in a way so that no one is going to recognize where it was mixed," Hardiman added.

At Crush Digital, a DVD authoring studio in New York providing services for entertainment, publish- ing, and cable and satellite projects for music have greatly accelerated, says Crush president Jeff Stabenau.

"We've done a large number of projects on 100% DVD Audio. We've already mixed for Sam Phillips of the C"lockers" and 'Crooklyn.' We've done a lot of work with Terence Blanchard, who does most of Spike's music. Also Ellis Goldenthal, who did 'Interview With the Vampire.' "That's what gives us the edge, because [surround music mixing] is the same basic format as film mixing. We've got that into it, and that's why we're ready for it.

"We have a large control room equipped with a New York 8684 and sofitted AAC 100 main monitors, Moore adds, Studio 7 is ideally outfitted for surround mixing. Outside of film work, Studio 7 is tentatively booked to provide a 5.1 mix for an upcoming DVD Audio that has already been mixed in the Crush Digital facility. At Crush Digital, a DVD authoring studio in New York providing services for entertainment, publishing, and cable and satellite projects for music have greatly accelerated, says Crush president Jeff Stabenau.

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It's rock city right now. Newer rock is doing great, and classic rock is solid as ever.

— GLENN SMITH —

It became a matter of demand creating supply. Snowden believes. "Agents that handle rock and country these days use their commission dollars [winning away, because there are not many major country acts touring—there aren't many major country acts period. In order to keep their artists happy, these agencies had to go to the rock and pop managers and say, 'Look, fairs work.' Snowden explains. 'Christina Aguilera made money at fairs than she's lessened.

The fairs led the charge. 'More contemporary rock than ever is playing fairs,' says Day. "They should, because their demos are at the fairs," says Tahti. "Their fans can spend the day, eat, ride rides, then go to the show, and it makes for a great day.

Among the contemporary rock and pop acts looking at fairs are Billy Currington, Black Crowes, OASIS, and Joe Diffie. APAs collectively is now a rock fairs, says the fairs' manager. "The agents are getting a tremendous response from the fairs."

This year, the rate for the Winter Akins/Carson package is $15,000-$17,500, and the show can be used as a hard- or soft-ticket attraction.

"There is still a lot of interest in country at fairs," Conway points out. "They're using a lot of rock and classic rock stuff, but it will turn around. We feel real good about it.

FOOTNOTE

Snowden says John Mellenbach is also considering playing fairs next year, with a price tag in the $20,000 range. That's not too high, according to the fair's manager. "Mellenbach at $20,000 is well worth it if you think the market is large enough," Snowden says. "That's just like Tim McGraw with Kenny Chesney is worth $100,000 for the biggest fairs, if you don't have to charge $35-40 a ticket. You just have to look at the market and the discretionary dollars available.

Burlons runs from Lollapalooza to the George Strait Country Music Festival have emulated what fairs have had before, Tahti adds. "It's no secret why George Strait's country music festival is so successful—it's because of all the stuff they put around it," Tahti says. "We've got all that stuff.

WORKING THE CLASSICS

Both classic country and classic rock acts work well at fairs. Silverman, president of Paradise Artists in Ojai, Calif., was doing brisk business during the IAFC convention last November. And with his lineup of ‘70s, ‘80s, and ‘90s rock, Country's loss has been classic rock's gain, Silverman observes. "Country has seen better times in terms of audience pressure," observes Silverman. "And a lot of managers are waking up to the fact that 'fair' is not a dirty four-letter word.

Fairs have come in age of terms of production and promotion, Silverman adds. "Fairs have matured over the years to where they are bona fide pro-

metors for two weeks of the year," he says. "If you look at the acts they're cutting, you'd be hard pressed to find a difference from any promoter cutting deals. Once you get to the point that the stigma, the floogates opened, and the fairs are there, waiting with open arms."

Snowden's roster ranges from crowd pleasers like Chubby Checker to 70s-'80s classic rock acts, including the Turtles, Paul Revere & the Raiders, Kingfishers, and early Tabbos, Paul Rodgers, Foghat, and Blue Oyster Cult, too new ‘60s rock roster that includes Asia, the Fixx, the Motels, the Stones, and the B-52s. Waite. Prices for these and other Par-

ducible acts range from $7,500 to $25,000, which is "just the range where a lot of these fairs want to be."

APA is offering fairs a package that includes Pure Prairie League, Poco, and Firefall and also is getting a buzz from fairs, according to Lassiter. "Rick Springfield always gets a lot of interest," Lassiter adds. Likewise, Monterey is offering fairs like Simple, Cheap Trick, George Jones, and go-go, among other things.

