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NEWSPAPER

# Billboard

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

NOVEMBER 11, 2000



## LOS TIGRES DEL NORTE

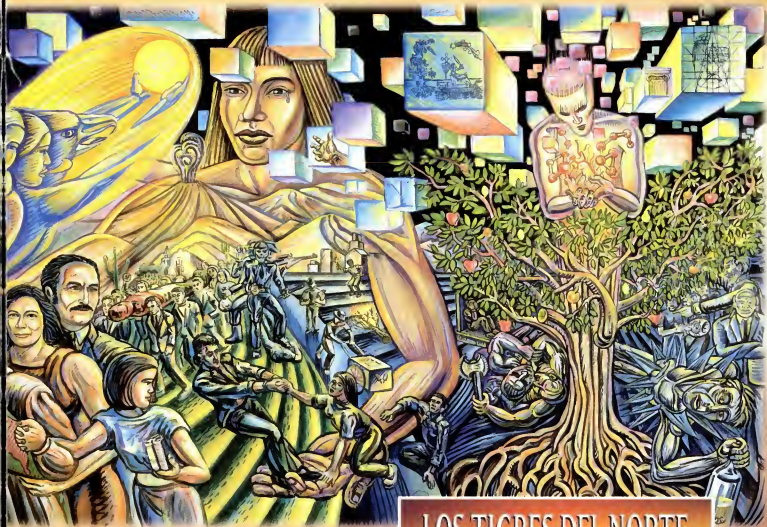
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### LOS TIGRES DEL NORTE



DE PAISANO A PAISANO

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## DE PAISANO A PAISANO



# Billboard

NEWSPAPER

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

NOVEMBER 11, 2000

## IFPI States Position On C'Right Directive

BY KAI R. LOFTHUS

OSLO—The international music industry has expressed both impatience and optimism with the European Union (EU) in coming to terms with the impending Directive on Copyright and Related Rights in the Information Society.

The latest deadline to appear in the ongoing legislative procedures is an as-yet-undisclosed date during the week ending Nov. 25, when the legal affairs committee in the Euro-

(Continued on page 112)

## Trade Responds To BMG/Napster Pact

### A Step Toward An Online Business Model But Not Toward The End Of Litigation

A Billboard staff report.

NEW YORK—In an E-mail sent to Bertelsmann staffers just prior to the Oct. 31 public announcement of the media conglomerate's "strategic alliance" with controversial file-sharing service Napster, chairman/CEO Thomas Middelhoff accurately predicted two of the music-industry responses that would soon be sparked by the incendiary news.

"The deal with Napster is courageous and visionary," he wrote. "Bertelsmann will no doubt be commended for it, but also criticized, and we have to be prepared for that. I am fully convinced that we're doing the right thing."

But while commendations and criticisms did indeed flow freely—often, as in remarks from competing record labels, in tandem with one another—there was a third "it" equally in evidence in the days following the deal's conclusion.

Among the many key questions left unanswered is how the "legitimized" Napster called for under the Bertelsmann pact will work and, more important, whether it will work as a sus-

tainable business model in the face of other, non-legitimized services that no one doubts will continue to flourish.

The queries are central to the cautious stances currently being taken by other record companies, whose eventual support will be crucial to making the ambitious Bertelsmann/Napster plan succeed.

"While we are concerned that Napster still has no solution to ensure security and proper payment, we are encouraged that they are attempting to resolve this issue and develop a legitimate business," Universal Music Group said in a statement typifying the wider industry's mixed reaction.

"If they become totally legit, then, yeah, we'd be interested, but it's really not clear if that's what they're talking about," said an executive at another major record label, No. 1. "There are a lot of unanswered questions, it's kind of a 'Show me the money' situation."

"Today's Napster/Bertelsmann announcement seems to be a positive step for the industry," was the cautious Time Warner statement, while

(Continued on page 102)

## Radio Taking Texas Country Beyond Lone Star State

BY PHYLLIS STARK

NASHVILLE—The always-fruitful Texas country music scene, a breeding ground for countless acts—both mainstream and non-mainstream over the years—has now become the defining feature of a small but growing group of mainstream country stations in the state, and the rest of the industry is starting to take notice.

Among the major-market stations imaging themselves around Texas country are KILT Houston and KPLX (the Wolf) Dallas, while KLCN (Lone Star 93) Austin, Texas, calls itself "the radio station that sounds like Texas." A number of smaller-market stations have also adopted this stance.

But Texas country means different things to different stations. For outlets like KFAN-FM Fredericksburg, Texas, it means all-country music. But for the mainstream stations like KILT and KPLX, it means playing up local superstars

(Continued on page 104)



Bertelsmann

Napster

NEWS ANALYSIS

## UMG Denied Court's Ruling On Work For Hire

BY BILL HOLLAND

On Nov. 2, a week after President Clinton signed landmark legislation repealing a Nov. 25, 1999, law that made sound recordings a new category of works made for hire, Judge Jed Rakoff of the U.S. District Court for the Southern District of New York denied a motion by Universal Music Group (UMG) for summary judgment in the ongoing copyright infringement case against

(Continued on page 101)



## Female Video Directors Remain Rare In Industry

BY CARLA HAY

NEW YORK—When it comes to making music videos, there's no shortage of female artists and producers. But when you are a music video directors remain a small minority in the business.

Industry observers believe that this situation is indicative of a long-entrenched structure in which it is expected that most directors will be men and that the business lacks noticeable outreach in encouraging women to become directors. Of the approximately 450 music video directors represented by major U.S. and Canadian production companies, less than 9% are women.

"Being a director is a hard area to break into, regardless of your gender," says Valerie Paris, who along with her partner, Jonathan Dayton, has directed such award-winning videos as the Red Hot Chili Peppers' "Cal-

(Continued on page 102)

## Epic's Sade Returns With 'Rock'

BY LARRY FLICK

FOR SUCH A demure, painstakingly private woman, Sade appears to be enjoying some of the attention that comes with being back in the limelight.

She's on a Los Angeles set to shoot the video accompanying "By Your Side," the single that previews her first studio effort in eight years, and she's in a lively spirits. The good humor and comfortable ease in her interaction with longtime bandmates Andrew Hale, Paul Denman,

and Stuart Matthewman is palpable. It seems to render their perennially long breaks between albums irrelevant—even one as wide as the gap between 1992's "Love Deluxe" and the new "Lover's Rock" (Epic, Nov. 14).

"When we come together to create an album, there is always some kind of progression," she says, her voice lowering to a pensive tone. "We've all gone off and done different things. When you come

(Continued on page 102)



SADE

### EXPANDED SECTION

#### Spain's Market Growing; Portugal in Transition

See Page 75

### HEATSEKERS

#### New Life Community Choir's 'Not Gully' A No. 1 Debut

See Page 28

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## BY RAY WADDELL

NASHVILLE—After all the hype and unmet promises of last year's high-profiling string of millennium mega-concerts, this New Year's Eve is shaping up as a much more low-key affair, with many major acts calling the night off.

While Dec. 31, 1998, was easily the highest-grossing concert night in history, it was also an evening when million-dollar-plus box offices didn't necessarily mean a profit for promoters. Less than the total blood-bath it was portrayed to be, the night still had plenty enough money to pay the promoters, and venues to proceed with caution this year.

"Everybody probably has the creepycrawlers after last year," says Danny Zelisko, president of Evening Star Productions, involved in less-than-stellar Las Vegas shows last year by Bette Midler and the Eagles. "The right act at the right admission price in the right venue can be successful this year, but it's not just up to show on because it's New Year's Eve and expect it to do well."

After what some call the "insanity" of last year's millennium concerts, some believe this year could do better, relatively. Certainly there will be fewer high-profile shows à la Barbra Streisand or the Eagles. "This year looks to be more of a normal situation, perhaps even a little less than normal," says John Scher, president of Metropolitan Entertainment Group (MEG).

MEG is taking a low-key approach, producing the Buena Vista Social Club at the Beacon Theatre in New York. The band will also have a New Year's Eve celebration at the Oakland (Calif.) Arena, and Vertical Horizon will play Disney World in Orlando, Fla. Rusted Root is also considering a New Year's date.

"In the right situation, New Year's Eve can be lucrative for both sides of the equation," says Scher.

NASHVILLE—After all the hype and unmet promises of last year's high-profiling string of millennium mega-concerts, this New Year's Eve is shaping up as a much more low-key affair, with many major acts calling the night off.



STRING CHEESE INCIDENT

loun drop. We played the same room last year," and now we really know how to set it up.

Another jam band winner last year was Widespread Panic, who sold out Dec. 30-31. Panic, which hails from Athens, Ga., is coming back to Atlanta this year on the same two-night stint.

"Last year was a great event for us, and we believe it will be again," says Terry Peazell, director of booking at Phillips Arena. "I think last year a lot of people saw dollar signs. They didn't want all this money, there were these high ticket prices, and then the shows that ended up being the most successful were the ones that took the low road."

Nadia Praescher of Madison House, SCT's in-house booking/management/publicity company, says jam bands work on New Year's Eve because these artists "are people who think about what it would be like to be a music fan and go to a multi-night event. These bands know what it means to their fans and try to make it an event. Bands like String Cheese Incident, Phish, and Panic spend a little more time and try to make it a special event."

(Continued on page 14)

**TOP ARTISTS & REVENUE**  
**1. U2**—33.9 million  
**2. The Roots**—30.9 million  
**3. The Roots**—29.6 million  
**4. Rage Against the Machine**—24.3 million  
**5. The Roots**—22.9 million  
**6. Rage Against the Machine**—22.8 million  
**7. The Roots**—22.7 million  
**8. Rage Against the Machine**—22.4 million  
**9. Rage Against the Machine**—22.4 million  
**10. Rage Against the Machine**—22.4 million

**TOP VENUES**  
**1. MGM Grand Garden Arena**—\$6.5 million  
**2. MGM Grand Garden Arena**—\$6.5 million  
**3. MGM Grand Garden Arena**—\$6.5 million  
**4. MGM Grand Garden Arena**—\$6.5 million  
**5. MGM Grand Garden Arena**—\$6.5 million  
**6. MGM Grand Garden Arena**—\$6.5 million  
**7. MGM Grand Garden Arena**—\$6.5 million  
**8. MGM Grand Garden Arena**—\$6.5 million  
**9. MGM Grand Garden Arena**—\$6.5 million  
**10. MGM Grand Garden Arena**—\$6.5 million

**NEWS & NOTES**  
**NEW RELEASES**  
**Billboard**—This week's new releases include...  
**Albums**  
**Singles**

## NEW YEAR'S JAM

"Jam" bands tend to do well on New Year's Eve. In fact, one of the most successful bands to headline this year was Phish's two-day bash at the Big Cypress Seminole Indian Reservation in Florida that sold out at 75,000 people and grossed about \$9 million.

Kindred spirit act String Cheese Incident will return to the Portland (Or.) Convention Center for the Dec. 29-31 "2001: A String Cheese Odyssey," a three-night fest featuring SCI, along with such bands as Steel Pulse, Ozomatli, and Heller Williams. Three-day passes go for \$105.

"It's just gonna be a big 'good time scene,'" says String Cheese bassist Keith Moseley. "We're trying to create a real carnival atmosphere, with vendors, arts and crafts, food, a kids' area, a parade, and bal-

## Music Does Well for Seagram

### Universal Posts Strong Earnings in Final Pre-Merger Period

BY BRIAN GARRITY  
 NEW YORK—Seagram says that its Universal Music Group posted a 14% increase in earnings for the first fiscal quarter on strong sales of new releases and operational cost savings. Meanwhile, music revenue decreased 2% because of unfavorable currency exchange rates.

slightly in Europe due to the pushing back of anticipated new releases, and only a 1% drop, to the second quarter from the first.

"We had some slippage in some of the key markets in releases from the first quarter to the second quarter, but as we have increased our marketing efforts to increase market share in all of the top markets, the U.K., France, Germany, Japan, Brazil, and other markets," said Seagram chief executive Edgar Bronfman Jr. in a conference call with analysts.

As for North America, Seagram's 1998 sales also give it a strong position as the giving Universal the lead in U.S. market share at 28.5% this year through Oct. 22.

During the quarter Universal Music announced a three-year licensing agreement with digital locker service musicbank, launched its own digital download service known as bluematter, unveiled a new music service for broadband consumers, and acquired independent music publisher Rondor Music. Universal also recently announced a subscription service with Sony Music that it expects to launch commercially in January. The service is expected to amass 5,000 fmrclub.com users on a free basis.

Seagram also says ebitda for its filmed entertainment business was \$23 million, compared with \$21 million a year ago, in part due to favorable DVD and home video sales of "Erin Brockovich" and the anniversary collector's edition of "Jaws." Revenue for music was down 1% to \$787 million from \$793 million last year.

"The right situation, New Year's Eve can be lucrative for both sides of the equation," says Scher.

## ROCK ON

Certainly there will be plenty to do as music lovers this New Year's Eve, with several cities hosting concerts. Often it's a "hometown hero" scenario, such as Ted Nugent with Sonoma, Calif.-based band of Auburn Hills (Mich.) in the Detroit market.

"Ted Nugent is a tradition in Detroit, having done probably 12 of the last 14 years here," says Frank Franks, who heads up the Detroit office for FX, producer of the Nugent bash. "We're feeling pretty good about our show. We're gonna make some money, Ted's gonna make some money, and the fans will get a great show."

Last year, SFX did very well with a millennium moviefest at the Pontiac (Mich.) Silverdome featuring Metallica, Nugent, Kid Rock, and others. This year, prices are scaled at \$38, \$9, \$45, and it won't be billed as a "millennium" show, Franks says. "I'm staying as far away from 'millennium' as I can."

Another show that fits the "right show in the right market" format is former Grateful Dead members the Other Ones in Oakland, produced by SFX's subsidiary Bill Graham Presents. "There is a long tradition for this show in this market," notes Sally Rosch, director of Oakland Arena. "I think part of the problem last year was with New Year's Eve shows in general. We were the hype, and in some ways the Y2K scare. Now people are ready to get back to celebrating and have the perfect show for the East Bay."

The company attributes the growth to strong releases and cost savings from Universal's merger with Viacom

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

**Top Of The News**  
**9** Last year's millennium disappointments led to low-key New Year's concert some this year.

**Artist & Music**  
**1.4 Executive Turntable:** Jeff Sottok is named senior director of alternative and rock promotion for Arista Records.  
**1.8 Shaina Erskoin** starts dance music on her new Universal set, 'TabooUs'.



**Shaina Erskoin: 21**

**1.6 The Beat:** Artists pay tribute to Bruce Springsteen's "Nebraska" with a SubPop compilation.  
**2.2 Bowser:** Limp Bizkit, Eminem, Papa Roach, and Xzibit gross more than \$1 million in East Rutherford, N.J.  
**2.6 Continental Drift:** Michigan band Asher showcases its sound on four-song EP "Four Explanations."  
**2.8 Popstar Upstarts:** B.L. Burnside sings the blues on "Wish I Was In Heaven Sittin



**Reviews & Previews**  
**2.9 Reviews & Previews:** Albums from James Taylor, Forth Slim, and the New Life Community Choir. Featuring John P. Kee are in the spotlight.  
**3.2 R&B:** Usher grows up on latest LaVoce/Arista set, 'All About U.'  
**3.3 Words & Deeds:** Mobb Deep's Prodigy steps out from the spotlight with his solo debut on Loud.  
**3.5 Rhythm Section:** Radio support boosts Jay-Z's 'Just Wanna Love U (Give It 2 Me)' up the R&B/Hip-Hop singles chart.  
**3.7 Dance:** Dance imports should raise interest statesides.  
**3.9 Country:** Publishing company Dot U Entertainment thrives in its independent status.  
**4.3 Jazz/Blues Notes:** Sonny Rollins reflects on Brazil and Italian colleagues on 'This Is What I Do.'  
**4.4 Classical/Keeping Score:** Author Timothy Day looks back on the last century of classical music with his new book.  
**4.5 Songwriters & Publishers:** Songwriter Arthur Homilin recalls how he created Julie London's hit "Cry Me A River."  
**4.6 Pro Audio:** Engineers employ new technologies for Eliott John concert recordings.

**4.7 Latin Notes:** Eros Romaz-zoli is latest Italian artist to woo Latin market.  
**INTERNATIONAL**  
**6.9 BMG expands global reach** with ongoing projects in Australia and Russia.  
**7.2 Hits of the World:** Spice Girls' latest debuts at No. 1 on U.K. singles chart.  
**7.3 Global Music Pulse:** Paul Simon and Martin Garrix settle their dispute over "Scarborough Fair."

**9.0 Child's Play:** The creators of "VeggieTales" look to score again with new series.  
**PERFORMANCES**  
**9.5 The BRC announces** the launch of five new digital radio channels.  
**9.7 The Modern Age:** Everlast discusses the significance of the title of his latest single, "Black Jesus."  
**9.9 Music Video:** Lineup continues to grow for this year's Billboard Music Video Awards.



**30TH ANNIVERSARY SALUTE**  
**1.1 B&B Music Video prepares** to launch live internet radio series from its new in-store studio.  
**6.3 Declarations of Independence:** East Side Label Group signs distribution deal with Koch International.  
**6.4 Retail Track:** Tower's numbers are down as expenses continue to rise.  
**6.6 Sites & Sounds:** The Bertelsmann/Napster union opens a new chapter in the file-sharing controversy.  
**6.8 Home Video:** Performing-arts video distributor Clark Video celebrates 20 years of diversity.  
**1.07 Hot 100 Spotlight:** Groer's "With Arms Wide Open" catches the top of the Billboard Hot 100 in its 27th week.  
**1.10. Controversy:** The Bullwatts: Limp Bizkit hops on to top album list despite decline in sales.  
**1.11 Billboard.com:** What's online this week.  
**1.12 Market Watch:**  
**1.12 Chart Beat:** Creed has both a No. 1 single and the longest-running single on the chart.  
**1.12 Homefront:** NBA superstar John Wall looks to score his 10,000th career point on Billboard Music Video Awards.

# Scour Petitions to Ease Sale To Listen.com

**BY EILEEN FITZPATRICK**  
**LOS ANGELES**—As Napster allies with Bertelsmann (see story, page 1), another file-swapping company, Scour Inc., is attempting to alleviate its legal problems. In separate emergency filings recently, Scour petitioned the U.S. Bankruptcy Court in Los Angeles to shut down its file-swapping software, Scour Exchange, and to sell its assets to Listen.com.  
 Scour filed for Chapter 11 bankruptcy protection Oct. 12, after a rumored \$55 million acquisition by RealNetworks fell through. In July, the Recording Industry Assn. of America (RIAA) and the Motion Picture Assn. of America (MPAA) sued the company for copyright infringement.  
 Under the proposed sale, privately held Listen.com, which has funding from all five major record companies, will purchase Scour's assets for \$5.5 million in cash and more than 525,000 shares of stock. The shares have no public value. Listen, however, would not assume any liability for damages in the pending lawsuit, listed at

\$250 million in the bankruptcy filing. Actual debt is listed at just under \$4 million.  
 "We're buying the assets, not the baggage," says Listen.com founder/CEO Rob Reid. "But we're not comfortable stating what we'll do with the assets until the deal is closed." He says the company expects to have Scour president Dan Rodrigues and about nine remaining staffers. The company let go about 50 employees in September. Scour's assets include Scour Exchange, the search engine Scour.com, and the online radio community MyCaster, and all related intellectual property rights.  
 Scour also filed a motion with the court to shut down Scour Exchange, a move designed to limit the company's liabilities and expedite the sale to Listen.com, according to a Scour spokesman.  
 In a statement about Scour's plan to disable the Scour Exchange software, RIAA president/CEO Hilary Rosen said the

trade organization might drop its lawsuit. "I have been assured by Listen.com's management that prior to the acquisition of Scour.com the file exchange service and search engine service will be shut down, and any resolution of the lawsuit will depend upon Scour and Listen.com following through on that commitment," Rosen said.  
 The RIAA would not elaborate; Reid says he was unaware of the statement. The MPAA was unavailable for comment.  
 In the meantime, the sale petition opens up competitive bids, which can be submitted at an auction held in open court. Any company can offer a counterbid of at least \$250,000 over Listen.com's initial bid, with increments of \$100,000, according to court papers. If a competitive bidder prevails, Listen.com will be awarded an "overage fee" not exceeding \$250,000, or 2% of the portion of the winning bid that consists of cash and/or cash equivalents.  
 A bid for the auction has not been set, but Reid expects the transaction to be completed within the coming weeks.





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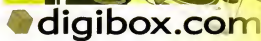


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# Senate Passes Song Preservation Act

## Bill To Create National Registry Ready For President's OK

BY BILL HOLLAND

WASHINGTON, D.C.—On Nov. 1 the Senate passed the National Recording Preservation Act of 2000, landmark legislation that will establish the first nationwide effort to preserve U.S. sound recordings and create a National Recording Registry in the Library of Congress here.

The bill, often nicknamed the Grammy Bill because it was the brainchild of Michael Greene, president/CEO of the National Academy of Arts and Sciences (NARAS), now goes to President Clinton for his signature.

"For many years the academy has been working to educate the recording community and the public at large about the time-sensitive issue of recorded media and technology at risk," says Greene. "We applaud the efforts of congressmen [William

Thomas [R-Calif.], [Steny] Hoyer [D-Md.], and [Karen] McCarthy [D-Mo.], along with senators [John] Breaux [D-La.] and [Tom] Daschle [D-S.D.], who have joined together to pass the National Recording Preservation Act today. [It's] an important next step in saving our nation's recorded music legacy."

The bill authorizes appropriations to the library of up to \$250,000 annually to carry out the program, which will identify and preserve culturally, aesthetically, or historically important recordings. It will also create a private-sector foundation to encourage and administer gifts from the public and promote access to the 225 million recordings on deposit at the library.

The legislation also calls for the establishment of a National Recording Preservation Board to assist the Librarian of Congress in choosing re-

cordings to be included. The board will include NARAS officials, recording artists, members of Congress, experts in audio preservation, and other music industry representatives. Nominations of recordings from the public, as well as industry and archival representatives, will be accepted.

The bill directs the Librarian of Congress to establish criteria by which recordings may be placed on the National Recording Registry, makes recordings eligible for the registry 10 years after their creation, and requires that the list of recordings be published in the Federal Register.

Many thousands of heritage master recordings already have been lost or destroyed by companies, and several million analog and digital recordings are in peril due to bad storage and unstable tape material (Billboard, June 5, 1999).

# Viacom Makes Offer For BET, Sources Say

BY FRANK SAXE

NEW YORK—If merger discussions between Viacom and BET Holdings, the parent company of Black Entertainment Television, bear fruit, nearly all televised music videos in the U.S. will be controlled by just one company.



According to sources, Viacom chairman/CEO Robert Johnson has been in negotiations with Viacom president/COO Mel Karmazin for the past several weeks. During the course of those discussions, Viacom offered roughly \$1 billion for the company Johnson founded in 1980. Representatives for Viacom and BET would not confirm that the talks were under way, and Johnson, who was

attending the company's annual meeting in Aspen, Colo., also declined to comment.

Sources say Johnson would likely continue to have a role in the company if Viacom acquires it.

Viacom subsidiary MTV Network works operates MTV, VH1, CMT, and the Box. The Box will be merged into MTV 2 by the end of the year (Billboard, Nov. 4).

BET has two spinoff channels, including BET on Jazz and BET Movies. The company also owns two restaurants in the Washington, D.C., area and the BET Soundstage nightclub in Orlando, Fla. Another property is BET.com, an Internet

(Continued on page 111)

# Study Says Web Retailers Are Prepared For Holidays

BY EILEEN FITZPATRICK

LOS ANGELES—The online retail mall for this year's holiday season will be "Under-promise and over-deliver," according to retailers preparing for the onslaught of shoppers.

"Last year was the year for marketing and getting your name out there," says Django, com VP of E-commerce Kanth Gopalan. Many retailers had a lot of false expectations and set up consumers for disappointment.

Chief among consumer disappointments during the 1999 holiday season were delivery problems, according to a Jupiter Research report titled "The Calm Before The Storm: Preparing For The Holiday Season."

In the report, 62% of consumers surveyed said they had trouble receiving information about delayed orders. One-third said that when they ordered an out-of-stock item they were not notified that the product would not be delivered on time.

Online retailers also weren't quick to give consumers accurate information about the status of orders, according to the Jupiter study.

More than half of consumers said they expected a Web site to reply via E-mail about order status inquiries within six hours. Only 29% of the sites were able to comply with that goal.

At stake this buying season, Jupiter said, are the 48 million customers expected to shop online, up from 33 million in 1999. Jupiter expects U.S. holiday online sales to jump to \$11.6 billion this year, a 66% increase over 1999.

Online retailers have learned from their past mistakes, the study said, with many improving infra-

structures to handle customer service.

In a survey of online retail executives, 56% said they expected no problems in meeting customer demands for the holiday buying season. Only 10% believed that last year, the survey said.

"Traditionally the Achilles' heel for retailers has been delivery problems, but most of these problems have been alleviated by new back-end systems," said Jupiter customer-service analyst David Daniels.

According to the study, more than 50% of online retailers said they have invested more money into back-end operations. Some have brought fulfillment in-house or have found better partners.

Gopalan says the key is on-time

(Continued on page 107)

# Jackson, Madonna, Streisand Move Ahead in Chart Certs

BY JILL PESSELNICK

LOS ANGELES—Michael Jackson's classic 1982 disc, "Thriller" (Epic), tied with the Eagles' "Their Greatest Hits 1971-1975" as the best-selling album of all time by topping sales of 26 million copies, according to the Recording Industry Assn. of America (RIAA). October certifications.

Madonna's newest album, "Music" ("Blood On The Dance Floor: History In The Mix") (Epic), was certified platinum, bringing his cumulative album sales to 56 million. Mado's previous album, "Music" (Maverick/Warner Bros.), was certified gold, platinum, and double-platinum. The disc is her 12th multi-platinum album and her eighth to reach all three certification levels simulta-

The Genuine Article. "Genuine," the ForeFront records debut album from contemporary Christian singer Stacie Orrico, hit No. 1 on the Heatseekers chart in the Sept. 16 issue. Orrico, a Seattle native who is now based in Denver, was discovered in 1998 at the Christian Artist Seminar, where she won the best vocalist award in the 12- to 18-year-old category. She is currently on a U.S. tour, with dates that include Nov. 12 in St. Louis and Nov. 20 in Atlanta. Orrico is pictured displaying her commemorative Billboard Heatseekers T-shirt.

# Gilmer Makes VH1 Rock

## Senior VP Seeks Passion In Choosing Clips

Six Questions is an occasional feature that focuses on noteworthy industry people. This issue's subject, Bruce Gilmer, began his music industry career in the late '60s as an MTV intern, and he eventually moved up to work in VH1's talent and relations department. He left MTV for a stint as a music executive/talent booker on "The Jon Stewart Show." After the show was canceled, Gilmer spent the summer of 1995 as senior VP in the talent and music programming department, where he was recently promoted to senior VP. Gilmer's responsibilities at VH1 include booking musical artists for VH1 programs and specials, as well as choosing videos and the rotation they get on VH1.

is now toward rock and an edgier, crunchier sound. Playing Lenny Kravitz videos set the stage. "Now we're very much a rock-leaning channel. We don't want to be immersed in one area too much, so we're also focusing on the emergence of the next group of female superstars." — Faith Hill and Dido.



Bruce Gilmer is senior VP in the talent and music programming department of VH1.

What do you look for when you decide to play videos from new artists?

As a programming group, we have to feel passionately about the video, the artist, or both. We go with our gut. And we factor in the muscle behind the act: how much the record label and management are supportive of the artist.

What do you consider your biggest, most recent success stories for VH1 in helping break an artist?

Vertical Horizon and Macy Gray. We got involved with [promoting] both these acts from the beginning and had them in our Inside Track promotion. It was a dream situation because we saw sales results right away.

What do you see as the biggest trend in music videos?

I don't know if it's a trend, but what seems to work the best are videos that are funny or have a sense of humor. Faith Hill and Lenny Kravitz make sexy videos. The Foo Fighters' video for "Learn To Fly" is an example of a strong video. The humor transcends the music. That Foo Fighters video actually enjoyed two different life cycles on VH1 because of that quality. — CARLA RAY

What's the biggest misconception about VH1 and why?

The biggest misconception is that VH1 is an oldies channel. The people who feel that way haven't tuned in long enough to see that VH1 has changed in a big way. The music videos we play are current.

How would you describe the current VH1 audience?

Our general audience consists mostly of 18- to 49-year-olds, and within that demographic is a core audience of 25- to 34-year-olds. These are viewers who grew up on artists who played their own instruments or wrote their own songs, and they're looking for those kinds of artists on VH1.

In what direction is VH1 headed?

For years, we were more AC-leaning, but musically VH1's trend

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# ICrunch's Sights On B2B, U.S. Market

## Dance/Alternative Music Site Also Plans Company Acquisitions

BY KAI R. LOFTHUS

LONDON—By diversifying its direct involvement in the less predictable consumer market, Europe's dance/alternative music site iCrunch.com is repositioning itself to be primarily a business-to-business operation and will be making a bolder move toward the U.S. market.

Currently, iCrunch is reportedly seeking additional investors to acquire companies within the technology and music copyright fields, as well as planning a subscription-based model to be offered to consumers via third-party companies.

Last month, iCrunch London-based CEO David Phillips announced the appointment of Becky Savell as GM of its office in Marina Del Rey, Calif. (Billboard *Bulletin*, Oct. 23). Previously she was director of online marketing at Audio Lido in Redwood City, Calif., and president of College-Broadcast.com in Los Angeles.

In the newly created position, which she reports to Phillips, Savell will be stepping up the company's U.S. activities, previously overseen by its Los Angeles-based director of business development, Phil Blaine, with whom she reports to her.

Savell says, "The game plan for the U.S. affiliate is to reposition [ourselves] and refocus our core business into more of a business-to-business model."

"We're continuing our online presence as a showcase for the iCrunch catalog," she says, "but we'll make a bigger push towards forming relationships with companies that would like to feature the music we have."

To familiarize herself with the iCrunch setup, Savell has been spending "quality time" in London in meetings with Phillips and the company's other executives, as well as exploring that city's electronic music scene (she's a fan of Germany's pioneering electronic act Kraftwerk). She says that iCrunch has major potential across the Atlantic.

"There are tremendous opportunities for the U.K. lifestyle to make an impact [in the U.S.], since Americans are very receptive to [U.K. electronic music]," she says. "And with the

U.K. and London being so popular, it seems like Londoners are coming out of their shells and warming up a bit. But while iCrunch is bullish about its prospects in the world's biggest market for recorded music, it hasn't apparently yet approached its confident level of sales at home."

"We can be more transparent when there's a more predictable pattern in our revenue stream," says Phillips.

According to Phillips, iCrunch is currently seeking additional investors, especially in the telecommunications sector. Aware that major record companies are suspicious toward telecom operators in terms of liability issues in online piracy, he says, "[Telecoms] will not have a controlling stake. It's only for strategic alliances and expanded distribution for their ability to push digital music to consumers."

The advisory board of iCrunch includes such executives as former managing director of Island Records Marc Marcot, Steven Fargnoli (manager of Sinead O'Connor and World Party), and AOL International senior VP William Burlington. Its music content director is Tui Duckworth, previously senior marketing manager for RCA Records in the U.K.

One part of iCrunch's intent to advance in the B2B segment is a non-generic subscription model, tentatively to be launched in the first quarter of 2001 and aimed at consumers through such means as mobile phones and kiosks.

The music offered by iCrunch—some 5,000 songs from 720 artists signed to 55 labels—will be bundled in various theme-based packages, such as trance or house, or artist- and label-specific offerings. One branded package will initially be launched on a trial basis, available in streamable and downloadable fashion. The price structure is still being evaluated.

Through various investment rallies, iCrunch has raised \$3 million pounds (\$6.2 million), earmarked for acquisitions of music copyrights.

By operating exclusively as a distribution platform for record labels (and offering advance payments for online licensing rights), iCrunch says

it is in a different position from other online companies that are targeting consumers. "CD retailers [like Blockbuster] are in a more difficult situation because they have real pressure on their profit margins. We have exclusive licensing deals, so there's less pressure on our margins," says Phillips.

Since its launch in February of last year, iCrunch, funded by companies such as Nomura (10%), New Media Spark (10%), EMI.com (10%), and AOL Europe (5%), has been frequenting both camps, with a 60/40 division of sales between businesses and consumers. That ratio is currently nearing 80/20, according to Phillips.

"We've always been very conservative about acquiring customers directly or through [links]," he says. "We'll continue to be prudent about our direct-marketing spending and instead work with majors and indies on a promotional basis, and exploiting the music catalog in innovative ways."

Phillips, a former Washington, D.C.-based lawyer—who as AOL Europe's senior VP for legal and business affairs gained his business experience through developing Netscape Online in the U.K. and negotiating deals in AOL's acquisition of Compuserve in 1998—says he is looking at "other important pieces of the larger online music puzzle" to complement iCrunch's efforts.

He adds, "There are [companies] within technology, rights, and distribution that we would be interested in acquiring under the right circumstances. We want to make our own destiny."

Meanwhile, iCrunch will continue to operate by its moderate budgets from its low-key offices in the lavish Ladbroke Grove district in London. The company employs 25 people in London and 10 among the affiliates in Hamburg, Paris, and L.A.

Phillips says, "We have to keep a disciplined cost structure and focus on getting our act together to the next phase. I think we can play an important part in this fragmented music market and be a consolidator."

# MP3 Tracking Firm Wins \$5M In Financing

BY ED CHRISTMAN

NEW YORK—CantaMetric, a company that says it has a technology capable of tracking the millions of existing MP3 music files, has secured a second round of financing totaling \$5 million from two European venture capital funds, the Om Group and Four Seasons Venture AS.

Bellevue, Wash.-based CantaMetric says that on a song it has entered into its database, its technology, which it calls Music DNA, can identify the song based on patterns of sounds, regardless of the code, or compression rate, used.

If the courts continue to uphold copyrights, CantaMetric's technology could be used as a clearinghouse for copyright owners, as well as a means to enable search engines and Internet service providers to direct consumers to legally available music.

"We are able to identify those songs that would be in a file-sharing environment so that any songs that someone searches engines and sees that the labels and copyright holders want to be shared," says Bill Koenig, president/CEO of CantaMetric. "We can act as a clearinghouse where [Continued on page 111]

# EMI Promotes Two Execs

## Appointments 1st Move Since Merger Tabled

LONDON—Two executive VPs have been promoted at European units of EMI Recorded Music: Ian Hanson at EMI Europe and Eric Bielsa at Virgin Continental Europe. They are the first high-ranking executive moves at the British major in the region since EMI and Warner Music Group's October scrapped—temporarily, EMI and Warner say—their plans to merge, in the face of de facto disapproval of the European Commission [Billboard, Oct. 16].

Warner Music, too, has been moving ahead with top-level executive activity. In late October, it named Paul-René Albertini president of Warner Music Europe, filling a post vacated for almost two years (Billboard, Nov. 4).

Some observers will interpret these appointments as signs that both companies are now acting in a "no-merger" mode, rather than under the prospect of a resubmitted merger.

As executive VP of EMI Europe, Hanson will head up business affairs for the division, which actually includes responsibility for the Middle East, Africa, and New Zealand as well as the U.K., Ireland, and continental Europe. He reports to EMI Europe president Charles DiMint.

Previously, Hanson was a VP of EMI

Recorded Music, working on "various business and infrastructure projects," according to a company statement; he joined EMI in 1989.

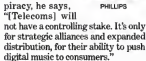
In addition to stripes as executive VP of Virgin Continental Europe, Bielsa is named the new CFO. He will oversee all financial functions for the division, with finance directors of Virgin companies in continental Europe now accountable to him. Previously, Bielsa was CFO for EMI Latin America; he joined Warner Music Group in its new post, he reports to Virgin Continental Europe president/CEO Emmanuel de Buretel.

Hanson and de Buretel, assisted by Bielsa, will be jointly responsible for EMI Recorded Music's shared services, including logistics, manufacturing, information technology, and record company new-media activities as they relate to the EMI and Virgin label groups. The two executive VP appointments were given separate internal announcements by EMI and Virgin, but they were combined for an external announcement.

Keith Hopkins, who has been EMI's VP of legal and business affairs for Europe since August 1995, is thought due for a promotion in the near future.



SAVELL



PHILLIPS



BRUGA

MCCAIN

# Elton John Suing Over Business Practices

BY ROGER PEARSON

LONDON—Sir Elton John is heading for the High Court. He is expected to take the witness stand in London's Royal Courts of Justice around the middle of this week.

It will be the same witness box in which Bruce Springsteen was quizzed by lawyers in 1998 during a battle to block release of an unauthorized book of his words, "Born to Run: The Fame" (Billboard *Bulletin*, Dec. 11, 1998), and the same judge is hearing the case.

In the latest action—one of the most complex involving top rock/pop artist—John is locked in legal conflict with top city accounts PricewaterhouseCoopers. He is suing the firm in a claim said to involve more than 20 million

pounds (\$29 million), which he claims is missing from his business empire.

The hearing, which began Oct. 30, is expected to last up to eight weeks as it involves a long tussle against both the accounting firm and Andrew Haydon, former managing director of management company John Reid Enterprises, which managed John's affairs for years.

John's personal claim, which is being heard by Mr. Justice Ferris, is backed by three of his companies, W Bongs Ltd., J Bondi Ltd., and Haymarket Limited. John and his company made the allegations—breach of contract, trust, and statutory duty—against Haydon and Price Waterhouse (which has since become PricewaterhouseCoopers)

in a writ filed Jan. 11, 1999, at the High Court.

The allegations cover a 12-year period starting in 1986 (Billboard *Bulletin*, Jan. 14, 1999). Toy Queen's Steve Nieve, who is now back, representing John, has told the judge that the star left administrative matters involving his business to others and that he had an "implicit trust" in them. "I—buyers, accountants, or others—who badgered him to deal with lots of boring details. At the hearing, Pollock said that rather than get involved in them in suits"—buyers, accountants, or others—who badgered him to deal with lots of boring details. At the hearing, Pollock said that rather than get involved in them in suits"—buyers, accountants, or others—who badgered him to deal with lots of boring details. At the hearing, Pollock said that rather than get involved in them in suits"—

Pollock also said John had "trusted them implicitly" and paid them (Continued on page 21)

## EXECUTIVE TURNTABLE

RECORD COMPANIES. Arista Records names Jeff Sodikoff senior director of alternative and rock promotion and Lori Rischer director of pop and country promotion in New York. They were, respectively, VP of promotion for Cornerstone Promotion and national director of top 40 promotion for Columbia Records.

STRATFORD. The national college promotions coordinator for Universal Records in New York. She was assistant director of promotion for Razor & Tie Entertainment.

RELATED FIELDS. Guy McCain is promoted to VP of Luck Media & Marketing Inc. in Beverly Hills, Calif. He was senior account executive.

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## Versus Switches To Smaller Label For 'Hurrah' On Merge

BY WENDY MITCHELL

NEW YORK—On Versus' new album, "You'll Be Sorry," bassist/vocalist Fontaine Toups sings, "Sometimes people change their ways"—a lyrical line that could also summarize the band's modus operandi for its fourth full-length studio album.

This New York quartet has several significant new changes to celebrate with its new album, "Hurrah," due Nov. 21. First, there's the band's return to a small independent label, Merge Records, which also happens to be run by its friends Mac McCaughan and Laura Ballance of Superchunk.

And the recording itself represents a new milestone for the band—it is Versus' first self-recorded and -produced album, a labor of love that it spent a year recording.

Being on a smaller label meant less pressure to record a certain way or in a certain frame, the band says. "The last record ["Two Cents Plus Tax" on Caroline], our producer was trying to go for more of a commercial feel, so this new record is more just the way we want it to sound," says Toups. "It's more layered; it's what we want, the way we want it."

The result is an update of the sensitive yet aggressive rock that has made Versus a staple of the underground scene since the band's inception 10 years ago. The album's 12 songs combine the group's typically literate, emotionally intense lyrics with a mix of sparse and elegant pop and

angular guitar rock.

Band members say that recording the work themselves was ultimately much more fulfilling, although the process was long and at times stressful. "I think part of why it's good is that there are no budget constraints. The amount of time we took to do this might have cost us like \$100,000 or something, and it ended up costing us definitely less than \$5,000, all said and done," says James Baluyut, Versus' guitarist who also engineered "Hurrah."

"I think it's good because it also gives us more of a chance to get performances that we want. This time, we just said, 'Let's make everything thing how we want it to be,'" he says.

To capture its ideal sound, Baluyut recorded the band at its practice space using a Roland digital 8-track recorder. Then, he took those recordings and transferred them to

his PC, where he used software to manipulate and enhance certain sounds. "It's pretty mind-boggling what you can do," he says of the new technology available to home-recording musicians. "If you can think of it, you can pretty much do it."

Though the band used a computer to tweak its songs, this isn't manufactured, robotic pop music—the band's songwriting skills remain at the forefront. Vocalist/guitarist Richard Baluyut says that the act also had more time to experiment with instrumentation and included more electric and traditional piano, as well as some xylophone,

trumpet, and accordion parts.

This Baluyut brother explains that Versus' new directions carry over to the album's lyrical themes. "It's called 'Hurrah,' so there is a 'last hurrah' type theme—a couple of songs are about saying goodbye or leaving, leaving the earth on the first colony ship to the moon, for example. Leaving and starting something new, a transition sort of thing."

Chapel Hill, N.C.-based Merge,



VERSUS

which has already released two Versus EPs, also sees "Hurrah" as a transition for the band. "I think it's got this stretched-out feeling to it. I get the sense that they were very comfortable making it,"



says Martin Hall, Merge director of promotion.

"The bottom line is that they're just such great songwriters. I think sometimes in the past the songwriting was overshadowed by the need to rock. On this record, they've found a very happy medium. It just feels like a very confident-sounding record," he adds.

Band members say that after

first working with TeenBeat and then releasing two full-length albums with Caroline Records, they feel they've finally found the perfect home with Merge. "The Caroline thing always felt a little unnatural," says Richard Baluyut. "I think we're just kind of humble people. After that we just kind of went back to what felt natural."

Aside from the small, artist-friendly vibe at Merge, Versus also feels comfortable working with McCaughan and Ballance, whom the act has toured with in the past.

Likewise, Merge is happy to welcome Versus to its stable of artists. "As a band they have sort of realized that we are no longer trying to actively seek out this huge mainstream success," Hall says. "If it happens, it happens, that's great. If this record took off, we'd be ecstatic. But I think that's why they're doing the record with us. They know they have their audience—let's be service that audience as best we can. That's where we come in."

While Merge's six full-time staffers don't have the manpower of a major label, they do have a lot of plans to ensure that "Hurrah" gets the attention it deserves. Hall thinks the album will fare very well at college radio and commercial specialty shows, and plans to mail out 800 promos to stations (more than Merge's usual 100-150). Hall says that Versus' solid reputation and fan base, built over the past 10 years, will mean extra exposure for the

band. In addition to the band's page and several MP3 tracks on the Merge Web site ([merge2000.com](http://merge2000.com)), Hall said he's talking to various Web sites, such as Gigmania, the Digital Club Network, Epitonic, Launch, and Atomic Pop, about possibly featuring the band.

"With Versus, they're a known quantity. Web sites are more willing to work with them," Hall says. "They're a little bit more accessible than some other bands are; they're out there; their name is known; they're touring constantly. Also talking to them, they seem to have a pretty healthy regard for having stuff online."

From the band's point of view, Richard Baluyut says he's looking forward to promoting the album. "I like it when people are interested for whatever reasons," he says.

The band's visibility has also been helped by two tours this fall, following 10-12 dates with Matador at Yo La Tengo in September, followed by a tour on its own that began in October and continues through November.

"There's still plenty of new fans to be gotten," Hall explains. "Especially at colleges, you've always got new people coming through there—that's a way to expand your fan base. I think that's what their music is tailor-made for."

But Hall adds, "They have a built-in audience that they've built up over the years, just simply because they've been one of the more respected underground rock bands out there."

*'There's still plenty of new fans to be gotten. Especially at colleges... I think that's what their music is tailor-made for'*

—MARTIN HALL—

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# 'Fabulous' Easton Turns Disco Diva

## Artist Reinterprets Disco Classics For Universal Album

**BY CHUCK TAYLOR**  
NEW YORK—Sheena Easton is the first to admit it. "I'm a dance geek. I'm not a boogie about it," she says with a wry smile. "Anyone who's seen any of my videos knows that."

But that didn't keep the dauntless, ever-glam pop singer from raising her hands and lifting her voice to the rafters for the playful "Fabulous," a no-nonsense, old-out-disco dance album whose buzzwords center on fun, camp, and being the ultimate party companion.

Due Nov. 13 in the U.K. on Universal International, the project—Easton's 15th—will also be released in the next several months across continental Europe, Australia, and Japan. U.S. retailers are still in the works; the label is hopeful for a spring street date here.

The 10-track set's first single, the vigorous throwdown "Giving Up, Giving In" (a top 20 hit in the U.K. for The Three Degrees in 1978), is



EASTON

one of eight remakes, along with "Don't Leave This Way," "Can't Take My Eyes Off Of You," "Never Can Say Goodbye," "I Wanna Be Like You," and "Love Is In Control."

"You take two artists and tell them to paint blue flowers, and you're going to get two different versions. It's the same with the songs on this album," Easton says. "I'm not reinventing the wheel; I'm not trying to be clever and make people go, 'Wow, that is so different.'"

Hopefully, people of my generation will say, 'It's great to hear that song again with a slightly new slant,' while kids will enjoy hearing some of these songs for the first time."

There are also two new compositions on "Fabulous": the sizzling ballad "You Never Gave Up the Chance" and a dance floor in the spirit of Donna Summer's "Last Dance" called "Get Here To Me."

Both are written and produced by the album's producer, David Coverdale, Ian Mastersworth and Terry Ronald,

who have worked with the likes of Kelly Minogue, Boyzone, Gerri Halliwell, and the Pat Shop Boys.

"We're not trying to supersede the originals but to make them more accessible today, more funky but still with the feel of the originals,"

*(Continued on page 2)*



**All Hall The King.** Legendary MCA artist B.B. King celebrated his 75th birthday on Sept. 16, a milestone mark that was marked at MCA's new Santa Monica, Calif., location. King was presented with a crystal replica of his famous guitar, Lucille. King's latest disc, "Makin' Love Is Good For You," is currently in stores. As his recent Reprise collaboration with Eric Clapton, "Riding With The King," is pictured, from left, are Floyd Leiberman, King's manager; King; Jay Boberg, president of MCA; and Jeremy Hamman, VP of marketing at MCA.

# Tribute Paid to Springsteen's 'Nebraska'; A Singing Costner; 2 New Grammy Slots

**REASON TO BELIEVE:** Bruce Springsteen's 1982 masterpiece, "Nebraska," stands out as one of the darkest, sparest rock records ever made. A favorite among artists for its lack of concessions to commercialism and its unflinching look at America's underbelly, the album receives a fitting tribute with "Badlands," a compilation released by SubPop Records on Tuesday (7). The project revisits Springsteen's raw vision through the eyes of such acts as **Christine Hynde** (with Adam Seymour), **Los Lobos**, **Denna Carter**, **Ben Harper**, **Ames**, **Mann** and **Michael Penn**, **Son Volt**, and **Johnny Cash**.

One of the top cuts is **Raul Malo**'s remake of "Downbound Train." Although featured on "Born In The U.S.A.," the cut was originally written for "Nebraska" and is included, along with Cash's creepy recording of "Fire" and **Damien Jurado** and **Rose Thomas**' wry "Wages Of Sin," as a bonus track on the CD CD-30 song collection. A portion of proceeds from the sale of the album will go to Doctors Without Borders.

For **Mavericks** lead singer **Malo**, whose tremendously supple voice usually has no trouble wrapping itself around a melody, tackling Springsteen was no easy feat. "I'm telling you, that was the most challenging thing I've ever had to do," he says. "For the first time, I was stumped. [The Mavericks] covered [Springsteen's] 'All This Heaven Will Allow,' which I guess is what led SubPop to ask me to do this. That was a song I could easily sing—the lyrics just flow—but with 'Downbound Train,' I've never used where Bruce just sticks in words... I've never used 'wages' in a song. But it was for Bruce."

**Malo** came up with several versions of the song in his studio, all of which "were pretty awful." His friend, drummer **Bobby Blazier**, suggested he speed up the tempo a bit from the original and stretch the drum in the rest. The result is a take that **Malo** makes his own but pays fitting homage to Springsteen's vision of a downtrodden man. The tune, the first single from the album, went to triple-A, roots-music, college, and public radio stations the last week of October. Springsteen has not yet announced there are tentative plans for a concert featuring many of the album's performers to take place Dec. 9 in Seattle.

In addition to producing **K.T. Oslin** for RCA, **Malo** is getting ready to start working on a solo project. "I don't have a title yet; there are still several labels in contention. We're definitely going to be on a pop label [the Mavericks are most recently on Mercury Nashville] and the Mavericks will probably be on the

same label. The band and I will put out a record anywhere between a year to two years after mine comes out to make sure I get enough room to tour my record."

**MAMMOTH PLANS:** Mammoth Records founder **Jay Fahey** is starting a new label that will be distributed through Interscope Geffen A&M Records (**Billboard/Bulletin**, Oct. 31). Rumored to be called **J-Cor**, the label's name could be seen as a play on words on both **Fahey's** name and the former broadcasting group **Jacor**. Sources say the first act on the label is **Eightball & M.G.F.**

**Faires** formed Mammoth in 1988, and the label, which is home to such acts as **Squirrel Nut Zippers**, was sold to **Disney** in 1997. **Faires** departed the company earlier this year after he unsuccessfully tried to buy the label back from **Disney**. An Interscope representative did not return calls by press time; **Faires** could not be reached for comment.

**THE ENVELOPE PLEASES:** The 43rd annual Grammy Awards will be held Feb. 21 at the Staples Center in Los Angeles. It marks the second consecutive year the ceremony will be held at the arena. The Grammys, which will be broadcast on CBS, have added two new categories—best Native American music album and best pop instrumental album—bringing the total number of categories to an even 100.

**STUFF:** After six years, **Ben Folds Five** has broken up. **Leader Ben Folds** is working on a solo album for release on **Epic Records** next year... In **Kevin Costner's** daughter the next teen queen? **Lily Costner** has just cut a cover of **Carolee Carter's** "Every Little Thing" for the soundtrack to her dad's new movie, "3000 Miles To Goeland." "She came into a very scary situation, but she really pulled it off," says **David**, who produced the track. "She has a real strong quality, and she looks like an angel"... **Pantera** has postponed its tour, which was slated to begin Tuesday (7) and run until February, due to lead singer **Phillip Anselmo** breaking two ribs... **The Black Crowes** have begun work on the group's debut for **V2 Records** with producer **Don Was** in New York. It is slated for a spring 2001 release.

**GUILTY:** **Gabriel Gomez**, the half-brother of **Sandra Ross**, the wife of **Los Lobos'** **Cesar Rosas**, was found guilty Oct. 31 of kidnapping and murdering Sandra Rosas. Gomez, who could receive life in prison, will be sentenced in mid-November. Sandra Rosas disappeared last October. Her body was not found.

# Coverdale Fills Multiple Roles On His Dragonhead Solo Set

**BY LAY MARSHALL**  
LOS ANGELES—A do-it-yourself approach brings vocalist **David Coverdale** into the new millennium on "Into The Light."

Due December 10, Nov. 21 by his own independently distributed label, **Dragonhead**, the 12-track set finds the former front man for **Whitesnake** and **Deep Purple** wearing the hats of industry executive, producer, and songwriter. It also shows the 49-year-old Englishman embracing new technology in both the recording and distribution processes.

"Into The Light" features a bluesy, stripped-down album. It's the first album on which Coverdale recorded digitally via **Pro Tools**, which he said created many new musical avenues to explore. "Sonically, it's the most interesting record I've done," he said. "It's the most naked I've ever presented myself. You can hear every cigarette I've smoked, every drink I had, every tear I've cried."



COVERDALE

The emotion stems from the album's arrangements, he says. "For most of my career, I've been writing and arranging to suit the people I've been working with. This time I searched for musicians I felt would be appropriate to bring my songs to life."

While his writing approach is fresh, many of his new tunes—in-

cluding the single "Love Is Blind"—invoke the artist's favorite muse. "I do not sit down and say, 'I'm going to write a love song,'" he says. "That's what comes out. I just like to write better songs, using them better, tell the story."

Other cuts of note are the unashamed rockers "Don't Lie To Me," the set's most **Whitesnake**-reminiscent tune, and the moody "River of Time." Two younger artists says is a "spiritual journey" intended as a tribute to **Jimi Hendrix**. Overall, he says, the album is "a salute to my past, an acknowledgement to now, and an indication of where I'm going to."

Two younger artists rework a collaboration with former **Whitesnake** guitarist **Adrian Vandenberg** that originally appeared on "Restless Heart," a 1997 **Coverdale** solo set never released in the U.S. **Coverdale**, who is published through **North C Music** and managed by the **Money Management Group**, works like **Dragonhead** to eventually issue such albums currently available only via import.

Besides traditional retail, "Into The Light" is available via the singer's **ArtistDirect**-produced Web site, **daivideoverdale.com**. He plans to post free downloads of unreleased B-sides on the site.



by Melinda Newman

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# Celli Rain Takes Its Celtic/Rock Sound To Cross Driven Label

BY DEBORAH EVANS PRICE

**NASHVILLE**—With positive lyrics and an engaging Celtic/rock sound, Celli Rain has developed a loyal legion of fans in both Christian and mainstream-pop music circles. With the Nov. 14 release of its new project, "Erasers On Pencils," the band once again delivers a collection of insightful tunes with broad-based appeal.

Celli Rain's 1998 Punch Records debut, "Say: Kay-lee," paved the way for the band to tour extensively, including stops in Rome for World Youth Day as well as U.S. dates from New York to Alaska. For its latest disc, the band has signed a deal with Cross Driven Records, the pop division of the Monroe, La.-based Here to Him label, whose roster also includes Shepherd Hill and New Zealand band the Lads. The album is being distributed in the Christian market via Provident Music Distribution. It will reach the general pop market in early 2001 via BMG.

Lead singer, acoustic guitarist, keyboardist, and band founder Bob Halligan Jr. says a chance meeting in a grocery store led to the band signing with Cross Driven. Halligan was chatting with former Benson & R executive

Jackie Patillo when she introduced him to Here to Him president Glen Wagner, who immediately said he and his kids were Celli fans.

"We started meeting, and we started to bring along the idea that Celli Rain could be in the big pool," says Halligan of the band stepping up to the next career level. "We've been swimming in the baby pool for a while now. We've been doggedly erasing all the excuses for [remaining at that level]. Now, we're being allowed into the grown-up pool. Glen has facilitated that."

For the past two years, the band has toured relentlessly, and it's broadened its ardent fan base beyond Tennessee borders. For Halligan, the new deal with Cross Driven offers the best of both worlds: It gives much-needed label and distribution muscle to expand the band's presence in the market, while allowing him to retain all rights to his music. "In view of all the brouhaha with the issue of work-for-hire, I wanted to make a new record and own it myself," he says, noting that he's licensing his music to Cross Driven.

Halligan appreciates the value

of intellectual property. A veteran songwriter, he's had songs covered by a who's-who of artists including Cher, Michael Bolton, Rebecca St. James, Bob Carlisle, and Kathy Mattea. He currently operates his own publishing company and con-



CELLI RAIN

tinues to pitch to other acts in addition to serving as Celli Rain's principal tunesmith.

Supported by a stellar cast of musicians—accordionist Buddy Connolly, drummer Chris Eddy (Duane Eddy's son), bassist Bob "Buff" Harmon, guitarist Raymond Arias, violinist Gretchen Priest, and Burt Mitchell on tin whistle, highland pipes, flute, and *uilleann* pipes—the Celli Rain sound is characterized by an infectious Celtic/rock fusion and Halligan's intelligent, pas-

sionate lyrics. "Erasers On Pencils" covers a broad spectrum of emotional territory, with Halligan offering slices of his life in songs like "God Done Good" and "These Things Have A Way Of Working Out."

Is it difficult for Halligan to be so open and vulnerable in his writing? "Not for me. It would be a terrible missed opportunity for an artist not to lay one's soul bare. What else have we to offer but ourselves . . . ourselves as we relate to or resonate for other people? I find the things that really get to me are the things that really get to others."

He continues, "When I wrote the song 'Thanks,' it was delivered to me as I was awaking one morning. I ran down and played it on the piano into the tape recorder. When it was done, I just started sobbing uncontrollably. It was a song of gratitude, and it made me think of so many things in my life."

Halligan says there were 46 songs in contention for the project, and the band recorded 18 before narrowing it down to the 12 that appear on the record. "At that point, the songs chose themselves," he says of the project, which was

produced by Brent Milligan.

Before the act went into the studio, many of the songs had already been road-tested during Celli Rain shows. The band, which recently signed with booking agent Holly Benyouski from Street Level Artists, plays both clubs and churches. Fine-tuning its material has obviously done the trick.

"I really enjoyed their first album," says Jimmy Moore, marketing manager for Christian Supply. "This new one grabbed me with the lyrics. Overall, it is a unique project that will fill a need in Christian music."

Dennis Disney, principal of Nashville-based D Squared Entertainment, is working with Cross Driven to market the Celli Rain record, and he views the band as a unique entity. "The challenge with Celli Rain is that they don't fit into the normal Christian radio format," he says. "They don't play 80 church concerts a year as a CCM [contemporary Christian music] artist would. What they do have going for them is great music. That they are playing outside the box creates a great story. Once people see them they love

*(Continued on page 26)*

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**ELTON JOHN SUING***(Continued from page 14)*

lots of money for their services. But he claimed that PricewaterhouseCoopers had regarded John as "a nice little earner."

However, the judge was told at the hearing that the accountancy firm had looked carefully at the criticisms made of it and had rejected them. The firm's counsel, Mark Haggood, told the judge that the firm had acted for John for 11 years, and he said the firm regretted that the dispute had arisen.

Haggood continued, "As happens very often in claims like this, one relatively small aspect of a very much wider service provided over a very long period of time becomes the subject of intense scrutiny."

He said that by the middle of the 1980s John had become "well-established at the peak of the popular entertainment pantheon" and had relied on men like John Reid, whom he had trusted implicitly, to take care of his business affairs as he became "phenomenally successful as a composer and performer."

Pollock said that, in a single year, Reid had earned 15 million pounds (\$21.8 million) commission, and his company had taken in 75.5 million pounds (\$106.6 million) between 1980 and 1998. He said Reid had been paid substantial sums for managing John's professional life and administering his business generally.

John had also sued Reid, but that case has already been settled, with John accepting a \$5 million settlement.

In his claims against Haydon, John alleges that he was negligent in allowing John Reid Enterprises to charge him U.S. tour expenses, including costs for booking agents, accountants, and producers. But Haydon claims that this is normal practice in the music industry.

With the case in progress, John was due to play Nov. 2 at a charity concert staged as a farewell to London's Wembley Stadium, hours before the building is leveled and work begins on the new stadium. He was expected to play a 40-minute set amid a bill of stars of music and sport who have contributed to Wembley's 77-year history.

John's live album "One Night Only" set to be released by Mercury Nov. 13 internationally and Nov. 21 in the U.S. (Billboard, Nov. 4), is being claimed by the label to be the fastest live album ever made. Produced by Phil Ramone from the singer's Oct. 20-21 concerts in New York's Madison Square Garden, it was mixed and mastered at New York's Right Track Studios in 100 hours (see story on page 46).

Assistance in preparing this story was provided by Tom Ferguson and Paul Sexton in London.

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# Artists & Music

## Cubanismo! Finds Bridge Between Havana & New Orleans On Hannibal Set

BY NIGEL WILLIAMSON

**LONDON**—According to producer Joe Boyd, "Most dance music of the last century can trace its roots back either to New Orleans or Havana." One would assume that Boyd knows what he's talking about, since he's helmed recordings by Cubanismo, one of Cuba's hottest dance acts.

In fact, Boyd helmed the 13-piece act's most recent effort, "Cubanismo!"

In New Orleans Mardi Gras Mambo," says Boyd, who is also the director of Hannibal, a division of Palm Pictures. The project has become its most successful recording to date.

Released internationally Aug. 22, the set carries the official seal of the city of New Orleans, marking the fact that the recording was sponsored by Mayor Marc H. Morial and the city's Office of International Trade.

"The collaboration might seem



CUBANISMO

strange in the current political stand-off," says Boyd, who is also the director of Hannibal, a division of Palm Pictures. "Not only is that one of the reasons it was important to do it, but historically there was always a closeness between the two cities. A hundred years ago, you had a daily ferry service between Havana and New Orleans, and both the trade and cultural links were considerable."

"We've been visiting New Orleans for four years," adds Jesús Alemany, bandleader and trumpeter for Cubanismo. "We first played there at the New Orleans Jazz and Heritage Fair, and we fell in love with the place. We've always felt very at home there. Like Havana, it's a city that not only has a great musical tradition, but it believes in keeping it alive."

Boyd, who co-produced "Mardi Gras Mambo" with Alemany and Mark Bingham, guitarist with the Yockamo All-Stars, says the album has proven to be "one of Palm Pictures' major releases this fall." An extensive retail campaign involving posters and listening posts has been a key component in raising visibility. Also extremely important to the project's run has been a two-month U.S. tour that ends in early November.

On select dates, Cubanismo! has been joined by Bingham and pianist Glenn Patscha, and the New Orleans-based singer John Boutte, who is responsible for most of the English-language vocals on "Mardi Gras Mambo."

Despite the continuing controversy over trading links with Cuba, Boyd reports that so far there have been no objections to the renewal of the cultural exchange between Havana and New Orleans.

"There were some protests at one or two gigs when Cubanismo! first toured the U.S. three or four years ago," he says. "But people are getting more used to it, and this band has toured the U.S. more than any other Cuban group. And this was part of a cultural exchange, hence the involvement of the mayor's office. I wouldn't go so far as to say that New Orleans has its own separate foreign policy, but they definitely want to improve relations. This album is an interesting footnote to the whole dispute between the U.S. and the Cuban regime."

State Department clearance is still required every time Cubanismo! visits the U.S. "It's getting easier because the band now has a history of playing culturally relevant shows here," Boyd reports. "When they first toured, every single band member had to be checked out by the U.S. authorities. Now that only happens when there are new members who haven't toured before."

The first album, 1996's "Jesús Alemany's Cubanismo!," also on Hanni-

bal, sold 100,000 units in the U.S., according to SoundScan. Two later albums, 1997's "Malembe" and 1998's "Reencarnacion," have sold 60,000 apiece. "Mambo Mardi Gras" has sold 60,000 units to date.

"We first had the idea of the New Orleans linkup at the end of 1998," Boyd recalls. "As a first step we decided to take some of the New Orleans musicians to Havana to meet the band and check out the Cuban musical scene."

According to Alemany, the U.S. musicians could see the connections right away. "They loved the clubs and the street music, which they said was very like New Orleans. They could see we were involved in a similar mission. They are keeping the African-American musical tradition alive, and we are keeping the Afro-Cuban music alive."

Alemany and members of Cubanismo! arrived in New Orleans over

Thanksgiving week in November 1999. "We only had a week, and so we used two studios to ensure we finished on time," Boyd says. "They were writing charts in one room, recording in another, and rehearsing in a third."

The process between the two sets of musicians was entirely collaborative; Alemany sat at the piano next to Patscha, helping find the New Orleans elements in the Cuban rhythms and vice versa. The set was engineered by the U.K.-based Jerry Boys, who engineered the multi-million-selling and Grammy-winning "Buena Vista Social Club" (Nonesuch). Most of the classic New Orleans repertoire, such as Allen Toussaint's "Mother In Law" or "Iko Iko," featured on the album, was new to Alemany. "But the syncopation was familiar. Like Cuban music, you can hear there is a meeting of African roots with the influences of Spain and France."

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GOODOORN	Arnold Hall, Anaheim, Calif.	Oct. 7	\$1,171,400 \$175,150/\$100/\$25	12,340 seated	Alexander/Degani/Gracie Capital Entertainment
TIM MCGRAW & FRED HILL, MONTY BRIDGES	Staples Center, Los Angeles		\$1,048,716 \$150/\$25	18,530 seated	Alexander/Degani/Gracie Capital Entertainment
TIM MCGRAW & DAWN MILES, KEVIN COSTNER	Recess Arena, Dallas	Oct. 11	\$628,365 \$49,150/\$25	14,890 seated	STX Touring/STX Music/Scott Peacock
TRAY TURNER, JIM COOKER	Frank Erwin Center, Austin, Texas	Oct. 27	\$485,882 \$19,250/\$25	12,510 seated	PAI Concert/STX Music Group
MIKE CHICK, WILLY NELSON	The Pyramid, Memphis	Oct. 26	\$176,290 \$19,150/\$25	16,402 seated	STX Touring
SARAHAN DREHART	Cour Amphitheater, Chuck Wicks, Calif.	Oct. 13	\$794,960 \$63,532	16,461 19,442	House of Blues Concerts
MIKE CHICK, WILLY NELSON	Staples Center, Los Angeles	Oct. 27	\$191,126 \$19,150/\$25	18,881 seated	STX Touring
SARAHAN DREHART	Sevens Dome, Tacoma, Wash.	Oct. 25	\$782,590 \$55,500	16,462 16,000	House of Blues Concerts
MIKE CHICK, WILLY NELSON	Schottenstein Center, Columbus, Ohio	Oct. 12	\$161,862 \$19,150/\$25	14,830 15,236	STX Touring

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## Chestnut Returns To Early Love On Atlantic Remake Of Guaraldi's 'Charlie Brown Christmas'

**BY IAN PERCIVAL**  
**NEW YORK**—Jazz pianist Cyrus Chestnut thanks his mother in Baltimore for first introducing him to a piece of music that would eventually change his life.

He was just 7 years old when his mom sat him down in front of a TV set to watch a rerun of the 1965 classic "A Charlie Brown Christmas," and he heard the haunting "Linus And Lucy" and "Skating" melodies.

"I was fascinated by the characters and, more importantly, by the music. It was truly one of my early introductions to jazz music," says Chestnut, who performs on the first-ever remake of the classic Vince Guaraldi soundtrack, due Nov. 21 on Atlantic.

For a young boy raised on classical music and the gospel songs in his father's church, Guaraldi's jazz sounds were something of a revelation to Chestnut.

"'Charlie Brown' definitely

changed my life," he says. "I had no idea what jazz was, but I remember liking the 'Charlie Brown' shows, and I always remember digging the music."

The new album includes vocals by Vanessa Williams, the Boys Choir Of Harlem, Manhattan Transfer, and Brian McKnight.

Chestnut composed a couple of new tracks for the CD which, he says, were written as a tribute to Charlie Brown creator Charles Schulz—who died before the project was completed. Schulz had endorsed the project.

Playing with Chestnut on the album is an all-star ensemble featuring Michael Brecker, Don Alias, Stefan Harris, Wallace Roney, Gary Bartz, Steve Cole, and Steve Turre. The CD also marks the production debut of brothers Ed and Guy Eckstine, sons of the legendary Billy Eckstine. Ed Eckstine was previously president of Mercury Records, while brother Guy was a



CHESTNUT

VP at Verve.  
 Such is the mass appeal of

Charlie Brown that Atlantic is marketing this CD not just at traditional record retailers, but also via outlets such as Bloomingdale's. In fact, Chestnut will be performing at the store's New York and Los Angeles locations in December.

Another key part of Atlantic's marketing will be a joint promotion with America Online to feature the album on the family, entertainment, and kids channels. As part of this promotion, users will be able to use the images in special E-mail messages to friends.

The record will also be showcased during a weeklong engagement by Chestnut and special

guest artists from the album at New York's Blue Note jazz club in December.

Atlantic Records' Steve DeBru says that although the CD title suggests Christmas and holiday music, only a handful of the tracks are seasonal and the record has much broader appeal. "We have a multi-format radio campaign for this project because of the mix of artists and music involved."

The label will ship a three-track sampler featuring Williams and McKnight to R&B and AC formats Nov. 2. Jazz radio has already been serviced with a four-cut sampler of nonseasonal music.

### Billboard NOVEMBER 11, 2000

## Top New Age Albums

LAST WEEK	THIS WEEK	TITLE	ARTIST
		<b>NO. 1</b>	
1	4	IF I COULD TELL YOU	YANNI
2	30	MY ROMANCE: AN EVENING WITH JIM BRICKMAN	JIM BRICKMAN
3	4	VERY BEST OF YANNI	YANNI
4	26	SNOWFALL	SEA SPECTRA PRODUCTIONS ASHBO
5	10	FRESH AIR 8	MANNHEIM STEAMROLLER
6	7	DESTINY	JIM BRICKMAN
7	5	PURE HYMNS	THE JOHN TESH PROJECT
8	8	LOVE SONGS	YANNI
9	11	PLAINS	GEORGE WINSTON
10	15	WATER'S EDGE	TIM JANIS
11	12	NOUVEAU FLAMENCO	OTTMAR LIEBERT
12	9	STATE OF GRACE: MUSIC OF PAUL SIMON	VARIOUS ARTISTS
13	17	ARMANDO'S FIRE	OSCAR LOPEZ
14	4	NARADA GUITAR, VOL. 2	VARIOUS ARTISTS
15	8	COUSTEAU'S DREAM	VARIOUS ARTISTS
16	11	WINTER LIGHT	YANNI
17	16	SEVENTH HEAVEN	GOVI
18	23	DEJA-BLUES	STEVE HALPERN
19	24	RIVER OF STARS	2002
20	RE-ENTR	DREAMWORLD: ESSENTIAL LATE NIGHT LISTENING	VARIOUS ARTISTS
21	20	FOREVER MORE: THE GREATEST HITS OF JOHN TESH	JOHN TESH
22	25	MANNHEIM STEAMROLLER MEETS THE MOUSE	MANNHEIM STEAMROLLER
23	24	PURE MOVIES 2	THE JOHN TESH PROJECT
24	5	ANTHEM	ROMAN HARDIMAN
25	NEW	CHRISTMAS + SANTA FE	OTTMAR LIEBERT



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# Artists & Music

## 'FABULOUS' EASTON TURNS DANCE DIVA

(Continued from page 18)

The album's party concept was the brainchild of Universal U.K. A&R executive Tom Swain, who, as part of '80s production team Swain and Wiley, worked with Bananarama, Kim Wilde, Alison Moyet, and Culture Club. He had it in his mind to record a giddy, mass-appeal disco album—even before he had a singer hooked into the idea.

"We were looking for an artist who was already established, someone who could carry this off in a real diva style," he says. "I wanted someone glamorous who could sing the socks off of these songs."

Easton quickly came to mind. "People still remember her beginnings with 'Modern Girl' and '9 To 5' [Morning Train] in the U.S., and her association with the James Bond film 'For Your Eyes Only,'" says Swain. "Her role in 'Miami Vice,'" in which Easton played Sony Crockett's wife in 1985, and the Prince phenomenon were all watched closely here. She's had a lot of success, and we felt this would be a great angle to get her back to the forefront. She looks absolutely fantastic, and her singing is better than ever."

However, when approached about recording the project, Easton was fairly sold on being "Fabulous." For one thing, she'd just committed to a yearlong contract playing alongside David Cassidy in the musical "At The Copa" in Las Vegas. She also still held a recording contract with MCA Japan. But there was more.

"I didn't want to deal with the politics and the egos and all that crap that always goes into it," she says. "I told them that I wouldn't be available for a whole bunch of promotion, that I wasn't moving to England for six months. They said,

"No problem—they would do the tracks in England, and I could record the vocals in Vegas. Every time I had an objection, they made it easier. So I said, 'Sign me up.'"

Easton. The end of 1999, Swain and Easton met in Los Angeles, her home base, and started recording through lists of potential songs. Soon after, she flew to London to meet Masterson and Ronald.

"We intimidated each other at first," Easton admits. "They

**'We're not trying to supersede the originals but to make them more accessible today'**

—JAN MASTERSON—

thought I'd be some sort of diva, and I thought they'd be a couple of snotty-nosed trembles that thought everything was too hip and cool and I wasn't. Well, they're from England, I'm from Scotland, and we grew up with the same sarcastic British humor, so we spent the first half-day insulting each other, cracking each other up, and telling some really funny, disgusting jokes."

"There was a dynamic there from the start," Masterson agrees. "She was engaging and brilliant. It couldn't have been better."

"That vibe certainly pervades "Fabulous," which easily inspires broad smiles and a willing bounce. Easton's vocals are potent, powerful, and they leave no doubt as to her status as a plenty adept diva.

"It was so liberating for me, like being a new artist and playing through the songs. Obviously, I'd tell them if there was something I didn't like, but we had the same taste in so much stuff, and I could see that they were living and dying over this. They reminded me of me when I was in the total unknown-and-observed stage of recording. It was great fun."

Instrumentally, Masterson and Ronald masterfully mesh pure disco with a flush of contemporary beats and production techniques, including genuine orchestration, horn accents, and a robust chorus of soulful background vocals throughout. Indeed, the set is rapturous.

To get the word out, Universal has an extensive marketing campaign in the works. First, a ABC documentary will air in the U.K. in early December, showcasing Easton's 20-year career. It serves as an update to the network's 1981 documentary "The Big Time," which illustrated the launch of her career.

"The new documentary is a historical piece and a media piece about making this record. By December, we'll have a very big story to tell from the U.K.," says Kate Farmer, VP of marketing for Universal International. "That's important because we see this as the ultimate party compilation, and we want it for Christmas."

Launch single "Giving Up, Giving In" has been crafted, reworked, with a new video from Joe Zeff, from Sleaze Sisters, Sharp, and an extended mix from Masterson and Ronald. A single hits retail Nov. 27. The accompanying video is nothing less than marvelous, featuring Easton conjuring three extreme diva-esque personas: the ice princess, the wild horse, and the sex kitten. Without doubt, it's the most elaborate music clip she has ever shot.

Meanwhile, Easton will spend her dark weeks with "At The Copa" in England, promoting the record through TV and radio appearances, print press, and a live gig Nov. 18 at London's G.L.Y. night at the Astoria.

"We've put a lot behind this album, and we're going to support it," says Swain. "Sheena is doing everything she can in the time allotted away from the show. It's been an awesome task, but she's done everything that we've wanted to. As always gives us more than she says she will."

That's probably because she is admittedly feeling pretty fabulous about the outcome of the project—which garnered its camp-fortified name through her antics with Masterson and Ronald. "I 'Fabulous' is so tongue-in-cheek," she says. "When we were recording, the guys would say, 'Oh, Miss Easton, you're so fa-a-bu-lous. You're just simply fabu today.' That's the Originals, the label was going to call the album 'Sheena,' but this is off with the spirit of the project."

"You just can't do disco and take yourself incredibly seriously," she says. "Anyone who does it, they do. 'Oh, get over yourself.' You just have to put this album on, play it really loud, and dance."

# Top Pop Catalog Albums

THIS WEEK	LAST WEEK	ARTIST	ALBUM	WEEKS ON CHART
1	1	GODSMACK	...AND THE CREATION OF AN AMERICAN SUPERHERO (112 9018 300)	95
2	4	DIXIE CHICKS	WIDE OPEN SPACES (00 000 000 000)	141
3	—	KID ROCK	DEVIL WITHOUT A CAUSE (00 000 000 000)	95
4	3	SHANIA TWAIN	COME ON OVER (00 000 000 000)	156
5	2	CREED	MY OWN PRISON (00 000 000 000)	161
6	7	BOB SEGER & THE SILVER BULLET BAND	GREATEST HITS (00 000 000 000)	314
7	6	METALLICA	METALLICA (00 000 000 000)	481
8	13	JAMES TAYLOR	GREATEST HITS (00 000 000 000)	520
9	10	THE WALKERS	LEGEND (00 000 000 000)	569
10	9	PINK FLOYD	DARK SIDE OF THE MOON (00 000 000 000)	1222
11	—	VARIOUS ARTISTS	SOUL TWENTY FOUR SENSUAL GROOVES (00 000 000 000)	9
12	14	N SYNC	THE MOST WONDERFUL TIME OF THE YEAR 2 (00 000 000 000)	136
13	12	VARIOUS ARTISTS	CROSS ROAD (00 000 000 000)	70
14	16	PHILADELPHIA ORCHESTRA (ORMANDI)	THE GLORIOUS SOUND OF CHRISTMAS (00 000 000 000)	20
15	48	ROMANZA	YOURSELF OR SOMEONE LIKE YOU (00 000 000 000)	152
16	21	LIMP BIZKIT	THREE DOLLAR BILL (00 000 000 000)	123
17	15	SANTANA	BEST OF SADA (00 000 000 000)	156
18	8	VARIOUS ARTISTS	HALLOWEEN SONGS & SOUNDS (00 000 000 000)	18
19	31	DEF LEPPARD	WALTS (00 000 000 000)	206
20	27	MONIE MONIE	BACKSTREET BOYS (00 000 000 000)	168
21	20	TOM PETTY AND THE HEARTBREAKERS	GREATEST HITS (00 000 000 000)	342
22	28	AC/DC	BACK IN BLACK (00 000 000 000)	329
23	24	QUEEN	GREATEST HITS (00 000 000 000)	300
24	22	GREEN	GOLD (00 000 000 000)	186
25	27	NEIL YOUNG	DOOKIE (00 000 000 000)	115
26	—	NEIL YOUNG	HARVEST (00 000 000 000)	63
27	19	TRACY MCGREAVY	EVERYWHERE (00 000 000 000)	177
28	29	FAITH HILL	FAITH (00 000 000 000)	175
29	27	STYX	GREATEST HITS (00 000 000 000)	53
30	33	PHIL COLLINS	KIND OF BLUE (00 000 000 000)	86
31	30	RADIOHEAD	...HITS (00 000 000 000)	106
32	25	PRINCE AND THE NEW POWER GENERATION	OK COMPUTER (00 000 000 000)	59
33	32	MADONNA	PURPLE RAIN (00 000 000 000)	83
34	37	FRANK SINATRA	THE IMMOCULATE COLLECTION (00 000 000 000)	322
35	38	LENNY KRAVITZ	FRANK SINATRA'S GREATEST HITS (00 000 000 000)	15
36	35	AC/DC	LET THERE BE ROCK (00 000 000 000)	129
37	36	NAT KING COLE	CHRISTMAS FAVORITES (00 000 000 000)	8
38	37	BROOKS & DUNN	THE GREATEST HITS COLLECTION (00 000 000 000)	139
39	42	ARETHA FRANKLIN	DIZZY UP THE GIRL (00 000 000 000)	139
40	41	CREEDENCE CLEARWATER REWAL	CHRONICLE THE 20 GREATEST HITS (00 000 000 000)	358
41	49	TRACY CHAPMAN	TRACY CHAPMAN (00 000 000 000)	174
42	46	ARETHA FRANKLIN	THE VERY BEST OF ARETHA FRANKLIN (00 000 000 000)	22
43	45	DEF LEPPARD	ADRENALINE (00 000 000 000)	56
44	47	CAT STEVENS	GREATEST HITS (00 000 000 000)	26
45	46	AL GREEN	GREATEST HITS (00 000 000 000)	119
46	47	HANK WILLIAMS JR.	GREATEST HITS, VOL. 1 (00 000 000 000)	46
47	45	DAVE MATTHEWS BAND	CASH (00 000 000 000)	231

Catalog Albums is a weekly chart of the top 50 albums from 1958 to the present. It is based on sales data from Nielsen SoundScan. Albums are ranked by album sales from the week ending November 5, 2000. For more information on this chart, visit [www.billboard.com](http://www.billboard.com). Copyright © 2000 Billboard Publications, Inc. All rights reserved.

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#### Top 10 Favorite Artist Picks

October 30, 2000

#### The Most Popular New Talent On Broadband Talent Net

#	Artist	Genre	Weeks On
1	Artek Trip	Rock, Alternative	17
2	Too Phat	Hip Hop, R'n'B	6
3	TRMF	Alternative, Acoustic	8
4	Juile Frost	Pop, Rock	6
5	Puetic Ammo	Hip Hop, Pop	3
6	Dante	Rock	5
7	Alexz Johnson	Pop	11
8	Barely Heroes	Rock, Alternative	10
9	Jesika Toracita	Pop, House	4
10	Liquid Ginger	Pop, Rock	4

Weekly results are based on votes cast by Broadband's registered artist audience for any artist listed on the site. Weekly results are based on votes cast by Broadband's registered artist audience for any artist listed on the site. Weekly results are based on votes cast by Broadband's registered artist audience for any artist listed on the site.

#### Radio Play Favorite Song Requests

October 20, 2000

#### The Most Listened-to New Tracks On Broadband Talent Net

#	Composition, Artist	Genre	Weeks On
1	Dream About You, Alexz Johnson	Pop	13
2	Too Phat (Baby (feat. Buffruff)), Too Phat	Hip Hop, R'n'B	8
3	Invisible Lover, CJay Money	Dance, Electronic	5
4	Storm Raging, Catherine Phoenix	Pop, Country	5
5	Wishing On A Star, Alexz Johnson	Pop	11
6	No Chance For Survival, Jesika Toracita	Pop, House	4
7	Phaze Fergies Me, Barely Heroes	Rock, Alternative	10
8	Right Shoes, JFJ	Rock, Pop	1
9	Closer To Me, Prince Dred	House, Dance	1
10	All Bout The Hoop Up (feat. Aerial), Puetic Ammo	Hip Hop, Pop	2

#### New Talent Spotlight

#### The Most Outstanding And Available Acts On Broadband Talent Net

#### DANNI GEE B SUGABUSH

Phrases like "raw talent," "poetic, narrative vocals" and "very beauty" have all been used to describe singer/producer Danni Gee. While a student of music and dance at the Performing Arts School of Philadelphia, Danni has been writing her songs and blending them with a funk, R&B mix. In a short time, Danni has amassed a full catalogue of songs dealing with her life and her love. Her writing and social ability catapulted her from the youth club of the local church in West Philadelphia to center stage along side a bevy of performance veterans. She is a constant demand providing guest vocals for several acts including Jessica Cree Moore and Detroit Road, Greg Tates, Medina Obiangata, and the legendary group Sister Sledge, with whom she has toured in the US and Europe. Over the woman on a quest, Danni sought out other artists to assist her in communication her eclectic vision to the world. Her exhaustive search has yielded a group of musicians, with Danni as their voice, became Sugabush. Check them out!



Genre: From: Details/sought:  
R'n'B, Alt, Funk, New York, NY  
Recording Contract: Publishing, Booking Agent  
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For details about these and other up and coming artists visit our website at [www.broadbandtalentnet.com](http://www.broadbandtalentnet.com)

## Artists & Music

### CEILI RAIN

(Continued from page 20)

them." Disney adds that there are plans to work Christian radio and that the first single will be "God Done Good." He says there are also plans to take a track to triple-A radio.

"He [Bob Halligan] speaks to the listener's heart, mind, and soul," says Phil Smith, music director for WJTL, Lancaster, Pa. "He is a wordsmith and tells parables of faith rarely found in today's songwriters."

"Provident Music Group, our distributor, is very committed to it," Disney says of the set. "It's been amazing how Provident has embraced this band. They gave us some ship estimates that are much higher than what we thought they would do because they believe in this band, and they are hitting that number. We're"

*'The challenge with Ceili Rain is that they don't fit into the normal Christian radio format'*

- DENNIS DISNEY -

thrilled with the attention we are getting from them on this band."

BMG has also been very supportive. In addition to going to mainstream retail through BMG, the Ceili Rain album will be sold through BMG Direct.

Disney says D Squared plans to be "pretty guerrilla" in marketing the Ceili record. "We can do some things much quicker than some of the bigger companies can," he says. "The other thing we have going for us is so many people, especially in Nashville, are really rooting for this band. People are willing to do some things to get these guys some exposure. Keith Mattea called these guys a seven-headed Irish pop/rock monster. When she was asked to do a set at Fest De Ville in Nashville, she wanted to do something more Irish-oriented, and these guys were her first call."

To help expand the band's fan base, Disney says, Kyle Fenton Promotions and Barb King Marketing have been hired to also work the project. There are plans to include the record in some of the record chain catalogs as well as to do special promotions in select markets. According to Disney, the label also plans to secure "a lot of air" for the band's music. The album will be available for download via EMusic.

"We've got to introduce Christian retail and their customer base to the music. So the band has graciously agreed to jump on a promo tour," says Disney. "They said, 'Tell us how many cities you want us to go to, and we'll go.' It's amazing."

## Continental Drift

UNSIGNING ARTISTS AND REGIONAL NEWS

**GROWIN' UP TOGETHER:** The lads who make up Ann Arbor, Mich., based band making music together since their junior year at the University of Michigan under the name Colours in early 1999. It's an alliance that's earned them kudos from a solid reputation along the competitive local club circuit, as well as a citation from *The Michigan Daily* as best local band of the year.

As with most college bands, the lineup has changed a bit over time, but the quartet now seems fairly solid with Brian Cohen (guitar/vocals), Phillip Son (guitar), Brian Egan (bass), and Mike Kegan (drums). And if "Four Explanations," the four-song demo they're shopping, is an accurate barometer, their chemistry is potent.

Produced by the band with Drew Peters (respected in modern rock circles for his one-time membership in the band Get-Away Cruiser), Asher's disc is nothing short of pure-pop pleasure. Although intended as

sketches of the band's potential, the set's tightly structured tunes are couched in lean, guitar-charged arrangements that are low on the attitude and off-putting posturing inherent in the modern rock genre these days. Rather, the band seems unabashedly open as it strives to explore honest emotions in an empathetic fashion, without forgetting the need for a sticky hook. "Sleepchase," in particular (which Cohen describes as a song that intends to discuss "the fear of getting trapped in a routine and monotonous lifestyle"), is so engaging and so infectious that it lingers in the brain long after the music has stopped.

Equally memorable is "In the Cameos," which Cohen says "celebrates the unexpected bonds people make with the fleeting characters in their life stories." Thoughtful stuff, indeed.

Following a short visit to the U.K. this summer, Asher is currently in the studio, working on new tracks. This is a band well worth monitoring. To check out what it's up to, call Cohen at 734-938310.

**HANGIN' WITH DOGS:** Despite a knee injury that has sidelined the Hangdogs' drummer and forced the cancellation of most of their remaining tour dates, the roots-rockers managed to play one final full gig Oct. 21 at the Rodino Bar in New York. From the moment the foursome ripped into the title song of their new CD, "Beware Of Dog," they had the audience roaring and gyrating in the aisles.

Amazingly, considering that it was the opening night of New York's first Subway Series in 44 years, the Dogs even managed to lure crowds away from the two television sets in front of the bar. The sizzling guitar work of Automatic Slim and rocking-legendary vocals of Matthew "Banger" Grimm blessedly put a halt (if only temporarily) to the sniping between Mets and Yankees fans. Now that's a commanding live band.

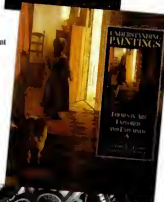
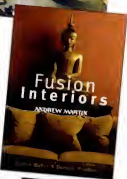
For more information on the Hangdogs, or to purchase "Beware Of Dog," visit their Web site, [hangdogs.com](http://hangdogs.com).

**SINGIN' SWEET:** Sometimes, there's nothing better than a singer/songwriter who hits the perfect balance between introspection and pop accessibility. Sara Carlsson is one of those rare new artists who walks that line with remarkable ease. Her eponymous EP is an irrefutable collection of tunes that wash over the mind like a cool breeze. For starters, she has an intriguing voice, lush and positioning, and a strong sense of melody and rhythm in tone. And her songs are like mini-movie, richly detailed and empathetic. You truly get something fresh from songs like the rockin' "I Have Nothing" and the country-kissed "Anything But" with repeat spins.

Don't delay in seeking this gem of a recording. Call 212-252-4468 for additional details.

Assistance in preparing this column was provided by Mike Sallinas in New York.

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**ARCHITECTURE: THE CRITICS' CHOICE**  
Edited by Dan Crutckshank. This engrossing guided tour is divided into ten chapters, ranging from antiquity to modernism and beyond, each written by an eminent specialist. The contributors' choices give the reader an enormously varied selection from world-famous structures to lesser-known masterpieces that have, until now, been the private pleasures of the experts. 190 color, 50 black illus.

**A WORLD OF OUR OWN**  
*Women as Artists Since the Renaissance*  
By Frances Borzelli. Told for the first time, here is the stirring account of the centuries-long struggle of gifted women who confronted the exclusionary tactics of a male-dominated art establishment but pressed ahead to gain public acceptance as sought after professional artists. 100 color, 100 black illus.

**FUSION INTERIORS**  
*The International Design of Andrew Martin*  
By Martin Waller and Dominic Bradbury. This beautifully illustrated atlas of design is a virtual travel book for the home, each chapter offering a new geographic experience and suggesting recipes for elegant living, being ideas from many different cultures into eclectic, exciting, and unique home interiors. 180 color, 180 black illus.

**AARON COPLAND'S AMERICA**  
*A Cultural Perspective*  
By Gail Levin and Judith Tick. This fresh and engaging look at a great American composer reveals a little-known but critically important passion in his life — cherished friendships with some of the most remarkable artists of the twentieth century who had a significant influence on Copland's music. 50 color, 80 black illus.

**UNDERSTANDING PAINTING**  
*Themes in Art Explored and Explained*  
Edited by Alexander Sturges and Hollis Clayton. This fresh approach to understanding the history of art is the only book to explore painting by genre, rather than chronology, providing a new and enlightened way to view and appreciate the language of art through the ages. 550 color illus.

**LOST CHICAGO**  
By David Garrard Lowe. Now available in a revised and updated paperback edition, this highly acclaimed book recreates the magical built environment that thrilled generations of Chicago residents and visitors before falling to the wrecking ball of "progress." 270 black illus.