"What you’ll see is classic rock from the 70s through the mid-80s," says Conway. "What you’re not going to see is the high point, and hopefully by that time we'll be out of the country doldrums," says Yelich.

Be it classic country or classic rock, it's a win for fairs, according to Brian Jones of the Bobby Roberts Agency, which books new country acts like Eric Heatherly, and older stars like John Anderson, Merle Haggard, Waylon Jennings, and Don Williams.

With legendary and classic acts, you get a lot more for your money," says Jones. "You can pay $20,000 and get a show full of hits with a legend or a show with three hits with a newer act.

PAY TO BE DIVIDES

Diversity is a good thing for fairs, Snowden notes. "If there’s really much diversity there and there’s no repeat acts, and I think it’s damn good," he says. "It’s good for the entertainment business, for the fairs, for the agencies, and the acts themselves.

For example, a fair that has 90%-90% country only has two or three radio stations promoting all the dates to only one demographic. With a diverse lineup, they’re on all different radio stations, promoting in different ways.

The New York State Fair in Syracuse has done extremely well over the years with diverse entertainment. Last year the fair showcased a lineup that included Britney Spears, Geo Dream, Tonic, Alabama, Alan Jackson, Reba McEntire, and Christine Aguilera (who canceled with 10,000 tickets sold out of 20,000).

This year, the fair has offers on acts ranging from 98°-98° Vertical to Brooks & Dunn and LeAnn Rimes. The fair’s budget is $3 million this year.

"Common sense is our only [bagel]-etary restraint," says Joe LaGuarrdia, talent buyer for the New York State Fair. "We look at each act individually to gauge how well it will do. Then we come up with a corresponding ticket price, and hopefully we’ll see our way through."

The Big E in Springfield, Mass., is another big-budget talent fair that looks for a well-rounded line.

“We have confirmed Brad Paisley, and we’re looking at some classic rock, some R&B, probably some gospel, and some Latin," says John Juliano, talent buyer for the Big E. "Last year we went with less seasoned acts, because we weren’t getting the confirmations as quickly as we wanted to. We didn’t let them string us along, We gave them a choice, and if they didn’t confirm, we move on to something else. Wherever they’re booking, fair—buying patterns are indicative of channel changes in the entertainment business. ‘The whole model is about to be changed, and we’re going to get a new model," says Yelich. ‘Right now we’re starting to write the new rules.'

Exclusive

Album Reviews

Various Artists

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Lungfish

"Necrophones" (Lush/trash)

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Every Monday

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News contact: Jonathan Cohen and@jccohen@billboard.com

www.billboard.com

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N Sync, Kathy Griffin To Host 2000 Billboard Music Awards

Superstar Jive act 'N Sync and TV favorite Kathy Griffin will host The 2000 Billboard Music Awards, airing live from the MGM Grand Garden Arena in Las Vegas Dec. 5 (8-10 ET live/PT tape) on Fox TV. Boy band 'N Sync has emerged as one of the biggest musical attractions in the world. The band is currently on the second leg of a national tour in support of its 10-times platinum release "No Strings Attached," which is No. 17 this week on The Billboard 200 chart. The band is up for three awards at this year's Billboard show: artist of the year, albums artist of the year, and album of the year.

Griffin, who will be making her third consecutive appearance as co-host of the show, is best known for her portrayal of Vicky on the television series "Suddenly Susan." Griffin has starred in her own cable comedy specials, including her first "'N Sync Hour Comedy Special" which premiered in August 1998. She has appeared on numerous television series, including "Curb Your Enthusiasm," "Seinfeld," "Mad About You," and "Ellen." 'N Sync has joined previous announcers Rick Martell, Faith Hill, Creed, Mystikal, and 3 Doors Down. Meanwhile, Sheryl Crow, 38 Degrees, Lil' Bow Wow, Oscar De La Hoya, Milla Jovovich, Donny Masterson and Wilmer Valderrama from "That Show," Jessica Simpson, Backstreet Boys member Nick Carter and his brother Aaron Carter, Shontelle Mumba, No Doubt, Son By Four, Cameron Wilson, and Rob Thomas of Matchbox 20 have joined the list of awards presenters, along with Dido. Brian McKnight, Patrick Fugit, skateboard hero Tony Hawk, Toni Braxton, Bahia Men, 1B Masi, Mandy Moore, Pink, Vertical Horizon, Jessica Simpson, Joe Don Henley, and Britney Spears.

Brian Garrity has been named Merchants & Marketing editor of Billboard, effective Dec. 1. Since September 1999, Garrity has been the financial reporter for the Billboard Music Group, covering the financial scene for Billboard, magazine, Billboard Bulletin, and sister publication Amusement Business.