Wherever books are sold

# BILLBOARD'S HEATSEEKERS ALBUM CHART

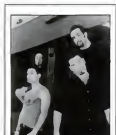
WEEK	LAST WEEK	MOVING DOWN	ARTIST	NEW	NO. OF WEEKS ON CHART	PEAK POSITION	WEEKS AT NO. 1	WEEKS AT NO. 1	WEEKS AT NO. 1	TITLE
1	NEW	1	THE NEW COMBUSTION TECH FEAT. JAY-Z & RED ALI	NEW	1	1	1	1	1	NO FEAR, THE EXPERIENCE
2	10	3	SOUNDSCIENCE HIGH	1	1	1	1	1	1	NO ONE DOES IT BETTER
3	5	45	BRAD PISLEY • AUSTIN NAUGHTON	1	1	1	1	1	1	WHO NEEDS PICTURES
4	1	1	DONNIE MCLENNAN	1	1	1	1	1	1	LOVE IN LONDON AND MORE
5	NEW	1	PASSION WOUND MUSIC	1	1	1	1	1	1	PISSION: ONEWAY LIFE
6	5	3	KEP! OVENSHO BAND	1	1	1	1	1	1	THE DOOR
7	NEW	1	REBECCA ST. JAMES	1	1	1	1	1	1	TRANSFORM
8	NEW	1	KATHIE LEE GIFFORD	1	1	1	1	1	1	HEART OF A WOMAN
9	4	4	PAUL OAKENFOLD	1	1	1	1	1	1	PERFECT PRESENTS ANOTHER WORLD
10	NEW	1	RONI ZUCKERMAN	1	1	1	1	1	1	IN THE MODE
11	NEW	1	AFU-RA	1	1	1	1	1	1	BODY OF THE LIFE FORCE
12	7	3	OSCAR DE LA HOYA	1	1	1	1	1	1	OSCAR DE LA HOYA
13	9	15	THE UNDERGROUND	1	1	1	1	1	1	AN EDUCATION IN REBELLION
14	10	24	NICKELBACK	1	1	1	1	1	1	THE STATE
15	NEW	1	MEDESKI MARTIN & WOOD	1	1	1	1	1	1	THE DROPPER
16	3	3	MARTI STURT	1	1	1	1	1	1	WHEN SPOON SPOON SPOON SPOON SPOON
17	3	2	TONY IOMMI	1	1	1	1	1	1	IOMMI
18	11	5	PHIFE DAWG	1	1	1	1	1	1	VENTILATION: D.A. LP
19	24	20	HOKU	1	1	1	1	1	1	HOKU
20	7	9	STACIE ORRICO	1	1	1	1	1	1	ESSENTIAL DANCE 2000
21	16	7	DJ SKRIBBLE	1	1	1	1	1	1	ESSENTIAL DANCE 2000
22	19	6	KURT CARR & THE KURT CARR SINGERS	1	1	1	1	1	1	AWESOME WONDER
23	17	18	NINA GOLDMAN	1	1	1	1	1	1	TONIGHT AND THE REST OF MY LIFE
24	35	3	CHAYANNE	1	1	1	1	1	1	SIMPLEMENTE
25	33	11	ZOEGLR	1	1	1	1	1	1	ZOEGLR

WEEK	LAST WEEK	MOVING DOWN	ARTIST	NEW	NO. OF WEEKS ON CHART	PEAK POSITION	WEEKS AT NO. 1	WEEKS AT NO. 1	WEEKS AT NO. 1	TITLE
26	13	2	DELTRON 3030	1	1	1	1	1	1	DELTRON 3030
27	NEW	1	FOZZY	1	1	1	1	1	1	FOZZY
28	29	8	NO QUESTION	1	1	1	1	1	1	NO QUESTION
29	23	4	ROY D. BECKER	1	1	1	1	1	1	HOW BIGA BOY ARE YOU? VOLUME SEVEN/HIGH AND MORE
30	27	17	PHIL VISSER	1	1	1	1	1	1	PHIL VISSER
31	18	3	VILLAGEUR	1	1	1	1	1	1	GLO
32	24	7	COLD FLAME	1	1	1	1	1	1	13 WAYS TO BLEED ON STAGE
33	19	3	THE CC SUPERTONES	1	1	1	1	1	1	LOUD AND LAUGH
34	NEW	1	NELLY FURTADO	1	1	1	1	1	1	WHISKA, NELLY
35	34	21	RASCAL FLATTS	1	1	1	1	1	1	RASCAL FLATTS
36	NEW	1	LI'L FLIP	1	1	1	1	1	1	THE LEPRECHAUN
37	45	3	SONICFLOOD	1	1	1	1	1	1	SONICFLOOD
38	28	7	EVAN AND JARON	1	1	1	1	1	1	EVAN AND JARON
39	31	3	SPINESHANK	1	1	1	1	1	1	THE HEIGHT OF CALLOUSNESS
40	28	18	TAPROOT	1	1	1	1	1	1	GIFT
41	43	5	CONJUNTO PRIMAVERA	1	1	1	1	1	1	EL CECIDO
42	30	11	RODNEY CARRINGTON	1	1	1	1	1	1	MORNING WOOD
43	31	5	ALEJANDRO SANZ	1	1	1	1	1	1	EL ALMA AL AIRE
44	29	26	KEITH URBAN	1	1	1	1	1	1	KEITH URBAN
45	42	2	KIRK CHALMUT	1	1	1	1	1	1	UNCONDITIONAL
46	39	29	METRONOME	1	1	1	1	1	1	MY LIFE
47	NEW	1	KATHY THROCCLO	1	1	1	1	1	1	LOVE HAS A NAME
48	25	4	SOUL ASSASSINS	1	1	1	1	1	1	MUGGS PRESENTS THE SOUL ASSASSINS II
49	43	10	MAJOR FIGGAS	1	1	1	1	1	1	FIGGAS 4 LIFE
50	48	13	RACHAEL LAMPA	1	1	1	1	1	1	LIVE FOR YOU

# POPULAR UPBRISINGS

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

**BURNSIDE BLUES:** Vernise blues singer R.L. Burnside has the potential to break into the Heatseekers top 50 with his current album, "Wish I Was In Heaven Sitting Down" (Fat Possum Records).



**Boiling Point.** New York-based rock band Boiler Room worked with producer John Travis (Kid Rock) on its Tommy Boy Records debut album, "Can't Breathe." Lead singer Chris Lino says the band's influences range from '60s rock to today's R&B. The band has gotten exposure on rock station WKRX New York.

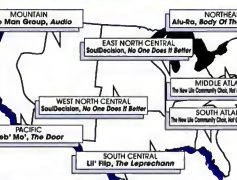
Burnside has experienced other hits on the Top Blues Albums chart: 1988's "Come On Up" (No. 1), 1997's "Mr. Wizard" (No. 12), and 1996's "A Ass Pocket Of Whiskey" (No. 13). Burnside begins a U.S. tour Nov. 16 in New York. Other tour dates include Nov. 18 in Philadelphia; Nov. 24 in Chicago; Nov. 29 in Dallas; Nov. 30 in Austin, Texas; Dec. 1 in Houston; and Dec. 2 in New Orleans.

**THREE POP MUSKETEERS:** Teen R&B/pop trio 3LW has received early exposure for "No More (Baby I'ma Do Right)," the first single from the group's self-titled debut album, due Dec. 5 on Epic Records. The song has been rising up The Billboard Hot 100, where it stands this issue at No. 85. It's No. 52 this issue on the Hot R&B/Hip-Hop Singles & Tracks chart. The video for the song has been getting play on the Box and BET. Around the album's release, 3LW is expected to make appearances on BET, "Soul Train,"



Natalie's Gospel, Natalie Wilson and the S.O.P. Chorale's a self-titled album on Gospel Centric Records features a guest appearance by producer Rodney Jerkins, who raps on the track "Act Like You Know." Wilson says she wants to be a "positive role model for young women."

## REGIONAL HEATSEEKERS NO. 1'S



## THE REGIONAL ROUNDUP

- Relating top 10 lists of best-selling titles and new developing artists.
- WEST NORTH CENTRAL**
    - 1. SouthCondition: No. One Does It Better
    - 2. The Blue Mountain Boys: The Blue Mountain Boys
    - 3. Brad Paisley: Fly By Night
    - 4. The Blue Mountain Boys: The Blue Mountain Boys
    - 5. Keith Lee Gifford: Heart Of A Woman
    - 6. The Blue Mountain Boys: The Blue Mountain Boys
    - 7. Nina Simone: To Be Young, To Be Free
    - 8. The Blue Mountain Boys: The Blue Mountain Boys
    - 9. The Blue Mountain Boys: The Blue Mountain Boys
    - 10. The Blue Mountain Boys: The Blue Mountain Boys
  - MIDDLE ATLANTIC**
    - 1. The New Community Choir: All Right, We're Together
    - 2. The New Community Choir: All Right, We're Together
    - 3. The New Community Choir: All Right, We're Together
    - 4. The New Community Choir: All Right, We're Together
    - 5. The New Community Choir: All Right, We're Together
    - 6. The New Community Choir: All Right, We're Together
    - 7. The New Community Choir: All Right, We're Together
    - 8. The New Community Choir: All Right, We're Together
    - 9. The New Community Choir: All Right, We're Together
    - 10. The New Community Choir: All Right, We're Together
  - SOUTH ATLANTIC**
    - 1. The New Community Choir: All Right, We're Together
    - 2. The New Community Choir: All Right, We're Together
    - 3. The New Community Choir: All Right, We're Together
    - 4. The New Community Choir: All Right, We're Together
    - 5. The New Community Choir: All Right, We're Together
    - 6. The New Community Choir: All Right, We're Together
    - 7. The New Community Choir: All Right, We're Together
    - 8. The New Community Choir: All Right, We're Together
    - 9. The New Community Choir: All Right, We're Together
    - 10. The New Community Choir: All Right, We're Together
  - PACIFIC**
    - 1. Keb' Mo': The Door
    - 2. Keb' Mo': The Door
    - 3. Keb' Mo': The Door
    - 4. Keb' Mo': The Door
    - 5. Keb' Mo': The Door
    - 6. Keb' Mo': The Door
    - 7. Keb' Mo': The Door
    - 8. Keb' Mo': The Door
    - 9. Keb' Mo': The Door
    - 10. Keb' Mo': The Door
  - SOUTH CENTRAL**
    - 1. Li'l Flip: The Leprechaun
    - 2. Li'l Flip: The Leprechaun
    - 3. Li'l Flip: The Leprechaun
    - 4. Li'l Flip: The Leprechaun
    - 5. Li'l Flip: The Leprechaun
    - 6. Li'l Flip: The Leprechaun
    - 7. Li'l Flip: The Leprechaun
    - 8. Li'l Flip: The Leprechaun
    - 9. Li'l Flip: The Leprechaun
    - 10. Li'l Flip: The Leprechaun

and Nickelodeon. The group will also get a publicity push in such teen-oriented magazines as Teen People and Seventeen.

**NONSTOP GIGGING:** Rock band 6 Gig has been steadily touring in support of its album, "Tinean Experiment" (Ultimate Music). The touring may be starting to pay off, as the album makes a showing this issue at No. 5 on the regional New Artists, Northeast chart.

Upcoming 6 Gig tour dates include Nov. 14 in Omaha, Neb.; Nov. 16 in Denver; Nov. 17 in Albuquerque, N.M.; and Nov. 18 in Phoenix.

**DELIRIOUS NEW AGE MUSIC:** Electronic/new age act Delirium consists of former Front Line Assembly members Bill Leeb and Rhye Fulver. Delerium's album, "Poem" (due Nov. 21 on Network Records), features guest appearances by Matthew Sweet and six-piece Nona The Richer's Leigh Nash. The album's first single, "Innocent,"

features Nash, and the track will be serviced to modern rock, triple-A, and hot AC radio early next year.

Delerium's previous album, 1996's "Karma," was a



**Life Of The Party.** Life-house is climbing up the Modern Rock Tracks chart with "Hanging By A Moment," No. 18 on the chart this issue. The track—which lead singer/guitarist Jason Wade calls "a love song"—is the first single from Lifehouse's debut album, "No Name Face" (DreamWorks). The band is on a U.S. tour.

No. 5 hits on the Top New Age Albums chart, and it reached No. 8 on the regional New Artists, Northeast chart.







## Usher Pops Back With Third Album

Artist's Sound Evolves On LaFace/Arista Set 'All About U'

BY JEFF LOREZ

**NEW YORK**—Despite the multi-platinum success of 1997's "My Way," 21-year-old Usher declares pressure wasn't an issue when he began recording his LaFace/Arista follow-up, "All About U," due in January 2001.

"There's a real evolution from the last record to this one," says Usher. "This time I was involved 100% in the writing [published through Urv Music/ASCAP/EMI] and producing." Usher's Jermaine Dupri, the producer credited for his "My Way" hit singles "You Make Me Wanna..." and "Nice & Slow," is featured again on the catchy "ITP." Other producers include Babyface, Soul Shock and Karlin, Mike City, and Jimmy Jam and Terry Lewis.

Lead single "Pop Ya Collar," serviced to radio Sept. 21, was penned and produced by the in-demand

team of Kandi Burruss and Kevin "Shekspere" Briggs. A stuttered hip-hop beat, meshed with subtle Rhodes and synth parts, underscores Usher's energetic, infectious delivery, which extolls the merits of self-pride in the face of jealousy. "I listened to a lot of '80s music when I was making this," says Usher. "The album is kind of structured like a record from that time. In fact, the song 'U-Turn' is a reflection of the dances people did then—remember 'The Bird' by the Time?"

Between albums, Usher has built a flourishing acting career: a recurring role on UPN's "Moesha" plus prominent roles in the films "The Faculty," "Light It Up," and "She's All That." His next part will be as a cowboy in the January film "Texas Rangers." At the same time, however, young male R&B competitors such as Ginuwine and Sisq have enjoyed

massive success and, some would argue, have claimed Usher's spot.

"I'm a rapper/producer/actor, adding confidently, 'I'm the king of hip-hop. There's only one Usher.'"

"This new music really reflects the artist he's become," adds Arista president/CEO Antonio "L.A." Reid. "It's a combination of where he started with his first album, what he did with Jermaine on his second, and his development since then."

Both radio and retail are excited about the new album's crop of pop-

(Continued on page 39)



**A Helping Hand.** Quincy Jones, right, and music industry veterans/interior Music Publishing founder Clarence Avant share a smile during a recent Beverly Hills, Calif., reception at which Jones' Listen Up Foundation presented grants to five local community organizations.

## Rawkus' New 'Lyrical Lounge' Set Aims For A More Universal Feel

BY MARCI KENON

**LOS ANGELES**—A lot has happened in Lawrence Entertainment's dropped the first "Lyrical Lounge" compilation in May 1998. The label now has major distribution through Priority. And the "Lyrical Lounge" brand itself has become a household name, thanks to the weekly hip-hop sketch-filled show on MTV, a regular New York showcase, and nationwide tours. So it's not surprising that "Lyrical Lounge, Vol. 2," which bows Nov. 28, would also reflect the maturation of the Lounge movement.

"Everybody has grown," says rapper Mos Def (aka Dante Smith) who, along with Pharoahe and Nate Dogg, is featured on the RedWilder-produced lead commercial single, "Oh No," released Oct. 2. "Lyrical Lounge" is recognized as a springboard for a lot of up-and-coming MCs. It's like the essence of true hip-hop, so people with strong names have come together to lend their efforts."

Those people include Q-Tip, Talib Kweli, Mase Gray, Beanie Sigel, Rockwold, Ledman, Ghostface Killah, and Dilated Peoples in some very interesting collaborations. A posthumous recording of a freestyle session with Notorious B.I.G., also appears on "Volume 2." And Royce The 59', one of the few newcomers on the album, delivers a strong performance on the chant-chorused hypnotic groove "Let's Grow."

Rawkus has many unique collaborations that work and that nobody would ever think of, adds Mos Def. "People would expect me and

Pharoahe. But to have Nate Dogg on the chorus and Rockwold do the beat? It's gratifying to pull something off like that."

This meshing of hip-hop sub-genres was intentional, says Perry Landesberg and Anthony Marshall, who with Jacob Sepidman and Danny Noy are co-founders of MIC Media, which produces the Lyrical Lounge projects. "For some people, the first record was underground," says Marshall. "This album is open to everyone. We recently did a show in Lawrence, Kan. They're listening to the same music and dressing the same. Hip-hop is the unifying factor."

Landesberg notes the diverse artist roster was also a business move. "We're trying to break away from the whole underground thing," he says. "When people say underground, they seem to think, 'They're only going to sell 10,000 12-inches, and that's all.'"

"The lineup is far from underground," agrees Jim Stella, urban music buyer for Truza World Entertainment. "They've put all the pieces of the puzzle together along the board, the MTV show, and the tour." In addition to the "Oh No" video, directed by Jeff Richler, there is talk of the compilation kicking off in June with the tour's launch. The tour ended Oct. 7.

## Jermaine Dupri, So So Def May Exit Columbia; Gladys Knight's MCA Set Pushed To January

**WHAT'S GOING ON:** Industry sources are murmuring that **Jermaine Dupri** is ready to leave Columbia and is shopping his **So So Def** imprint to other interested parties... Warner Bros. Records has snagged the master recording rights to the **Gary Hardwick**-directed **Songz/Genie Pictures** film "The Brothers." **Doug McHenry** ("New Jack City," among other films) is the executive producer of this spring 2000 release, which stars **Morris Chestnut**, **Shemar Moore**, **Bill Bellamy**, and **D.L. Hughley**. **WB VP of A&R/urban music Allison Ball-Gabriel** is helming the soundtrack... Buzz-generating rap trio **Missy Elliott**—comprising members **T3**, **Baatin Melchizedek**, and producer **Jay Dee**—has a new commercial single, "Raise It Up," from its debut set "Fantastic Vol. 2" on Detroit-based **Barak Records**, which was formerly affiliated with recent Internet casualty **Atomic Pop**. **Sam Village** is currently performing in the **Okayplayer Tour 2000**, with upcoming appearances in **Los Angeles**, **New York**, and **Montreal**. **Barak** is also home to **Crook City rapper Phat Cat**. **Gladys Knight's MCA release "At Last"** has been pushed back to January 2001, as has **Janicie Marie's ("A Taste Of Honey") solo release "Hiatus Of The Heart"** on Taste buds/Lightyear Entertainment. Speaking of **Knight**, producer **James Jam**—who's working with her on a cover of "Grandma's Hands"—has also been busy late doing projects for **Chanté Moore** ("Everything We Want" from her new "Exposed" album) and **Hiriam Hanks'** new group **Blu** on **Hi-Rise/Capitol**.



by Gail Mitchell



and **Victor Caldwell**—offers "Christmas... Our Gifts To You," traditional songs covered by **CeCe Winans** and other members of that musical family, as well as **Kirk and Kevin Whalum**... **Elektra's** "Christmas With Yolanda Adams" is the gospel-turned-mainstream singer's first holiday album. She's also recorded a duet with **Sting** that will appear on the forthcoming **UNICEF** holiday CD, "Tomorrow's Children"... The **Charphelia Company** is releasing "Kwanzaa For Young People (And Everyone Else!)," whose songs embrace the holiday's seven principles. Among the included cuts is "Imani," which is sung by **Donny Hathaway's** daughter **Kenya**. **Charphelia** (888-299-2650) is headed by president **Charles Mims** (Patrick Rushen's "Forget Me Not"), who co-produced the CD with singer/songwriter **Patsy Moore**.

"The 'Wish" man himself, **Stevie Wonder**, will preside over the fifth annual "Stevie Wonder House Full Of Toys" benefit concert staged at the Great Western Forum by the singer's radio outlet **KJLH** Los Angeles. Joining **Wonder** at the Dec. 16 event: **Kirk Franklin**, **Teena Marie**, and **Mya** along with comedian **D.L. Hughley**.

**HOLIDAY HAPPENINGS:** It's hard to believe another year has whooshed by. Which means yet another holiday season is fast-approaching. To help you get into the spirit musically, here are a few things of interest that have crossed my crowded calendar in recent weeks.

**Load Records** is celebrating the season with its "Streets Most Wanted" campaign on behalf of sev-





NOVEMBER 11, 2000

Table with 10 columns: THIS WEEK, LAST WEEK, 2 WEEKS, 3 WEEKS, WEEKS ON CHART, TITLE, PRODUCER(S) (SHOW/ARTIST), ARTIST, PEAK POSITION, and WEEKS ON CHART. Includes entries like 'BAG LADY', 'LIAR', 'I WISH', 'SHAKE YA ASS', 'BETWEEN AND YOU', 'INDEPENDENT WOMEN PART 1', 'I JUST WANNA LOVE U (GIVE IT 2 ME)', 'BUTTER', 'Greatest Gainer/Airplay', 'Greatest Gainer/Sales', 'BOUNCE WITH ME', 'GIRLS DEM SUGAR', 'LET'S GET MARRIED', 'YOU SHOULD'VE TOLD ME', 'JUST A MAN ABOUT IT', 'BAD BOYZ', 'NO MORE', 'SUPER LINA', 'POP YA COLLAR', 'EMOTIONAL', 'THE LIGHT', 'DOWN FOR MY N'S', 'WHAT MEANS THE WORLD TO YOU', 'HEY PAPI', 'TRIPLES', 'ONE WOMAN MAN', 'WITHOUT YOU', 'DO YOU', 'GETTIN IN THE WAY', 'STRAIGHT UP', 'JUMPIN' JUMPIN'', 'WHAT YOU WANT', 'BY YOUR SIDE', 'HOW MANY LICKS', 'WHERE I WANNA BE', 'IS IT REALLY LIKE THAT?', 'DANCE WITH ME', 'I PROMISE', 'THIS LIVIN', 'SoulJars', 'Hot Shot Debut', 'MASTER P', 'LIL BOB', 'STAN', 'NO MORE (BABY TALK DO RIGHT)', 'MOVE SOMETHIN'', 'WHERE I WANNA BE', 'PROTECT YA NECK (THE JUMP OFF)', 'GOTTA TELL YOU', 'CASE OF DE (WHATCHA DONNA DOD)', 'DON'T DESS WITH MY MAN', 'CAN'T GO FOR THAT', 'IT'S A FACT', 'NAH, NAH', 'BEAUTY QUEEN', 'TIGHT TO DEF', 'CROSS THE BORDER', 'FULL OVER', 'THANK YOU IN ADVANCE', 'B.D.B.', 'PROJECT CHICK', 'PASS YOU BY', 'DON'T THINK I'M NOT', 'DANGER (BEFORE IT'S TOO LATE)', 'BEST OF ME PART 1', 'IT WASN'T ME', 'YOU AND ME', 'WHO'S SHE LOVIN' NOW?', 'WHAT CHU LIKE', 'THUG NATION', 'IT AIN'T PART B', 'CRAZY', 'ANTE UP (ROBBING-HOOD THEORY)', 'COMING BACK HOME', 'MAMACITA', 'SMILE IT LIKE A THOG', 'BIG D OG', '2 ALL GOOD!', 'DREAM WITH NO LIPS', 'CALLIN' ME', 'BOW DOWN (THAT'S MY NAME)', 'FLAMEZ', 'BITCH PLEASE II', 'MY GETAWAY', 'PROJECT DREAM?', 'I CAN'T TAKE IT', 'YEAR THAT'S US', 'CHA-CHA SLIDE', 'THE RAISE', 'I SINGS

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Title / Artist - Licensing Co. / Street Name / Dist.

# Hot R&B/Hip-Hop Airplay

Compiled from a national sample of airplay by Broadcast Data Systems' Radio Tracking Service. 133 R&B singles are tracked on commercial (non-satellite) radio airplay. 7 days a week. Songs ranked by cumulative airplay are displayed by consecutive week's time of airplay and Artist/label data. This data is updated by the Hot R&B Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	IMPACT/PROGRESSION LABEL
1	1	<b>NO. 1</b>		
2	9	<b>I WISH</b>	MARKY MARK	3rd wk at No. 2
3	15	<b>SHAKE YA ASS</b>	MISSTYL	
4	5	<b>BETWEEN ME AND YOU</b>	THE LOONIES	1st wk at No. 4
6	9	<b>INDEPENDENT WOMEN PART 1</b>	THE LOONIES	
9	5	<b>JUST WANNA LOVE U (WHY I'M FEELING THAT WAY)</b>	THE LOONIES	
10	13	<b>LIAR</b>	PROFITEER	
7	4	<b>THE LADY</b>	THE LOONIES	
8	7	<b>911</b>	THE LOONIES	
10	10	<b>JUST FRIENDS (SUNNY)</b>	THE LOONIES	
10	10	<b>WHAT'S YOUR FAVORITE</b>	THE LOONIES	
11	10	<b>MY FIRST LOVE</b>	THE LOONIES	
12	9	<b>HELLO TO YOU (UNIVERSAL)</b>	THE LOONIES	
13	26	<b>MR. JACKSON</b>	THE LOONIES	
14	28	<b>OPEN MY HEART</b>	THE LOONIES	
15	18	<b>GIRLS GEM SUGAR</b>	THE LOONIES	
18	25	<b>JUST BE A MAN ABOUT IT</b>	THE LOONIES	
17	13	<b>INCOMPLETE</b>	THE LOONIES	
16	10	<b>YOU SHOULD'VE TOLD ME</b>	THE LOONIES	
18	17	<b>LET'S GET MARRIED</b>	THE LOONIES	
20	21	<b>SUMMER RAIN</b>	THE LOONIES	
21	17	<b>THE BOY</b>	THE LOONIES	
22	18	<b>BOUNCE WITH ME</b>	THE LOONIES	
23	24	<b>THAT OTHER WOMAN</b>	THE LOONIES	
24	23	<b>EMOTIONAL</b>	THE LOONIES	
25	24	<b>POP YA COLLAR</b>	THE LOONIES	
26	22	<b>THE LUCKY</b>	THE LOONIES	
27	23	<b>WHAT MEANS THE WORLD TO YOU</b>	THE LOONIES	
28	27	<b>DOWN FOR MY N'S</b>	THE LOONIES	
29	28	<b>NO MORE</b>	THE LOONIES	
30	29	<b>TREAT HER LIKE A LADY</b>	THE LOONIES	
31	28	<b>UP UP UP</b>	THE LOONIES	
32	36	<b>ONE WOMAN MAN</b>	THE LOONIES	
33	31	<b>WIFFY</b>	THE LOONIES	
34	35	<b>GETTIN' IN THE WAY</b>	THE LOONIES	
35	36	<b>DO YOU</b>	THE LOONIES	
36	37	<b>WHAT YOU WANT</b>	THE LOONIES	
37	37	<b>STRAIGHT UP</b>	THE LOONIES	

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## HOT R&B/HIP-HOP RECURRENT AIRPLAY

1	5	<b>WHATEVER</b>	THE LOONIES
2	1	<b>TRY AGAIN</b>	THE LOONIES
3	1	<b>HOT '95 COUNTRY GRAMMAR</b>	THE LOONIES
4	1	<b>I KNOW WHAT YOU'RE THINKIN'</b>	THE LOONIES
5	3	<b>DEFINATED</b>	THE LOONIES
6	4	<b>THE NEXT EPISODE</b>	THE LOONIES
7	8	<b>DANCE TONIGHT</b>	THE LOONIES
8	7	<b>I WISH</b>	THE LOONIES
9	8	<b>HE WASN'T MEAN ENOUGH</b>	THE LOONIES
10	4	<b>THE PARTY</b>	THE LOONIES
11	9	<b>I WANNA KNOW</b>	THE LOONIES
12	9	<b>MARIA MARIA</b>	THE LOONIES
13	10	<b>THING-SONG</b>	THE LOONIES

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41	41	<b>STAYIN' ALIVE</b>	THE LOONIES
42	42	<b>SHAKE YA ASS</b>	THE LOONIES
43	43	<b>PARTY UP UP UP IN NEERES</b>	THE LOONIES
44	44	<b>SAY MY NAME</b>	THE LOONIES
45	45	<b>GETTIN' ON TONITE</b>	THE LOONIES
46	46	<b>DO YOU</b>	THE LOONIES
47	47	<b>DOESN'T REALLY MATTER</b>	THE LOONIES
48	48	<b>TOO CLOSE</b>	THE LOONIES
49	49	<b>BACK THAT THANG UP</b>	THE LOONIES
50	50	<b>YOUR CHILD</b>	THE LOONIES
51	51	<b>FORTUNATE</b>	THE LOONIES
52	52	<b>UNTILTED (HOW DOES IT FEEL)</b>	THE LOONIES

53	53	<b>SHAKLES (PHRASE YOU)</b>	THE LOONIES
54	54	<b>PARTY UP UP UP IN NEERES</b>	THE LOONIES
55	55	<b>SAY MY NAME</b>	THE LOONIES
56	56	<b>GETTIN' ON TONITE</b>	THE LOONIES
57	57	<b>DOESN'T REALLY MATTER</b>	THE LOONIES
58	58	<b>TOO CLOSE</b>	THE LOONIES
59	59	<b>BACK THAT THANG UP</b>	THE LOONIES
60	60	<b>YOUR CHILD</b>	THE LOONIES
61	61	<b>FORTUNATE</b>	THE LOONIES
62	62	<b>UNTILTED (HOW DOES IT FEEL)</b>	THE LOONIES

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# Hot R&B/Hip-Hop Singles Sales

Compiled from a national sub-sample of POS (point of sale) by Nielsen's SoundScan. © Records with the greatest airtel copy. © 2000 Billboard/MTI Communications and SoundScan, Inc.

THIS WEEK	LAST WEEK	TITLE	ARTIST	IMPACT/PROGRESSION LABEL
1	1	<b>NO. 1</b>		
1	1	<b>BACK LADY</b>	THE LOONIES	4th wk at No. 1
2	2	<b>LIAR</b>	PROFITEER	
3	3	<b>INCOMPLETE</b>	THE LOONIES	
4	4	<b>IT'S ON</b>	THE LOONIES	
5	5	<b>DANCE WITH ME</b>	THE LOONIES	
6	6	<b>SOLLAS</b>	THE LOONIES	
7	7	<b>IT'S REALLY LIKE THAT</b>	THE LOONIES	
8	8	<b>MOVIE SOMETHIN'</b>	THE LOONIES	
9	9	<b>THAT OTHER WOMAN</b>	THE LOONIES	
10	10	<b>BOUNCE WITH ME</b>	THE LOONIES	
11	11	<b>NO MORE</b>	THE LOONIES	
12	12	<b>CAN'T GO FOR THAT</b>	THE LOONIES	
13	13	<b>WE DID IT</b>	THE LOONIES	
14	14	<b>DOESN'T REALLY MATTER</b>	THE LOONIES	
15	15	<b>I DON'T CARE</b>	THE LOONIES	
16	16	<b>MOST GIRLS</b>	THE LOONIES	
17	17	<b>BIG BOO</b>	THE LOONIES	
18	18	<b>DOESN'T THINK I'M NOT</b>	THE LOONIES	
19	19	<b>WITHOUT YOU</b>	THE LOONIES	
20	20	<b>LET'S GET MARRIED</b>	THE LOONIES	
21	21	<b>THE LUCKY</b>	THE LOONIES	
22	22	<b>LET'S GET MARRIED</b>	THE LOONIES	
23	23	<b>CROSS THE BORDER</b>	THE LOONIES	
24	24	<b>GALILEY</b>	THE LOONIES	
25	25	<b>SHAMIN' UP LIKE A DOG</b>	THE LOONIES	
26	26	<b>JUMPIN' JUMPIN'</b>	THE LOONIES	
27	27	<b>LEAH THAT'S U</b>	THE LOONIES	
28	28	<b>INDEPENDENT WOMEN PART 1</b>	THE LOONIES	
29	29	<b>FIRE UP A JUNE</b>	THE LOONIES	
30	30	<b>BACK THAT THANG UP</b>	THE LOONIES	
31	31	<b>PROJECT YA NECK (THE JUMP OFF)</b>	THE LOONIES	
32	32	<b>THE PARTY</b>	THE LOONIES	
33	33	<b>FRONT ON THIS</b>	THE LOONIES	
34	34	<b>UNTILTED (HOW DOES IT FEEL)</b>	THE LOONIES	

35	35	<b>SHAKE YA ASS</b>	THE LOONIES
36	36	<b>SHAKE YA ASS</b>	THE LOONIES
37	37	<b>SHAKE YA ASS</b>	THE LOONIES
38	38	<b>SHAKE YA ASS</b>	THE LOONIES
39	39	<b>SHAKE YA ASS</b>	THE LOONIES
40	40	<b>SHAKE YA ASS</b>	THE LOONIES
41	41	<b>SHAKE YA ASS</b>	THE LOONIES
42	42	<b>SHAKE YA ASS</b>	THE LOONIES
43	43	<b>SHAKE YA ASS</b>	THE LOONIES
44	44	<b>SHAKE YA ASS</b>	THE LOONIES
45	45	<b>SHAKE YA ASS</b>	THE LOONIES
46	46	<b>SHAKE YA ASS</b>	THE LOONIES
47	47	<b>SHAKE YA ASS</b>	THE LOONIES
48	48	<b>SHAKE YA ASS</b>	THE LOONIES
49	49	<b>SHAKE YA ASS</b>	THE LOONIES
50	50	<b>SHAKE YA ASS</b>	THE LOONIES

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# U.S. Labels, Take Note: These Imports Are Sign-Worthy

**WISHFUL THINKING:** Every time we receive an import disc that completely works us over, we always have the same response: "Which U.S. label will have the smarts to sign this act to a stateside deal?" Over the past few months, we've received a handful of U.K. releases that would, in a perfect world, see the light of day in the U.S.—and not just in the import bins.

But for whatever reason, these essential imports have yet to find U.S. labels to call home. So, to bring an end to our sleepless nights, we thought we'd simply point them out to our friendly U.S. stationed A&R execs who may need a lil' assistance in the what-should-we-sign department.



by Michael Paolella

Those in search of slightly twisted rays of ambience, chilled-out house and downtempo foundations should immediately seek out **Beut's** sublime debut, "Programmed To Love," which arrived last July via Sport Records.

Key tracks include the Nana Mouskouri-sampled "I Love My Man," "Private Road," which features the melancholic vocals of **Zoe Johnston**; the zen-like "A Ribbon For My Hair"; and the Pet

**Shop Boys**-speaked "Always In My Heart."

With "Programmed To Love," **Bent—Simon Mills and Neil "Nail" Tolliday**—created a carefree yet incredibly thoughtful album that fits in rather nicely alongside the grooves of **Groove Armada**, **Kid Loco**, **Kid Koala**, **Orbital**, and **Moloko**.

Followers of the U.K.'s burgeoning garage (or 2-step) sound do not doubt being keeping a keen eye on **DJ Cole**, who in addition to remixing some of the genre's feistier tracks, delivered quite the sterling debut, "Sincere"—last summer. Arriving via tastemaker **Gilles Peterson's** Talkin' Loud label, "Sincere" became the unofficial blueprint for how a proper 2-step album should sound. For the classically

trained Cole, that means luxurious melodies, spiky string arrangements, raw rhythms, hip-grinding grooves, and sensual soul.

In addition to the top 10 hit "Crazy Love," which spotlights the then-wildfire voice of **Elisabeth Troy**, "Sincere" is home to the funky "Tired Games" and the beautifully haunting "I See," which also feature Troy on the mic.

Other tracks not to be missed include the sinister "Bandelero Desperado" and the Paradise Garage-hued "You're Mine," which feature **Danny Vincino** and **Guy \$'More**, respectively.

Speaking of 2-step, **Craig David's** incredibly fine debut, "Born To Do It" (Wildstar Records), is still up for grabs. While rumors have abounded that Virgin is this close to

signing this recent winner of three Music of Black Origin (MOBO) Awards (best R&B act, best U.K. newcomer, and best U.K. single), the label and artist have yet to sign on the dotted line.

The 12-song "Born To Do It" more than satisfies with a seamless mix of 2-step ("Can't Be Messing' Round" and "Reveal"), the **Artful Dodger** hit that featured David on vocals, sultry R&B ("FTL Records"), and "Devotions"; the **Skperse**-shaded hip-hop ("7 Days") and "Last Night," and straight-up pop ("Walking Away" and "Time To Party").

And then there's the wickedly camp **Frankie Goes To Hollywood**, which is currently enjoying a renaissance of sorts in clubland, thanks to **Rob Searle's** and **Peter Dinklage's** oh-so-contemporary restructurings of, respectively, "Two Tribes" and "Relax." Both tracks are culled from the FGTH "best of" collection, the two-disc "Maximum Joy," which streeted Stateside via **RTI Records**.

Does the world really need another "greatest-hits" set from this defunct act? Well, when it's packaged like this one, the answer's a resounding "yes."

All the highlights of the band's wildly short career are collected in disc one. Post-disco, tribal workouts like "Two Tribes," "Welcome To The Pleasurezone," and, of course, "Relax" still pack a punch! Of course, quirky remakes of "War," "Born To Run," and "San Jose" also bring a (bewildered?) smile to the face.

Disc two is home to the remakes. In addition to the aforementioned "Two Tribes" and "Relax," the set finds both **Nalin & Kane** and **Sander Kleinenberg** retweaking "Welcome To The Pleasurezone," **DJ Record** remixing "Maximum Joy," and **Apollo Four** fortifying (restructure?)

(Continued on next page)



—**Black Masses**, "Give It All You Got" (from *Tim Club Records U.K. single*). After writing two back-to-back discs (the indefatigable "Wonderful Person" and "My Heavenly Stars"), this British trio returns with their third, *It All You Got*. Lovingly produced by **Cleveland Anderson** and **Curt Stewart-Paul**, the track—along with its duet-inferno, "Give It All You Got"—is a really sound, Sunday morning gospel, disc. **Paradise Garage**, vol. 21, this century. **Paradise Garage**, call 011-44-20-8680-7302.

—**Barry White**, "Let The Music Play" (from *Beats Records U.K. single*). The latest piece of vintage vinyl to undergo major reconstruction by **Panostar The Laze** is White's very fine 1976 jam *Let The Music Play*. Filtered disco effects and a seriously solid house foundation sound talk-muscle for the maestro's striping with cool delivery. **Paradise**, **Morice**, **Wax**; go *groove* toward **Jan Mendonca** and **Horacio Trujillo's Love Unlimited Orchestra** (if not *Beats* mix)—or the original version, which is also included.

—**Chaka Khan**, "The Consequences of Falling" (from *U.S. K. single*). One of many winning moments on *Chaka's* latest album, "Inevitable Struggle," "The Consequences of Falling" receives quite the obligatory overhauling courtesy of British club legends **Andy and Pete Lee** (aka *Love To Infinity*). It's been way too long since the vocal content of a song has had the musical arrangement of a remix have as much of an impact.

—**Anastacia**, "Not That Kind" (Daylight/Epic U.K. single). While the U.S. version Anastacia's debut album (it's a certified hit throughout Europe), posters on some of these last year's restructurings of the song this time. Those in search of a gospel (and a little further) should seek out **Anastacia's** vocal mix. However, if it's a disco-house bummer you need, go directly to **Manuel's** *Chaka's* *Chickin' Out* CD mix.

—**The JabNick Orchestra**, "The Dance of the Single" (from *Beats Records*). The duo's raucous, percussive track, a rambly waltz, Latin-infused reggae, and a fun groove. It's one of those fine drop house tracks that effortlessly brings the gang between the old and the new.

—**Brenda K. Starr**, "Hard Me" (from *Beats Records*). Starr, who's been inducted into clubland for her work, returns with this *George Cattle* production. It's an excellent rework of the single by the likes of **Veronique** and **Melanie C**. should not ignore this potent slab of prog. **Beats Records**. The *Beats* disc set should go directly to **Picnic Santana's** ever-swinging *Lifting Trance* mix.

## Multitalented Mellor Focuses On His Music

**BY KWAKU**  
LONDON—After five years of handling editor duties at the U.K.'s influential *DJ Magazine*—and eight years as a freelance writer for other dance-related publications—Chris Mellor decided, in September, to bring his magazine work to an end in order to concentrate on making and playing music.

"I started writing in the late '80s for *Record Mirror* and others," says Mellor. "I remember being very excited by the emerging acid-house scene."

Quickly becoming bored by much of the music that was being released, Mellor decided to take matters into his own hands. "I began tracking about in studios," he says. "In '91, I had a DJ residency at the *Coco Club* at Brighton's Zap club." Desiring something special to play at the club, Mellor came up with the track "Feel It."

By the mid-'90s, Mellor was one-third of clubland's *Coco's* *After Love Bomb*. The act's 1994 album, "It," spawned the underground club hit "Work It. *Tough Bitch*," which was championed by *Junior Vasquez* at the *Sound Factory* in New York.

Mellor scored other hits on New York dancefloors, including *Coco & Stonebridge's* "The Bench" and "Great Ocean Road," which received much turntable action from *Roger S.* and *Francis & Kirkwood*, respectively.

After dedicating the bulk of the '90s to journalism, the occasional DJ gigs, and the odd record, Mellor says his immediate priority is to make enough money to feed his family by doing exactly what it bloody well want creatively.

To that end, Mellor, whose songs are published by edel—and

who often records as *Chris Coco*—has several projects on his musical plate.

Mellor says promotional 12-inchers of *Coco & Stonebridge* Presents *Camo's* "Hey Chico" will be delivered to club DJs later this month. While the track is currently without a label, Mellor

is already interested from a couple of major acts that liked "The Beach." Hope fully, the track will have a commercial release early next year.

Of his working relationship with Swedish DJ producer *Stonebridge*, Mellor says, "Stone is the man with the cleanest beats in the business. He's Mr. Pop, and I'm Mr. Ambient. He'll lay down the beats, and I'll give him some wild sound effects, or in the case of the new tune, the sound of a scooter bombing round Ibiza. Then we'll float a few hooks over the top, and presto, an organic, groovy, fun dance hit."

One of his other gigs is *Coco DaSilva*, consists of Mellor and the London-based Portuguese producer *Rui DaSilva*, who Mellor met while DJing in Lisbon.

"We just listen to some tunes, play with sounds, and see what happens," says Mellor of their collaborations. The duo has one club track under its belt—"Touch Me"—and three others waiting in

the wings: "Lost," "Hajmer," and "Saudade." The latter track debuted on the latest volume in the "Global Underground" compilation series, "Dang Tenaglia: London."

On the compilation front, Mellor recently completed two club releases, including *Real Ibiza 3* ("Feel It So Softly") (Beats Records U.K.), now he's putting the finishing touches on *Chris Coco Presents Images Of Ibiza*, a DVD scheduled for release next spring via German company *Recoognition/Manva*.

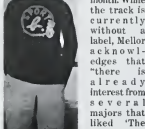
Further down the pike will be the release of the first *Coco* solo album, according to Mellor, who adds that the set includes several collaborations with a veritable list of "really creative people."

Featured on the album are strings arranger/conductor *Sasha Putnam*, *Stonebridge*, *DaSilva*, sometime *Bele* & *Sebastian* singer *Monica Queen*, and a *Man Called Adam*, among others.

Explains Mellor, "You can expect a bizarre chill-out experience of the highest order—everything from proper songs to ambient soundscapes to dubnaut bed extravaganzas."

Earlier this year, Mellor began contributing to "The Most Chilled Out Show On The Radio," Masterminded by *Head Kandi Records* U.K., the bi-weekly program airs on *Radio FM* and online ([beats.com](http://beats.com)).

Mellor, who's managed and booked by London-based *7pm Management*, is also involved in the embryonic electronic experiment online at [www.chillout.com](http://www.chillout.com)—as well as *Ministry of Sound's* eponymous digital and online station, where he hosts a Sunday morning chill-out show.



MELLOR

**Billboard**  
**HOT Dance Breakouts**  
NOVEMBER 11, 2000  
CLUB PLAY

1. THE POWER OF ONE
2. PULL UP TO THE SUMMER CIRCLE
3. THE UNDERGROUND CLUB JAM
4. STAND UP MAMBO CUBEBERS
5. SEM CONTENCIO CUM GILBERTO

- MAXI-SINGLES SALES**
1. THE UNDERGROUND CIRCLE JAM
  2. PULL UP TO THE SUMMER CIRCLE
  3. SO IN LOVE WITH YOU MIKALA
  4. GIVE ME JUST ONE NIGHT (IUNA NOCHE)
  5. THE POWER OF ONE

Reprints: Titles with failure chart positions based on club play as reported this week.

## CLUB PLAY

COMPILATION FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS

### No. 1

WEEK	WEEKS	TITLE	ARTIST
1	2	3	4
1	2	8	1
1	2	8	1
2	3	4	6
3	5	8	6
4	6	7	8
5	1	3	7
6	8	16	6
7	4	1	8
8	9	14	7
9	11	17	7
10	17	23	4
11	7	8	6
12	7	5	11
13	19	30	4
14	21	26	5
15	10	19	5
16	28	40	3
17	16	20	7
18	14	6	11
19	26	35	4
20	27	37	5
21	29	36	11
22	13	9	7
23	12	11	12
24	20	21	7
25	18	12	10
26	31	41	3
27	34	46	3
28	35	45	3

### No. 1

WEEK	WEEKS	TITLE	ARTIST
1	2	3	4
25	44	2	1
26	25	29	10
27	13	25	19
28	47	4	2
29	13	34	4
30	28	10	10
31	48	2	2
32	49	2	2
33	42	9	2
34	41	36	8
35	48	1	3
36	29	10	13

### POWER PICK

WEEK	WEEKS	TITLE	ARTIST
1	2	3	4
37	42	1	1
38	21	12	12
39	48	1	1
40	41	1	1
41	47	1	1
42	39	1	1
43	47	1	1
44	43	35	1
45	46	41	1

### HOT SHOT DEBUT

WEEK	WEEKS	TITLE	ARTIST
1	2	3	4
46	43	35	1
47	39	1	1
48	48	1	1
49	38	1	1
50	43	35	1

## MAXI-SINGLES SALES

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORES, MUSIC MERCHANDISE AND INTERNET SALES REPORTS COLLECTED, COMPILATED, AND PROVIDED BY SOUNDSCAN

### No. 1

WEEK	WEEKS	TITLE	ARTIST
1	2	3	4
1	1	11	1
2	2	2	2
3	3	3	27
4	NEW	1	1
5	4	10	1
6	7	23	20
7	6	6	26
8	9	8	19
9	5	5	14
10	9	9	11
11	13	11	5
12	18	10	29
13	12	13	18
14	11	12	13
15	26	2	2
16	15	14	30
17	18	16	34
18	NEW	1	1
19	17	17	25
20	14	21	28
21	NEW	1	1
22	19	15	26
23	18	19	10
24	17	4	4
25	17	26	4
26	21	24	15
27	22	19	9
28	32	27	36
29	20	23	6
30	20	28	27
31	23	27	47
32	28	30	6
33	25	31	9
34	24	36	5
35	25	29	9
36	40	35	7
37	30	29	16
38	NEW	1	1
39	41	38	13
40	33	25	1
41	NEW	1	1
42	35	32	12
43	16	48	18
44	31	33	24
45	48	42	24
46	BE	ENTER	1
47	31	48	6
48	BE	ENTER	1
49	NEW	1	1
50	45	43	3

### GREATEST GAINER

WEEK	WEEKS	TITLE	ARTIST
1	2	3	4
37	42	1	1
38	21	12	12
39	48	1	1
40	41	1	1
41	47	1	1
42	39	1	1
43	47	1	1
44	43	35	1
45	46	41	1

Files with the greatest sales or club play increase this week. Power Pick on Club Play is awarded for the largest point increase among singles below the top 50. TV soundtracks availability. Catalog number is for vinyl maxi-singles, or CD maxi-single if vinyl is unavailable. On-Sales Chart: (M) Cassette maxi-single availability; (T) Vinyl maxi-single availability; (C) CD maxi-single availability; (P) 2006.

## DANCE TRAX

(Continued from preceding page)

the fires of "Two Tribes."  
 As for Kylie Minogue's discaplanished "Light Years" (Parlophone/EMI), we're happy to report that Capitol Records has given the positively buoyant set a thumbs-up, says the label's VP of crossover promotion Johnny Coppola.  
 Coppola adds that the U.S. version, which should arrive in stores in "six to eight weeks," will differ from its U.K. counterpart. "About half of the songs from the British version, along with several new

recored tracks, will make up its U.S. album," he notes.  
 Our advice to the label: Scratch these plans and release the postcard-perfect popdance album as is. Then, again, new songs from Ms. Kylie ain't such a bad idea after all.  
**HAPPINESS:** We've got some news that will surely please the ever-fallos of five-a-side/singer-writer Donna Summer. According to Lee Chestnut, VP of A&R at Epic Records, Summer is current-

ly in the process of recording songs for her new album, which the label is scheduling for an April release. Chestnut says "four or possibly five, songs will be produced by Brian Rawling." Sounds like a match made in heaven, if you ask us!  
**Fans of Deterium** will be equally excited knowing that the act's new album, "Poem," is scheduled to arrive Nov. 21. The Network America set features guest appearances from several singers, including Matthew Sweet ("Daylight")

and Sixpence None the Richer's Leigh Nash ("Innocent").  
 Deterium's previous album, "Karma," has sold 182,000 units, according to SoundScan. The set spawned a globally fueled club hit, the Sarah McLachlan-ruled "Si-nence," which recently peaked at No. 4 on the U.S.'s Chart Information Network chart.  
 Masterminded by Front Line Assembly's Bill Leeb, Deterium is scheduled to embark on a mini-U.S. tour early next year.

**ALL THE TRIMMINGS:** Film director Darren Aronofsky ("Pi" and "Requiem For A Dream") has produced the screen visuals for DJ/producer Paul Oakenfold's upcoming U.S. performances.  
 The mind-altering visuals will make their premiere Nov. 23 at Oakenfold's "Transcending" show at New York's Hammerstein Ballroom, but they will then be put into hiding until Oakenfold embarks on his U.S. tour in early 2007.



**Robert Reeves** Honor. Gill Gilbert, managing director of Gaylord Cable Networks' CMT Asia-Pacific Rim, was this year's recipient of the Country Music Assn.'s (CMA) Wesley Rose International Media Achievement Award. The award recognizes outstanding contributions to the development of country music outside of the U.S. Pictured, from left, are Ed Benson, CMA executive director; Roger Swain, BMI VP; Robert; Trevor Smith, CMA Australia representative and CEO of Hear and There International; and Jeff Green, CMA senior director of International and new business development.

## Cal IV Finds Independent Success

### Expanding Publishing Co. Grows 'The Old-Fashioned Way'

**BY PHYLIS STARK**  
**NASHVILLE**—In a world of consolidation and giant corporate behemoths, it's rare enough to find an independent publishing company that is surviving, let alone one that is flourishing.

Cal IV Entertainment is one of those rare exceptions. In the past few months, the company has signed seven new writers, won two ASCAP Country Awards for "Breathe," recorded by Faith Hill, and "Drive Me Wild," recorded by Sawyer Brown, and purchased a building with expansion plans in mind.

The company, founded in 1986 by Cal Turner III, heir to the Dollar General Store empire, quickly began expanding with the purchases of several key catalogs, including country's veteran publishing figure Buddy Killen. In January of this year, Turner brought former PolyGram Music Publishing and Universal executive David Hill on board as president, along with VP of creative Billy Lynn and senior director of administration and technology Mark Dornmy.

Having recently acquired the building next door to Cal IV's Music Row office on 13th Avenue South, the company is now renovating it to house writers' offices and additional administration offices for its professional staff of 10. Having the writers move next door will allow the company to retain the radio in its original building, Nashville, Hill says. "Has a rich history of hits that were recorded there." The studio will be used by Cal IV's writer/artists and writer/producers to create demos.

All that activity, Hill says, "means we intend on doing pretty well. We're definitely building a company here and building it the old-fashioned way—song by song, written by artists. We're focusing on the creative atmosphere and reaching this critical mass of creativity and activity that feeds on itself... We all kind of consider it starting from the ground up."

Cal IV's 13 writers include three artists with record deals, Warner Bros. Darryl Dink, Lyric Street's Brian McComas, and Giant's Giorgio Middleman. Completing the writer roster are Mark Allan, Dylan Altman, Odie Blackmon, Shane Decker, Greg Johnson, Jim McBride (best known for penning Alan Jackson's hit "Chattahoochee"), Cody Scalf, Jake Scalf, Ronny Scalf, and Kerry Singleary (wife of Audium artist Duryle Singleary). In addition, the company's Christian division houses four writers: Ben Bauman, Scott Riggan, Ann McNaair, and Gina Vera.

"We've got an amazing set of young writers, [and] I think every- one," says Hill. He totally agrees, says Hill. "Everyone here has their own niche and their own buzz going."

The same is somewhat true of the company. "Some people know about us and know the buzz," says Hill. "Others are like, 'Who's Cal IV?' and maybe even [have] some negative impression because so many people may think [Turner III] just dabbling in this," says Hill. He is totally committed from the family business. However, Hill says, the opposite is actually true of Turner. "His love is music and songwriters, and this is what he really loves. He is totally committed to this. I came on board because of

Cal and his vision."

For an independent publishing company, Hill says, "probably the biggest challenge is not finding a deep flow from [the] studio [in producing income to get you through the low points in the market... When you're at a larger company you have a lot of great songs to draw on, to take shots with. When you're much smaller, every song counts. Every song you really have to nurture and be sure you're finding the right home for them."

Another disadvantage of being an "independent is not getting in on some inside deals that may go on. Just the fact that we are independent and not affiliated with a label, there is not necessarily any incentive for them to cut our songs [just] because we're a sister company," says Hill. The songs really have to stand on their own with all the other songs out there.

"We're not an outpost of a larger conglomerate," Hill continues. "We are the headquarters for Cal IV, and that's a really good feeling to truly be independent of town that may not fully understand our market and that the publishing world and the music community works in Nashville. It's truly a feeling of freedom. We have solid resources backing us."

Of course, some of the same issues affecting the country music industry as a whole still affect Cal IV. "Obviously, the downturn in the market and sales is affecting them, says Hill. Today, "it's not spread out over many different records. You have to get on a handful of platinum and multi-platinum albums to make your money. Back in the '90s, there were a lot more platinum sales, and you could get on a lot of different albums and, even if you did not get the single, you were still making mechanical royalties that, in some instances, could have a single."

Among the other challenges facing Cal IV and others are "the issues of smaller playlists at radio and our difficulty in breaking new artists at radio," which Hill calls "a really big challenge."

Another challenge is that of "new access to music through the Internet," says Hill. "It definitely presents many great opportunities, but we also have to be real diligent in protecting our rights to make sure the copyright [holders] are compensated for their work."

"There are a number of different models being presented," Hill adds. "I don't know that there is an answer yet. Subscription is a possibility. I really think we are going to have to rethink a whole lot of what is being compensated for copyrights."

## Chesnutt Says Goodbye To MCA Nashville, Rascal Flatts To Say Hello To New York

THE SALE of StarsStruck Writers Group from Reba McEntire and her husband/manager, Narvel Blackstock, to Warner/Chappell Music has closed (Billboard, Sept. 2). StarsStruck VP Michael Sebastian exits, along with Warner/Chappell senior creative directors Barbara Behler and Kurt Denny. Ko Weavner joins Warner/Chappell as senior director of creative from a similar position at StarsStruck.

**ALMOST GOODBYE:** MCA Nashville and Mark Chesnutt have parted ways after a 11-year relationship and nine albums, including some recorded for now defunct sister label Decca. Of those albums, four have been certified platinum by the Recording Industry Assn. of America, and one is gold. Chesnutt's chart history boasts three top 10 country albums and 29 top 10 singles, eight of which reached No. 1.

After three albums for MCA, he switched to Decca in 1993. Chesnutt moved to start-up Decca as the label's flagship artist and released five albums on that label, including a greatest-hits set in 1998. After Decca was shuttered, Chesnutt moved back to MCA Nashville and recorded one more album, "Lost In The Feeling," which was released Oct. 17.

"Mark Brooks will record at least one more country album and has set a target release date of Mother's Day or Father's Day, 2001. In a recent Billboard interview, Brooks had indicated he may make another album, despite his talk of possible retirement. Brooks now says he is considering writing screenplays as a new career."

**ON THE ROW:** Capital Records VP of publicity Karen Byrd exits to become an independent publicist for Gareth Brooks. Byrd is expecting her first child next year.

RCA Label Group director of media/marketing Marlene Williams, who is currently on maternity leave, has decided not to return to work. No replacement had been named at press time.

Copyright.net's Screen Marketing division appoints Music Row veteran Gary Conway as manager of marketing and promotion. Also, Carrie Klinkhammer joins Screen Marketing as executive assistant/artist coordinator. Conway previously was manager of marketing and promotion at AristoMedia/Marco Promotions. Klinkhammer previously worked at Brenda McChlain Public Relations and WMIL, Milwaukee.

Carnival Music is now exclusively representing the Hayes Street Music catalog, which includes the catalogs of Don Schütz, Lynn Langlum, John Tirro, Tim James, and Ed Corley. Shanna Strassberg joins artist management firm Tanssi Entertainment in an administrative support capacity. She previously held a similar position at Asylum Records, Nashville-based publisher, Martha Moore is writing a monthly Americana music column, "roots, boots & billy," for Ireland's Country Music Plus magazine, beginning with the December issue.

The Grand Ole Opry will return to its previous home at the historic Ryman Auditorium during the months of January and February 2001.

**SIGNINGS:** Doug Stone and Don Williams have signed with the Bobby Roberts Co. for booking representation. Former A&M and Mercury/Polydor artists Darryl Dink and Lyric Street's Brian McComas has signed a management agreement with Eddie Rhines of E.R. Rhines Management and a booking agreement with Associated Concert and Management. Former A&M and Mercury/Polydor artist Darryl Dink and Lyric Street's Brian McComas has signed a management agreement with Eddie Rhines of E.R. Rhines Management and a booking agreement with Associated Concert and Management.

**ARTIST NEWS:** Faith Hill will release her first-ever Christmas song, "Where Are You Christmas," this month. The song is the lead single from the Interscope Records soundtrack to the film "Dr. Seuss' How the Grinch Stole Christmas." The soundtrack is due Nov. 7. The song was written by Maria M. Carey, James Horner, and Will Jennings and co-produced by Hill and Byron Gallimore. Hill has also completed a tour for the track.

A benefit concert will be held at Nashville's Exit/In Nov. 19 for Jimmy Nalls, former guitarist for Sea Level and a former member of the Night Hawks. Nalls was diagnosed with Parkinson's disease in 1995 and underwent surgery Nov. 1. Performers will include T. Graham Brown, former Allman Brothers Band members Jack Pearson and William Howe, Mike Henderson & the Bluebloods, Gary Nicholson, and Lee Roy Parson.

**Rascal Flatts** will appear in the Macy's Thanksgiving Day Parade, airing live Nov. 22 from New York on NBC-TV. The group will be riding on the Oak Kohf P-Gosh-sponsored float and will perform "Prayin' For Daylight" in Herald Square for the NBC camera.

# Billboard® HOT COUNTRY™ SINGLES & TRACKS

NOVEMBER 11, 2000

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 194 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED IN WEEKS 41 & 42. 4-DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.



THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	WEEKS ON CHART
1	1	13	<b>No. 1</b> THE LITTLE GEL LAVANNA WILSON (M. HENDERSON) / GLENDA (B. T. DAVIS)	JOHN MICHAEL MONTGOMERY (M. HENDERSON)	1
2	3	4	BEST OF INTENTIONS C. HAWKINS (C. HAWKINS)	TRAVIS TRITT (C. HAWKINS)	2
3	2	16	GO ON K. STIMP (C. STIMP) / B. MARTIN (B. MARTIN)	GEORGE STRAIT (C. STIMP)	2
4	5	23	JUST ANOTHER DAY IN PARADISE R. BASSAR (P. MESSNER) / C. ARMSTRONG	ARISTA NASHVILLE ALBUM OUT	1
5	6	20	WE GANGED UP R. ROSS (B. PASLEY) / C. DUBOIS	BRAD PASLEY (B. PASLEY)	1
6	7	26	FEELS LIKE LOVE B. PETERSON (C. PETERSON)	VINCE GILL (C. PETERSON)	6
7	8	11	WITHOUT YOU B. MCKAY (B. MCKAY) / R. SMITH (B. SMITH)	DICE CHICKS (B. MCKAY)	7
8	9	13	MY NEXT THIRTY YEARS T. MCGRAW (T. MCGRAW) / P. VASSARO	T. MCGRAW (T. MCGRAW)	1
9	10	23	KISS THIS A. THURMOND (M. BRADLEY) / J. DAVENPORT (J. DAVENPORT)	A. THURMOND (M. BRADLEY)	1
10	12	27	WHAT YOU ARE R. HENDERSON (R. HENDERSON) / W. M. SANDERS	MARTINA McBride (R. HENDERSON)	10
11	13	13	I LOST IT LAVANNA WILSON (M. HENDERSON) / GLENDA (B. T. DAVIS)	KENNY CHESNEY (M. HENDERSON)	11
12	14	20	BORN TO FLY M. HURMON (M. HURMON) / B. DUFFY	SARA EVANS (M. HURMON)	1
13	16	6	WWW.MEMORY.COM K. STEWELL (K. STEWELL)	ALLEN JACKSON (K. STEWELL)	13
14	18	23	THAT'S THE KIND OF MOOD I'M IN L. HENDERSON (L. HENDERSON) / C. DUBOIS	PATTY LOVELESS (L. HENDERSON)	14
15	12	8	I NEED YOU C. HAWKINS (C. HAWKINS) / C. DUBOIS	LEANN RIMES (C. HAWKINS)	1
16	18	17	WHAT ABOUT YOU B. MCKAY (B. MCKAY) / R. SMITH (B. SMITH)	LONESTAR (B. MCKAY)	1
17	19	19	I'M HOLDIN' ON TO LOVE (TO SAVE MY LIFE) L. HENDERSON (L. HENDERSON) / C. DUBOIS	SHARONA TWAIN (L. HENDERSON)	1
18	15	26	THAT'S THE WAY C. HAWKINS (C. HAWKINS) / B. MARTIN (B. MARTIN)	JO DEE MESADO (C. HAWKINS)	1
			<b>AIRPOWER</b>		
19	23	27	TELL HER L. HENDERSON (L. HENDERSON) / C. DUBOIS	LONESTAR (L. HENDERSON)	19
20	21	26	YOU WON'T BE LONELY NOW C. HAWKINS (C. HAWKINS) / C. DUBOIS	BILLY RAY CYRUS (C. HAWKINS)	20
21	25	17	A LITTLE GASOLINE C. HAWKINS (C. HAWKINS) / C. DUBOIS	TERI CHALK (C. HAWKINS)	21
22	22	19	I WILL, BUT... C. HAWKINS (C. HAWKINS) / C. DUBOIS	SHE DAVIS (C. HAWKINS)	22
23	24	22	KATE WANTS A FAST ONE K. STEWELL (K. STEWELL) / C. DUBOIS	STEVE WARNER (K. STEWELL)	23
24	26	25	THE VIEW L. HENDERSON (L. HENDERSON) / C. DUBOIS	CHAD BROOK (L. HENDERSON)	24
25	28	10	WE'RE SO GOOD TOGETHER C. HAWKINS (C. HAWKINS) / C. DUBOIS	REGA RACE (C. HAWKINS)	25
26	27	16	MY LOVE GOES ON AND ON C. HAWKINS (C. HAWKINS) / C. DUBOIS	C. HAWKINS (C. HAWKINS)	26
27	29	16	MEANWHILE BACK AT THE RANCH C. HAWKINS (C. HAWKINS) / C. DUBOIS	THE CLARK FAMILY (C. HAWKINS)	27
28	30	16	THE VISIT C. HAWKINS (C. HAWKINS) / C. DUBOIS	CLAY DAVISON (C. HAWKINS)	28
29	31	13	THIS EVERYDAY LOVE C. HAWKINS (C. HAWKINS) / C. DUBOIS	RACAL PFLAUS (C. HAWKINS)	29
30	35	5	BURN C. HAWKINS (C. HAWKINS) / C. DUBOIS	JO DEE MESADO (C. HAWKINS)	30
31	33	6	ASHES BY YOUR SIDE C. HAWKINS (C. HAWKINS) / C. DUBOIS	LEE ANN WARMACK (C. HAWKINS)	31
32	34	20	HE WILL SHE KNOWS C. HAWKINS (C. HAWKINS) / C. DUBOIS	KEVIN FEIGEL (C. HAWKINS)	32
33	34	14	THERE IS NO ARIZONA C. HAWKINS (C. HAWKINS) / C. DUBOIS	JAMIE OWEN (C. HAWKINS)	33
34	36	37	A GOOD DAY TO RUN C. HAWKINS (C. HAWKINS) / C. DUBOIS	DARRYL WORLEY (C. HAWKINS)	34
35	41	45	BUT FOR THE GRACE OF GOD C. HAWKINS (C. HAWKINS) / C. DUBOIS	KATHY URBAN (C. HAWKINS)	35
36	42	40	I WANT TO KNOW EVERYTHING THERE IS TO KNOW ABOUT YOU C. HAWKINS (C. HAWKINS) / C. DUBOIS	MARCO WILLS (C. HAWKINS)	36
37	43	48	I CAN TALK TO ME C. HAWKINS (C. HAWKINS) / C. DUBOIS	CAROLYN DAVIS JOHNSON (C. HAWKINS)	37
38	38	16	IT'S GONNA LOVE YOU ANYWAY C. HAWKINS (C. HAWKINS) / C. DUBOIS	TRACE ADKINS (C. HAWKINS)	38
39	44	4	YOU MADE ME THAT WAY C. HAWKINS (C. HAWKINS) / C. DUBOIS	ANDY GRIGGS (C. HAWKINS)	39

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	WEEKS ON CHART
40	47	42	11 HEAVEN FOR HIMSELF E. HERRIN (E. HERRIN) / J. JOHNSON	MONTGOMERY GENTRY (E. HERRIN)	40
41	43	46	8 ALL NIGHT LONG C. HAWKINS (C. HAWKINS) / C. DUBOIS	ALAN TRAVIS (C. HAWKINS)	41
42	46	—	2 WHEN IT ALL GOES SOUTH M. HURMON (M. HURMON) / B. DUFFY	ALAN TRAVIS (M. HURMON)	42
43	52	62	3 YOU SHOULDN'T KISS ME LIKE THIS J. TAYLOR (J. TAYLOR) / E. HERRIN	TOBY KETNER (J. TAYLOR)	43
44	45	48	7 WHAT DO YOU KNOW ABOUT LOVE C. HAWKINS (C. HAWKINS) / C. DUBOIS	DWIGHT YODanis (C. HAWKINS)	44
45	44	19	5 RIGHT WHERE I NEED TO BE C. HAWKINS (C. HAWKINS) / C. DUBOIS	GARY ALLEN (C. HAWKINS)	45
46	47	58	7 LUCKY YOU (I FOUND MY JUST M.D.) C. HAWKINS (C. HAWKINS) / C. DUBOIS	DAVE FOSTER (C. HAWKINS)	46
47	50	54	5 MOVE ON C. HAWKINS (C. HAWKINS) / C. DUBOIS	THE WARREN BROTHERS (C. HAWKINS)	47
48	51	55	5 OKLAHOMA C. HAWKINS (C. HAWKINS) / C. DUBOIS	BILLY GILBERT (C. HAWKINS)	48
49	53	52	7 LIVE IT UP C. HAWKINS (C. HAWKINS) / C. DUBOIS	MARSHALL DIXON (C. HAWKINS)	49
50	53	—	2 THINGS CHANGE C. HAWKINS (C. HAWKINS) / C. DUBOIS	C. HAWKINS (C. HAWKINS)	50
51	48	14	1 EVERYBODY'S GOTTA GROW UP SOMETIME C. HAWKINS (C. HAWKINS) / C. DUBOIS	SONS OF THE DESERT (C. HAWKINS)	51
52	58	60	18 SIN WAGON C. HAWKINS (C. HAWKINS) / C. DUBOIS	DICE CHICKS (C. HAWKINS)	52
53	61	67	4 POUR ME C. HAWKINS (C. HAWKINS) / C. DUBOIS	TRACE ADKINS (C. HAWKINS)	53
54	60	—	2 SHE PINKS HER C. HAWKINS (C. HAWKINS) / C. DUBOIS	WINDER BRACKEN (C. HAWKINS)	54
55	56	56	7 NOBODY'S GOT IT ALL C. HAWKINS (C. HAWKINS) / C. DUBOIS	JOHN ANDERSON (C. HAWKINS)	55
56	74	—	2 WRONG FIVE O' CLOCK C. HAWKINS (C. HAWKINS) / C. DUBOIS	ERIC THEATRICAL (C. HAWKINS)	56
57	68	—	2 ONE MORE DAY C. HAWKINS (C. HAWKINS) / C. DUBOIS	CHARMIE RAY (C. HAWKINS)	57
58	65	70	3 I'M IN C. HAWKINS (C. HAWKINS) / C. DUBOIS	THE RINELYS (C. HAWKINS)	58
59	67	—	2 HOW LONG C. HAWKINS (C. HAWKINS) / C. DUBOIS	BRYAN WHITE (C. HAWKINS)	59
			<b>NEW! NEW! NEW!</b>		
60	NEW	—	1 SHE'S ALL THAT C. HAWKINS (C. HAWKINS) / C. DUBOIS	COLLIN RAY (C. HAWKINS)	60
61	62	64	19 I PRAY FOR YOU C. HAWKINS (C. HAWKINS) / C. DUBOIS	JOHN RICH (C. HAWKINS)	61
62	72	—	2 WHO I AM C. HAWKINS (C. HAWKINS) / C. DUBOIS	JESSICA ANDREWS (C. HAWKINS)	62
63	57	51	16 SHE'S GONE C. HAWKINS (C. HAWKINS) / C. DUBOIS	RYAN BUCKLE (C. HAWKINS)	63
64	54	53	13 THERE WILL COME A DAY C. HAWKINS (C. HAWKINS) / C. DUBOIS	FAITH HILL (C. HAWKINS)	64
65	70	75	3 DON'T MAKE ME COME OVER THERE AND LOVE YOU C. HAWKINS (C. HAWKINS) / C. DUBOIS	WARNER BROS. ALBUM OUT	65
66	54	65	4 CRITICAL LIST C. HAWKINS (C. HAWKINS) / C. DUBOIS	MCA NASHVILLE ALBUM OUT	66
67	NEW	—	1 SWIMMING IN CHAMPAGNE C. HAWKINS (C. HAWKINS) / C. DUBOIS	ERIC HEATHLEY (C. HAWKINS)	67
68	NEW	—	1 SCREEN C. HAWKINS (C. HAWKINS) / C. DUBOIS	MINDY MCCRAE (C. HAWKINS)	68
69	69	61	3 FOR MY WEDDING C. HAWKINS (C. HAWKINS) / C. DUBOIS	SCOTT HEELEY (C. HAWKINS)	69
70	69	61	3 ONCE IN A LIFETIME LOVE C. HAWKINS (C. HAWKINS) / C. DUBOIS	LEANN RIMES (C. HAWKINS)	70
71	69	61	3 ONCE IN A LIFETIME LOVE C. HAWKINS (C. HAWKINS) / C. DUBOIS	CLAY ADKINS (C. HAWKINS)	71
72	73	99	18 LEGACY C. HAWKINS (C. HAWKINS) / C. DUBOIS	NEAL COTY (C. HAWKINS)	72
73	73	99	18 THE HUNGER C. HAWKINS (C. HAWKINS) / C. DUBOIS	STEVE HOPE (C. HAWKINS)	73
74	NEW	—	1 LOST IN THE FEELING C. HAWKINS (C. HAWKINS) / C. DUBOIS	MARK CHESNEY (C. HAWKINS)	74

Ⓢ Shows showing an increase in rotations over the previous week. # indicates chart movement. Airplay averaged to songs appearing on the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both directions and additions. Titles below the top 25 are removed from the chart after 20 weeks. # indicates debut. Catalog number for the CD single, or vinyl single if CD single availability. (D) CD single availability. (DC) CD single availability. (L) Cassette max-single availability. (V) Vinyl max-single availability. (W) Vinyl single availability. (D) CD max-single availability. © 2000, Billboard/BPI Communications.

U.S. AIR FORCE  
*The Gift VII*  
SHEDAISY

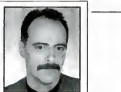
The Air Force is celebrating the holidays with something special for you and your listeners — *The Gift VII*.

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

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



COUNTRY  
CORNER



by Wade Jensen

**ENCORE:** John Michael Montgomery's "The Little Girl" (Atlantic) controls Hot Country Singles & Tracks for a third week and remains comfortably in charge of the radio chart despite a loss of 50 plays. As was the case last time, Travis Tritt's "Best Of Intentions" (Columbia) remains the heir apparent to the No. 1 throne, as it gains 233 detections and steps 3-2.

Should Tritt unseat Montgomery next issue, it would be his first No. 1 in more than five years. For his label, it would end a three-year dry spell since its last ride to the top of the chart. There's a distinct pattern for Tritt when he appears at the top of the page—all his No. 1 songs have been ballads. That's quite a testament to Tritt's interpretive powers, since his image is cast primarily in the fiery Southern rock tradition.

Montgomery's single closes with 5,623 plays, while "Best Of Intentions" logs 5,312.

**LIKE, COOL:** Mindy McCreedy returns to Hot Country Singles & Tracks at No. 69 with "Scream" (Capitol), the lead single and title track from a forthcoming set that begins scanning in March 2001. Label sources tell Country Corner that no firm release date has been assigned. "Scream" spins at 19 monitored signals, including KDDK Little Rock, Ark., and KTTS Springfield, Mo. McCreedy's résumé on Hot Country Singles & Tracks includes "Guys Do It All The Time," which became her first and only No. 1 to date in the Sept. 14, 1996, issue.

**HOLLY'S IN THE WINDOW:** Seasonal sets both old and new show signs of life on our charts, as Lonestar's "This Christmas" (BNA) takes Prescutter honors on Top Country Albums with a 15% gain and jumps 70-61. That set is being worked at Christian retailers by Sparrow and should be visible in the coming weeks on Top Contemporary Christian albums. Meanwhile, Shedaddy's "Brand New Year" (Lyric Street) gains approximately 3,000 scans and shoots 54-44 on the country chart.

The late Bar! Evex is the first to arrive on Top Country Catalog albums as "Rudolph The Red-Nosed Reindeer" (MCA Special Products) re-enters at No. 20.

**POP AND CIRCUMSTANCE:** After spending five weeks atop Hot Country Singles & Tracks in the spring, Troy Keitt's "How Do You Like Me Now?" (DreamWorks) enters Top Country Singles Sales at No. 9 with approximately 5,000 units. A remixed version, which is included on the commercial single, has been served to a group of rock and top 40 stations in secondary markets. The title bows at No. 43 this issue on the Hot 100 Singles Sales chart.

Laverne Tripp,  
Fox Brothers Win  
at CCMA Awards

BY DEBORAH EVANS PRICE  
NASHVILLE—Sawyer Brown,

Jeff Carson, the Fox Brothers, Laverne Tripp, and Kim Ford were among the top winners at the Christian Country Music Association (CCMA) Awards Nov. 2 at Nashville's Ryman Auditorium. The Fox Brothers missed last year's win in the entertainer of the year category. Tripp was honored with the CCMA Living Legend Award, and Ford won the female vocal award.

The Carb label was a dominant presence during the evening. Curb artist Carson took home the trophy for mainstream country artist of the year, and Curb veterans Sawyer Brown won the song of the year award for "You Put Jesus," written by Paul Thorn and Billy Maddox and published by Illegal Songs and Yo Man Music. Curb artists also took center stage in a special segment that featured artists that featured Jim Wittner, Carson, Keith Perry, and Lesley McDaniel performing songs from the multi-artist "Wings Of A Dove" Christian country album.

Dreamatcher recording artist Linda Davis reprised her role as show hostess, joined this year by co-host John Berry. The show features a special preview of the new film "Leif Behind," based on the best-selling book series. Produced by Cloud Ten Productions, the film was released on video last month and is slated for theatrical release in February 2001.

The CCMA show was broadcast on 14 networks including GMT, Sky Angle, Family Net, CMT, Daystar, LeSea Broadcasting, and Inspirational Network. (Gaylord Digital) Lightsources.com streamed the show live via Yahoo! Broadcast. The show will be archived on Lightsources.com for 90 days. It will also be broadcast throughout Europe and the Middle East via London.

(Continued on page 81)

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

TITLE (Publisher - Licensing Co.)	Sheet Music Dist.
11 <b>LET ME BE LONG</b> (Mer Music, BMI) Song Of Universal	BMG/Universal
12 <b>ALLIES BY HOW TERRY</b>	BMG/Universal
13 <b>BEST OF INTENTIONS</b> (Probst Inc., BMI) Song	BMG/Universal
14 <b>ROCK TO ME</b> (Sony/ATV Inc., BMG/Casablanca, BSC, BMI) Song/Chorus	BMG/Universal
15 <b>ACAP/Forever</b> , ACAP/AT	BMG/Universal
16 <b>THE BROTHERS</b> (Mer Music, BMI) Song/Chorus	BMG/Universal
17 <b>ACAP/Forever</b> , ACAP/AT	BMG/Universal
18 <b>ACAP/Forever</b> , ACAP/AT	BMG/Universal
19 <b>ACAP/Forever</b> , ACAP/AT	BMG/Universal
20 <b>ACAP/Forever</b> , ACAP/AT	BMG/Universal
21 <b>ACAP/Forever</b> , ACAP/AT	BMG/Universal
22 <b>ACAP/Forever</b> , ACAP/AT	BMG/Universal
23 <b>ACAP/Forever</b> , ACAP/AT	BMG/Universal
24 <b>ACAP/Forever</b> , ACAP/AT	BMG/Universal
25 <b>ACAP/Forever</b> , ACAP/AT	BMG/Universal
26 <b>ACAP/Forever</b> , ACAP/AT	BMG/Universal
27 <b>ACAP/Forever</b> , ACAP/AT	BMG/Universal
28 <b>ACAP/Forever</b> , ACAP/AT	BMG/Universal
29 <b>ACAP/Forever</b> , ACAP/AT	BMG/Universal
30 <b>ACAP/Forever</b> , ACAP/AT	BMG/Universal
31 <b>ACAP/Forever</b> , ACAP/AT	BMG/Universal
32 <b>ACAP/Forever</b> , ACAP/AT	BMG/Universal
33 <b>ACAP/Forever</b> , ACAP/AT	BMG/Universal
34 <b>ACAP/Forever</b> , ACAP/AT	BMG/Universal
35 <b>ACAP/Forever</b> , ACAP/AT	BMG/Universal
36 <b>ACAP/Forever</b> , ACAP/AT	BMG/Universal
37 <b>ACAP/Forever</b> , ACAP/AT	BMG/Universal
38 <b>ACAP/Forever</b> , ACAP/AT	BMG/Universal
39 <b>ACAP/Forever</b> , ACAP/AT	BMG/Universal
40 <b>ACAP/Forever</b> , ACAP/AT	BMG/Universal
41 <b>ACAP/Forever</b> , ACAP/AT	BMG/Universal
42 <b>ACAP/Forever</b> , ACAP/AT	BMG/Universal
43 <b>ACAP/Forever</b> , ACAP/AT	BMG/Universal
44 <b>ACAP/Forever</b> , ACAP/AT	BMG/Universal
45 <b>ACAP/Forever</b> , ACAP/AT	BMG/Universal
46 <b>ACAP/Forever</b> , ACAP/AT	BMG/Universal
47 <b>ACAP/Forever</b> , ACAP/AT	BMG/Universal
48 <b>ACAP/Forever</b> , ACAP/AT	BMG/Universal
49 <b>ACAP/Forever</b> , ACAP/AT	BMG/Universal
50 <b>ACAP/Forever</b> , ACAP/AT	BMG/Universal

**Billboard** Top Country Singles Sales

NOVEMBER 11, 2000

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

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE (ARTIST)	ARTIST	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE (ARTIST)	ARTIST
1	1	5	THE WAY YOU LOVE ME (Garth Brooks)	FAITH HILL	10	14	16	13	THE KINLEYS
2	2	21	CAN'T FIGHT THE MOONLIGHT/BUT DO LOVE YOU (Curb)	LEANN RIMES	11	15	12	39	IT'S THE KIND OF MOOD I'M IN (Curb)
3	3	6	OKLAHOMA (Curb)	BILLY GILMAN	12	18	24	3	NOBODY'S GOT IT ALL (Curb)
4	4	14	BEST OF INTENTIONS (Columbia)	TRAVIS TRITT	13	15	13	50	WHAT IF (Curb)
5	5	3	I NEED YOU (Sparrow)	LAVERNE TRIPP	14	17	17	70	WHEN YOU DO LIVE + CLIMB (Curb)
6	6	5	ONE (Curb)	BILLY GILMAN	15	21	21	50	ROCKY TOP '96 (Curb)
7	7	8	MY CELLOWE THINGS I'M SEXY (MCA)	CLAUDE T. JUDG	16	22	18	36	GOODBYE EARL (Curb)
8	8	21	THE WAY YOU LOVE ME (Curb)	CLAUDE T. JUDG	17	20	13	50	WHAT'S HIS NAME (Curb)
9	NEW	1	HOW DO YOU LIKE ME NOW? (DreamWorks)	TOBY KEITH	18	23	23	22	IF YOU CAN'T BE LOVELY (Curb)
10	9	9	YOU WON'T BE LONELY NOW (Curb)	BILLY RAY CURTIS	19	21	17	38	BLUE MOON/CAN'T MAKE ME BEG (Curb)
11	10	14	ALL NIGHT LONG (Columbia)	MONTGOMERY GENTRY	20	24	22	29	SHE AIN'T THE GIRL FOR YOU (Curb)
12	11	11	MY LOVE GOES ON AND ON (Mer)	CHRIS CAGLE					
13	11	10	BREATHE (Mer)	FAITH HILL					

Records with the greatest sales gains this week. \*Recording Industry Assn. of America certification for net shipment of 500,000 units (Gold). \*\*ARIA certification for net shipment of 1 million units (Platinum), with multiple titles indicated by a number following the symbol. © 2000, Billboard/ASCAP, BMI, Sony/ATV, and Universal.







# Songwriters & Publishers

ARTISTS & MUSIC



**Gaye Securitization Deal.** Shown after a recent Pullman Bond securitization deal with the heirs of artist/songwriter Marvin Gaye, from left, are Gary Wotler, attorney for Marvin Gaye's heirs; Nona Gaye, daughter of Marvin Gaye; David Pullman, founder/ chairman/CEO of the Pullman Group LLC; and Marvin Gaye's sons Marvin Gaye III and Frankie Gaye.



**J.A.M. Session.** ASCAP's new national Joint ASCAP Membership (J.A.M.) program debuted recently at the Hawthorne School in Los Angeles by James Newton Howard, honorary J.A.M. chairman and film composer. He presented students at the school with their J.A.M. member cards. While there he heard the students perform and held a question-and-answer session. Pictured at the session are Howard, third from left, and Marilyn Bergman, ASCAP president/chairman, second from left.



**By George.** The songs of George David Weiss were recently presented in New York by the Songwriters Guild of America's Irving Caesar Songwriter Series under the title of "The Life And Songs Of George David Weiss—What A Wonderful World." Shown, from left, are Weiss; Will Severin, who has collaborated with Weiss on musical theater projects; and Frank Military, senior VP of Warner/Chappell Music.



**Gerald/UMPG Ties.** Hit performer/writer Gerald Levert, who co-wrote all the songs on his fourth solo album, "G (East West/Elektra), has signed a worldwide publishing deal with Universal Music Publishing Group (UMPG). Shown standing at the signing, from left, are Julie Lipsius, executive VP of creative affairs at UMPG; Donna Casinese, director of creative services at UMPG; Leonard Brooks, Levert's manager; Michael Petersen, senior VP of business affairs at UMPG; Brad Sheridan, director of business affairs at UMPG; and David Renzer, worldwide president at UMPG. Seated is Levert.



**Registering With AIMP.** Register of copyrights MarilynBeth Peters was the guest speaker at an AIMP of Independent Music Publishers luncheon. Shown, from left, are Julie Lipsius, Lipservices Music; Caroline Bienstock, Carlin Music; Fannie White, CPA, Cavarico & White; Mary Beth Roberts, Famous Music; lawyer Thomas R. Levy; Peters; Bernadette Gorman, ARC Music Group; Merrill Wasserman, Sony Music Publishing; and Barry Stotnick, lawyer, Richards & O'Neil.

## NO. 1 SONG CREDITS

TITLE - WRITER - PUBLISHER

**THE HOT 100**  
WITH ARMS WIDE OPEN • Mark Timmon, Scott Shopp • Tennent/BMI Stage/BMI, Dought Frye/BMI

**NO. 1 COUNTRY SINGLES & TRACKS**  
THE LITTLE GIRL • Marty Allen • Columbia/BMI, Ten Ten/BMI

**NO. 1 R&B SINGLES**

BAG LADY • Isaac Hayes, Andre Young, B. Bayley, C. Longmire, E. Brown, Nathaniel Hale, Erykah Badu • Intone/BMI, WB/ASCAP, A&T/Hwy/ASCAP, The Bud Pinkus/ASCAP, Lost Cut  
LOOSE LEAVES/ASCAP, Big Thicket/ASCAP, Sony/ATV/ASCAP, Pruit Cat/ASCAP, Arthropod/BMI, Sharon Hill/BMI, Nite Dugg/BMI, Divine Firm/ASCAP, BMG/ASCAP

**NO. 1 RAP SINGLES**

IT'S OKAY • Andre Benjamin, Arnon Pfaffon, David Sheets, Brian Loving, William L. Jones, Nona Whitman, Sadea Barnett • Great Boyz/ASCAP, Chrysalis/ASCAP, Danzig  
RAT/ASCAP, Curbtone-L&L/ASCAP, Sir William/ASCAP, Big M/ASCAP, Ms. Pea/ASCAP

**NO. 1 LATIN TRACKS**

PUREST OF PAIR (A PURO DOLOR) • Omar Alfaro • EMOA/ASCAP

## How London Found Path To 'River'; EMI Pacts For Paul Jabara Hits

**BIRTH OF A BLUESY STANDARD:** The death of jazz/pop vocalist **Julie London** Oct. 18 recalled her first hit single, 1955's "Cry Me A River." It was not only her claim to fame but also launched what is still today a classic bluesy lost-love opus.

The song was written by Arthur Hamilton, who for many years has been an ASCAP board member. Words & Music asked Hamilton for the story of how London got the song and created what is still the definitive version of this off-recorded perennial.

"Julie and I were in the same high school grading class," Hamilton says. "I took her to the senior prom. We lost contact for a few years; then she called to ask me if I was still writing songs. I was—but I was writing them on the backs of prescription blanks, working as a delivery boy for a prominent drug-store chain. Julie told me that her husband, actor/director/producer **Jack Webb**, was looking for new jazz and blues songs for a possible film or television series called 'Pete Kelly's Blues.'

"I had never written a blues song, but I sat down and wrote three for Jack and Julie a few nights later," he continues. "Jack was very enthusiastic and subsequently put me under contract for his production company. 'Cry Me A River' was one of the songs I wrote for **Ella Fitzgerald** to sing in the film version of 'Pete Kelly's Blues.' It didn't make it into the film.

"By this time, Julie and Jack were divorced, but she and I had remained close friends," Hamilton says. "At the urging of her husband-to-be, **Bobby Troup**, Julie recorded an album of jazz standards—except for one new song, "Cry Me A River." Her voice—sultry, smoky, and intimate—drew immedi-

ate response from everyone who listened, and the record became a hit.

"She was a wonderfully talented, warm, dear friend who was responsible for making a place for me in the world of music," he concludes.

**EMI INKS JABARA SONG DEAL.** EMI Music Publishing has made a worldwide co-publishing arrangement and exclusive administration deal for a group of songs written by the late **Paul Jabara**.

Among the copyrights are two hits, the dance classic "It's Raining Men," co-written with **Paul Shaffer** and recorded by the **Weather Girls** in 1982; and "No More Tears (Enough Is Enough)," co-written with **Bruce Roberts** and a No. 1 duet in 1979 by **Barbra Streisand** and **Donna Summer**.

Jabara won an Oscar in 1978 for the hit "Last Dance," which Summer sang in the movie "Thank God It's Friday." Jabara, who also recorded for the A&M and Casablanca labels, died in 1992.

**HAL LEONARD N.Y. SHIFT:** Hal Leonard Corp., the Milwaukee-based music print giant that has moved its New York office to 151 W. 46th St., eighth floor.

**Executive VP John Cerullo** heads up an office of 14 staffers that houses the company's rights acquisitions, among other divisions.

**PRINT ON PRINT:** The following are the best-selling folios from **Cherry Lane Music**:  
1. **Metallica**, "S&M."  
2. **Steady Dan**, "Two Against Nature."  
3. **Soundtrack**, "Gladiator."  
4. **Barbra Streisand**, "A Love Like Ours."  
5. **Bush**, "The Science Of Things."

## Words & Music



by **Irv Lichtenman**

## Elton John Concerts Prompt Innovation In Recording

THE STREETS AROUND Madison Square Garden, N.Y., were chaotic in the hours leading up to simultaneous events held at the Garden and the adjacent Theater at Madison Square Garden. On Oct. 20-21, Sir Elton John's performances in the Garden were recorded for the upcoming Mercury release, "One Night Only." On Oct. 20, the VH1/Vogue Fashion Awards were held at the Theater, featuring Kid Rock, Macy Gray, Lenny Kravitz, and Destiny's Child.

U.S.-based Capricorn-equipped remote truck, the TNN truck.

With 80 signal sources coming from the stage, the TNN truck was packed tightly with recording equipment, including a Sony 8348HR 24-bit digital multitrack recorder, an Otari RADAR hard disc recorder, and, for audience noise, a Tascam DA-88 digital 8-track recorder. This entire assemblage of equipment was duplicated for backup.

"I was amplifying the signal at the stage with Apex 1788 microphone



by Christopher Walsh

around time ("One Night Only" is set for Nov. 13 release internationally). Filippetti preferred to work on a Capricorn throughout the process, rather than use another console for the sake of closer proximity to the stage.

Far behind the scenes within the Garden, Richard McKernan of Euphonix and engineer Martin Kloiber were looking to the recordings to R-1, the hard disc recording system introduced in 1998.