"Brian is a highly skilled and extremely resourceful journalist," says Billboard Editor In Chief Timothy White, "and he's distinguished himself in his first year at Billboard as someone with great news instincts as well as genuine strengths as a feature writer and coordinator of complex assignment packages. We're confident Brian will bring all those talents to his new post while continuing to enhance the overall quality of our business coverage."

In his new role, Garrity will oversee Billboard's Merchants & Marketing section, which includes coverage of retail, home video, and new media, as well as continue to report on news and trends in the entertainment industry. He will report to managing editor Don Jeffrey.

Before joining Billboard, Garrity reported for Investment Dealers' Digest for three years; prior to that, he worked for IDD Newsletters, a group of financial weekly newspapers operated by Dow Jones, and for the Springfield (Mass.) Union News. A native of Massachusetts, Garrity received a B.A. from Fordham University and an M.S. in journalism from Columbia University.

2000 FOX Billboard Bash (pre-awards presentation)
Studio 54 at MGM Grand Hotel • Las Vegas • Dec. 4
For more information, contact Jason Clark (Event Publicist) at 310-389-4517, or Art Arellanes (Producer/Talent Coordinator) at 323-965-0735

Billboard Music Awards
MGM Grand Hotel • Las Vegas • Dec. 5.
For more information, contact Sylvia Stiris at 646-654-4600

Billboard Latin Music Conference
Eden Roc Hotel • Miami Beach • April 24-26, 2001
For more information, contact Michele Iacangela at 646-654-4600

Visit our Web site at www.billboard.com
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Enya Totals 110 In The 'Rain'

I KEEP WANTING TO add my own subtitle to the new Enya album: ... Is Like A Day Without Sunshine." But, "A Day Without Rain" (Reprise) doesn't need any help from me—it's the first album by the Irish star to enter the Top New Age Albums chart in the pole position. "Rain" is the sixth Enya album to appear on this chart and the fourth to reach No. 1. And when Enya goes to No. 1, she stays there. Her most recent chart-topper, "Paint The Sky With Stars"—The Best Of Enya, had a 45-week run. Before that, "The Memory Of Trees" stayed on top for 37 weeks. And prior to that, "Shepherd Moons" was on top for 29 weeks. That means Enya has a total of 110 weeks at No. 1 on the new age chart. And the first week of "Rain's" reign marks her 841st week on the chart.

TELL' ME: By debuting at No. 78 on The Billboard Hot 100, "Don't Tell Me" (Maverick) ties "Beautiful Stranger" as the the third-top lowest debut of Madonna's own. Only "Love Don't Live Here Any more" (at No. 91) and "Nothing Really Matters" (at No. 99) opened in lower positions. Keep in mind, though, it's not where you start, it's where you finish. And "Don't Tell Me" is the follow-up to the third-biggest hit of Madonna's career, the still-popular "Music," which is playing at No. 16 on the Hot 100.

BOYS ARE BACK IN TOWN: The third Backstreet Boys album (just counting U.S. releases) is the group's second to enter The Billboard 200 at No. 1. The quintet's self-titled debut set peaked at No. 4 in January 1998. The follow-up, "Millennium," debuted at No. 1 in June 1999 and remained at the summit for 10 weeks.

What the: Boys haven't done yet is secure a berth on top of The Billboard Hot 100, but there are plenty of candidates on "Black & Blue," should the Jive label decide to release commercial singles.

T HREE-WAY: "Independent Women Part I" (Columbia) by Destiny's Child goes into a three-way tie with "I Knew I Loved You" by Savage Garden and "Music" by Madonna as the second-longest-running No. 1 hits of 2000. No one will catch the 10-week stay of "Maria Maria" by Santana Featuring The Product G&B, but "Independent" could have second place to itself if it holds off the challenging "Case Of The Ex" (Whatcha Gonna Do) (University/Interscope) by Mya.

By hanging in for four weeks, "Independent Women" is Destiny's Child's longest-running No. 1 hit in the U.S., besting the three-week run of "Say My Name" earlier this year.

And in the U.K., "Independent Women" debuts at No. 1, giving the group its first British chart-topper. Destiny's Child is the first American "girl group" to have a No. 1 single in the U.K. since April 1968, when The Bangles went all the way with " Eternal Flame." British chart expert Dave McAleeer notes that Destiny's Child is only the third U.S. female trio to have a No. 1 in Britain, after the Supremes ("Baby Love") in 1964 and the Three Degrees ("When Will I See You Again") in 1974. And Destiny's Child is the first U.S. female group to enter the U.K. chart at No. 1.
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