"It was perceived as a good thing to try to push this thing, technologically, as far as possible," Errazty says, "so having these R-1s running 96 tracks at 96k/24-bit was really extraordinary. In the old days, at a big show like this there would be stacks of 2-inch tape. As we were leaving on Saturday night, there were palletes full of 18-gig hard drives. Times are changing."

"We had three R-1s there," Mc-

Kernan adds. "The A and B machines split the 80 tracks, and the third was our redundant machine, in case one of the others failed. We never used that machine—the A and B worked flawlessly. We recorded almost two hours and 45 minutes without a hiccup, for two nights."

With the final crash still ringing, the recording team was on the way to Right Track, where Filippetti and producer Phil Ramone were to begin mixing immediately for the CD release and upcoming television special. First, however, the different formats were evaluated—the Sony/Otari/Tascam grouping and the Euphonix R-1—with a surprising end result. It was agreed that the 96k R-1 recordings would be down-sampled to 48k, enabling the entire project to fit on a single R-1 system and eliminating any synchronization issues among the three formats. Mixes for the CD and TV soundtrack were done from the down-sampled format, while the 96k recordings will be used for future DVD Audio releases.

"I've done a lot of live shows, sometimes with new technology," Filippetti recalls. "I did a Pavlovotti show two years ago with a brand-new digital console. In the middle of

a 1:45 commercial break, the whole system went down. Before we were back on air, we were able to get it back, but I can tell you there were a lot of tense moments.

"With that kind of experience, I said, 'I'm certainly willing to try the R-1, but let's go with technology we know, and when we get into the studio we'll evaluate them,'" he continues. "We got to the studio and ended up mixing off R-1. I was very surprised and pleased. The only thing I haven't been able to do is a direct A/B comparison, just because of the sheer number of inputs that we were dealing with. I'll be doing that in the next few weeks on a project that's less sophisticated, in terms of inputs.

"Whether there's a slight sonic edge to one or the other, I haven't been able to determine yet," Filippetti says. "But it certainly sounded good enough to mix from, and the flexibility, the ease of use, the saving of time, and in this particular instance having 96 tracks on one machine, was quite remarkable. We know and when we get into the studio I'll provided the opportunity to do that."

The recordings were mastered by Mark Wilder at Sony Music Studios in New York.



Recording/mix engineer Frank Filippetti, left, and producer Phil Ramone at work during Elton John's recent concerts at Madison Square Garden in New York. Filippetti and Ramone are in TNN's mobile truck, equipped with an AMS Neve Capricorn digital mixing console.

At the corner of 31st Street and Eighth Avenue, the Effimet Music remote truck, known as Mobile Unit L7, was preparing for the live broadcast mix for the fashion awards. Around the corner sat TNN's remote truck, requested by engineer Frank Filippetti, who was responsible for recording the John concerts for CD release, DVD Audio release, and upcoming television broadcast. And inside a small room within the cavernous Garden building, three Euphonix R-1 hard disc recorders were installed in order to record John at 24-bit/96k resolution, providing the world's first 96k/24-bit/96k recording.

Standing at the Madison Square Garden stage, one can almost hear echoes of the countless performances that have occurred here, which, thanks to recording, live on as milestones in many an artist's career. Twenty-six years earlier, for example, John Lennon gave his final public performance. Thanks to recording, at a concert by none other than John.

As with the industry at large, remote recording technology has made quantum leaps forward in recent years. The "One Night Only" recordings are, by any standard, remarkable.

A strong proponent of the AMS Neve Capricorn digital console, Filippetti hoped to use the L7 truck, which was booked for the fashion awards. Instead, Effimet president Randy Errazty professed the other

preampifiers," Errazty explains. "These have two outputs: One analog output was going to the TNN truck for our recording; the other analog output was going to the Euphonix guys so they could make the 96k recording."

In 1998, when Filippetti recorded James Taylor's "Live At The Beacon Theatre" in the L7 truck, microphone preamplifiers as well as analog-to-digital converters were situated onstage. Outputs were sent via fiber-optic line to the truck; the long run from the stage to recording medium was carried digitally, ensuring no signal loss. He had hoped to duplicate that arrangement at the Garden.

"The main problem you have doing a live gig, for example at the Garden, is that you're 200 to 300 feet from the stage," says Filippetti. "That's a lot of cable to be running through—you're going to lose a lot of signal. My request was for the Effimet truck to do the same thing. Though the TNN truck worked out wonderfully, we didn't get the fiber optic lines, because they weren't equipped for that—we still had to run the long length of cable. However, we had the microphone preamps onstage, so at least we were running line level down the cable, as opposed to microphone level. That certainly helped matters out."

Knowing he would never mix the recordings at New York's Capricorn-equipped Right Track Recording, and given the quick turn-

## PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (NOVEMBER 4, 2000)

CATEGORY	HOT 100	R&B	COUNTRY	DANCE-SALES	MAINSTREAM ROCK
TITLE	COME ON OVER BABY (ALL I WANT IS YOU)	SAG LADY (Enkai Bae)	THE LITTLE GIRL (John Michael Montgomery)	MUSIC MADONNA (Noreen/Warner Bros.)	LOSER (3 Doors Down)
Artist	Christina Aguilera	E. Bady	B. Carson	J.M. Montgomery	P. Eberold
Producer	Cashmere Cat	Tommy Stinson	Tommy Stinson	Tommy Stinson	(Republic/Universal)
Label	R. Fik (RCA)	Tommy Stinson	Atlantic	Atlantic	
RECORDING STUDIO(S)	ROYALTONE (N. Hollywood)	PALMYRA (Dallas)	THE SOUND SHOP (Nashville)	ARONET (Memphis)	SARM WEST (London)
Engineer(s)	Michael C. Ross	Cris Bell	Willy Serrill	Paul Chesford Mark Martore	Mark 'Spikr' Stent
CONSOLE(S)/DAW(S)	Neve 8078	Neve 8038	Trident Vector	SSL 9000J	SSL 4064 plus
RECORDING	Sony 3348	Suuder 800 MKII	Sony 3348	Pro Tools/Sony 3348	Sony APR 24
MIX MEDIUM	GP-9	Quantegy 499	Quantegy 467	BASF 311	Quantegy GP-9
MIX DOWN STUDIO(S)	PACIFIQUE (Burbank)	ELECTRIC LADY (New York)	EMERALD (Nashville)	DLSPIC (London)	THE RECORD PLANT (Los Angeles)
Engineer(s)	Oave Way	Tom Soanes	John Cotton	Mark 'Spikr' Stent	Tim Wright
CONSOLE(S)/DAW(S)	SSL 9000J	SSL 9000J	Euphonix System 5	SSL 4006G	SSL 4086G plus
RECORDING	Suuder 8B20	Suuder 800 MKII	Euphonix R1	Sony 4080 G Plus	Pro Tools Sony 3348
MASTER MEDIUM	Quantegy 499	BASF 900	Hard Drive	Quantegy GP-9	Quantegy GP-9
MASTERING ENGINEER	DASIS Eddy Schreyer	STERLING SOUND Chris Gendron	GEORGETOWN MASTERS Denry Purcell	METROPOLIS Tim Young	ARM MASTERING Stephen Marcussen
CD CASSETTE MANUFACTURER	BMG	UNI	WEA	WEA	BMG

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# Hot Latin Tracks™

THIS WEEK  
LAST WEEK  
WEEKS ON CHART  
2 WEEKS AHEAD  
WEEKS ON CHART

ARTIST		TITLE	
PARENT/PROMOTION LABEL		PRODUCER (COMPANIES)	
<b>NO. 1/GREATEST GAINER</b>			
1	SON BY 4	A PURO DOLOR	LA BRINA
2	3	6	3
3	4	5	1
4	6	13	15
5	8	9	5
6	5	5	2
7	7	1	5
8	5	2	6
9	2	9	9
10	11	8	9
11	18	5	11
12	17	—	—
13	18	5	11
14	18	11	5
15	9	29	9
16	14	10	10
17	5	9	9
18	12	11	2
19	23	11	9
20	18	15	22
21	16	15	22
22	21	18	9
23	16	15	22
24	22	23	9
25	NEW	1	—
26	NEW	1	—
27	RE-ENTRY	5	—
28	33	—	2
29	RE-ENTRY	2	—
30	28	30	—
31	24	8	—
32	31	27	10
33	30	23	6
34	—	—	—
35	—	—	—
36	—	—	—
37	—	—	—
38	—	—	—
39	—	—	—
40	—	—	—

POP		TROPICAL/SALSA		REGIONAL MEXICAN	
34	STATIONS	14	STATIONS	5	STATIONS
1	CHAYANNE	1	ANTHONY MALDONADO	1	EL COYOTE Y SU BANDA TIERRA SANTA
2	OSCAR DE LA NOYA	2	CHRISTINA AGUILERA	2	VICENTE FERNANDEZ
3	RICARDO ARJONA	3	RICARDO ARJONA	3	ROGELIO MARTINEZ
4	OSCAR DE LA NOYA	4	OSCAR DE LA NOYA	4	LAURA PAUSINI
5	OSCAR DE LA NOYA	5	OSCAR DE LA NOYA	5	LUIS FONSI
6	OSCAR DE LA NOYA	6	OSCAR DE LA NOYA	6	CONJUNTO PRIMAVERA
7	OSCAR DE LA NOYA	7	OSCAR DE LA NOYA	7	DOMINIC
8	OSCAR DE LA NOYA	8	OSCAR DE LA NOYA	8	EDDY HERRERA
9	OSCAR DE LA NOYA	9	OSCAR DE LA NOYA	9	LOS TUCANES DE TIJUANA
10	OSCAR DE LA NOYA	10	OSCAR DE LA NOYA	10	HICKEY TAVERAS
11	OSCAR DE LA NOYA	11	OSCAR DE LA NOYA	11	PEPE AGUILAR
12	OSCAR DE LA NOYA	12	OSCAR DE LA NOYA	12	KEVIN CEBALLO
13	OSCAR DE LA NOYA	13	OSCAR DE LA NOYA	13	OV2
14	OSCAR DE LA NOYA	14	OSCAR DE LA NOYA	14	LUPILLO RIVERA
15	OSCAR DE LA NOYA	15	OSCAR DE LA NOYA	15	POLO URUYS Y SU MAQUINA NORTENA
16	OSCAR DE LA NOYA	16	OSCAR DE LA NOYA	16	LIMITE
17	OSCAR DE LA NOYA	17	OSCAR DE LA NOYA	17	LUIS FONSI
18	OSCAR DE LA NOYA	18	OSCAR DE LA NOYA	18	Y'N SYNC
19	OSCAR DE LA NOYA	19	OSCAR DE LA NOYA	19	LIMIT-21
20	OSCAR DE LA NOYA	20	OSCAR DE LA NOYA	20	LOS TEMERARIOS
21	OSCAR DE LA NOYA	21	OSCAR DE LA NOYA	21	PAULLINA RUBIO
22	OSCAR DE LA NOYA	22	OSCAR DE LA NOYA	22	AZUL AZUL
23	OSCAR DE LA NOYA	23	OSCAR DE LA NOYA	23	PEDRO FERNANDEZ
24	OSCAR DE LA NOYA	24	OSCAR DE LA NOYA	24	RODOLFO HERNANDEZ
25	OSCAR DE LA NOYA	25	OSCAR DE LA NOYA	25	INTOCABLE
26	OSCAR DE LA NOYA	26	OSCAR DE LA NOYA	26	EL PODER DEL NORTE



by Leila Cobo

In the MORE than two years of continuous press regarding the crossover phenomenon, few have remarked on a different kind of crossover that's been quietly successful for more than a decade. While English speakers sing in Spanish and Spanish speakers croon in English, a handful of Italian artists have established a secure foothold in the Latin market, simultaneously releasing albums in Italian and Spanish (the former featuring translated versions of the original Italian songs).

The most successful of this bunch are **Laura Pausini**—whose newly released "Entre Tu Y Mil Mares" has already sold more than 800,000 copies worldwide in both languages, according to label WEA International—and **Nek**, whose "La Vida Es" also on WEA, has sold 369,000 copies in both languages.

And then there's **Eros Ramazzotti**, who after a three-year absence from the recording studio returns with "Estalibres" (Italian title "Schilberr"), released in Italy Oct. 23 and in the U.S. and Latin America Tuesday (7) in Spanish on BMG. Expectations for the album, which includes Ramazzotti's

trademark gorgeous melodies and a duet with Cher ("Pia Che Pui", with Cher collaborating on the English lyrics) are huge.

"Worldwide, he should sell at least 8 million copies," says BMG VP for the Latin region **Rodolfo Negrete**, who is projecting sales of between 1.2 million and 1.5 million units in the U.S. and Latin America alone. "Eros has consistently sold albums in Spanish. He's a totally consolidated artist. We're not talking about a marketing concept. He's a self-contained artist."

What's truly remarkable about Ramazzotti is he speaks little Spanish (unlike, say, Pausini, who is fluent). But this hasn't stopped him from selling millions of discs in that language.

"Spanish and Italian are very similar languages, and singing in Spanish is very similar to singing in Italian," says Ramazzotti. But the connection, he adds, isn't merely phonetic. "The two cultures are Latin. We have the same warm temperament, and we really share a lot of the culture."

Ramazzotti, however, is scheduled to record and release in English early next year. That process, he admits, is a little more daunting, especially for someone like himself, who writes and produces all his material.

"It completely different," he says. "To be able to express myself in English I need to live [in an English-speaking country] for a long time, get well acquainted with the phonetics. I would need to learn to write it, speak it, and understand it fluently."

The Cher duet, in fact, says López Negrete, is (Continued on next page)

## LATIN TRACKS A-Z

TITLE (Publisher - Licensing Org.)	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
4 AELLA (Hansa BMG)	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
4 PASTOR BLANCO (Capri Music)	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
4 MONRODIO TE RECIBIENDO (Eros Music SA Inc. AC)	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
4 COMBO (Sony/ATV Music, ASCAP/Warner Chappell)	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
4 OSWALDO (Hansa BMG)	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
4 OSWALDO (Hansa BMG)	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
4 EL PASADITO PASADITO (EMI)	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
4 EL PASADITO PASADITO (EMI)	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
4 EN CADA GOTITA DE MI SANGRE (Fonovisa)	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
4 LORIAN LAS ROSAS (Fonovisa)	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
4 PEGAME TU VOZ (EMI)	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
4 MUSA GUSTAR VIVIR DE NOCHE (EMI)	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
4 HISTORIA ENTRE TUS DEODOS (EMI)	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
4 QUE SEPAN TODOS (EMI)	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
4 MI PRIMER AMOR (EMI)	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
4 ENLOQUECIMIENTO (EMI)	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
4 TU Y LAS NUBES (EMI)	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
4 PARA QUE QUIERAS DE VUELO (EMI)	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
4 POR ENCIMA DE TODO (EMI)	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
4 NO TE CAMBIO POR NINGUNA (EMI)	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
4 YO TE VOY A AMAR (EMI)	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
4 Y DILE (EMI)	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16																								

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# Artists & Music

## NOTAS

(Continued from preceding page)

Ramazotti's introduction to the English-language market. But while Cher sings in English, Ramazotti does his thing in Italian.

Indeed, even as his label plans an English release next year, Ramazotti doesn't seem quite convinced about the idea—partly, he says, because he already recorded in English a few years ago and wasn't happy with the results. "I'm going to try it," he says readily. "But it's hard to have the same result, the same impact. We haven't gone into the studio yet."

López Agreite, for his part, has no doubts about what can happen. "You're talking about an artist who will sell in Spanish, in Italian, and in English," he says. "He's a superstar."

**DAVID MALDONADO** Entertainment (DME) has obtained the rights to produce a movie based on the life of salsa icon **Hector Lavoe**, who died in 1993 at only 43.

"The Hector Lavoe Story" will be the first film scheduled for production by the New York-based DME, a promotion/management firm which books such artists as **Olivier Tarrón**, **Tito Nieves**, and **Tony Vega**.

The company obtained the Lavoe rights from his widow, **Nilda Roman Perez**, whom David Maldonado knew from his early days as a roadie for Lavoe. In fact, the off-Broadway play "Quién Mató A Héctor Lavoe," which had an eight-month run last year, is based on an original one-man show penned by Maldonado, who is also writing the screenplay for the film.

Although the project is still very preliminary, Maldonado is hoping people like **Marc Anthony** and **John Legend** will take a look at the script.

"I see it as a New York urban movie," says Maldonado, who recently opened DME offices in Los Angeles. "The issue is to make a film that at least crosses into the different Latino communities in this country."

**LA LEY** AND MANAGER **BREAK UP**: Chilean rock/pop group **La Ley** canceled two November dates in Santiago, Chile, due to the breakup of the band and its manager, **Julio Galman**.

**Beto Cuevas** said in Chile that "personal differences" had brought the 3-year-old professional relationship to an end.

After relocating to Mexico in 1996, La Ley hired Galman, an Argentinean show-business entrepreneur working in Mexico City, in 1997. With him as manager, the band released two albums, "Vertigo" in 1998 and the much-acclaimed and successful "Uno" last year. The band will continue to tour both the U.S. and South America in support of the WEA release.

**ONSTAGE**: The latest stop on the **Miguel Bosé/Ana Torroja** Girados concert tour was Miami, where the two Spanish singers played a nearly sold-out James L. Knight Center

(capacity 4,646). Following rave reviews from previous stops, the Miami outlet was—at least during the first half—hukawarm. Audience members applauded tenderly as Bosé and the former Mecano member trialed virtuosically to sing over a booming bass that someone decided to spike up to "Spinal Tap" 11 levels.

The bass may have even also swallowed Bosé's reserved cape, which he reportedly twirled to great effect in previous appearances. Cape or no cape, Bosé still managed to turn this show into per-



RAMAZOTTI

formance art, dramatizing his songs (often in sync with the backup singers) with stylistic panache that underscored his dramatic talent.

The concept of brief, alternating solo sets, punctuated by a smattering of duets, was also novel and, frankly, is the artistically logical way to go when two stars share a stage. (Otherwise, we're dealing with plain laziness for the sake of garnering bigger audiences.)

Bosé and Torroja (who, among other hits, sang "Cruz De Navajas," which has been covered by **Celia Cruz**) even released an album of the tour, "Girados" (out in the U.S. Oct. 31 and in Latin America Oct. 24), which includes new tracks—like "Corazones"—written specifically for this format.

This all complied to finally elevate the show's energy. By the time Bosé sang his remix version of "Amante Bandido," the audience was in its feet, despite admonishments from security to stay put. (Now, why you would tell audiences to sit down during a pop show is beyond any intelligent reasoning, but...)

While Girados was Torroja's first concert tour in eight years, following two solo albums, another former Mecano member, **José María Cana**, released his first post-Mecano solo album—"Josecano"—Oct. 31 in Madrid.

**NEW SHOWS FROM BUENA VISTA PLAYERS**: When it comes to live shows in Chile, this has been the year of **Buenos Aires Sexteto Club**. After the performances of lute player **Barbarito Torres** with percussionist **Pio Leyva** in August and 38-year-old singer **Compay Segundo** in October, a concert fronted by singers **Ibrahim Ferrer** and **Omara Portuondo** plus piano player **Rubén González** has been scheduled for Nov. 25 in Santiago. Segundo (born **Máximo Repila-**

**do Muñoz**), so far the last Buena Vista visitor, offered two shows, one of them a gala in the Teatro Municipal, the most important Chilean venue for opera and classical music. The vetted singer was backed up by eight musicians, two of his sons—bass player **Salvador** and percussionist **Basilio**—among them.

The shows, consisting of Buena Vista and a solo material, were warmed by Segundo's charisma and sense of humor. For his second concert, Segundo moved to the open central court at Santiago's Estadio Nacional, where he performed for an audience of 3,000. The same venue will be occupied by Ferrer, Portuondo, and González.

**LAURA FLORES TACKLES TRIPLE CHALLENGE**: Mexican actress/singer **Laura Flores** returned from promoting her new soap, "Siempre Te Amaré," in the Philippines, just in time to release her new album, "Te Voy a Esperar," produced by longtime friend and supporter **Marcio Antonio Solís**.

"Siempre" is Flores' first album in three years. When he performed off to have a baby and shoot her soap. Perennially attached to television, she's also been called to morning TV show "Hoy," a job she'll need to juggle with her album promotion.

**IN OTHER NEWS**, Mexico will also be the site of the upcoming songwriting and general industry assembly of the Federación Latinoamericana de Editores de Música, Nov. 13 and 14. Prestige Entertainment is wrapping up "Salsa The Show 2000," a voter registration campaign organized by Prestige owner **John "Gungie" Rivera** and aimed at Latinos in New York. With help from radio personalities in WSKQ (La Mega 97.9) and WQAT (Amor 98.1), the campaign has registered approximately 15,000 voters since its onset last September, according to organizers. • The Lois Pope LIFE Center, dedicated to finding a cure for spinal paralysis, celebrated the end of its fund-raising campaign with a reception at Bongo's Cuban Cafe in Miami, the restaurant owned by Gloria and Emilio Estefan Jr. Following the well-documented traffic accident that nearly left her paralyzed, Gloria Estefan has been actively involved in raising money for the project and in 1997 donated \$250,000 in concert tour proceeds, as well as the rights to her songs "Always Tomorrow" and "Path Of The Big Love." Estefan's assistance included actor **Christopher Reeve**, paralyzed after a riding accident several years ago.

Assistance in preparing this column was provided by **Teresa Aguilera** in Mexico and **Sergio Portuondo** in Chile. **Liza Cobb** may be reached at 305-361-5279 or at [lccob@billboard.com](mailto:lccob@billboard.com).



# LOS TIGRES DEL NORTE

A 30TH ANNIVERSARY BILLBOARD SALUTE



# STILL ROARING AFTER 20 YEARS

Staying True To The Mexican People And Culture While Entertaining Generations Of Music Fans

By RAMIRO BURR

**W**ith top-selling albums, chart longevity and a shelf-load of awards—including a recent Grammy at the inaugural Latin Grammy—Los Tigres del Norte could well be considered the greatest norteño band on the planet.

They've enjoyed a remarkable career that has seen concert attendance records, major tours and even streets named after them. But perhaps the most amazing aspect of the band is its longevity. Over the course of more than 30 years, Los Tigres have recorded more than 50 albums and appeared in more than a dozen movies. They have been both music pioneers and trendsetters in a music industry that's generated dozens of look-alike and sound-alike bands. And driving their continuing popularity is their innate sense of what is popular on the streets and back home in their native Mexico.

They are, without question, the longest-running norteño band in the genre and considered one of the seminal figures, alongside other pioneers like Los Alegres de Terán, Los Montañeses del Alamo and Los Rampaños del Norte. Music fans christened them "Los Idolos del Pueblo" (Idols of the Small Town) and with good reason. Their down-to-earth, common-man sensibility endears them to their fans, along with their politically charged songs advocating open borders between Mexico and the U.S. and slamming corruption in the Mexican government.

"Los Tigres and their music, their lyrics, are inspiring," says Los Angeles muralist Paul Botello. "Their music incorporates social and cultural issues, like immigration, political representation and social ambition, and that's why they've remained so popular."

Botello was commissioned by the group to produce a mural in East Los Angeles, and the same artwork is featured on Los Tigres' new album, "De Paisano A Paisano." Los Tigres' focus on socially relevant issues includes corridos (story-songs) and narcocorridos (drug-smuggling story-songs). The former is the traditional Mexican corrido, which tells of revolutionaries and bandits; the latter is a bit more controversial. While today's music market has many norteño bands playing narcocorridos, Los Tigres were doing it long before they were popular. Los Tucanes De Tijuana and the late Chulino Sanchez also scored in the narcocorridos genre, which shares a lot in common with gangsta rap: Both glamorize dangerous and wild adventures; both receive little radio support yet attract wide audiences. Like gangsta rap, narcocorridos detail the activities of drug smugglers, including occasional shootouts with gang rivals and/or police, backstabbing, betrayals and Mafia-style executions.

Despite criticism from some corners—notably, the Catholic Church and Mexico's center-right National Action



Party—Los Tigres remain adamant that they are only playing what the fans want to hear.

"People are always interested in events in their communities and in controversial stories. As long as they stay interested, we're going to sing about that," says lead singer Jorge Hernández. "We're interpreters, and the public decides what songs they like."

Los Tigres concerts are usually sold-out affairs in huge dancehalls, ballrooms and sometimes even stadiums in Mexico. And the focus is on dancing, not just watching and listening.

#### WHERE IT BEGAN

Los Tigres' humble origins are in Rosa Morada, Sinaloa, Mexico. Los Tigres were founded by the four Hernández brothers—Jorge, Raúl, Eduardo and Hernán—along with cousin Oscar Lara. As a kid, Jorge (lead vocals/acordeón/guitar) listened to the top artists of the day, like Los Alegres de Terán and Freddy Gomez, on KGBT radio across the Texas-Mexico border in Harlingen. The band members credit their musical inclination to maternal grandfather Ascencio Angulo, who sang for people at his ranch and came from a family of accordion players. Growing up, the Hernandez brothers also entertained people on the ranch, playing and singing corridos like "Gabino Barrera" and "El Corrido De Siete Leguas."

Only Jorge finished junior high school and received formal musical training, earning a government scholarship to the University of Los Mochis. The others learned to play by ear. Barely teenagers, they started playing local gigs—sometimes hiding from local police when they were playing at places minors weren't supposed to be.

The Hernández father, Eduardo, worked in agriculture most of his life but was injured and left permanently unable to work after a farm accident in 1968. According to Jorge, it was then the job of the brothers to support the family, and music seemed like a good way to do it. In those early days, they were just trying to help their family get by financially, not change the world. In late 1968, they went to the border town of Mexicali and shortly thereafter were hired for a Diez y Seis de Septiembre dance in San Jose, Calif. The group was christened when it crossed the border. The immigration official called the kids "little tigers," and the name stuck.

Finding steady work, Los Tigres began sending money back to their father. And, despite the brothers' young ages, there was no question of whether or not to stay in San Jose, where they are still based.

Shortly after arriving in San Jose, the group met businessman Arturo Walker, who was starting a record label called Discos Fama. Los Tigres, who recorded with Fama in the U.S. from 1968 to 1980, credit Walker with being one of the first people to believe in them early in their career.

#### SIGNATURE STYLE

The signature norteño/corrido musical mix of Los Tigres originated with a tradition dating back to the late 19th century, when German and Czech railroad engineers introduced the accordion to the Texas-Mexico border area. The accordion is an essential element of norteño music, as is the bajo sexto (12-string bass guitar).

Jorge Hernández believes that norteño entered a golden era in the 1960s, with seminal groups like Los Alegres de

*Continued on page 54*



¡Felicidades!  
Tigres del Norte  
por sus 30 años de carrera artística



## Q&A With JORGE HERNANDEZ

The Lead Tiger Reflects On The Bands Humble Roots, Superstar Presence, and Culturally Conscious Future.

By RAMIRO BURR

The Grammy-winning *Los Tigres Del Norte* are the longest-running norteño group in the history of the genre.

Their signature corridos have captured the imaginations of thousands of fans for more than 30 years. Hits such as "Contrabando Y Tráficón," "Pacas De A Kilo" and "El Mojado Acadalaudo" describe the sometimes controversial but always compelling tales of narco-traficantes (drug traffickers) or the struggles of Mexican immigrants.

Nicknamed "Los Idolos Del Pueblo (The Idols of the Small Town)" by their fans, *Los Tigres* have never lost touch with their rural roots, consistently maintaining a humble comportment that has endeared them to their fans.

Led by Jorge Hernández, lead singer and band founder, the band has recorded more than 55 albums and earned gold and platinum records. Founded in 1968 by Jorge and his younger brothers Raúl and Hernán, and Oscar Lara, their cousin, they were later joined by another brother, Eduardo.

In a recent interview, Jorge spoke about the band's early setbacks and ultimate triumphs in an illustrious career that spans four decades.

**How did *Los Tigres* get started?**

The group started in a little town called Rosa Morada, Mocoritó, Sinaloa. When we were still kids, we came to a city called Los Mochis. After being there for a while, we came to Mexicali. In late 1968, we arrived in Mexicali, and later we were hired in San Jose, Calif., along with several other artists. When we crossed the border in 1968, our name was born.



Our name was given to us by the immigration official who gave us our visas. We were still kids, and he liked to affectionately call kids "little tigers." And since we were going to the northern part of California, he christened us "los tigros del norte," and we liked it. We were thinking, "Call us what you want, but let us pass."

**Who is the oldest of the brothers?**

I am. There are four brothers, a cousin named Oscar Lara, and a friend, Guadalupe Olivo, plays sax; Oscar Lara plays the drums. My brother Raúl died four years ago, pursuing a solo career.

**Did you start out playing norteño music?**

Yes. On our ranch growing up, we played and sang. We wanted to sing stories. People liked to hear us sing corridos like "Colbino Barrera" and "Lucio Vazquez," corridos of that era.

**Who were your main influences during the 1960s, when you were starting out?**

They were Los Alegres de Terán and Freddy Gomez. On our ranch, we could pick up a radio station in Harlingen, Texas, KGBT-AM, during the early morning. We listened to "La Chaparrita De Oro" by Freddy Gomez. Also music by Gilberto Pérez Y Sus Compadres, Mike Laure, Sonora Santanera, Los Freddy's, Los Relampagos...but the influences I remember best were Los Alegres de Terán.

**Did your family support you when you were starting out?**

My mother, yes. My father didn't like it very much that we dedicated ourselves to music. He always demanded that we study. He sent me to school, and I got a government scholarship. I studied during the day and sang at night. The secondary school was in Mocoritó, Sinaloa, and after that I went to the University of Los Mochis. My father insisted that I be an engineer of agronomy. My father is named Eduardo Hernández Flores. He dedicated his life to agri-

culture there in Rosa Morada. He was born and raised there and spent his last days there.

**How old were you in 1968?**

I'd just finished secondary school. I was 13 or 14. We couldn't play in public places. We had to play in restaurants, parties, and every now and then the police grabbed us because we went to play in places we shouldn't have been.

**Where did the idea of being musicians come from?**

The music comes from my maternal grandfather. He was a musician named Ascencio Angulo. He just sang at home with friends. Almost all his family played the accordion and were musicians whom people sought out when they wanted to have a good time. They were the musicians of another ranch, the Limón ranch.

Around the time I graduated from secondary school, my father suffered an accident that left him permanently disabled. I had to take the reins of my family, and it was a little harder for me because he could no longer work. All of us had to unite and start working in order to maintain all my siblings. It was very hard for us. We didn't have many opportunities, and all the music we played was to sustain our family. Our daily earnings were for buying food. The accident was in the middle of 1968. We were about to come to San Jose. Once we were here, we helped [the family back home], and we didn't want to go back, but rather keep working here, sending them money so that they could make a living. That was one of the reasons we were insistent on playing music, because we wanted him to be OK financially and have enough to sustain himself every day. That was a goal, not an artistic goal. We wanted to work to sustain our family.

**When did you first get signed by a record company?**

Shortly after we arrived, we had the opportunity to know

*Continued on page 54*

# Muchas Felicidades a LOS TIGRES DEL NORTE

*Por su carrera de triunfos y su invaluable aporte  
a la música.*

*Jorge, Hernán, Eduardo, Luis, Oscar y Lupe,  
se han convertido en el máximo orgullo  
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*De Paisano a Paisano  
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## STILL ROARING

Continued from page 30

Teran and Los Relampagos del Norte, led by Ramon Ayala and Cornelio Reyna, who helped bridge the gap between norteño and its close musical relative in South Texas—conjunto. Norteño generally features a more nasal vocal style and a limited percussion and accordion riffs that are found in conjunto. Los Tigres' modern norteño sound makes good use of electric bass and sax. Because norteño is, at its core, authentic roots music, it has a stable fan base, though recently the format has gained new exposure and a large urban following thanks to such non-traditional groups as Intocable and Grupo Limite.

One of Los Tigres' early big hits was their 1971 "Contrabando Y Tráicion." While not an overnight success, the song began to top the radio charts after about eight months. The song's central characters, Emilio Varela and Camelia La Tejana, became well-known among Mexicans and Mexican Americans. Like Lorie Greene's "Ringo" or Charlie Daniels' "The Devil Went Down To Georgia," these corridos blended folklore with fact and fiction. Mexican corridos are story ballads, and the tradition dates back to the turn of the century, when the principal subjects were Mexican revolutionaries, heroes and border bandits. Utilizing that tradition, Los Tigres substituted modern heroes and villains. The song's success was later parlayed into a movie, "Camelia La Tejana." Another big corrido hit for Los Tigres was "La Banda Del Carro Rojo." It was their precursors to today's narcocorridos.

## HISTORIC CORRIDOS

That corridos have remained popular for so long is no mystery. The corrido is a story-song that could be considered the social conscience of Tex-Mex music. They first became popular in Mexican culture during the Mexican Revolution, which created events that were tailor-made for these folk ballads. At first dealing with heroes and historical events, anti-hero corridos eventually became more popular, and more controversial, as they glorified the exploits of bandits, outlaws and coyotes.

Usually sung to a waltz or polka beat, most corridos have similar melodies and incorporate minimal conjunto instrumentation. Corridos entered into a golden era in the 1920s and 1930s, with classic songs like "Arnulfo Gonzalez," the story of a mutually fatal encounter between the protagonist and an abusive officer of the Rural Mounted Police that occurred July 30, 1925, in Alente, Coahuila, along with "Gregorio Cortez" and "Jacinto Trevino," stories of violent resistance to Anglo law enforcement. During the 1940s and 1950s, corridos were popular on both sides of the border and were recorded by such norteño acts as Los Alegres de Teran and conjunto artists like Tony De La Rosa.

By the 1960s and the civil-rights movement, corridos had largely faded from the conjunto repertoire, but Los Tigres' early narcocorridos helped them vault to top-dog status. In the '80s, they added corridos about the plight of Mexican immigrants to their repertoire, continuing with this commercially successful mix to the present day. With vivid imagery and sensational, almost tabloid-like storytelling, corridos continue to have an irresistible allure with norteño fans.

## OF AND FOR THE PEOPLE

The roots of Los Tigres corridos about the life and struggles of Mexican immigrants began when the band teamed up with noted songwriter Enrique Franco and produced corridos like "La Jaula De Oro," which dealt with the Immigration Reform and Control Act of 1986, or "18-2," the law that granted amnesty to 1.1 million immigrants, 85% of whom were Mexican workers already in the country.

Los Tigres kept honing their skills and won a Grammy in 1986 for the "Gracias America Sin Fronteras" CD. The songs on the CD formed the template for many of their subsequent albums—nostalgia for life in Mexico and dreams

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## Q&A

Continued from page 52

a friend, who's now deceased, named Arturo Walker, who made a record label with us called Discos Fama. He started it about the time we met him, in late 1968. We recorded with him for 12 years. He retired, and we started to record with other companies. We started with Fonovisa in 1980. When we had just left Fama, I met Guillermo Santos, who was with a company called Profono Internacional. He worked in Mexico. We became friends, and I later signed with him in the United States. In Mexico, I belonged to another company called Capitol. I was with them for five more years. We've only been with three companies. Capitol bought Fama in Mexico and also bought a label called Goldolina, to which we belonged. In Mexico, we've been with two companies, Capitol and Fonovisa Mexico, and here, with Fama and Fonovisa U.S., because Profono was part of Fonovisa.

### Does the band have a musical director?

We named my brother Eduardo the artistic director. He helps us do the arrangements. He's one of the younger brothers. He organizes the production. I get the songs by way of the songwriters and publishers from all over Mexico and the U.S.

### How do you pick songs in the studio?

We have two processes. When we play live, many composers visit us. They bring us cassettes and we have an obligation to listen to them. The majority of the songs we've recorded have come to us that way. We listen, analyze, see if the song is something we want to do, and we have an obligation to feel it has. The other process is through the publishers. I visit them and ask them for songs. We listen to an average of 3,000 songs in order to choose 14 for the album. The entire group sits down together, we listen to the songs, and we give our opinions on which song goes with which vocalist, because four of us sing. Each songwriter writes the songs according to the vocal style of the interpreter.

I look for a positive message. I look for nostalgia, sometimes I look for anger that people are carrying. A song that gives the message I want to give. A song with meaning. We've listened to very rough demos. We don't like to hear them well-produced. We like to hear it the way they sing it, and with the feeling they put into it. We'll invite the composer over to see the song to us, and if we decide to record it, we'll invite him to the studio and have him sing it for us again. We get an idea of what the composer wants. We ask him what feelings he wants us to transmit when we sing the song. That way, when you ask me about a particular song, I can give you more concrete facts about what the composer expresses and what I feel.

"El Mojado Acaudalado" is one of your recent big hits. What is it about? That song is very special for us. One time we played at a dance in Cuernavaca, Morelos, and the composer, Teodoro Bello, sang it to me, and I told him I liked it a lot but that we were going to wait a few years until the illegals really were rich. We held that song back at least seven years, until most of the amnesty cases were processed, and the song was dedicated to the mass of people who had legalized their status and were truly well off economically, or if nothing else, at least legalized. So I asked the composer if I could wait a year or so before we did the song and he agreed, and I released it. We had to wait for the right moment to release this song, when people felt like they were finally a little better off economically than they were when they arrived. We have to sing what's real; it can't be fictitious.

You've had a lot of hits in your lengthy career. What song helped establish you as a rising force? The first one has to be "Contrabando Y Tráicion," the story

Los Tigres del Norte have never forgotten about their roots or their people. They've had 30 years of an exemplary career dedicated to their culture. Fonovisa is proud to stand by this outstanding group, who deserve all the honors they have received up to this moment, most importantly, from their public.

Giuseppe Moreno, president, Fonovisa

Los Tigres' artistic legacy stands as a shining tribute to the experience of the Mexican American immigrant and the value of this experience to America's history.

Cruz M. Bustamante, Lieutenant Governor of the State of California

On behalf of the Chavez family, I want to congratulate Los Tigres Del Norte for their recognition and for being a musical group that has put the name of Mexico very high with their popular songs. They have inspired the Mexicans who live in the United States, far away from their homes, who come here to have a better life. May you continue to strive forward. Personally, I would like to thank you for the song that you sang to my husband, Cesar Chavez, and for the support you give him always given us.

Helen Chavez



of Camelia La Tejana. That was 1971 or early 1972. It wasn't heard until eight months later, in 1973. It lasted almost nine months so that people could pay a little attention to it. I got that song from a friend of ours named Angel Gonzalez, from Cuahuhtemec, Chihuahua. He sang in a cantina in Los Angeles. I went with Arturo Walker to hear a singer that he wanted to record named Joe Flores, "El Ahleno." The guy told me, "I have a song for a new group, a group that wants to get ahead. It's a story about a lady I know." He told me, "I called it 'Contrabando Y Tráicion,' but the woman is named Camelia. She's Tejana. I think that the song, the public would call it 'Camelia La Tejana.'" He sang and recorded it for me onto a cassette. We went to the studio and recorded it. It started out slowly, and then the phone

began to ring. People started asking for the song, and people started inviting us to play at events, and we found out that that our song was doing well. At that time, we didn't really know the country. We often played in a park here in San Jose called Paseo de las Flores, and we had no concept of Flores, we visited restaurants, bars, etc.

The following year, we did "La Banda Del Carro Rojo." A friend named Paulino Vargas wrote that for us. We had the opportunity to meet Bob Grever and Angel Hernández (no relation) in Brownsville, Texas, and Angel helped me assess the songs. Angel told me, "I have a perfect song for you." We were shooting a movie called "Camelia La Tejana," and the producer of that movie had told Bob and Angel that I was the guy who had done the song. With "La Banda Del Carro Rojo," we began looking for another movie producer, and we filmed it with another production company, Chapultepec de Mexico, which made several movies with us.

Did that start your love of corridos? I've always liked to sing corridos, since I was a kid. I've always liked to sing corridos, since I was a kid.

Continued on page 62





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# **LOS TIGRES DEL NORTE**

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Octubre del año 2000

**S&W QUESTIONS**

**Guillermo Santiso went to a concert in a Mexican bullring 20 years ago and witnessed firsthand the power that a band called Los Tigres Del Norte could hold over a crowd. Santiso signed Los Tigres almost immediately and, in 1986, placed them on the roster of the newly formed Fonovisa. Santiso, Fonovisa's president and CEO, talks about his two-decade relationship with Los Tigres.**



**In your opinion as a label head, what is so significant about Los Tigres Del Norte?**

Los Tigres Del Norte represent many years of musical history from the heartland of Mexico. Mexican people identify with Los Tigres because they have been witness to and have sung along to all kinds

of situations that have happened to Mexicans in Mexico and in the U.S. They're more than artists. Every time they go to the recording studio to make an album, they make history. They have over 30 years of history, and they still sell the first album they recorded. This kind of group is something that simply doesn't exist. We have 35 masters of Los Tigres Del Norte, and they all sell. Also, they toured and travel extensively, and they have an absolute credibility with people. What they sing is the real thing. That's important to record company because they sell tons of records. But they're important for a record label because they are part of a musical movement in Mexico, which they themselves have created.

**Los Tigres have a reputation for being tremendously accessible to fans.**

That's part of their success. They take care that nobody ever goes home without an autograph. There's the magic that they produce when they are in front of the people—only onstage but in the streets. If you go anywhere in the world where there's a Mexican, they'll know Los Tigres Del Norte. It's unbelievable. And it still amazes me that every time I hear them perform I get goosebumps.

**What can you tell me about their cultural influence—through their corridos, for example?**

The corridos are only part of their music. They sing all kinds of music that represent the living and the loving and the suffering of the Mexican people. They have inspired not only artists but movies and books and essays. They go to universities and speak to students. They have performed at UCLA, at Berkeley. This is not just a group that makes money. In all the years you've been with Los Tigres, does any anecdote come to mind?

When Los Tigres performed in Mexico City and the U.S., they roused up the people that are fighting and line them up onstage. When they wake up, they go back to the crowd. It's a phenomenon.

**How did your association with Los Tigres come about?**  
I had just come from Argentina [Santiso's native country] and was looking at the charts. The only artists who were always there were Los Tigres Del Norte. One day, I went to see them in Mexico City in a place called Toreo de Cuatro Caminos. It was a bullring. This was 20 years ago. When I got there, I saw there was a big crowd of people in the center. They would look at one side of the ring, and everybody would get up. To the other side, same thing. And I started following them.

**What can you say about the relationship between Fonovisa and Los Tigres Del Norte?**

Fonovisa and Los Tigres, thank God, go together. I cannot imagine Fonovisa without Los Tigres or Los Tigres without Fonovisa. In my case, the relationship extends beyond being a business relationship. I'm honored to have a long-standing friendship with them. ■

**PRESERVING AND PROMOTING HISTORY**

UCLA's Los Tigres Del Norte Foundation aims to promote the research, preservation and dissemination of Spanish-language musical folk traditions, particularly Mexican and Mexican American musical folk music.

BY LEILA COBO

**T**he corrido—a musical genre steeped in an oral storytelling tradition—is ephemeral by nature. Few songs are actually written down, and the recorded catalog doesn't extend nearly as far as the music—which goes back to the 1800s.

Now, for the first time in this country, a foundation has been created—by Los Tigres Del Norte and their label, Fonovisa—expressly for the purpose of preserving and supporting this and other traditional Mexican and Mexican American musical forms.

The Los Tigres Del Norte Foundation, created in April of this year, aims to promote the research, preservation and dissemination of Spanish-language musical folk traditions, particularly Mexican and Mexican American folk music. Seed money for the endeavor came from the members of Los Tigres themselves, who donated \$500,000, and from Fonovisa, which matched that sum for a total of \$1 million. In addition, both parties have also pledged \$500,000 to the Los Tigres Del Norte Fund at the University of California, Los Angeles (UCLA), for the purpose of digitizing what is possibly the largest existing collection of corridos and other vernacular music.

**PRESERVING A COLLECTION**

Indeed, says Tigres elder statesman Jorge Hernández, the existence of the so-called Frontera Collection, compiled by music-lover Charles Hernández, is a determining factor in the creation of the Los Tigres Foundation.

"When we heard this collection existed, we were astonished at the wealth of material and information," says Hernández about the more than 40,000 recordings, most of them made in the U.S. between 1900 and 1950. "I don't know any library that has all these songs. There is an archive of Mexican music, but it's very small, and it's very difficult to find what you need."

Thanks to the fund, the UCLA Chicano Studies Research Center will begin the extraordinary undertaking of converting the recordings—most of them done in 45 rpm and 78 rpm format—into digital format. Once this is done, the entire collection will be available at the UCLA library for both students and the public.

"This collection allows us to open a door to the past," says UCLA professor Guillermo Hernández, who is also a foundation boardmember and the director of the Chicano Studies Research Center. "There's been a lot of ignorance surrounding this music because it's regional and local music. I compare it with tango, blues, jazz and country before they were accepted and recognized. I think the diversity and richness of Mexican folk music is there, and now we're sharing it with the academic establishment and the community."

That an academic institution as well regarded as UCLA would undertake this kind of endeavor underlines just how entrenched this music is in the fabric of Latinos in the U.S. And the fact that Los Tigres, a band that has long acted as the voice of the people, are endorsing this program with

such generosity, should sound a wake-up call for the many people who have long looked down on Mexican border music.

"I think this will have a great influence on new students—new generations—so they can see where our music comes from," says Hernández. "That they can immediately find what was sung in the '20s, the '30s, the '50s—all that is very important for the industry."

**THE NEXT GENERATION**

Beyond the conversion project, the UCLA Fund is about to begin a series of workshops for young composers of folk music in Spanish. And, at the same time, the Foundation is actively seeking to fund a wide variety of programs.

"It's not just a foundation that's exclusive to UCLA," says Malú Elizondo, executive director of the Foundation. "We're going to provide opportunities for students at different universities. We're open to more proposals from more entities—from companies, from a group of people or from one single person."

According to Elizondo, the Foundation isn't only for Mexicans or Mexican music either, but for anyone interested in Latin music.

"We want to give scholarships to those students who are interested in studying music, composing—everything about the art of music," says Hernández. "If they don't have the economic opportunity, the Foundation will provide it to them."

The Foundation is targeting students at the university level because that's where Latinos experience the highest drop-out rates. "Many can't afford the education," says Elizondo, echoing a concern that has long been manifested by educators and politicians. "There is a will, and there is an interest, but when there is no money, there is no way. We went to the university because we found that's where the chain breaks."

**BEYOND WORDS**

The idea of creating a foundation came from informal chats among Los Tigres and Guillermo Santiso, Fonovisa's president.

"They wanted to give back some of the many things they've been getting from the people," says Santiso. "We started talking about what would be the best way to do it, and we came up with a foundation. The most important thing is we're putting time into it. Sometimes, it's easier to come up with money than with time."

Before the end of the year, for example, UCLA is sending Los Tigres to Spain to perform a series of concerts at universities, talk about their music and offer the foundation's services to students there.

And, in 2002, Los Tigres will embark on an international tour as part of an exhibition called Smithsonian's Corridos Sin Fronteras. Sponsored by the Smithsonian Traveling Exhibition Services and the Smithsonian Center for Latino

*Continued on page 60*



From left: executive director Malú Elizondo, Fonovisa CEO Guillermo Santiso and Los Tigres Del Norte at the opening of the foundation





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## THE TIGRES ON THE WALL

An L.A. Mural And Los Tigres Del Norte  
CD Cover Depict A Vison Of Struggle  
And Ambition

By RAMIRO BURR

**R**eaching out to help fellow countrymen in the search for a better tomorrow was the inspiring theme for Los Angeles muralist Paul Botello, whose handiwork is featured on the new Los Tigres Del Norte CD, "De Paisano A Paisano."

"The whole album has lyrics 'de paisano a paisano,' from countrymen to countrymen, about reaching out to a stranger, who is at once a brother," explains Botello. "These were the images and ideas I had to work with and that I tried to depict on this work."

Botello's acrylic work, titled "The Wall That Speaks, Sings And Yells," has been reproduced in the CD artwork and will soon go up on a mural somewhere in East Los Angeles, before the end of the year.

"We have the list down to about three buildings, but it's going to be a major work. The mural is going to measure 30 x 80 feet," says Botello.

Los Tigres Del Norte commissioned Botello after seeing some of his murals in East Los Angeles. After a few meetings, the group explained their concept to Botello.

"I was already familiar with the group, and I listened to their new album and picked out several ideas," Botello says. "Particularly the idea of reaching out to help others. There were also lyrics about breaking down borders, about wanting to give my children a better tomorrow, all that gave me inspiration."

Botello's work features images of eagles and suns, immigrants hitting and Border Patrol agents, hopeful parents and schoolchildren with books.

"Los Tigres and their music, especially their lyrics, provided all these inspirations," Botello says. "Their music incorporates social and cultural issues, like immigration, political representation and social ambition, and that's why they're remained so popular. That's what the mural is about, about history and culture."

The mural also depicts Mexican and Mexican American heroes like Cesar Chavez, Benito Juarez and even President John F. Kennedy.

Botello says the work was rewarding for him because "I have an opportunity to express myself as a muralist. Any time an artist is given a voice, then I think it is their responsibility to push deep inside to bring out something unique and original. This is the best mural I have ever designed."

He says the mural represents the vision of Los Tigres Del Norte, who have witnessed and sung about the oppression and the struggles of Mexicans and Mexican Americans: "They have sought to give a voice to those who did not have a voice."

"To Botello, the mural is important because it is about common values: "It is an affirmation of themselves [Mexican-Americans] on a monumental scale. We live in a country that does not recognize indigenous people as much as it should. Mexican Americans have lived here forever, but they are covered in the media with negative reporting. Here, we hope to portray the positive side, the strength and the pride, the intelligence and sensitivity." ■

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Los Tigres Experience! Thank you Los Tigres Del Norte  
for the inspiration, friendship and support you've given us...

## LOS TIGRES DEL NORTE 30TH ANNIVERSARY

### PROMOTING HISTORY

*Continued from page 36*

Initiatives, the tour will highlight Mexican border music and its social, psychological and musical contributions to the world.

Los Tigres, who have taken their brand of music to places as far-flung as Germany and Japan, see in the foundation a way to take their career to a totally different level.

"In say, five years, I'd like to see many people interested in this, people who have the courage and the dedication to do things right," says Jorge Hernández. "I'd like to see a musical director come out of that program."

For UCLA's Hernández, the Foundation is a dream come true and one that wouldn't have happened without Los Tigres.

"Luckily, they've been visionary enough to support this," he says. "They're a classic group. They have the vision and the historical background. They launched their careers in very humble circumstances and have never lost touch with their public. I think we're lucky to have them." ■

### STILL ROARING

*Continued from page 34*

for open borders. The group's insistence on being in touch with their fans' sentiment led them to delay for several years, until 1997, the recording of a song called "El Mojado Acapulcalado," until nearly all amnesty cases had been processed and some longtime immigrants could breathe a little easier and enjoy the fruits of their hard work.

In April 1993, the band overcame personal tragedy when Freddie Hernández, the youngest member, died at age 26 of unknown causes in a Los Angeles hotel room after a concert. Six months prior, Isabela, the wife of Jorge Hernández who recorded under the name Chavela, had died after falling from a horse during a photo session for an album cover.

By the early 1990s, the group changed gears, opting to inject a little variety in an effort to remain relevant to their increasingly younger fans. Romantic songs like "Agua Salada," "Golpes En El Corazon" and "Se Nos Estorbo La Ropa" broadened the group's appeal. Meanwhile, the ranchera and corrido hits continued apace, with "Dos Pibes," "Facas De A Kilo" and "La Fama De La Pareja" (which was banned by some stations for glorifying drug trafficking). At the time, Jorge Hernández responded to the criticism by saying the lyrics are factual, like a news account, and he differentiated Los Tigres' music to get quick attention.

"The corrido has always been popular in Mexico," he says. "As long as there are stories about individuals trying to fight injustice or people struggling against the odds, the corrido will be with us."

In 1996, Raúl Hernández left to pursue a solo career. Since then, the group's lineup has been Jorge Hernández (vocals, accordion, guitar), Eduardo Hernández (vocals, accordion, guitar), Hernán Hernández (vocals, bass), Luis Hernández (vocals, guitar), Guadalupe Olivo (sax) and Oscar Lara (drums).

### IMPRESSIVE RESUME

Boasting a long list of accomplishments, the group counts more than 20 movie appearances, seven RIAA gold albums, 11 Grammy nominations and a Latin Grammy awarded in September for Best Norteño Performance. In 1998, it became the first Mexican group to play at the American Music Awards and, in late 1999, the first to play at an American military base (Okinawa). The group reached another plateau in 1997 with the double album "Jefe De Jefes." Reaching a new level of professionalism and polish in regional Mexican music, the effort featured a movie-quality video filmed at Alcatraz, along with songs that responded to the backlash against narcocorridos, attempting to send a clear message that the group was not pro-drug. "El Dolor De Un Padre" and "Las Novias Del Traficante."

Predictably, "Jefe De Jefes" stirred up controversy in Mexico and in the immigrant community in the U.S. There were reports that narcos were buying the record by the case. Still, Los Tigres worked hard to distance themselves from the hundreds of cookie-cutter narcobands that have sprouted up over the years. Their repertoire has always been at least half love songs.

Los Tigres released "Herencia De Familia," in 1999.  
*Continued on page 66*



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**LOS TIGRES DEL NORTE**  
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Los Tigres Del Norte are legendary because they have dedicated their lives to their careers. Throughout the years, I have witnessed the way they entertain their public with the same passion and enthusiasm as if it were the very first day.

Alfonso de Albe, Mentorey Productions

Los Tigres Del Norte have created a legendary body of music that has stood the test of time and speaks to the heart and soul of the immigrant struggle...a struggle that has built this great nation.

Dwayne Ulloa, president, AKA Productions

The music of Los Tigres rises from the deep beliefs and feelings of millions of people in Mexico and the United States. Their rapport with these audiences can only be described as magical.

Guillermo E. Hernandez, director,  
UCLA-Chicano Studies Research Center

**Q&A**  
Continued from page 54

People looked for us on the ranch to sing their stories. Since I'd listened to other singers doing corridos like "Gabino Barrera," "Custodio," "Lucio Vazquez," "El Corrido De Siete Leguas" and "Rosita Alvarez," I learned to sing them. I knew I could get attention with the stories, and I could earn a peso for my family.

**Was it a steady rise after that, or were there more struggles?**

We didn't know the business very well. Back then, it was hard to get a visa. But we began to meet people who would give us advice. We were young, and we didn't have any mentor. We've done everything based on our own reasoning, without a guide. Mr. Walker was the only one who was with us in those years, but we started having more luck, more organization, and we exercised a little more precaution and more dedication in what we were doing.

**You've been a top norteño act for more than 30 years. What would you see as norteño's first golden era?**

In the mid-'60s, Los Relampagos Del Norte had a very lovely era, and before them Los Alegres De Teran. There were some groups from Texas, like Conjunto Bernal, Freddy Gomez and Gilberto Perez Y Sus Compadres. We're reaping what those people have sown. We owe all we are to those people.

I think norteño has been evolving. It's the only type of music I've experienced that's stable. The public always buys the product. I think we as Los Tigres Del Norte are doing things well. The only thing I've seen lately that could cause a fiasco is that, especially in L.A., I'm hearing a lot of songs with bad words. The children and people who want to learn to speak our language are not assimilating it correctly, and that could hurt our music in the future. Norteño was considered music for the rabble, cantina music. Now norteño is heard in Mexico City, all parts of Mexico, in discoteques. But with the image that some of these singers want to give to the music, just to be popular and get attention, they could hurt all of us.

**How would you say a corrido is better than bolero, cumbia, etc.?**

I like the stories. I like that the corrido is expressive. Whether the protagonist is good or bad, it speaks the truth. It has character, strength. I like the ones with double meaning. I like to interpret strong characters. For example, "Pacas De A Kiln (Kiln Bags)" can have two or three meanings, depending on the public you sing them to. "Jefe De Jefes" makes the people feel that you're singing to them.

**Your "Jefe De Jefes (Boss Of Bosses)" album was a showcase for corridos. Where did that concept come from?**

We were thinking about doing a corrido album, because every nine years we've done an album called "Corrido Prohibido" and the time years were up. We wanted to have a strong concept that had a big meaning. We had enough

Continued on page 64

# LOS TIGRES DEL NORTE



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LOS TIGRES DEL NORTE  
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Q&A

Continued from page 62

songs to do a double album, but we needed a concept that was stronger than the songs, in order to draw attention to it. I went to pick up [songwriter] Teodoro Bello at the airport. I told him, "Our album is complete, I just need one more corrido." And I told him about a conversation with my cousin, who said he liked to be called "mayordomo [foreman]" or "patron [boss]." In Mexico City, they have the custom of greeting you with "Que paso, jefe? (Hi, how are you, boss?)" I asked him, "Don't you like when we go out our shoes shined there and they say 'Que paso, jefe, como esta?' Like jefe de jefes." Teodoro turns to me and says, "Hey, that's a very good title. Let's do a song right now—jefe de jefes." And, in less than 10 minutes, he composed the song.



Los Tigres at the Broadway Plaza in Los Angeles

"Herencia De Familia" was another landmark album with traditional songs. How did that come about?

We opted for songs related to the early beginnings, like "El Rancho Grande," "La Valentina," "El Siete Leguas"—corridos that the youth don't know or remember, that were sung in the 1920s. And we began to sing those corridos of the past and present. We did something acoustic, recording in the way of the past and in the way of the present. We did the photography in a hacienda, the only one in Morelos that's in condition to be visited. We also did the videos there.

Your new album, "De Paisano A Paisano," was released Sept. 16. What's it about?

It's a varied album. It features composers like Teodoro Bello, muralist Paul Botello did the artwork. It has the song "De Paisano A Paisano" by Enrique Valencia, a song about all the people who come to work here. It's a story of someone who dies in this country and wants to be buried with the Mexican flag. It's something of a protest of what's happening with the immigrants in this country. It's for all the masses. It's a protest song, with lyrics about how a man wishes that with his song he could demolish the borders so that the world could live under one flag in the same nation. It's a message, a wish that we were all equal.

Where did the idea of working with Paul Botello come from?

One day in L.A., we were chatting with Guillermo Santiso and passing by an area where there were many murals, and he asked, "Wouldn't it be a great if we could get the best muralist in L.A.? The people would like it a lot. We gave Malú [Elizondo] the job of looking for someone who had created distinguished murals. And she found Mr. Botello. He'd been in Germany and other countries with his murals. We told him what we wanted to do—the futuristic life of historical figures who've had a lot to do with our race, our culture. We became friends and collaborators with Mr. Botello.

You've enjoyed a long career. With your perspective, what's the purpose of music?

We've tried to spread it as far and wide as we possibly can—to take our music to other countries where the music hasn't been heard. We have to give ourselves some time to promote it, so that other people can know it, and the music can be among the masses. Little by little, we're visiting other countries, and we have a long way to go.

I think music is everything. It's what motivates us. It makes us cry, suffer. It consoles us; it wakes us up. Sometimes, we can discover things with music that we wouldn't have otherwise. Music can change our temperament. It can relax you, take your mind from bad things that you carry. Music is one of the most profound nutrients that the body can receive.

What's the purpose of the artist?  
In my case, it's to struggle to serve, struggle to do things better. To serve other singers, so that they have the same faith, same enthusiasm, same hope that I have, so that they can go far as singers. ■



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# LOS TIGRES DEL NORTE 30TH ANNIVERSARY

Los Tigres Del Norte are the most celebrated Mexican norteño band in the world. The music they have created over the past three decades reflects the aspirations of people who have come to the United States seeking a better life. UCLA sends special thanks and congratulations to Los Tigres Del Norte on their 30th anniversary and for their extraordinary generosity to the Chicano Studies Research Center. Los Tigres Del Norte Foundation and the fund established at UCLA will help to promote the dissemination, research and preservation of Spanish-language musical folk traditions worldwide.

Albarr Carnasale, chancellor, UCLA

Los Tigres Del Norte have managed to stay traditional yet hardcore. They write and play music that is still very much alive and current, while never straying far from their roots. And their bass player is Chicano Larry Graham.

David Hidalgo, Los Lobos

Los Tigres Del Norte is an extraordinary group who has dedicated over 30 years to Mexico and Latin America by singing and performing the daily triumphs and struggles of their people. Their music has produced an outstanding and well-deserved success.

Melio Elizande, president, Elizande & Associates

## STILL ROARING

*Continued from page 60*

Another ambitious work, the 19-song double album emphasized themes of nostalgia for Mexico ("Ando Amanecido"), along with criticism of the Mexican government ("La Liebre").

The band's interest in folk roots goes beyond corridos, and its transformation from simple entertainers to social commentators/activists became complete in April 2000, when the group set up the Los Tigres Del Norte Foundation. The foundation's primary purpose is to preserve Mexican and Mexican American folk-music traditions. The first grant—\$500,000—was awarded to UCLA's Chicano Research Center, with whom Los Tigres participated in a 1998 workshop. The money will be used to digitize 32,000 corrido recordings, dating from 1904 to 1954, from noted musicologist Chris Strachwitz's personal collection. Fonoteca matched the grant with its own \$500,000 contribution.

The group's penchant for songs of struggle and ambition continues on the latest CD, "De Paisano A Paisano," another concept album, featuring cover art by muralist Paul Botello depicting the "futuristic life of historical figures who've had a lot to do with our race," in the words of Jorge Hernández. The lead single took a headline point of view, with such lyrics as "They've made war on us, patrolling the border." Other song lyrics detail a Reynosa activist offering a \$10,000 bounty for anyone who kills a Border Patrol agent and an incident where the Mexican Army sprayed bullets at agents in New Mexico.

Throughout their career, but especially since the '90s, Los Tigres have been the most emulated and respected band in the norteño genre, influencing countless other bands. They have made a big impact on norteño's acceptance among the Mexican middle class and in the interior of Mexico, where labels used to ignore "poor people's music," forcing groups to trek to Texas or L.A. to get a record deal.

History books will note Los Tigres as some of the most influential figures in norteño for their contributions as songwriters, storytellers and entertainers. For their artistic integrity, tireless dedication and unending enthusiasm for norteño roots music, Los Tigres will remain a constant source of admiration and inspiration for people throughout the world. ■

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# Global Edition

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

## BMG is Opening up New Fronts On Two Continents

### Physical Expansion Continues With Launch Of Russian Affiliate

BY WOLFGANG SPAHR

MUNICH—BMG has undertaken its most ambitious foray yet into Eastern Europe with the opening of BMG Russia—its fifth fully fledged affiliate in the region.

Based in Moscow, BMG Russia's staff of 11 is headed by managing director Denis Komarovskiy. Having previously worked for Unilever in Moscow in a marketing and sales role, Komarovskiy was sales director for Russian music wholesaler CD World before he joined BMG in 1995. He

now reports to Bernd Falckesch, BMG Entertainment VP of Eastern Europe. "We feel that now is the right moment to further expand BMG's presence in the Russian market and in particular to start building up our own catalog of local artists," says Thomas M. Stein, president of BMG Entertainment GSA/E/E, to whom Falckesch reports.

The recent international success of BMG Berlin-signed German band ATC with the song "Around The World," originally written and re-

corded by Russian pop group Hande Up!, would seem to indicate that Russia can be a source of hits for the European and world music markets.

B M G T i p s t opened an office in Moscow in 1995 to begin market research and to promote BMG's international repertoire. Initial plans to open a fully fledged affiliate company in Russia were drawn up in 1998 but had to be postponed at the time in view of the country's economic crisis. The new operation launched Oct. 11.

"The start in Russia will allow BMG to make an even stronger contribution to the ongoing fight against piracy," says Stein. The BMG president reported that the music markets in Eastern Europe have been growing in volume by an average of 4% a year since 1991. According to figures from the International Federation of the Phonographic Industry (IFPI), Russia's music market saw unit growth of 8% in 1998 compared with 1998 and had a retail value of about \$150 million.

However, the IFPI also included Russia in its 1999 list of 10 priority territories, as it had one of the world's highest domestic piracy levels at 75%. According to Stein, "In this area, BMG Russia will work closely together with IFPI's Moscow office and with the Russian National Assn. of Producers of Audio/production."

that we mean business here."

While the International Federation of the Phonographic Industry simply estimates China's piracy rate as being over 50%, most industry figures in China estimate the rate is as high as 90%. To date, there has been little in the way of concerted action to fight the problem until a few months back, when a group of music industry figures decided to put their rivalries on the back burner and take joint action.

The result was an alliance among 12 companies—locally based independent and multinational affiliates—to come up with new ways to fight piracy and raise public aware-

ness of the problem. Those companies include Sony Music, BMG, EMI, Warner Music, Xiyangyang DMYE, Kirin Kid Productions, Poly Music, CIM International Music Production, and Zhu Shu Entertainment.

The anti-piracy concert—under the slogan "The Power Of Original Music Is The Ultimate Motive Force"—was organized by companies in the alliance. It was sponsored by, among others, the China News Agency and such distributors as Jingwen CRC and Shanghai Audio Video.

There are plans for the event to be followed by similar shows in Shanghai and Guangzhou later this year. According to the organizers, the first event raised approximately \$72,000 for the state-run China Social Cultural Development Foundation, which will use the money to fund a variety of anti-piracy measures.

But the concert was as much about consciousness-raising as it was about (Continued on page 85)



STEIN

## Chinese Music Industry Is United Against Piracy

BY MAYA KOVSKAYA

BEIJING—As series of recent raids on Beijing stores selling pirated CDs and tapes, as well as a high-profile benefit concert, were the first visible results of an unprecedented joint effort by Chinese music companies to fight piracy.

In the October raids, officials from the Ministry of Culture's Copyright Bureau and representatives of various labels and production companies visited retail stores, where they identified and confiscated a plethora of pirated tapes and CDs. However, reflecting the weak nature of anti-piracy legislation here—and China's

bureaucratic/regulatory complexities—the only legal action taken against offenders was a token fine for each out of five times the retail value of the pirated goods seized.

In an attempt to raise both consumer awareness and funds to help fight copyright infringement, a concert Oct. 5 in Beijing's Workers Stadium saw some 40 local acts play to an audience of 30,000. The Anti-Piracy Public Benefit Concert—a unique event in China—was "a chance to showcase a lot of talent and to do some public education about piracy," according to Shen Yongge, GM of Beijing-based production company Zhu Shu Entertainment and leader of the team that organized the concert.

"We've got new music and new ideas for fighting back," continues Shen. "This is just the beginning. We are not going to just sit here passively and wait for the problem to go away. We are working together with the authorities to step up action against offenders and let them know



竹 石 北  
No. 100 Entertainment Ltd.



Copper & Platinum. Sony Music Spain president Claudio Conde was on hand recently in Madrid to present rock band La Crea De Ven Gogh (Van Gogh's) Hair with platinum discs marking 100,000 units shipped of its latest Epic album, "El Vaje De Coppor" (Copper)er's Voyage), which entered the Spanish album charts No. 1. The members of the band also collected special multi-platinum awards for their 1998 debut set, "Dita Al Sor" (Tell It To The Sun), which has now sold over 700,000 units in Spain. Shown, from left, are band members Hantz Garcia, Xabier San Iñigo, and Alvaro Fuentes; Conde; and band members Amaia Montero and Pablo Benegas.

### Australian Operation In Downloads Trial

BY CHRISTIE ELIEZER

SYDNEY—With the long-awaited Digital Download Bill expected to pass into law within six months, BMG Australia is about to become the first label here to try out digital downloads of music.

The BMG trial, to run between four and six months, beginning Nov. 2, will initially include about 200 music tracks at \$3.99 Australian (\$2) per track. Other Australian record companies are also reportedly poised to go into the digital download business.

"These are early days and a learning experience for us," says Tim Prescott, managing director of BMG Australia. "No one knows where this will head. But it's an opportunity for us to see what is possible, get some research data, find out what sort of audience we're reaching." The trial will, he adds, enable BMG to "strengthen our ties with [technology] partnerships and work out which of the

distribution models—subscription, peer-to-peer, or kiosk—are best suited to this market." He emphasizes that this is "not an exclusive trial" with any one retailer.

It's not surprising the trial is one of the first by a BMG affiliate in this region. Its Asia-Pacific operation has aggressively embraced new technology to keep operational expenses down and trigger new unit sales.

Prescott attributes the Australian company's recent growth to 10.6% market share—up from 8.5% last calendar year—to its Internet operation. BMG here has invested greatly in its Click2Music site, to be relaunched shortly, and in developing partnership relationships with (Continued on page 74)



PRESCOTT

## Malaysia Gets U.S. Advice

### Producers Stress Confidence At Trade Fair

BY STEVE MCCLURE

KUALA LUMPUR, Malaysia—Malaysia's recording industry needs to absorb a major dose of self-confidence if local music is to be successfully marketed in other territories. American producer Narada Michael Walden told delegates at Inter-

tainment Festival Asia 2000, a combination trade fair/conference covering music, film, radio, and TV industries that took place here Oct. 27-29.

"The main thing I want to get across to you is that you have to have self-confidence," Walden told those attending a talk he gave titled "Music As Business: The Ins And Outs Of The Industry." He added, "It's important that you see your ideas through."

Echoing Walden's comments was another U.S. producer, Haq Islam, founder and president of artist management firm University Entertainment. "Everybody's a local before they become famous," he said during a panel discussion on "Taking Asian Music To The World." He recounted how hard it was for him to get recording contracts for such then-unknown acts as Dru Hill and Sisqo.

One local industry figure definitely not suffering from a lack of self-confidence was Tony Fernandes, ASEAN region VP of Warner Music International. "Malaysia could be the Sweden of the East," Fernandes suggested during a question-and-answer session following a panel discussion.

Industry bodies supporting En (Continued on next page)

# Debut Acts Dominate ARIA Awards

## Australia's Killing Heidi, Madison Avenue Among First-Timers

BY CHRISTIE McLELLER

SYDNEY—"It's like the new wave," enthuses Ella Hooper, 17-year-old singer/songwriter with contemporary rock band Killing Heidi, a four-time winner at this year's Australian Record Industry Assn. (ARIA) Awards.

Talking backstage at the Oct. 24 event, Hooper says of the comparison, "First-timers—people who are doing fresh things—are coming through this year, which is great." Killing Heidi was among a string of new Australian acts picking up awards at this year's show.

Four years ago, Hooper and her guitarist and co-writer brother Jesse

(15 at the time) were discovered in the country town of Violet Town in Victoria by youth radio network Triple J, to which they'd sent a rough demo. Signed to producer Paul Rooley's Wah Wah Records, distributed here by Roadshow/Warner, the band subsequently topped the ARIA chart with its 1999 debut album, "Reflector."

At last year's awards, the band played the song. At this year's meet (Billboard/Bulletin, Oct. 25), held in conjunction with entertainment Web site Scapz at the Sydney Entertainment Centre, it collected four major awards: album of the year, best group, best new artist—album, and best rock album.

Killing Heidi was up for seven nominations, one less than dance duo Madison Avenue. The latter took best new artist—single, record of the year, and highest-selling album of the year (independent-selling chart-topper "Don't Call Me Baby," which debuted on the U.K. chart at No. 1 earlier this year). During an industry-oriented awards ceremony at the final nominations ceremony in mid-September, the duo's video director, Mark Hartley, also was best video for promos on two of the band's singles.

Madison Avenue is signed to Virgin in most territories via a distribution deal with band co-producer Andy Van's Vienna Groove imprint, but it is with Columbia in the U.S.

Wah Wah/Roadshow is repackaging Killing Heidi's "Reflector" in Australia with a bonus disc of live tracks and a CD-ROM of the U.S. vinyl. "We're looking for the Christmas market. We expect that to push [local] sales figures from 250,000 to 300,000 copies," says Roadshow national promotions manager Michael Matthews.

"For a band that expected to win just one award, they are overwhelmed," he adds. The album will be issued in the U.S. in early 2001 through 320 Universal.

Madison Avenue's debut album, "The Polyester Embassy," was re-

leased in early October and peaked at No. 4 on the ARIA chart in the week of the awards. However, Virgin Australia will not be changing marketing strategies to cash in on the win. Says marketing manager Penny Rowland, "We had a great feeling about the album from the start, following on from a triple-platinum debut single and a double-platinum follow-up."

"The Polyester Embassy" hit U.K. stores Oct. 23 and debuts Nov. 7 in the U.S. Although "Don't Call Me Baby" topped the Billboard dance charts earlier this year, it peaked at a relatively lowly No. 88 on The Billboard Hot 100 in September.

Other first-album winners were Alex Lloyd (EMI, best male artist), country singer Kasey Chambers (EMI, best female artist), pop sisters S2S (Atlantic, best independent release), and radio comic Guido Hatzke (Globe/Universal, best comedy release).

Chambers' album "The Captain" sold 100,000 units when EMI pitched it to non-country consumers, playing up her "grunge" image. Yet her win was unexpected: The female performer category was thought to be a certainty for teenage singer/songwriter Vanessa Amorosi (Transistor), although she failed to take home an ARIA Award despite six nominations.

Comments ARIA executive director Emmanuelle Candi, "The Australian music industry goes in four-year cycles, and [now] we're in another."

"The acts are polished even though they're new," Candi adds. "The labels, whether they be major or independents, have become sharper at marketing. This is obviously a result of most of the large companies adopting a flatter, more hands-on structure, where they've eliminated a tier of decision-making management. They're more aware of niche targets, the greater pressure on the entertainment dollar, and that radio is no longer the great avenue it was to make hits.

(Continued on page 85)

## MALAYSIA GETS U.S. ATTENTION

(Continued from preceding page)

tainment Festival Asia 2000, which was organized by Forum Exposition Sdn Bhd, include the Music Industry Academy of Malaysia (AIM), the Recording Industry Assn. of Malaysia, and the MMP Record Network.

Surprisingly, Napster and MP3.com were hot topics at the conference. Citing the damage those new technologies have already done to the Taiwanese market, John Chong, founder of digital music site music-sharing.com, said the Malaysian market will soon begin to feel the effects of



CANDI

ARIA  
Australian Record Industry Association

Emmanuelle Candi, "The Australian music industry goes in four-year cycles, and [now] we're in another."

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(Continued on page 85)

# newsline

**MASAFUMI OKADA**, a former president of Liquid Audio Japan (LAJ), was arrested Oct. 25 in Tokyo along with four other men on suspicion of kidnapping and beating one of the company's former board members in June 1999. Media reports here quoted police sources as saying that Okada, at that time a member of the LAJ board, saw the unnamed man as a rival for the company's leadership. Okada, who later became LAJ president and resigned Sept. 27, has reportedly denied the charges. Current LAJ president/CEO Alex Abramoff, reacting to widespread media coverage of the incident, says Okada has nothing to do with the company now. "My task is to make sure that Liquid Audio's superb technology is properly marketed in Japan, as I strongly believe that it can contribute remarkably to the future growth of the music industry here," Abramoff says. LAJ was established July 1998. The company's biggest shareholder is Tokyo-based telecom company Super Stage. U.S.-based Liquid Audio Inc. owns less than 10% of LAJ. **STEVE McLELLER**

**EDEL CLASSICS**, the Hamburg-based subsidiary of edel music, has inked a long-term distribution deal with the German arm of budget classical label Naxos in Munich. All of edel Classics repertoire will now be distributed in Germany via Naxos. The deal covers the labels Berlin Classics, Eterna, AKT, and Corona Classics Collection, with a total of more than 1,500 album titles in all price segments. Naxos' own catalog comprises some 8,000 titles on the Naxos, Marco Polo, Naxos Jazz, Naxos Audiobooks, and Naxos World. In Germany, Naxos already distributes labels such as Haenssler Classic, Nimbus, DDD, decapo, and Preiser Records. **WOLFGANG STANGE**

**RAIDS LED** by the International Federation of the Phonographic Industry (IFPI) Oct. 24 in Valetta, capital of the Mediterranean island of Malta, led to the arrest of six suspected music pirates and netted more than 100,000 illicit CDs—the largest-ever haul in the country. The IFPI claims that local retailers were in danger of being shut out of business by the illicit trade, and Malta's popularity as a tourist destination meant that the illegal local operations were affecting international markets. Maltese police seized 37 CD-R burners in the raids. The product collected was almost exclusively International Federation of the Phonographic Industry. According to Iain Grant, director of enforcement for the IFPI, the action "demonstrates the power of an effective partnership between authorities and the music industry." He adds that it sends "the strongest signal to those criminals involved" that their activities will not be tolerated. **GORDON MASSON**

**EMI SWEDEN** began offering streaming preview samples of Björns "Best Of" album (Food) on its Oct. 30 release date through the Swedish arm of digital music site dee.com. The two-week promotion campaign features songs from the album and a selection of related recordings. The marketing effort is to be the largest collaboration with a major label in Scandinavia and an independent Web site. EMI Sweden product manager PE. Hotti says the campaign will be complemented by TV and print ads as well as advertising on selected Swedish Web sites. Mezztime, Stockholm-based dee.com has appointed Peter Almqvist CEO. He replaced managing director Peter Sidfalk, who left the company in early October to pursue non-music related projects. Almqvist's background is in technology/finance. **KAI R. LOFFHUIS**

**THE 13TH ANNUAL** International Live Music Conference (ILMC) will take place at the Royal Garden Hotel in Kensington, London, on the weekend of March 9-11 2001. The event, which attracts delegates from the European concert industry and related sectors, is organized by founder Martin Hopewell, agent at booker Primary Talent. He has assembled a new team to produce the conference and the social events associated with it. Last year those events included a soccer match, a golf tournament, and a gala dinner. Conference producers for ILMC 13 are Alan Danes and Lynn Curtis, with Mike Letchy and Sarah James at Gasoline Media responsible for finance and sponsorship. **TOM FERGUSON**

**TOZZE BRITO**, former managing director of BMG Portugal, has been named to the same position at Universal Music Portugal. In his new Lisbon-based role, Brito reports to Jesus Lopez, chairman of Universal Music Iberia (Spain and Portugal). He succeeds Rudi Steenhuisen, who recently left the company to pursue other business opportunities. **HOWELL McLELLER**

**GERMAN LABELS' GROUP** the Federal Assn. of the Phonographic Industry (BPW) has named Dr. Hartmut Spiescheke head of public relations, effective immediately. Previously, he handled the press and public relations for the senator of internal affairs, culture, and sport in Bremen, Germany. In his new Hamburg-based role, Spiescheke reports to Peter Zombill, managing director of BPW. **WOLFGANG STANGE**

## Axex Launches Download Site For U.S., Canada

BY STEVE McLELLER

TOKYO—"In its latest move beyond Japan's borders, Axex, one of the country's biggest independent labels—has launched a digital download service in Canada and the

## axex

U.S. through New York-based subsidiary AV Experience America.

Currently available on the site, Axex's music international site (axmusic.axexnet.com) offers a total of 20 tracks by eight of Axex's Japanese acts. Each track is priced at \$3. The label says the English-language site is aimed at Japanese people living in North America as well as Canadian and American fans of Japanese pop music.

Axex spokesman Teohshide Yamada adds that the label intends to gradually increase the number of songs available through the site. Axex is also looking at the possibility of launching similar sites in Europe and Asia; the label has launched a Japanese download site, Axex Network (axexnet.or.jp), in April.

©music international uses L3p-Audio's music data compression and copyright protection technology. Payment is by credit card. The launch is Axex's second recent foray into the North American market, following the recent launch in New York of Axex-sponsored Internet radio program Tokyo Move!, which is available at tokyomove.newyork.com. The label says it is also considering a linkup with Internet music guide listen.com in the U.S.

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# HIT OF THE WEEK

## CONTINUED

### EUROCHART 1/14/90

THIS LAST	SINGLES
WEEK WEEK	
1	BEATRICE UZZI (FRANCE)
2	LADY (HEAR ME THROUGHT) MODJO (UK)
3	COULD I HAVE THIS KISS FOREVER (WHITNEY HOUSTON & ENRIQUE ILEGAS) (USA)
4	LES ROIS DU MONDE (D'AVALLA/SARGUE/BARQUET) (FRANCE)
5	THE SPIRIT OF THE HAWK (REDUX) (UK)
6	MUSIC (MAGNOLIA) (MUSICWORKERS) (USA)
7	...LITTLE ALICE (POLSKA) (POLAND)
8	STOMP STEPS (UK)
9	THE BUTTER LIPS (UK)
10	WHY LET THE DRESS OUT (BAHA MEN) (USA)
<b>ALBUMS</b>	
1	NEW ZEALAND CHOCOLATE STURISH AND THE HOT DOG (FLAVORED WATER) (UNIVERSAL)
2	MARK KNIPFLER SAILING TO PHILADELPHIA (MUSIC)
3	MADONNA MUSIC (MUSICWORKERS) (USA)
4	ALL SAINTS SAINTS & SAINTS (ZORAN) (FRANCE)
5	CRASH DAVIS BORN TO DO IT (MUSICWORKERS)
6	EMERIN THE MARSHALL MATHERS LP (UNIVERSAL)
7	BANDWAGON (A) (POLSKA)
8	PLACED BACK MARKET MUSIC (WHITNEY HOUSTON & ENRIQUE ILEGAS) (USA)
9	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING (DUNLOP) (USA)

### NEW ZEALAND (Record Publications Ltd.) 1/10/90

THIS LAST	ALBUMS
WEEK WEEK	
1	NEW ZEALAND CHOCOLATE STURISH AND THE HOT DOG (FLAVORED WATER) (UNIVERSAL)
2	RADHADDON (A) (A)
3	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING (DUNLOP) (USA)
4	10
5	SAVAGE DANCE AFFIRMATION (SIC)
6	CRASH DAVIS BORN TO DO IT (MUSICWORKERS)
7	NEW ZEALAND THE MARSHALL MATHERS LP (UNIVERSAL)
8	HELLY COUNTRY GRAMMAR (UNIVERSAL)
9	8
10	NEW ZEALAND MUSIC (MUSICWORKERS) (USA)
11	NEW ZEALAND THE PLATINUM ALBUM (A)

### SWEDEN (GLF) 1/26/90

THIS LAST	SINGLES
WEEK WEEK	
1	SHIPS OF MY HEART (BACKSTREET BOYS) (JIVE/ARISTA)
2	2
3	THE ROCK WOP (BIBBLES) (ROSE)
4	4
5	THE BANGS ROCK MARTIN (COLUMBIA)
6	6
7	6
8	6
9	6
10	6
<b>ALBUMS</b>	
1	1
2	2
3	3
4	4
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8	8
9	9
10	10

### NORWAY (Verdens Gang Norway) 1/25/90

THIS LAST	SINGLES
WEEK WEEK	
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<b>ALBUMS</b>	
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10	10

### SPAIN (L'ESPRESSO) 1/20/90

THIS LAST	SINGLES
WEEK WEEK	
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10	10
<b>ALBUMS</b>	
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10	10

### PORTUGAL (Portugalparf) 1/20/90

THIS LAST	ALBUMS
WEEK WEEK	
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10	10

### DENMARK (IFPI/Norway Marketing Research) 1/25/90

THIS LAST	SINGLES
WEEK WEEK	
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10	10
<b>ALBUMS</b>	
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3	3
4	4
5	5
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10	10

### FINLAND (Radiomafia/IFPI Finland) 1/29/90

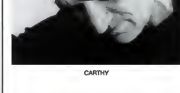
THIS LAST	SINGLES
WEEK WEEK	
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9	9
10	10
<b>ALBUMS</b>	
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10	10

# TOP 10

## THE LATEST MUSIC NEWS FROM AROUND THE PLANET

### EDITED BY NIGEL WILLIAMSON

**PAUL SIMON** and the veteran English folk singer **Martin Carthy** have finally ended a 35-year feud over the song "Scarborough Fair." The public burying of the hatchet came on Oct. 25 during one of Simon's three London shows, when he invited Carthy onstage to duet on the song. The two men had not spoken since Simon & Garfunkel's 1966 hit version of the traditional folk ballad, which Simon learned from Carthy while living in London from 1964-65. Carthy always felt he should have been credited with the arrangement. "Paul rang me a couple of weeks ago," Carthy says. "We had a good talk, and he asked me to perform with him." Simon introduced Carthy by saying he had been "a great influence on us all," and the two men embraced warmly at the end of the song. "I wanted to let go of all the bad feelings," Carthy adds. "The fact that he was the one who picked up the phone meant a lot."



**NIGEL WILLIAMSON**

**IN MAKING** their debut in February with the emotional ballad "She's Got That Light" on edel, the Hamburg-based duo of **Volcan Baydar** and **Vance Bahrdt**, who call themselves **Orange Blue**, took their time to reach the top. The tune climbed the sales charts for 20 weeks before peaking recently at No. 4, achieving gold status for 250,000 copies sold. Its debut album, "In Love With A Dream," released last month, took off more swiftly and entered the charts at No. 7. It includes the moving ballad "Can Somebody Tell Me Who I Am," which is slated as the next single. The song has also been chosen for the GSA soundtrack album to the Disney computer-animated movie "Dinosaur." **ELLIE WINTER**

**WITH THE VIDEO** to debut single "Be There" appearing on Europe's MTV Dance channel, New Zealand's DNE has astounding local success as the band has yet to sign a recording contract. The duo of **Aly C** and **David Horizon** first appeared in March 1999 on the TV show "Get Your Act Together." "We couldn't get a deal with any major label in New Zealand so instead approached **Kane Massey** of indie dance label Deepgrooves," Aly C says. Massey signed the duo's publishing and

backed them in a video grant application to funding body NZ on Air. The application was successful, earning the duo a major-label backing. "Be There" went into rotation on New Zealand's No. 1 dance station, Mai FM, while the video was picked up by Sky video channel the Juice after an MTV producer saw it on newzealandmusic.com. To date "Be There" is still only available to fans as a download from mp3.net.nz. **DAVID MCNICKELL**

**DANISH GROUP** Safti Duo has traced its classical music background for a combination of ethnic percussion, dance, trance, and pop. Recently signed to Universal Music Denmark, the duo is being promoted under the banner "No More Mr. Nice Guy." Their white-label track "Played-A-Live" has clubs and radio DJs scrambling to find a copy of the record, which has topped the Danish dance charts for four consecutive weeks. "Universal has just released the single in Denmark. AIMP and Serious Records, in a major-indie deal, plan to release it in the U.K. in February, when Universal will also launch it in most European territories. "They're in the studio now working on an album that will be released in later April or early May," says the duo's manager, **Michael Gulthammer**. Meanwhile, the duo are making a comeback appearance on the stage, having 1.5 tons of percussion instruments onstage. **CHARLES FERRO**

**HIP-HOP** is rapidly leaving the underground to become one of South Africa's hottest acts. "Universal has three more skilled exponents of the genre than **Brasse Yannie Kaop (BYK)**. As the name suggests ("Boys From The Cape"), BYK locates its hip-hop sound directly in the heart of Cape Town's Cape Flats, where many blacks were relocated during apartheid. Afrikaans lyrics have not prevented BYK from performing to appreciative crowds both at home and abroad, including at Belgium's annual Pukkelpop festival. "With an overseas distribution deal with Bang Records in the bag and a new album, "Yskoud" ("Icecold"), released at home on Ghetto Ruf (distributed by EMI SA), BYK is shipping up the charts as one of South Africa's most exciting new acts. "We want people to know that this is South African hip-hop music and we're proud of where we come from," says the group's **Ready D**. **DIANE COSTNER**

**CONCETING-EDGE** British-Asian label Outcaste looks set to celebrate its fifth anniversary with its first gold album (100,000 in "Beyond Skin" by Nita Sawhney). Following the album's Mercury Music Prize short-listing and a recent BBC Radio 1 live concert broadcast, "Beyond Skin" has become the best seller in the label's history with any major label in New Zealand so Outcaste's fifth anniversary compilation "The First Five," released at the end of October. **KWAKU**

## Canadian Execs Bribe Europeans to Sign Their Network

BY LARRY LeBLANC

TORONTO—Undoubtedly one of Canada's most diversified music publishing entities, Network Productions CEO Terry McBride is also widely respected for being a brilliant strategist, for being dedicated to his roster—and for being able to lay out the reality of positions without ego-based exaggeration.

"Very rarely do I lose my temper," says the 40-year-old Vancouver-based manager and label owner. "I don't yell. I lay out the facts of the way I see the world and invite people to show me information which says differently."

"Terry is able to take a good read of any situation because he understands marketing, promotion, and his artists," says Rich Fitzgerald, executive VP/GM of Reprise Records U.S.

Co-owned by McBride and his partner Ric Arboitt, Mark Jowett, and Dana Lerner, Network Management operates from offices in Vancouver, New York, and Los Angeles. The company has a staff of 20 (including 12 managers) and handles such Canadian acts as Sarah McLachlan, Barenaked Ladies, Moist, and Chantal Kreviazuk, as well as lesser-known Canadians Tara MacLean, Gob, Delerium, and SUM 41.

The company currently represents U.K. acts Dido, Groove Armada, and Mint Royo; Ireland's the Delvins; and California singer/songwriter Kendall Payne.

The company Network Productions—owned by McBride, Arboitt, and Jowett—has been Canada's premier modern rock independent label for 16 years. A label staff of 100 works in its offices in Vancouver, New York, Los Angeles, and London. The label has released more than 150 albums by such Canadian acts as McLachlan, MacLean, Delerium, Skinny Puppy, and BT.

"I don't make out a day's invoice anymore," says McBride. "I start my day at home at 6:30 a.m. by clearing off my E-mails, all of my international calls, and having a quick look at [Broadcast Data Systems] stats. When I walk into the office at 8 a.m., I'm available to everybody. I don't do day-to-day handling of acts. I do radio [promotion] and oversee label issues. There are managers here that oversee the artists on a day-to-day basis, and our live division does agents and tours."

A key step in the management company's development was the acquisition a year ago of British veteran manager Peter Leak. "It has worked better than we both expected," says Leak, who helped Dido's recent U.S. success, and helped Kendall Payne, Groove Armada, and Mint Royo. "People here work in the same way I do. We all believe in building real artists' careers for the long-term without taking shortcuts."

More than a year after Arista issued her debut, "No Angel," Dido's album has reached U.S. gold status (500,000 units), and the British singer has gone from playing small

clubs to midsize venues in the U.S. Latest to join Network's management listings is top Canadian singer Karyn White, signed on in October. "Terry has a real intuition for finding artists and clearly has a method in breaking records," she says. "I also think he can be sensitive to my needs as a singer/songwriter." A fifth of the album's royalties are released Kreviazuk's sophomore set, "Colour Minded And Still," in the U.S. in April, but it was delayed. Released in Canada in October 1999, the album has sold 109,000 units to date, according to SoundScan. The album is slated to be relaunched in the U.S. in early 2001, but McBride concedes that America's modern AC format is tougher to crack than previously for such female singer/songwriters.

"I was surprised with the resistance we got with Dido," he says. "[Many of these programmers have sold 200,000 units as the lead single—female-headlined top] Lilith Fair." In deciding whether to represent an artist, McBride says he considers first if he likes their music. Second, he must be sure that Network can afford to finance their project. Third, he has a management team just like the artist personally. "They have to be professional and be honest," he says. "They can't be jerks."

When it came to McBride's apartment, Network Productions was founded by McBride, Jowett, and Brad Saltzberg as a production company to relaunch the flailing act's career. "I recall that previously, Network quickly tapped into the multifaceted Vancouver alternative rock scene, and the label was soon handling industrial-style theatrical band Skinny Puppy and pop/rock combo the Grapes Of Wrath."

However, in an era in which Canada's domestic music scene was dominated by mainstream rock, McBride and his partners faced vinyl sales meltdowns. "I was a veteran manager Bruce Allen, who then handled Bryan Adams and Loverboy."

"When Bruce used to pan our label in the local press, he would go so upset," recalls McBride. "I'd say, 'Who cares about Bruce Allen?' He manages Bryan Adams."

"Today, however, Allen, who still manages Adams today, as well as such acts as The Terry's New Aesthetics, McBride and producer Bob Rock, leads the industry's cheerleading section for McBride. The two have, in fact, become buddies. Says Allen, "Why do I love Terry's Aesthetics about the music, and his micro-managing techniques are outstanding. He approaches [business] the old way in many ways but with the use of technology."

"Bruce doesn't fall for anyone until they prove themselves," adds Allen's partner Sam Feldman, who operates Canada's largest booking agency, and manages Jon Mitchell, the Chiefs, and Diana Krall. "Terry proved himself in a very big way."

McBride earned his management spurs by piloting the breakthrough

of McLachlan, as well as a career turnaround for Reprise act Barenaked Ladies. In summer 1996, during singer Karyn White's hiatus on a Pirate Ship<sup>TM</sup>, the band asked McBride to take over management; they were his first management client not to be recording on Network. McBride immediately agreed before the release of the album. Then after a tour, he sold Reprise on having a live album ("Rock Spectacle") as a stopgap for the U.S. market while the band prepared its next studio album, "Stunt."

"The Barenaked Ladies really broke through in the U.S. by touring," recalls Fitzgerald. "What they were doing was not happening in America. Pop radio wasn't back yet. Terry had the vision about 'Rock Spectacle' building a bridge to the next album. We were able to work 'Rock Spectacle' and sell 200,000 units as the lead single while the band was recording 'Stunt.' Then with the single 'One Week' from 'Stunt,' everything exploded. Had we not had 'Rock Spectacle,' and I've had waited a year for the next record, it would have been like starting all over again."

McBride has handsely turned over his career around. Says Barenaked Ladies co-singer/guitarist Stephen Page: "We worked hard, but he made us work hard, and he showed us how to do it. We've been in the market a long time we went back to a market, the audience would grow, and there would be radio, retail, and media to

tie in with. He has strong relationships with [U.S.] radio stations."

Three years ago, to further boost sales in the U.S., McBride introduced a micro-marketing strategy in which Network managers are responsible for airplay in specific regions. "I really like working radio," says McBride. "I've about 20 radio stations in the U.S. where I can ask music directors to consider playing a record 8-10 times a week. To see what kind of reaction they get. The trick is to know when to back off if something isn't happening."

"One of the reasons Terry is so successful is that he uses the old-fashioned grass-roots method of breaking an artist," says Leslie Fram, music director at modern rock WNNX Atlanta. "As a result, we were there very early on for Sarah McLachlan and Barenaked Ladies."

"Some of the best managers now in the industry like Terry does it," says Oedipus, music director of modern rock WBCN Boston. "Terry, of course, has done an amazing job for us with the Barenaked Ladies and Sarah McLachlan. I also have high hopes for Tara MacLean."

With the overseas profiles of Barenaked Ladies and McLachlan building; with recent breakthroughs by Delerium with its McLachlan-produced album "Dido" and Dido; and with management of several U.K.-based acts, McBride says he intends to further increase Network's presence in the U.K.

"I have been in the market with people there for about 18 months, but we haven't found the right partnership," he says.

## AUSTRALIAN OPERATION IN DOWNLOADS TRAIL

(Continued from page 49)

hardware manufacturers and telecommunications companies. According to the Bureau of Statistics, Australia's PC penetration stands at 46% of households and 56% of the adult population with Internet access. Music accounts for 22% of total online sales, which are expected to reach \$1 billion Australia (\$320 million) this year.

BMG's technological partners in the trail are WiredRecords.com (a joint venture between online retailers Sanity.com and ehyou.com, which provides technology solutions and wholesales music in digital form to other E-tailers) and Singapore-based digital rights management services company MERCURIX. The latter is utilized by BMG's Asia Pacific operations and is a core partner of InterTrust Technology, which was acquired in BMG Entertainment's Oct. 10 U.S. launch of its paid-downloaded initiative (Billboard, Oct. 21). Says Phillip Wu, COO at MERCURIX, "This online business is being carried out by sophisticated pilots being tried out in the U.S. and Europe."

Adds Domenic Caros, director of WiredRecords.com, "What [Wired] is doing is offering tech-

nology to record companies. Our technology makes people buy a license to pay for music from the Internet." Wired is negotiating with other companies and expects to announce trials similar to BMG's in the first quarter of 2001.

"BMG expects to announce more technology partners by the time the trial begins, including 'a major telco,'" says Prescott. Industry sources suggest this telco is Telstra, the country's largest with 1 million customers.

BMG's online releases will include such key international sellers as Santana, Whitney Houston, and Christina Aguilera, as well as local big names like John Farnham, You Am I, Bachelor Girl, and Wendy Matthews.

Other titles being made available through the service from Essential Mushroom Records (FMR), which WiredRecords.com has exclusive rights to administer online; in Australia, BMG and FMR co-own distribution rights. Although a list of FMR artists involved in the trial is not yet available, FMR has a catalog of 4,000 tracks from such acts as Kylie Minogue, Christine Anu, and Yothe Yindji.

## Virgin Sweden To Export Dance From Svek Label

BY JOHANNA OLOFSSON

STOCKHOLM—A licensing deal struck between Virgin Sweden and Sweden's dance-based Svek label is being hailed by industry observers here as a long-awaited stamp of approval from the major-label community for cutting-edge dance music.

The Svek deal incorporates an initial trial element, involving the multi-artist compilation "After The Rain," released here Oct. 16. The two companies will negotiate the terms of their longer-term deal after evaluating the performance of the album. The licensing move is one of the first major developments at Virgin since Asa Torneryd took over as managing director at Jive/Zomba in Stockholm—joined as managing director last year. Torneryd appointed Klas Legendin, who launched the Telegraf label (and signed such acts as Pansy Dee, Roby Rae, and Lella K.), her deputy managing director.

Svek is locally recognized as one of Sweden's most important sources for jazz and disco music; it has also recently broadened its repertoire scope to embrace more left-field and electronic acts. The licensing deal for "After The Rain" covers some 30 countries globally, including the U.K., France, Australia, Japan, South Africa, and Canada.

In the U.S., Virgin intends to work the album at club-level before setting a commercial release date. Svek owner Stephen Grieler says, "We have encountered complications in releasing [the album] in the U.S. at the moment. It's a question of marketing."

Adds Torneryd, "Stephan will hopefully create a buzz [in the U.S.] by mailing records to club DJs, and then we'll see what our next step will be." Virgin lacks an international exploitation department in Sweden, but outside its home territory, the local affiliate is coordinating marketing efforts (including the U.S.) with the international department at its sister company in Paris.

One unusual aspect of the licensing deal is that, while Virgin gets the rights to Svek's CDs, the distribution of its much-sought-after vinyl output will continue to be handled in-house in collaboration with distributors Goldmine (including the Ideal for the U.K. and the rest of the world).

Svek was launched in the spring of '97 by the Swiss-born Grieler. It was far from the first outlet for Swedish dance music, but the unusual sound forged by the label and its producers quickly earned it a reputation on the club scene.

(Continued on page 45)

AN INTERNATIONAL EXPANDED SECTION

## The Spanish Market Looks To Export Artists

Internal Growth Continues, As The Country Turns Toward Global Success

BY HOWELL LLEWELLYN

MADRID—How many Spanish artists have made an impact on the sales charts of other international markets in the past year? Certainly, there are a few—Jas Gawronski and Tonino Carotone in Italy, Heino in Hungary and Germany, Alejandro Sanz in several countries and long-standing favorite Joaquín Sabina in Latin America.

But, for a country that has had sustained growth for most of the past 16 years and is now the world's eighth-largest music market, Spain has had limited success exporting its artists around the globe.

Spain look no further than its southern European neighbor, Italy—with a smaller national music market to help it grasp the point. Andrea Bocelli, Eros Ramazzotti, Laura Pausani—and lots of these Italian artists are multimillion international sellers.

### BECOMING A MUSIC EXPORTER

"It's absolutely true," says Jesús López, president of AFVVE, the Spanish label association, and also president of Universal Music Spain and Portugal. "Spain has never been a real player in the Anglo market. We have had successes, but, in general, they've been isolated cases."

The problem is that, after so much internal success and climbing the "world market league," the Spanish music industry has rested on its laurels and lost its competitive edge at the hands of the U.S. and Latino industries," says José María Cámara, president of BMG-Ariola.

"Spain enjoyed great internal growth and didn't feel the need to look further afield," adds Cámara. "We've fallen asleep after getting drunk with success at home during 15 years of growth."

Another leading industry executive, Rosa Lagarrigue, president of management company RLM Producciones, concedes, "Spanish artists in general make records the way you see fit throughout interference from marketing people or a sense of what is selling or what is not selling outside Spain."

There are many reasons for the stagnation of Spanish artists. There are also good reasons to think that the situation will soon change and that Spain will again become a significant music exporter.

"Spain was a major music exporter in the '70s and '80s, espe-

cially to Latin America," says López, who worked in the Miami music industry for many years before returning to Spain to take over at Universal after the merger with PolyGram. He cites, as examples Raphael, Julio Iglesias, Dyango, Nino Bravo, Los Bravos, Los Canarios (led by a young Teddy Bautista, now executive president of authors' and publishers' society SGAE and of CISAC) and Los Brincos. "But with domestic success in the '90s, Spain stopped being an exporting nation, by and large," he says.

For both López and Cámara, the blame lies essentially with the very recent industry of which they themselves are among the leaders. "The industry here has invested less in artistic development than it should and has no real visual dimension," says López.

### VIDEO AS A TOOL

Although MTV España finally launched in September and there are a couple of domestic music TV channels on Spanish digital TV platforms via satellite, López insists that TV still largely ignores music. (In an ongoing debate, TV channels argue that the few music programs they do run

"Spain is notoriously slow at understanding the need to use video clips to sell records," says López. "This failure to grasp the visual dimension affects consumption directly. How can we send an artist to Germany without a good backup video? Italy has always understood the video as a marketing tool. Spain is backward as a music industry—we even have far fewer music radio stations than most of our neighbors in Europe."

RLM's Lagarrigue, who has offices in Miami and Mexico City and manages artists such as Sanz, Miguel Bosé and Ana Torroja, says a major Spanish defect is that, as soon as artists reach at home, the labels in Latin America, "our second national market that speaks our language."

"Italy, for example, does not do that," says Lagarrigue. "As soon as they have a hit, they will try Germany or another European country.

The Italians are fabulists at selling their product," she says.

This means Spanish artists are, in a sense, driven by an incentive to triumph in Latin America, as well as, lately, U.S. Latino markets, "unfortunately before looking at Europe and Asia," says Lagarrigue.

Claudio Condé, president of Sony Music Entertainment Spain, says Spain-based labels could benefit by a better coordination with the parent Latino labels in the U.S., such as Sony International or WEA Latina.

"The Latin American market has grown so fast that it's overshadowed Spain's performance," he says. "The Latino phenomenon certainly exists in Spain, but Spain barely exists in the Latino world, apart from some pop product, such as Alejandro Sanz."

BMG's Cámara is clear about what needs to be done. "What has happened is our fault, and it is absolutely necessary that, with humility, we redefine the market as a global one and not a local one," he says. "The [Miami-based] Latino industry speaks of the Latino market in global terms, but we in Spain still have a local vision—that our market is Spain and, if lucky, Latin America, too."

The industry must explain to the creative community that the rules have changed, because the market has changed—the artists have disappeared," says Cámara. "I subscribe to the view that we have to understand that we have lost weight in [Latin] America, because our error has been setting down frontiers. There was no Latin music in Germany. It was rock and pop, as everywhere else, but now there is a strong Latino segment in the German market."

### NEW FRONTIERS

One new industry executive who is fully aware of this and the need to avoid the problem is Jaime de Polanco, CEO of the music conglomerate Gran Via Musical (GVM). Polanco says Spain's failure to export its music is largely due to the physical frontiers that the labels place in front of themselves, as if the Spanish market ended at Portugal and France [Spain's two land borders]. But labels have no frontiers, and there are now some 450 million people around the world who are Spanish speakers."

At the inaugural Latin Grammy Awards ceremony, SGAE's Teddy

(Continued on page 72)

## Portugal's Year Of Transition

During 2000, The Music Industry Has Come To Terms With Cash-Short Consumers And A Fickle Economy

BY TERRY BERNE

LISBON—During the past three years, Portugal has seen the peaks and valleys of music-industry success. While 1998 marked the culmination of nearly 20 years of uninterrupted growth, 1999 was the year the bonanza finally faltered. And 2000 will be remembered as a year of transition, in which the Portuguese music business came to terms with cash-short consumers and a fickle economy. While Portugal's economy is growing by fits and starts, there is less money to spend on luxuries like music.

A modest recovery of 5% in retail sales in 1999 means that for Portuguese music sales this year. But, according to Portugal's IFPI affiliate, AFP, which includes the major labels and 10 independents, the 18% rise in unit sales enjoyed in the boom-year of 1998 is a dim memory.

Unit sales of CDs are down nearly 6%, while both full-price cassettes and the CD single have all but disappeared, down a staggering 57% and 41% respectively in relation to the same period last year. On top of this, domestic repertoire's market share continues to slide, hovering just below a meager 10%. As a result, virtually all of the major labels are cutting back on their local rosters.

Further adding to the sense of suspense, two of the majors—BMG and Universal—suffered changes in top management, while independent Movielva awarded word of a possible Warner buyout.

Increasing the share of domestic repertoire represents the Portuguese music industry's biggest challenge for the years ahead. Local music has never enjoyed the popularity at home that national product has in neighboring Spain or Italy, for instance, where it typically represents about half the market. In Portugal, local repertoire rarely tops 25%.

Veteran acts like Paulo Gonzo, Pedro Abrunhos, DeLfinis, Rui Veloso and António Variações are no longer inconsistent sellers. Referring to sales of 250,000 scored by Gonzo's 1997 "Queer Tudos," Sony managing director Carlos Pinto points out, "It's not like selling like hot air anymore. Local repertoire figures depend on the success of one or two albums that sell extremely well. I'm confident things will improve, but I don't see how the Portuguese market share going from 15% to 50%."

### BUDDING TALENT

Theories abound as to why international pop/rock dominates the national market. As a small country with a tradition of discovery, Portugal has always set its sights beyond its own borders. Some also note that the idea of pop culture never really took root in Portugal as it did in countries such as Sweden and Holland.

"People here tend to take notice of artists only when they become popular abroad. It's the Portuguese mentality," offers João Serafim, managing director of Movielva.

Whatever the reason, it's certainly not for lack of local talent—from a new generation of fado singers with budding international careers, including Dulce Pontes, Mista, Filipa Pais, Cristina Branco and Camané, to intelligent, highly listenable rock by bands such as Santos E Pedras.

From the soulful Sara Tavares, a young Cabo Verde who sings in English, to the captivating contemporary folk of Anabela, Portugal offers as many potential international artists as most other European countries of its size.

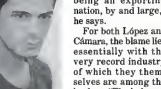
Lisbon's electronic scene, with DJ Vibe's Underground Sound Of Lisboa and Cool Hipnoise leading the assault, is already lapsing at international shores. The potential of Portuguese hip-hop is gaining impetus, as evidenced by edel's fine collection of Luso-flavored toasting, "Trabalha Para Casa," and by sophisticated Afro-rappers SSP.

The African influence of sophisticated Afro-pop artists from Angola and Mozambique—Bongo and Filipe Mukeka come to mind—is beginning to draw the future of Portuguese music. This is not to mention Portugal's biggest export since Vasco da Gama, Madredeus, which has sold more than 2 million albums worldwide, according to EMI.

### PIMBA MINUS SELF

Ever since Universal's English-language release of its first album, "Silence Becomes II," went six times platinum in 1998, a plethora of bands singing partially or exclusively in English have been signed. Silvegas came to mind—its album "Pain Is Real," topped Portugal's album chart almost immediately and held its pole position for several months after its June 2000 release, confirming the growing

(Continued on page 72)



# SPAIN & PORTUGAL

AN INTERNATIONAL EXPANDED SECTION

## PORTUGAL'S TRANSITION

(Continued from page 75)

more than just a one-shot deal.

"Portugal is more on the international agenda all the time, and beyond music with Portuguese roots there's quality pop-rock sung in English that could easily be mistaken for acts from London or New York," says Jesus López, president of Universal Music Iberia. "After all, these artists are steeped in Anglo-American pop."

Still, some in the industry are uneasy with the trend. "There's a lot of unique talent in Portugal," affirms EMI president David Ferreira, "and it's their uniqueness that will attract international consumers. I personally feel that southern European countries develop strong talent that loses its character when sung in English. There are cultural reasons why someone like Eros Ramazzotti is exported singing in Italian. Our goal is to target world-music audiences with our product, not the pop market."

Sony's Pinto agrees: "The success of English-language bands like Silence 4 will not promote local pop."

Local pop itself is a slippery concept when applied to Portugal's skewed music trade. Many of the 40 labels gathered under the banner of the Associação Fonográfica Independente (AFI) specialize in a brand of local light pop, known somewhat derisively as *pimba*. Sold mainly on minicassettes at street fairs, gas stations and other outlets beyond the purview of AFP market figures, some of these acts regularly sell half a million minicassettes.

Sales of this often regional fare is estimated to represent as much as 40% to 50% of the entire music market, which would more than double the official AFP numbers for domestic repertoire. Moreover, as Warner Music Portugal managing director Daniel de Sousa points out, *pimba* has evolved from its beginnings as poorly produced and packaged product to compete in every aspect of the business, and it dominates the few spaces allotted to music on TV. Clearly, any serious survey of Portugal's music economy cannot ignore such a large parallel market.

The two best-selling domestic albums of 1999, Santamaria's "Sem Limite" and "Ficarei" from Anjos, were both released by aggressive indie Vidisco, Portugal's fastest-growing label, which specializes in local pop and dance music and commands the TV-advertised compilation market. The company, which boasts more than two dozen acts, can also claim a hefty 32% of local repertoire, just behind EMI with its enormous domestic catalog. Its success with local music, which propelled it to 12% of the total market—on par with the majors—underlines the importance of national product despite the difficulties of the sector.

### RADIO SUPPORT SOUGHT

The peculiarities of the Portuguese market start with its size. Leading market researcher Marktest puts the active consumer base at 7.6 million people out of a total population of 10 million. Estimates by London-based IFFI fix the total value of the music market at near \$177 million (U.S.) for 1999, with a per capita music spend a low \$17 (U.S.).

"For most artists, it's difficult even to survive," says EMI's Ferreira. "Unless you're one of the lucky few who reach the top 30, it's tough to recoup costs."

The disappearance of the single also means that artists must be tested and promoted through albums, which adds to costs. A limited number of media outlets, be it print or broadcast, is another handicap.

"It's very hard to develop new acts," says ebel managing director Peter Cooper, who arrived in Portugal from the U.S. just over a year ago. "In the States, if one modern-rock station is uninterested in your product, you can go to another one. Here, there's nowhere else to go. And the market simply can't absorb more than a certain number of new acts."

Not only is it hard to expose talent, it's easy to become overexposed once an artist has become successful. "There's no real touring market," notes Ferreira. "A popular artist is very likely to have to perform in the same places for the same people every time out."

Retail, following the entry of hypermarkets in the sector over the last several years, is also experiencing a period of transition.

Although hypermarkets add considerably to retail value, charges that they have no respect for the product are common. Universal's López lauds improvements in distribution throughout the country, while Warner's de Sousa points out, "While record companies represent about 1% of the hypermarkets' business, they represent 50% of ours." Specialty shops as well as chains are suffering as a consequence, but that won't stop French retailer FNAC from adding two stores this year to the pair it already has in Lisbon and Oporto, nor Spanish retail giant El Corte Ingles from opening its first store in the capital.

The problem most cited by label executives is the reluctance of radio to support new and local artists. Pinto believes the problem is a major source of frustration in the industry. "Radio in this country must change," he asserts. "They have to play more new music, or even radio itself will start suffering." He proposes industry-wide discussions with radio to try to resolve the conflict.

Despite Portugal's real problems, the industry has reason to be optimistic.

The local collection society, Sociedade Portuguesa de Autores (SPA), celebrating its 75th birthday this year, does all it can to promote the country's music abroad, and has presented showcases at MIDEEM in both Cannes and Miami in recent years. With the international success of Madredeus, Dulce Pontes and projects like Movieplay's indispensable "Onda Sonora, Red Hot & Lisbon," awareness of Portuguese music has never been higher.

"The most positive aspect of the Portuguese music scene is that you can still find so many new and talented artists," says BMG's Gaspar. "Every month, some label starts working a new artist."

Universal's López concurs: "The new fusions of Portuguese music with African music from Angola, Cabo Verde and Mozambique are beginning to create a new concept of what Portuguese music has to offer."



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# SPAIN & PORTUGAL

AN INTERNATIONAL EXPANDED SECTION

## SPAIN LOOKS TO EXPORT

(Continued from page 73)

Bautista said, "We must be aware that the Latin Grammy event represents a great opportunity to promote our [Spanish] artists, and I think that the record labels here have not understood the great importance that this has." Bautista said that Spain was the world's biggest Latino music market, followed by "Brazil, Mexico and the U.S., and we in Spain could end up having a great influence if we proposed to do so."

But Spain's largest and most influential daily newspaper, *El País*, reported that "the Spanish presence [at the Latin Grammys] is barely noticeable...the Spaniards here seem somewhat alien to a world and cultural uni-

verse that, sharing the same language, they still do not assume as their own."

Cámara was one of a handful of Spanish-industry executives who attended the ceremony. "There was a spectacular drought of Spanish presence compared to that of other countries," he says. "But it was a pleasure to see Teddy Bautista and other SGAE executives there, as well as the VP [Luis Menjo] of the artists' association AIE, doing their utmost to promote Spain."

In an *El País* analysis of the Latino contribution to the electronic-music scene, music writer Luis Les wrote, "As almost always, we are the poor brothers in the picture. When

we could have taken advantage of the situation as the bridge between our Latin American brothers and European technology, Spanish electronic-music projects have preferred—at least until recently—to copy what came from outside, neglecting our immense Latino musical heritage."

### KILLER BARBIES AT POPKOMM

Lagarrique is not so pessimistic about recent achievement. In the early '90s, with artists such as Mecano selling 12 million units outside Spain in Europe alone, plus the success of Rosendel Silencio, Miguel Bosé, Jarabe de Palo, Hevia, Hosianna, Luz Casal and so on, there is no doubt that the Spanish industry is developing artists internationally," she says.

"Add to this the promotional work under way now with artists such as Ketama, Estopa, Dover, Melon Diesel and Cartes Núñez, and this is talking only about Europe. I think work is being done," says Lagarrique. "Then, if we include Latin America and look at the success of artists such as Bosé, Joaquín Sabina, Café Quijano and Joan Manuel Serrat, plus the 10-million worldwide sales of Alejandro Sanz, then the picture isn't so gloomy."

But López insists that truly international Spanish artists over the past 10 years have been few and far between. Sanz is the nearest Spain has to a superstar, and, in September, sold an amazing 1 million copies of his new Warner album, "El Alma Al Aire," in its first week of release in Spain alone. But, as Uli Grossmaas, director of Cologne's annual music trade fair PopKomm—Europe's largest in terms of visitors—said during a September visit to Seville, "He is still not in the Ricky Martin class—nobody knows who he is in Denmark or Sweden."

Grossmaas complained about the lack of Spanish major label bosses at his event compared to those from other territories, and said it was a symptom of Spain's difficulty in having an international projection. He said it was a shame, in view of "northern Europe's hunger for Latino music, which Spain should take advantage of."

Spanish acts that played at PopKomm did very well, including Ketama, Dover and indie act Killer Barbies. The latter is an example of how Spanish artists can do well in spite of poor support in Spain. Released on German indie Drakkar, the new album "Bad Taste" has sold nearly 50,000 units in Germany, where a video of the album's first single, "They Come From Mars," was among the favorites on German music TV network Viva for weeks.

Of the 1.65 million units of Hevia's "Tierra De Nadie" sold by EMI, more than 1 million were moved outside Spain. It went No. 1 in Italy (675,000 units) and Hungary (65,000) and sold in Germany (135,000), France (50,000), Denmark (40,000), Japan (30,000) and New Zealand (14,000).

### A NEEDED TEEN

López says one problem in Spain is that the "teen boom" phenomenon has not arrived as it has in many other territories, especially the U.S. "This year has been one of recycling, with hits for Abba, Barry White, Tom Jones and Spain's Bertin Osborne," he notes. "Spain is selling to the 30-plus demography; we're not reaching the teenagers too well at the moment."

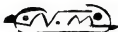
So what does BMG's Cámara think the solution is? "First, we must recognize the reality that the rules have changed. Second, we must change our own rules to connect the market as global and no longer just local. And third, the rest will just happen," he smiles. "The alarm is sufficiently important not to have to seek excuses. I haven't got the slightest doubt that this is going to change. The talent in Spain is there; we have the language and rhythm. Anyway, if we do not improve our competitive strength abroad, the Spanish market will slump."

López is also confident. "I am convinced that, in the next five years, Spain will again be a great music exporter, as it was in the '80s," he says. "The domestic market continues to perform well, improving by 9% in value in the first six months of this year, and by 21% in unit sales, even though much of this was budget lines. What the industry must do now is increase its market activity and internationalize our artists."

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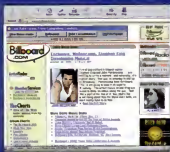
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# retailers

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER • ACTIVE • ACCESSORIES

## J&R To Air Live Internet Radio Shows

### Outlet Builds In-Store Studio, Lures DJ Scelsa To Launch Project

BY LYANA JONES

NEW YORK—J&R Music World has partnered with ArtistEnt/PatroNet, a newly formed online music network/artist subscription label, to broadcast live radio shows over the Internet from the downtown Manhattan superstore.

The radio shows will be broadcast from a newly built in-store studio, which will also serve as the home for an expanded Internet radio network, called PatroNet Radio.

ArtistEnt/PatroNet is owned by Sheridan Square Entertainment and was founded by Danny Goldberg, C&P Partners, Todd Rosenberg, and Stuart Shapiro. It will provide its lineup of Internet radio programs to be broadcast live from the store, beginning with Vin Scelsa's "Live At Lunch."

Scelsa, a professional DJ of more than 30 years, is renowned for his free-form radio format and eclectic playlists. His show, which had been broadcast from his New Jersey-based studio three times a week, will now originate live from J&R twice a week and once from New Jersey.



In addition to the traditional audience of lunchtime computer listeners, in-store shoppers at J&R will also have the opportunity to hear "Live At Lunch" in real-time, thanks to the studio's connection to speakers positioned throughout the retail space.

The debut broadcast is scheduled for noon-1 p.m. Wednesday (8). The three-hour show will be carried live on the Internet at [jandrom.com](http://jandrom.com) and [artistent.com](http://artistent.com).

Shee Bryan, GM of J&R Music World's music and video division, explains that the partnership helps "associate ourselves with the type of music and wide variety that Vin Scelsa plays. He plays what we carry in our store, and that will be beneficial to us. Our customer base, when it comes to pop music, is looking for that deep catalog and new releases that are sort of off the beaten path. We feel that this is going to help us touch on more of those types of customers who appreciate the types of music that we carry all these types of titles."

Bryan goes on to cite "BET On Jazz/J&R Artist Of The Month" as the impetus behind PatroNet Radio. The monthly cable program, which features in-store interviews with and performances by jazz artists, is filmed on location from the J&R storefront and continues to broadcast on the music-and-entertainment channel.

"We met with Danny Goldberg

(president of Artemis Records and CEO of ArtistEnt) several months ago," Bryan explains, "and he was talking about ArtistEnt and what he was doing with Internet radio, which we have a high interest in because of our Website. We said, 'hey, why don't we do live radio from our store?' You know, we're done TV. And they said, 'Well, maybe we can do live radio some shows.'"

In order to accommodate an Internet-radio broadcast studio, J&R cleared out retail space—900 square feet of it, once home to cassettes—on its second-floor pop-music outlet. There is an engineering room, a live room with DJ capabilities, and Scelsa's room, which is for his exclusive use. Bryan reports that J&R is banking on the veteran radio personality's popularity and broad following to drive additional traffic into the downtown store.

"People who are fans of Vin Scelsa and the music that he plays are going to have another reason to come to J&R or about the word on what J&R is or about," Bryan says. "He's going to have many artists come in for interviews. This offers them a unique opportunity to not only be interviewed by Vin but also to be in a retail environment where their CDs are right there, where they can have an immediate impact on people knowing about their releases that are out."

According to Bryan, artists who appear on "Live At Lunch" will have their products merchandised in the store and promoted in J&R's advertising. Show participants will also be given ink in the retailer's publications, such as its successful catalog, which is sent out nationwide every six weeks, at 2 million copies a mailing.

In-store signage will also be devoted to "Live" guest artists, as will a front-of-store waterfall display. The latter will also feature Scelsa's recommendations for the week, called "J&R Recommendations." These titles, Bryan adds, will be posted at J&R's Website.

"Once the studio goes up live and we have artists in," Bryan says, "that will be a click on our main page. Currently, we have a link on his site ([artistent.com](http://artistent.com)). Off of [Scelsa's] list of recommended CDs, there is a link to New button for each selection that links to J&R. In the future, we are looking to do tie-ins with some of our suppliers of electronics and computers and find different ways to promote them through ArtistEnt."

"J&R is known for tremendous diversity for the music they carry in their store, on its Website, and in their catalog," PatroNet Radio co-creator Goldberg says. "So their audience

includes people who would like to listen to PatroNet shows. They can help market the show by exposing to their mailing list, and in their advertising and people who go on their Website, the existence of a show. And Vin has consistency in the media and among his fans, who will focus their attention on J&R."

According to Goldberg, while the focus now remains on marketing "Live At Lunch," the two parties have discussed E-commerce and marketing ideas.

"As the show builds an audience, when it has a coherent demographic," Goldberg explains, "there are going to be advertisers who want to sell to that demographic, whether it's conventional advertising or E-commerce."

"There's tremendous emphasis in the Internet economy on technology and distribution capability," he continues. "But what ultimately drives any type of media is the intense connection between the audience and the content itself once it's delivered to them."

"It's admirable that they are will-



ing to take away space from shelf items and put a block studio in there," says Shapiro, president of ArtistEnt/PatroNet. "It really shows that the value of content—live artists, in-store signings, traffic, marketing, new releases, original live music—is perceived by J&R to be worth more than the sales" that space previously provided.

When the Internet broadcast facility is not in use by Vin Scelsa and ArtistEnt/PatroNet, Bryan reports that J&R projects doing promotions with other radio stations. Jazz WBGO New Jersey and modern-rock outfit WLIR New York—both streamed at [jandrom.com](http://jandrom.com)—have expressed interest in doing live Internet broadcasts from the store. Record labels, according to Bryan, have also inquired about having their artists do Internet radio shows from J&R. In fact, Bryan states that the retailer would not "rule out" the possibility of creating its own original content.

"It's really all about the music," says Bryan, returning to the project's initial impetus. "We're really not looking to necessarily make money off of Vin Scelsa or any of our endeavors. We want to have the image of being involved in bringing more diverse music out to everyone. That's who we want to be."



Drumming Dummy. Crash Test Dummies percussionist Mitch Dorge gave drumming tips to musicians recently during Frasier Music Week at the Delta Beaufort Hotel in Saskatoon, Saskatchewan, as three Canadian distributors watched before a session on getting indie CDs to retailers. Shown, from left, are Jack Schuller, president of Festival Distribution; Dorge; Melanie Creek, representative for Spirit River Distribution; and Patrick Matlowksi, representative for Indie Pool. (Photo: Patricia Bates)

## Retail Gets Digital Warning

### Report Sees Traditional Sellers Challenged

BY BRIAN GARRETT

NEW YORK—Despite the potentially profitable upside to Internet distribution in the long term, the rise of digital music is creating a host of immediate financial and strategic challenges—everything from increased technology expenses to displacement from new formats—far traditional industry retailers.

That's the finding of a new study by Emerald Solutions, a research and consulting firm, in conjunction with the National Assn. of Recording Merchandisers (NARM). The study examined the impact of peer-to-peer file sharing, digital downloading, and digital streaming technologies on the business models and strategies on retailers.

The report, "Creating Industry Value From Digital Music Distribution," cites streaming, not file-sharing services like Napster, as the biggest threat to brick-and-mortar retail. Meanwhile, ballooning costs for investing in digital services, coupled with no immediate prospects for recouping such expenses, is likely to create havoc and have-nots within the retail sector.

"It's going to be a much more competitive marketplace going forward," says NARM president Pam Horowitz. Indeed, Emerald Solutions president Michael Norkus argues that digital distribution will cause a sharp split among retailers, with some increasingly integrating a digital model into their store con-

cept and others following a more traditional music-retail model.

**SHIFTING FROM PURE MUSIC RETAIL**

But for those that do not pursue an aggressive digital strategy, economies in some cases may force a strategic shift away from broad-based, pure music retail.

"[Retailers] that don't go digital in a meaningful way are more likely to become a higher-touch, higher-service-type of store and are more likely to expand into contiguous categories," says Norkus.

The first real test of retail digital strategies—and which direction retailers choose to take—is already starting to emerge with the rise of for-sale digital downloads.

While the study concludes that downloads as a profitable and popular offering are a long way off, it argues that they will nonetheless be a necessary and expensive element of a music retailer's operations.

Norkus calls downloads an incremental cost of doing business. "The impact will be that digital downloading will favor the strong and hurt the weak," he says. The reason: Offering downloads in the short term means investing in added fixed costs and added service costs without marginally improving revenue.

However, an even bigger impact on the bottom line for music retail

(Continued on next page)

## newswire...

**TOWER RECORDS'** privately held parent company, MTS Inc., posted a net loss of \$10.1 million for the fiscal year that ended July 31, vs. a loss of \$8.8 million the year before. The West Sacramento, Calif.-based company attributes the higher loss to unfavorable currency exchange rates for its international operations and interest costs in connection with increased borrowings under its existing credit facility. Net revenue was \$1.1 billion, up \$73.5 million from fiscal 1999. The company's second quarter (Nov. 1 through Jan. 31) accounted for approximately 30% of annual sales. MTS credits the revenue improvement to new store expansion and domestic same-store sales growth, which increased 0.6% over the period. Income from operations decreased by \$7 million to \$24.8 million from \$31.8 million a year ago due in part to expanded losses from the company's Latin American and Internet operations.

**TRANS WORLD ENTERTAINMENT** has completed its previously announced acquisition of WaxWorks' Disc Jockey chain. The company acquired substantially all of Disc Jockey's assets, including merchandise inventory and fixed and other assets. Trans World will operate Disc Jockey stores at 112 mall locations. In a statement, Trans World chief executive Robert Higgins called the deal a "logical progression" of the company's overall growth strategy and said it would increase its market share in the Midwest and Southern markets.

**REAL NETWORKS'** RealPlayer software will be included on the enhanced CD of the new Spice Girls album, "Forever." The enhanced CD, out Nov. 7 on Virgin Records America, will also feature streaming videos of the rockers' "Hollers" and "Let Love Lead The Way," which can only be viewed with the RealPlayer.

**TERRA NETWORKS** and Lycos have completed their previously announced merger, following approval of the deal from Lycos shareholders Oct. 27. Lycos stockholders will receive 2.15 shares for every Lycos stock. Stock in the new company will trade on the Nasdaq National Market under the symbol TRLY.

**HALF.COM**, a unit of online auction site eBay that offers second-hand goods at fixed prices, is teaming with buy.com on a co-branded service for buying and selling used CDs, videos, and DVDs. Under terms of the agreement, music and videos for sale on Half.com will be featured on the buy.com site on a co-branded page called the Entertainment Marketplace. Additionally, buy.com consumers will be able to sell CDs, DVDs, and videos through the marketplace page throughout its site. Half.com will also promote buy.com as a featured seller of new products. The co-branded marketplace service is expected to launch in the first quarter of 2001.

**BARNES & NOBLE.COM** says its third-quarter net loss more than doubled, rising to \$45 million, or 33 cents a share, from a loss of \$22 million, or 15 cents a share, a year ago. Net sales for the three months that ended Sept. 30 increased 58% to \$74 million from \$47 million for the third quarter of 1999. The company reports \$286 million in cash and marketable securities as of Sept. 30.

**INTERTRUST TECHNOLOGIES**, a digital rights management company, posted a third-quarter loss of \$11.1 million, or 15 cents per share, vs. a net loss of \$8.1 million, or 25 cents per share, in the same period last year. Revenue rose to \$2.1 million from \$363,000. The company ended the quarter with approximately \$290 million in cash and cash equivalents. The stock, off more than 74% in the last six months, hit a 52-week low of \$4.75 on Oct. 6.

**LAUNCH MEDIA** posted a third-quarter net loss of \$12 million, or 84 cents per share, up from a loss of \$8.7 million, or 51 cents per share, in the same period a year ago. Pro forma net revenue rose 26% to \$14.1 million. Ticket sales from the newly acquired Warpnet court accounted for 30% of company revenue. Launch reports more than \$29 million in cash and short-term investments as of Sept. 30.

**TICKETS.COM** reports that its third-quarter net loss increased to \$15.4 million from \$14.8 million in the same period last year. Revenue for the three months that ended Sept. 30 rose to \$14.5 million from \$13.8 million. The company says that as of Sept. 30 it had cash on hand of \$57.4 million. Higher sales for the nine months ended Sept. 30, the net loss was \$91.9 million, vs. \$38.2 million in the same period last year, and revenue rose to \$43.4 million from \$33 million.

### RETAIL GETS DIGITAL WARNING

(Continued from preceding page)

may yet come from the rise of streaming services.

Norkus says streaming has the potential to significantly affect the overall volume of music sales for the retail industry because personalized, listen-on-demand features reduce the incentive for many music consumers to buy physical product. Consumers traditionally purchase product in large part so they can play what they want to hear, whenever they choose.

"Eventually the jukebox in the sky gets you enter and closer to playing on-demand whatever you want to hear," Norkus says.

What's more, streaming opens the door for groups other than retailers to be the provider of those services.

"Whether you are Borders or Musicland or even a label—streaming is a different type of business," Norkus says. "Current skills don't help you much in that business."

### ENTER NONTRADITIONAL RETAILERS

The more likely provider of such services are Internet companies with interests in music. However, with the rise of digital distribution in general, a host of nontradition-

*'Digital downloading will favor the strong and hurt the weak'*

—MICHAEL NORKUS—

al retailers are likely to try to get into the business of selling music digitally.

The report says that because the barriers to entry are generally low, brick-and-mortar music retailers can expect increased competition from everyone from artists, to labels (which figure to make their presence felt in the downloading segment), to music wholesalers.

But that doesn't mean any of these other groups will be successful in their attempt to break into the retail business.

"Getting somebody to actually buy from you is going to be a challenge," says Norkus. "Going direct to the end customer with a commodity product where you don't have a significant cost advantage or any other advantage is a tough business."



**Wherehouse Gets Plagued.** On a recent visit to Wherehouse, Squint Entertainment director of sales and marketing Ed Bunker presented the music buying department with Squint's new The Richer platinum plaques. Shown at the presentation, from left, are David Lee, Alternative Distribution Alliance sales representative; Jay Nelson, catalog buyer for Wherehouse; Bob Bell, senior rock buyer for Wherehouse; Bunker; Kevin Mulligan, VP of music for Wherehouse; and Craig Swain, independent rock buyer for Wherehouse.

### PROMISE OF IMPROVED MARGINS

But for those who can establish a strong customer relationship in selling digitally, there is the promise of improved margins over traditional retail. The study estimates that efficiencies of Internet distribution may create savings of as much as \$3 per unit. Major cost savings are likely to come from reductions in warehousing and transport costs, as well as from reduced need for inventory space.

But it is here where size and scale counts so. Incremental sales gained from having digital distribution in traditional stores may not be sufficient to provide a good return on investment.

Says Norkus, "Digital investing can pay off in the long term, but unfortunately it's one of those investments where the true payback will require almost an adjustment of your asset infrastructure."

That's why smaller stores in some cases may need to use reduced inventory-space requirements to sell other products. Other stores may want to specialize in specific areas.

"Small retailers have to develop defensible niches," Horowitz points out.

But she says part of the message of the report, to retailers both big and small, is that there is still time to get a handle on the question of digital strategy. The reports argue that, for the foreseeable future, CD album and digital music sales will co-exist.

"You can't be complacent right now, but you also don't have to be in panic mode," she says.

### A GRADUAL SHIFT TO DIGITAL

Over time, however, digital distribution—and in particular streaming—will gain traction, the report cautions.

"It's a slow decline," says Norkus of the shift from physical to digital models. He says that neither the CD nor the traditional retailer is going to be gone in five years, but for those that choose not to adapt, the attrition will begin—with the smaller stores hit the hardest. "Each year may be a couple of stores will close here or there," he says.

## EXECUTIVE TURNABLE

**DISTRIBUTION.** Scott Palladino is named VP of finance for Ventura Distribution in Thousand Oaks, Calif. He was VP of finance for Now Showing Entertainment.



FIGURA

**NEW MEDIA.** Scott Fedewa is named senior VP of business development for First-look.com

in Los Angeles. He was managing director of Europe for WeddingChannel.com.

**MUSIC VIDEO.** MTV Networks promotes Tom Cavallaro to executive VP and general sales manager for TNN and CMT. Sue Danaher to executive VP and general sales manager for Nickelodeon/Nick at Nite and TV Land. Doug Rother to executive VP and general sales manager for MTV and VH1, Bruce

Gillmer to senior VP of music and talent relations for VH1, and Michael J. Garvey to director of music programming in New York. They were respectively, senior VP of advertising sales for VH1 Eastern region, senior VP of national advertising sales for MTV networks, and senior VP of advertising sales for MTV Eastern region, VP of music and talent relations for VH1, and programming manager.



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## Tower Sees Second Straight Loss; Warehouse Opens New Concept

WHILE TOWER Records/Video/Books posted a \$10.1 million loss on revenues of \$1.1 billion in its fiscal year that ended July 31 (see page 82), 91%, or \$9.2 million, of the red ink was due to a non-cash foreign currency translation charge. Earnings before interest, taxes, depreciation, and amortization (ebitda), or cash flow, was \$53.1 million, down slightly from the \$55.1 million in ebitda the company generated in the previous year, when sales were \$1.03 billion.

The decline in cash flow was due to rising expenses. For fiscal 2000, selling, general, and administrative expenses increased to 27.4% of revenue, up from 26.8% the previous year, while gross margin, or profit accrued from the sale of goods, almost remained the same, coming in at 32.2% of revenue this year vs. 32.3% last year.

This is the second consecutive fiscal-year low for the West Sacramento, Calif.-based company. In its fiscal 1999, Tower posted a loss of \$8.8 million.

At the end of its fiscal year, Tower operated 187 stores, of which 115 are in the U.S. in 21 states and 72 are in 10 countries, according to its 10-K filing with the Securities and Exchange Commission (SEC).

The 115 U.S. stores accounted for \$648.6 million, or 59%, of the com-

pany's total sales, while foreign revenue was \$450.3 million, or 41%. Those totals represent a shift of 1 percentage point from the previous year's totals, when domestic business was 80% of the company's revenue. For fiscal 2000, comparable-store sales increased slightly by 0.6%.

In breaking out revenue by prod-



uct line, music accounted for 87.8% in 2000, video for 8.6%, and books, magazines, personal electronics, blank tapes, and other accessories 3.6%. Music sales were up from 86.1% in 1999, while the other product categories dropped from 5.6% down to 4.6%.

In fiscal 2000, Tower made \$21 million in interest payments on its debt, which included \$110 million in debentures due to mature in 2005, and the company's revolving credit facility. In the previous year, interest payments totaled \$17.6 million.

Tower's revolver, which matures

in April 2001, is for \$275 million, of which \$150 million can be borrowed in Japanese yen and a portion in British pounds. At the end of the year, Tower had drawn down \$188.1 million, or \$284.6 million available to it based on the revolver's borrowing formula, according to the SEC filing.

The company's balance sheet at the end of the year showed \$21.5 million in cash and cash equivalents and \$293.4 million in inventory. On the liability side, accounts payable totaled \$165.7 million. Shareholders' equity was \$107.4 million.

Of its 72 international stores, there are 43 in Japan, nine in the U.K., six in Mexico, five in Argentina, three in Singapore, two in Taiwan, two in Canada, and one each in Ireland and Hong Kong. Tower also has franchise agreements with local operators in Columbia, Ecuador, Israel, Malaysia, the Philippines, South Korea, and Thailand.

The U.S. store base includes five WOW sites, which are combo stores built in conjunction with the Good Guys electronics chains, and record departments in two Good Guys stores in Nevada.

During fiscal 2000, Tower opened four stores in the U.S. and eight internationally, including four in Japan. It closed seven stores. At the end of the year, Tower had leased about 2.9 million square feet worldwide, including all of its stores and warehouses.

The company expects total capital expenditures for fiscal 2001 to be about \$37 million, including \$7.5 million related to maintenance and technological capital improvements.

**IN OTHER CALIFORNIA NEWS,** Warehouse Entertainment continues to experiment with new store concepts. In addition to Tu Musica and Exchange, the company now has a store operating under the logo of Com. Warehouse, the store of Com. Warehouse, The store of Com. Warehouse, located on Rosecrans Street in Los Angeles and carries only CDs and DVDs. Tape, both cassette and video, is noticeably absent from its offerings.

The emphasis is on a high-tech look, as it contains downloading kiosks and a nice dosage of monitors playing videos. The DVD display is in the rear with prominent signage. As usual, when it comes to new store concepts, Warehouse didn't return calls seeking comment.

**I WAS CHECKING OUT THE** latest Music Monitor Network progress report and saw that with **Radiohead's** "Kid A" album, the network claims to have sold 2,771, or nearly 2% of the unofficial 140,000 copies the album moved that day. Impressive.

Assistance in preparing this column was provided by Earl Paige.

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# Merchants & Marketing

## CHINESE MUSIC INDUSTRY IS UNITED AGAINST PIRACY

(Continued from page 69)

fund-raising. "We want to make fans aware that in buying pirated music, they are hurting the very stars that they adore," says Shan.

Performers at the show explained how piracy hurts them and makes it increasingly difficult for them to create music. "If you buy pirated versions of my CDs, I'll just stop singing," EMI Taiwan's Mandopop diva Na Ying threatened half-jokingly. "Buying pirated music is a form of disrespect to the artists you love to listen to," said KKP's Han Hong, to cheers from the crowd.

It may be disrespectful, but in the case of CDs, joining the pirates is a lot cheaper. While both legitimate and pirated cassettes sell for 10 yuan (88 cents), legitimate CDs sell for between 50 yuan (\$4.15) and 80 yuan (\$6.54) each—compared with as little as six yuan (50 cents) for pirated CDs.

"I think record companies need to reevaluate the price of a CD (and a CD comes down to no more than double the price of a cassette, most Chinese kids just won't be able to afford the real thing)," says Dai Qin, the manager of the man for Thin Man at the show, to the acts that performed at the show.

Besides showing support for the

show's message, the crowd at the anti-piracy event reacted enthusiastically as mainland acts broke out of the stylistic mold previously set by the slick gangtai pop stars from Hong Kong and Taiwan. Mainland posters are gaining a new confidence and are beginning to try out new styles and sounds, heralding a growing diversity in both pop and rock music that promises to stimulate the market.

Pop acts trying things new to China made up around one-third of the show; most were singing karaoke-style, without a backup band, but experimentation was nevertheless noticeable. For example, hip-hop beats gave the performances of Zhu Shu's Chen Lin and KKP's Li Xiaolong an extra zing, while a jazz-infused number attracted attention to BMG's Li Quan.

Among the rock acts on the bill were China's red-hot godfather, Cai Jian, whose onstage charisma has in the past been such a concern to the authorities that until the anti-piracy show, he had not been allowed to perform. Large-scale concerts in Beijing for almost 10 years. His presence and performance, although limited as with the other acts to one song, was

nevertheless significant. When Cai hit the stage, the whole stadium rose and cheered.

While the mainland industry isn't fessing itself about the magnitude of the piracy problem, the recent attempts at collective action have united record companies around a common interest. "The piracy problem is so severe that it has created a common enemy, bringing record companies together," says Cheng Jie, GM of Kirin Kid Productions. "We can't fight this alone, but now we've found a way to work together toward our mutual benefit."

The labels may now have a common direction in the fight against the counterfeiters, but there's still a long way to go. If the reaction of one 20-something music fan, Xingxing, who attended the anti-piracy concert is any guide. Asked if she would still buy pirated music, she replied, "I always hope to buy the real thing, because the sound quality is usually way better."

"I think that artists who write original music absolutely deserve our support. But," she added, smiling gallily, "if I can't find the real thing, I just might buy a pirated version anyway. Does that make me a bad fan?"

## DEBUT ACTS DOMINATE ARIA AWARDS

(Continued from page 70)

"Many of the artists with platinum and double-platinum releases were new to the commercial radio," he continues. "Labels are also more adept at breaking acts abroad, so we could be in for a bigger wave of global successes than in the past. We're certainly heading for some exciting times."

The awards are voted on by a 552-member industry and media sales panel. Other winners this year were as follows:

**Best dance artist release:** Pnau, "Sambanova" (WEA/Warner).  
**Best country album:** Troy Casar-Daley, "Big River" (Columbia/Sony).

**Best blues & roots album:** Matt Walker, "Soul Witness" (Virgin).

**Best adult contemporary album:** Karma County, "Into The Land Of Promises" (WEA/Warner).  
**Best pop release:** Kylie Minogue, "Spinning Around" (Mushroom).

**Best classical album:** Gerard Willem, "Beethoven's Complete Piano Sonatas" (ABC Classics/UMI).

**Outstanding achievement trophies** went to country singer Slim Dusty (EMI) for the release of his 100th album in a career that began in the 1940s and Tina Arena (Columbia/Sony) for selling 1 million units of her "In Deep" album in France. "It's a tribute to Tina's work ethic, and I'm just proud of her," says Sony Australia chairman CEO Denis Handlin tells Billboard.

A special achievement award recognized Daryl Somers, TV host of the now defunct Nine Network show "Daryl on Saturday," for showcasing local talent.

The event was marked by a few incidents. For example, touring artist Ricky Martin, who was to be a presenter, decided not to attend when the 10-member ARIA board would not let him perform, explaining they wanted only Australian performers. And when Minogue failed to pick up her award, a member of hardcore band Franz Rhomb—also nominated in the pop category—appeared onstage and grabbed it.

Some winners were also annoyed that of the 27 categories presented that night, 10 were not on the two-hour Ten Network telecast. Performer David Bridie grumbled to journalists that the ARIA "does not seem to take some categories seriously." And despite the fact that around half of the 140 nominations were for the indie sector, a managing director of one prominent independent label said, "One gets the feeling that the independent labels were being marginalized."

Nevertheless, the award's capture of 1.8 million viewers and high ratings among the 13-17 and 18-34 demographics emphasized the event's continued strength and attraction for sponsors.

In recent years, Candi has pursued a partnership with the entertainment industry to help with the \$1.2 million Australian (\$630,000) cost of staging the ARIA Awards. He is also discussing plans to sell data from ARIA charts to corporations and widen the service functions of the association's Web site ([aria.com.au](http://aria.com.au)).

Candi confirms the ARIA is in discussions with other companies over a sponsorship plan that would encom-

pass his charts, its Web site, and the awards. The ARIA also has plans for two TV specials based around Australian music industry events.

## SVK LABEL

(Continued from page 71)

Grieder says, "The promotion opportunities that Virgin offers us will help us reach a lot of people who usually don't listen to our music. It's important to be independent from the beginning to get your own identity. When your identity is strong, then you can deal with bigger companies. And I believe that Virgin has the best electronic music."

Key to Svek's success has been its stable of DJs—Carl Lekebusch, Adam Beyer, Jesper Dahlbeck, and Jean-Louis Huhta—although the label has maintained a low-frequency release schedule. Up until now, only six compilation CDs have been released by Svek, while its 12-inch singles have usually been manufactured in runs of 5,000-10,000 copies.

Virgin's clout is likely to take Svek's sales to a new level, although Tornery declines to reveal shipment figures. She suggests that "it will be a much bigger market than before. I believe that Stephan and his stable of producers, with the help of Virgin, will be able to reach record buyers all over the world."

"It's very unusual for a major company to make the kind of deal Virgin did with me for Svek," says Grieder. "It took a few months to obtain the deal I wanted. I'm pretty sure it's a one-time deal—but that's the Svek policy."

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Halloween Alliance Will Advance Online Music Biz  
Bertelsmann/Napster Pact Acknowledges That File Swapping Is Here To Stay

This issue's column was prepared by Marilyn A. Gillen.

WHY GRAY MATTERS: In the initial media spin cycle swirling around the Oct. 31 announcement of a "strategic alliance" between one-time archenemies Napster and BMG Entertainment parent company Bertelsmann (see story, page 1), the ink was often in black and white: A victory for the file-sharing service and a capitulation by the music industry—or vice versa, depending on the source.

For its part, Bertelsmann has hardly "embraced the dark side," as one startled music industryite put it upon first hearing the news (surely the Halloween timing was not accidental, he added ominously), since the media giant has used its considerable monetary muscle—it will advance the company a loan to develop its new model and gain warrants to purchase equity—to insist that Napster make good on recent assertions that it actually wants to compensate rights-holders for the use of their works by its members one, er, it figures out exactly how to do that. (Stay tuned for more on this not insignificant technical detail.)

But each side has surely given up some ground in the long war of words between file-sharppers and content-holders, and that can only help the overall online music business to advance. Napster may still be Napster going forward, but it will no longer operate as a pariah under copyright standards under terms of

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implication was the record company was just fine with that.

Implication was the record company was just fine with that. For its part, Bertelsmann has hardly "embraced the dark side," as one startled music industryite put it upon first hearing the news (surely the Halloween timing was not accidental, he added ominously), since the media giant has used its considerable monetary muscle—it will advance the company a loan to develop its new model and gain warrants to purchase equity—to insist that Napster make good on recent assertions that it actually wants to compensate rights-holders for the use of their works by its members one, er, it figures out exactly how to do that. (Stay tuned for more on this not insignificant technical detail.)

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the alliance with Bertelsmann (the company says it will drop its suit only when a rights-compensation system is in place). And file-sharing may or may not be hurting sales of traditional products such as CDs (you can find a reputable study to support either side on this one, although Bertelsmann executives seem more to be leaning heavily toward the "not" side of the equation), but Bertelsmann has now acknowledged it is not going anywhere.

These are the hard-won facts, then: Rights-holders want to get paid. Music fans want to swap music files. Now what can be done to build a business around that?

Whether this particular pact will ultimately prove meaningful to those business terms remains unclear for many reasons, including the paucity of detail on how the new Napster model will actually work. Among other critical factors still to be determined are whether the other major labels will align with Bertelsmann in its initiative—a BMG-only service is doomed to failure—and whether Napster's users will in fact pony up the dough that will now be demanded of them under a fee-based membership model. Barry was evasive on the topic of pricing but has in the past floated a figure of around \$5 per month. Napster

(Continued on page 87)

TRAFFIC TICKER  
Top Music Info Sites

Unique Visitors (in 000s)

Table with 2 columns: Site and Total Visitors. Top entries: 1. mtv.com (3,090), 2. mp3.com (2,922), 3. launch.com (2,952), 4. sonnet.com (1,351), 5. ringtonestone.com (1,273), 6. ubi.com (1,173), 7. virgin.net (878), 8. vhl.com (648), 9. checked.net (600), 10. bang.com (600).

Table with 2 columns: Site and At-home Visitors. Top entries: 1. mtv.com (2,447), 2. mp3.com (2,309), 3. launch.com (2,285), 4. sonnet.com (1,123), 5. ringtonestone.com (878), 6. ubi.com (854), 7. virgin.net (807), 8. checked.net (694), 9. vhl.com (631), 10. nsgm.com (398).

Table with 2 columns: Site and At-work Visitors. Top entries: 1. mp3.com (832), 2. mtv.com (866), 3. ringtonestone.com (360), 4. launch.com (359), 5. sonnet.com (268), 6. vhl.com (217), 7. ubi.com (146), 8. virgin.net (144), 9. checked.net (142), 10. pdnet.com (134).

Source: Media Matrix, September 2000. Sites categorized by Billboard. Media Matrix defines unique visitors as the actual number of users who visited each site, without duplication, once in a given month. More than 50,000 individuals throughout the U.S. participate in the Media Matrix survey.



Billboard.

NOVEMBER 11, 2000

Table titled 'Top Internet Album Sales.' Columns: Week, Last Week, Type, Title, Artist. Top entries: 1. NEW! GREATEST HITS 1 weeks at No. 1 Lenny Kravitz, 2. CHOCOLATE STRAWBERRY AND THE HOT DOG FLAVORED WATER Limp Bizkit, 3. 2 4 KANTOOL 27755 RADICHAID, 4. 4 3 (BREACH) THE WALLFLOWERS, 5. 3 4 YOU'RE THE ONE PAUL SIMON, 6. 5 5 SAILING TO PHILADELPHIA MARK KNOPFLER, 7. 6 6 MUSIC! MADONNA, 8. 16 7 RED DIRT GIRL EMMYLOU HARRIS, 9. 7 7 MAROON 5 BARENAKED LADIES, 10. 10 9 NO ANGEL DIDO, 11. 17 3 REMEMBER THE TITANS SOUNDTRACK, 12. 12 45 HUMAN CLAY CREEB, 13. 20 17 MAD SEASON! MATCHBOX TWENTY, 14. NEW! ONE TREE KILLS THE SAW LINDA EXER FEATURING THE BROCKWAY COOPER DICK, 15. NEW! WHITE LADDER DAVID GRAY, 16. 18 19 RIDING WITH THE KING B.B. KING & ERIC CLAPTON, 17. 8 4 WARNING! GREEN DAY, 18. RE-ENTRY LADIES WHO TRAVELED LAST NEW YORK CITY APRIL 1991 SAFETY SWORD, 19. RE-ENTRY THE BETTER LIFE! 3 DOORS DOWN, 20. 14 6 ALMOST FAMOUS SOUNDTRACK.

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# Home Video

MERCHANTS & MARKETING

## Kultur Video Marks 20 Years Of Bringing High Arts To Video

BY MOIRA MCCORMICK

CHICAGO—If there is one thing Kultur Video founder and chairman Dennis Hedlund has learned from 20 years in the video business, it's that change is good.

"We have to constantly reinvent ourselves and the concept of how to sell our product," says Hedlund. Amid all the corporate mergers in the past decade, he says the Long Branch, N.J.-based company has survived by staying true to its business model.

"We've kept our eye on the ball with the objective of becoming the biggest distributor of performing-arts videos," he says. "We haven't accomplished that yet."

But not everyone would agree with that statement. In fact, Kultur is regarded as a leader. It is not the leading purveyor of performing-arts video ever since its inception. In 1980 it became the first company in the world to distribute classical music, opera, and ballet on videocassette.

During the '80s Kultur also made a landmark distribution agreement with the government of the former Soviet Union to distribute such U.S.S.R. cultural institutions as the Bolshoi and Kirov Ballets on video in the U.S.

In 1985, in what Hedlund considers one of the company's high points, Russian vodka company Stolichnaya made Kultur's 1978 Bolshoi Ballet version of "The Nutcracker" the centerpiece of its U.S. Christmas promotion. The liquor company also sponsored the famed

ballet company's 1985 U.S. tour. The deal covers the early stages of East-West détente, notes Hedlund.

"During that time the Bolshoi hadn't been to the U.S. in 13 years, since the height of the Cold War," he says. "Stolichnaya took out full-page ads in four cities where the Bolshoi appeared, offering the video for half price (\$19.95, as opposed to the regular price point of \$49.95)."

Hedlund says that four of the dancers on the video were on the '85 tour and that sales of the video topped more than 50,000 units as a result of the promotion.

The promotional deal also contributed to Kultur being named one of the country's 500 fastest-growing small businesses by both *INC* magazine and *Forbes* in 1986.

In 1988, Kultur formed a new imprint, White Star Video, to be a home for performing-arts and historical video not based on classical music.

Titles distributed under the line include the Country Music Foundation's series "The Legends of Country Music," a 10-hour history of the Korean War (including rare footage from both North and South Korea), and the 50th anniversary of Bob Hope's World War II program.

In 1994, Kultur/White Star became a production entity for television programming, overseeing a series of productions including "Plácido Domingo: A Musical Life," "Roger Miller: King Of The Road," and "The History Of Talk Radio."

The following year, Kultur

launched another new division, White Star Entertainment, to produce direct-to-video programs for the sell-through market.

In 1997, Kultur formed another new label, Duke USA, to focus on acquiring motorsport programming.

The linchpin of the label is the 600-title Duke catalog of motorsport programs. In 1998, Duke

landed rights to Formula One Racing, which Hedlund terms "the jewel in the crown" of motorsport brands.

Kultur now releases 60-80 titles a year, says Hedlund, with 25-30 marketed under the White Star label and 20-50 under the Duke label.

"We're on an aggressive pace," says Hedlund. "Because of our connections with our consumers, we

know what they're looking for." Kultur's target audience covers a wide spectrum of consumers that is constantly renewed each year.

"What's unique about our product line is that it will sell and sell it's evergreen," says Hedlund. "Unlike, say, an action film, you haven't yet seen it at this point, chances are you won't want to."

(Continued on page 90)

## Survey Says Students Want Used CDs, So Djangos Opens Its 1st Campus Store

COLLEGE TOUR: Portland, Ore.-based online and offline store Djangos.com is hitting the books to bring a new concept of music and video retailing to college campuses.

On Oct. 26 the company opened a co-branded Djangos Moby Disc store on the University of California Los Angeles (UCLA) campus, offering students the chance to trade used CDs, movies, and games in exchange for the store's extensive stock of used product.

Bucking recent surveys that say college students prefer downloading free music from the Internet via Napster, the company conducted its own survey of 2,000 students, asking them which stores they would want on campus.

"There was an overwhelming request for used CDs," says Djangos president/COO Steve Furst.

In fact, Furst says 92% of those surveyed specifically asked for a used-CD store, and 75% said they did not buy music on the Internet.

"Our survey proves that students want a collection of their favorite CDs," he says, "and no one can say kids aren't buying."

The 1,600-square-foot store located in UCLA's student union carries about 200,000 CDs. Approximately 60% of the inventory is previously owned titles, and 40% is new releases. The store also carries used DVD titles and used VHS titles that can be purchased or rented.

In addition, the store has Web-linked kiosks allowing students to access inventories in the chain's 19 other stores in Portland, Chicago (under the name 2nd Hand Tunes), Seattle (as Colophon Square), and Southern California (as Djangos Moby Disc). (Djangos purchased the six-store Moby Disc chain in August.)

The company also plans to put a RedDot Network kiosk in the UCLA store for students to digitally download songs for custom CDs or transfer to portable devices.

For video consumers, the store offers a \$10 trade for used DVDs. Students can also bring in their VHS collections and trade up to DVDs. If the store doesn't have a specific title in its collection, it will search out other sources for the customer.

Furst says the response has been "overwhelming," and following a soft opening in September, the store is already No. 2 in sales volume of all the company's stores. "We see many opportunities in this channel," says Furst.

He says the chain is in talks with five campuses in the Chicago area and is exploring opportunities in Seattle and Portland. The strategy is to first open cam-

pus stores in markets where the chain has established branches.

"In all of our studies, students are asking for used CDs where they can trade in for other product or get cash," Furst says. "We love this model, and many students are saying it's the next best thing to Napster."

Djangos also intends to incorporate MP3.com's Beam IT service into the campus store. The technology allows purchasers to instantly store their physical CDs in an MP3 account for access online. The service has been stalled due to several copyright lawsuits from the labels and publishing interests. However, most of the suits have been settled, and Furst says the service is expected to relaunch soon.

**DVD GIVEAWAY:** Holiday shoppers will have the opportunity to win a Pioneer DVD player and BMG Entertainment product at Trans World Entertainment's \$10 stores.

Through Dec. 27, consumers can enter to win a Pioneer DVD five-disc player and five BMG DVDs from a selection of four artists. Consumers can also enter the contest online at [twec.com](http://twec.com). Sixty winners will be chosen from the combined entries.

Winners can choose from a wide variety of such DVD titles as "N Sync's Live From Madison Square Garden," Whitney Houston's "The Greatest Hits," Backstreet Boys' "Homecoming Live From Orlando," and Santana's "Supernatural Live."

Pioneer and BMG did a similar giveaway contest with the Warehouse in October in conjunction with the chain's 39th anniversary.

**DVD DEALS:** Navarre Corp. has inked a deal to distribute the 1974 film "Gone In 60 Seconds," on DVD and VHS. The title will be in stores Nov. 28.

Written, produced, and starring Toby Halliday, the film was remade this year starring Nicolas Cage and Angelia Jolie. The film will be released on video and DVD by Touchstone Video (Buena Vista Home Entertainment) on Dec. 5.

Warner Bros. Image Entertainment will release a DVD containing four short films from Aardman Animations Studios, which produced the summer hit "Chicken Run."

Included on the \$39.99 disc from Image are the Academy Award-winning "Creature Comforts," as well as "Walt's Pig," "Not Without My Handbag," and "Adam."

The collection arrives in stores Nov. 28, one week after the arrival of "Chicken Run" from DreamWorks Home Entertainment.



by Eileen Fitzpatrick



**Scary Old Pals.** Cast and crew of the classic film "Halloween" get together for a screening of a newly restored print at the Egyptian Theater in Hollywood on—what else—Friday, Oct. 13. Catching up on old times, from left, are the film's producer and co-writer Debra Hill, star Jamie Lee Curtis, and "Halloween" victims Nancy Kyes and PJ. Soles. The event was hosted by Anchor Bay Entertainment and featured a question-and-answer session with cast members and crew following the screening.



# Top Video Sales

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Label/Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Weeks at No. 1
<b>No. 1</b>								
1	23	7	TOY STORY 2	Walt Disney Home Video Buena Vista Home Entertainment 18450	Tom Hanks Tim Allen	1999	G	26.99
2	10	2	NEXT FRIDAY	New Line Home Video Warner Home Video 5234	Ice Cube	1999	A	19.98
3	2	6	THE LITTLE MERMAID II: RETURN TO THE SEA	Walt Disney Home Video Buena Vista Home Entertainment 19650	Animated	2000	NR	19.98
6	12	3	SLEEPY HOLLOW	Paramount Home Video 329623	Johnny Depp Christina Ricci	1999	A	19.98
6	24	12	THE FOG	MGM Home Entertainment 100812	Janis Lu Curtis	1975	G	9.94
7	17	14	THE SIXTH SENSE	Miramax Pictures Home Video Buena Vista Home Entertainment 18391	Bruce Willis Haley Joel Osment	1999	PG-13	19.98
7	3	22	SEX AND THE CITY	HBO Home Video Warner Home Video 99301	Sarah Jessica Parker Kim Cattrall	2000	NR	19.98
7	16	16	IT'S THE GREAT PUMPKIN, CHARLIE BROWN	Paramount Home Video 83718	Animated	1994	NR	19.98
6	2	6	BALLER BLOCKIN'	Cash Money Universal Music & Video Dist. 53834	Cash Money Millicent	2000	NR	19.98
17	13	23	SOUTH PARK: BIGGER, LONGER & UNCUT	Paramount Home Video 3356423	Animated	1999	A	19.98
17	6	17	ERIN BROCKOVICH	Universal Studios Home Video 85710	Julia Roberts Albert Finney	2000	A	22.98
12	16	6	KILLER KLOWNS FROM OUTER SPACE	MGM Home Entertainment 100997	John Vernon	1987	PG-13	14.95
14	31	44	AMERICAN PIE	Universal Studios Home Video 64436	Jason Biggs Jay Harrigan	1999	NR	19.98
14	31	44	BUNA VISTA SOCIAL CLUB	Artisan Home Entertainment 10171	Buena Vista Social Club	1996	A	22.98
15	22	16	PLAYBOY'S NO BOYS ALLOWED	Playboy Home Video Universal Music & Video Dist. F8V0856	Various Artists	2000	NR	19.98
12	34	12	SAMURAI X	A.D.V. Films 001D	Animated	2000	NR	19.98
17	24	7	EYES WIDE SHUT	Warner Home Video 17655	Tom Cruise Nicole Kidman	1999	A	19.98
17	16	2	PLAYBOY'S BEST OF COLLEGE GIRLS	Playboy Home Video Universal Music & Video Dist. F8V0858	Various Artists	2000	NR	19.98
12	18	2	PLAYBOY'S 2001 PLAYMATE VIDEO CALENDAR	Playboy Home Video Universal Music & Video Dist. F8V0867	Various Artists	2000	NR	19.98
26	19	10	SLIPNOT: WELCOME TO OUR NEIGHBORHOOD	Roadrunner Video 981	Slipnot	1998	NR	19.91
24	16	45	THE MATRIX	Warner Home Video 17737	Keanu Reeves Laurence Fishburne	1999	A	19.98
24	16	12	BUZZ LIGHTYEAR OF STAR COMMAND: THE ADVENTURE BEGINS	Walt Disney Home Video Buena Vista Home Entertainment 19751	Animated	2000	NR	14.95
28	6	2	PLAYBOY'S GIRLS OF HEDONISM	Playboy Home Video Universal Music & Video Dist. F8V0866	Various Artists	2000	NR	19.98
24	6	14	MARY KATE & ASHLEY: SCHOOLDASH PARTY	Dustler Video Warner Home Video 56501	Mary-Kate & Ashley Olsen	2000	NR	14.95
24	6	6	THE TIGER MURDER	Walt Disney Home Video Buena Vista Home Entertainment 19302	Animated	2000	G	14.95
28	28	6	ASHLEY'S PARTY (COME GET IT) - THE VIDEO	Real Gone Video BMG Video 41721	Aaron Carter	2000	NR	19.94
27	6	2	ECW: EXTREME EVOLUTION	Pleaser Entertainment 71401	Various Artists	2000	NR	14.98
28	6	2	THE BEST MAN	Universal Studios Home Video 20715	Tom Dugan Nia Long	1999	A	19.98
29	NEW	1	BLUE'S BIG MUSICAL MOVIE	Nickelodeon Video Paramount Home Video 839723	Animated	2000	NR	14.95
30	14	24	PLAYBOY VIDEO CENTERFOLD PLAYMATE OF THE YEAR 2000	Playboy Home Video Universal Music & Video Dist. F8V0861	Jodi Ann Patterson	2000	NR	19.91
31	31	2	GSASURU VOL. 1	A.D.V. Films 001D	Animated	2000	NR	19.98
32	NEW	1	SCOOBY-DOO AND THE ALIEN INVADERS	Warner Family Entertainment Warner Home Video 11372	Animated	2000	NR	19.98
33	2	31	PLAYBOY'S WET & WILD-SLEEPY WHEN WET	Playboy Home Video Universal Music & Video Dist. F8V0864	Various Artists	2000	NR	19.98
34	40	3	VAMPIRE LOVERS	MGM Home Entertainment 1000972	Ingrid Bjork Pia Pastera	1470	R	22.95
35	NEW	1	SIN: THE MOVIE	A.D.V. Films 001D	Animated	2000	NR	19.98
36	11	11	PLAYBOY'S SEXY GIRLS NEXT DOOR	Playboy Home Video Universal Music & Video Dist. F8V0865	Various Artists	2000	NR	19.98
37	24	6	THE SIMPSONS TRICK OR TREATHOUSE	FoxVideo 2000478	The Simpsons	2000	NR	14.98
38	33	6	BOYS DON'T CRY	FoxVideo	Hilary Swank Chloe Sevigny	1120	A	19.97
38	30	2	GENERATOR G.W.M. VOL. 1	A.D.V. Films 00101D	Animated	2000	NR	19.98
40	35	15	MY DOG SKIP	Warner Home Video 18286	Frankie Muniz Kevin Kline	2000	PG	19.99

● RIAA gold certification for a minimum of 50,000 units or \$1 million in sales at suggested retail. ● RIAA platinum certification for a minimum of 100,000 units or \$2 million in sales at suggested retail. ● RIAA multi-platinum certification for a minimum of 250,000 units or a dollar volume of \$10 million in sales at suggested retail. ● RIAA certification for a minimum of 1,000,000 units or \$2 million in sales at suggested retail. ● RIAA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million in retail for theatrical releases programs, or at least 25,000 units and \$1 million in suggested retail for nontheatrical titles. ● RIAA platinum certification for a minimum of 250,000 units or a dollar volume of \$10 million in retail for theatrical releases programs, or at least 50,000 units and \$2 million in suggested retail for nontheatrical titles. © 2000, Billboard/SP Communications.

# Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE (Rating)	Label/Distributing Label, Catalog Number	Principal Performers
<b>No. 1</b>					
1	1	3	U-571 (PG-13)	Universal Studios Home Video 20123	Matthew McConaughey Jon Bon Jovi
2	3	5	HIGH FIDELITY (R)	Touchstone Home Video New Line Home Video 19509/19509-2/19	John Cusack Jack Black
2	4	4	FINAL DESTINATION (R)	New Line Home Video Warner Home Video 5007	Devon Sawa Ali Larter
2	2	7	ANY GIVEN SUNDAY (R)	Warner Home Video 18322	Al Pacino Christina Ricci
5	2	7	AMERICAN PSYCHO (NR)	Universal Studios Home Video 22762	Christian Bale
6	6	2	RULES OF ENGAGEMENT (R)	Paramount Home Video 332173	Tony La James Samuel L. Jackson
7	3	2	SHANGHAI NOON (PG-13)	Touchstone Home Video/Buena Vista Home Entertainment 20771	Jackie Chan
6	6	2	PITCH BLACK (R)	Universal Studios Home Video 20500	Vic Speed Chris Rock
6	10	3	THE SKULLS (PG-13)	Universal Studios Home Video 95731	Joshua Jackson Linda Blair
10	11	3	28 DAYS (PG-13)	Castle/TriStar Home Video 62002	Sandra Bullock Vince Vaughn
11	12	10	ERIN BROCKOVICH (R)	Universal Studios Home Video 85710	Julia Roberts Albert Finney
12	7	6	MISSION TO MARS (PG-13)	Touchstone Home Video New Line Home Entertainment 18671	Gary Sinise Chris Rock
13	NEW	1	KEEPING THE FAITH (PG-13)	Touchstone Home Video Buena Vista Home Entertainment 20719	Samuel L. Jackson Anthony Quinn
14	13	13	MAGNOLIA (R)	New Line Home Video Warner Home Video 4969	Julia Roberts Catherine Keener
14	NEW	1	TOY STORY 2 (R)	Walt Disney Home Video Buena Vista Home Entertainment 18450	Tom Hanks Tim Allen
16	19	10	THE CIDER HOUSE RULES (PG-13)	Morgan Home Entertainment Buena Vista Home Entertainment 2058	Michelle Williams Paul Giamatti
17	18	10	TITUS (R)	ForVideo 200059	Anthony Hopkins Jared Leto
18	14	14	THE WHOLE NINE YARDS (R)	Warner Home Video (R58)	Mike Myers Heather Graham
18	16	8	THE NEXT BEST THING (PG-13)	Paramount Home Video 134227	Melinda Cicco
20	17	8	GHOST DOG (R)	Artisan Home Entertainment 10392	Edward Norton Morris Chestnut

● RIAA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million in retail for theatrical releases programs, or at least 25,000 units and \$1 million in suggested retail for nontheatrical titles. ● RIAA platinum certification for a minimum of 250,000 units or a dollar volume of \$10 million in retail for theatrical releases programs, or at least 50,000 units and \$2 million in suggested retail for nontheatrical titles. © 2000, Billboard/SP Communications.

# Top DVD Sales

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACKS SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE (Rating)	Label/Distributing Label, Catalog Number	Principal Performers
<b>No. 1</b>					
1	NEW	1	THE PATRIOT (R) (PG-13)	Castle/TriStar Home Video 5782	Mel Gibson
2	NEW	1	U-571 (PG-13) (D5)	Universal Studios Home Video 20123	Matthew McConaughey Jon Bon Jovi
3	NEW	1	AMERICAN BEAUTY (R) (D5)	DreamWorks Home Entertainment Universal Music & Video Dist. F8V0862	Kevin Spacey Annette Bening
4	1	2	TOY STORY STORY 2: 2-DISC (PG-13)	Walt Disney Home Video Buena Vista Home Entertainment 18450-2/2	Tom Hanks Tim Allen
5	NEW	1	PITCH BLACK (R) (D5)	Universal Studios Home Video 20500	Chris Rock Vic Speed
6	NEW	1	RULES OF ENGAGEMENT (R) (D5)	Universal Studios Home Video 20792	Jackie Chan Tony La James
7	5	3	THE SKULLS (PG-13) (D5)	Universal Studios Home Video 332174	Joshua Jackson Linda Blair
8	3	3	SHANGHAI NOON (PG-13) (D5)	Touchstone Home Video/Buena Vista Home Entertainment 20771	Jackie Chan
9	6	3	LOVE & BASKETBALL (PG-13) (D5)	New Line Home Video/Home Video 504	Chris Rock Drew Carey
10	4	3	JURASSIC PARK: COLLECTOR'S EDITION: DOGBY 3.1 (PG-13) (D5)	Universal Studios Home Video 20032	Sam Hall Paul Dano
11	5	5	FINAL DESTINATION (R) (D5)	New Line Home Video/Home Video 5007	Devon Sawa Ali Larter
11	11	56	THE MATRIX (R) (D5)	Warner Home Video 17737	Keanu Reeves Laurence Fishburne
13	14	9	BRAVEHEART (R) (D5)	Paramount Home Video 5564	Meat Loaf
14	EX-ENTR	1	THE GREEN MILE (R)	Warner Home Video 2579	Tom Hanks Michael Clarke Duncan
15	7	3	THE LOST WORLD: COLLECTOR'S EDITION: DOGBY 3.1 (PG-13) (D5)	Universal Studios Home Video 20052	Jeff Goldblum Richard Attenborough
16	12	7	MISSION TO MARS (PG-13) (D5)	Touchstone Home Video/Buena Vista Home Entertainment 18671	Samuel L. Jackson Tina Turner
17	16	9	ANY GIVEN SUNDAY (R) (D5)	Warner Home Video 18322	Al Pacino Christina Ricci
18	EX-ENTR	1	ERIN BROCKOVICH (R) (D5)	Universal Home Entertainment 10392	Anthony Quinn Edward Norton
19	NEW	1	CENTER STAGE (PG-13) (D5)	Castle/TriStar Home Video 5291	Annette Bening Julia Roberts
20	EX-ENTR	1	THE LITTLE MERMAID II: RETURN TO THE SEA (PG-13)	Walt Disney Home Entertainment 19650	Animated

# 'VeggieTales' Creators '3-2-1 Penguins!' Takes Off

**WHAT'S THE BIG IDEA:** The creators of the wildly successful video series "VeggieTales" will debut their first new series since the radically funny, computer-animated Bible-storyline VeggieTales first hit Christian bookstores in 1992.

Called "3-2-1 Penguins!," the series is aimed at an older audience than the "VeggieTales" franchise, which has spawned 14 titles and sold more than 20 million copies to date.

The new animated line from Chicago-based Big Idea Productions kicks off with "Double On Planet Wat!-Your-Turn," priced at \$14.95. The title arrives in stores on Nov. 14.

Big Idea founder/CEO Phil Vischer says Big Idea will try to break "3-2-1 Penguins!" the same way it did "VeggieTales." Initially, the title will be released exclusively to the Christian retail market. No mass-market street date is set as yet. "We're going to see how it goes, so what it takes to get the product to a wider audience," says Vischer.

Big Idea unveiled the series with its biggest media splash to date for a new release. Running with the same theme of the first title, the company launched the series on Nov. 2 at the Kennedy Space Center Visitor Complex in Cape Canaveral, Fla. Vischer, along with "VeggieTales" co-creator and writer **Mike Nawrocki**, writer and director **Ron Smith**, and musical director **Kurt Heinecke**, were on hand to preside over the festivities, which were held at the space center's ApolloSaturn V Center.

With characteristic humor, Vischer observes of the debut of "3-2-1 Penguins!": "This will show the



world whether or not we're one-bit wonders."

More seriously, he adds, "With this release, Big Idea Productions goes from a single [hit] to multiple videos—from Phil making his movies to being a real studio. I haven't taken a lead role in the creation of '3-2-1 Penguins!' Instead, he says, the lead role is Smith's. "Ron came to us as our sixth hiring," says Vischer, noting that Big Idea now encompasses a staff of 200.

Vischer says Smith drew from his own childhood experiences to come up with the idea for the series. The program is about twins, Jason and Michelle, who are obliged to spend what looks to be a dull summer with their granddum in the New York state mountain area of the Poconos. Granddum is a transplanted Englishman with a passion for collecting kitschy ceramic figurines. The twins, who are forever bickering about who gets to go first in every situation, accidentally drop Granddum's most prized piece of bric-a-brac, four figurines in a rocket ship. The spaceship was a gift from Granddum during their honeymoon in the Falkland Islands.

The breaking of the figurine activates the ship and its Arctic water-fowl crew—Zigdel, Fidgeel, Migdel, and Kevin—who take Jason and Michelle into outer space. They land on Planet Wat-Your-Turn, where their inhabitants have the same problem

the twins do. Ultimately, the kids learn that getting to go first all the time isn't what it seems to be. Entertained with the sort of offbeat humor that made "VeggieTales" such a hit, "Double On Planet Wat-Your-Turn" in the process imparts lessons and values from the Bible. "One-way," says Big Idea's chief, "it's a cross between classic Warner Bros. shorts and [C. S. Lewis' classic, highly imaginative children's book series] 'The Chronicles of Narnia.'"

According to Vischer, encouraging kids to use their imagination is a constant subtext. "Ron saw that kids haven't been doing that as much as they should," he says. "Instead, they spend hours and hours in front of video games, in which everything is imagined for them. In the beginning of the program, Jason's been mourning on his video console to get him through the summer—but when he hooks it up to Granddum's TV, he blows it out. Now he has to use his imagination."

Part of the program's charm, says Vischer, is that it remains tantalizingly unclear whether the ceramic figurines actually come to life or whether the two kids dream them up. Unlike the borderline-anarchic "VeggieTales," says Vischer, "3-2-1 Penguins!" takes place in a "fixed world with fixed rules."

Vischer says that airing the program on television is also being considered. "We want to see if we can turn this into another hit," he says. As for Big Idea's already-established hit, the company is preparing its 15th "VeggieTales" video release, "Lyle the Kindly Viking." For the first time, the new title will be released simultaneously to the Christian market and to the

mass market. **GREASING THE WHEELS:** With the early-2001 release of two new titles in its long-running, live-action, vehicle-oriented "Real Wheels" series, Warner Home Video's KidVideo will embark on a campaign to re-promote the entire line.

The re-promotion includes a rebate offer and on-pack toys available for these titles. Titles in the re-promotion include "There Goes A Farm Truck...and There Goes A Tractor," each 30 minutes and rolling into stores Jan. 30 at a suggested retail price of \$9.99.

Consumers can receive a \$3 mail-in rebate when they purchase any three "Real Wheels" titles between Feb. 30 and July 30. The rebate offer is contained in a booklet inserted in each video. The booklet will also spotlight the whole 18-title "Real Wheels" catalogue, many of which are available with a free on-pack toy.

"Real Wheels" videos will also feature ads for other titles in the series, as well as other Warner Bros. Family Entertainment titles aimed at kids ages 3-8. The trailer will be available for in-store use as well.

Billboard

NOVEMBER 11, 2000

## Top Kid Video™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	WEEKS AGO	WKS. ON CHART	TITLE Distributing Label, Catalog Number	No. of Releases	Equivalent Unit Price																								
						1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24
1	14	21	<b>IT'S THE GREAT PUMPKIN, CHARLIE BRDWN</b> Paramount Home Video 83178	1964	1939																								
2	1	3	<b>THE LITTLE MERMAID II: RETURN TO THE SEA</b> Walt Disney Home Video/Buena Vista Home Entertainment 19680	2000	2639																								
3	2	7	<b>MARY-KATE &amp; ASHLEY: SCHOOL-DANCE PARTY</b> Dunstar Video/Warner Home Video 56501	2000	1436																								
4	12	3	<b>THE SIMPSONS TRICK OR TREATHOUSE</b> FoxVideo 2000478	2000	2434																								
5	3	5	<b>THE TIGER MOVIE</b> Walt Disney Home Video/Buena Vista Home Entertainment 19302	2000	2439																								
6	22	2	<b>SCOOBY-DOO AND THE ALIEN INVADERS</b> Warner Family Entertainment/Warner Home Video 41372	2000	1934																								
7	4	6	<b>VEGGIETALES: KING GEORGE AND THE DUCKY</b> Big Light Studios 2136	2000	1239																								
8	6	7	<b>MARY-KATE &amp; ASHLEY: GREATEST PARTIES</b> Dunstar Video/Warner Home Video 56520	2000	1435																								
9	9	3	<b>SCOOBY-DOO'S GREATEST CAPERS</b> Warner Family Entertainment/Warner Home Video 18180	2000	1936																								
10	7	9	<b>THE POWERPUFF GIRLS: BUBBLESUCIOUS</b> Warner Home Video 1576	2000	1433																								
11	8	7	<b>MARY-KATE &amp; ASHLEY: AMAZING ADVENTURES</b> Dunstar Video/Warner Home Video 56519	2000	1435																								
12	5	6	<b>BUZZ LIGHTYEAR OF STAR COMMAND: THE ADVENTURE BEGINS</b> Walt Disney Home Video/Buena Vista Home Entertainment 19751	2000	2434																								
13	NEW	▶	<b>BLUE'S BIG MUSIC MOVIE</b> Paramount Home Video 839723	2000	1935																								
14	21	7	<b>BLUE'S CLUES: STOP LOOK AND LISTEN!</b> Nickelodeon Video/Paramount Home Video 839663	2000	1935																								
15	23	4	<b>IT'S THE FIEO PAPER, CHARLIE BRDWN</b> Paramount Home Video 13555	2000	1235																								
16	11	9	<b>THE POWERPUFF GIRLS: MONKEY SEE, DOGGIE DO</b> Warner Home Video 1579	2000	1435																								
17	19	88	<b>THE ARNOLD CATS</b> Walt Disney Home Video/Buena Vista Home Entertainment 6252	1970	2539																								
18	20	17	<b>BARNY: MORE BARNY SHOWS</b> Warner Home Video/The Lyons Group 1234	1999	1435																								
19	13	15	<b>MARY-KATE &amp; ASHLEY: SWITCHING GOALS</b> Dunstar Video/Warner Home Video 36879	2000	1434																								
20	NEW	▶	<b>FLINT: THE TIME DETECTIVE</b> ELM Studios 87101	2000	1938																								
21	10	42	<b>BLUE'S CLUES: ABC'S AND 123'S</b> Nickelodeon Video/Paramount Home Video 835743	1998	935																								
22	18	19	<b>TARZAN</b> Walt Disney Home Video/Buena Vista Home Entertainment 15799	1999	2639																								
23	17	36	<b>POPEYE THE SEA PIRATE</b> Warner Home Video 18020	1999	2639																								
24	15	22	<b>THE ADVENTURES OF ELM IN GROUNDHO</b> Columbia TriStar Home Video 04528	1999	2136																								
25	24	38	<b>ELM IN THE WORLD</b> Columbia TriStar 51720	2000	938																								

\*RMAA gold certification for a minimum of 175,000 units or a dollar volume of \$9 million at retail price. \*\*RMAA platinum certification for a minimum of 350,000 units and \$18 million at suggested retail price. \*\*\*RMAA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at suggested retail price. Units and dollar volume at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2000, Billboard/SPI Communications.

## KULTUR VIDEO MARKS 20 YEARS OF BRINGING HIGH ARTS TO VIDEO

(Continued from page 8K)

The range of Kultur's product represents the cream of the crop, with many of the older performance titles capturing such classical titans as Luciano Pavarotti and Mikhail Baryshnikov at the height of their careers.

Hedlund says that fact keeps the titles in high demand each year. "Since these earlier titles captured their moment in time, they will never be duplicated."

Hedlund has also observed a renewed for cultural entertainment, which will keep the company's dance instruction, introduction to ballet, and Leonard Bernstein's "Young People's Concerts" series selling each year.

Kultur currently has 2,000 active titles, according to Hedlund, which includes 450 from the White Star label and 600 from the Duke catalog.

On average, a typical ballet or opera title will peak at the 25,000-

unit sales mark, he notes, "though some, like 'The Nutcracker' and 'Swan Lake,' have gone over 100,000 units. For us, 25,000 is a good number."

This year, Kultur began releasing programs on DVD, with such initial titles as "Pavarotti Gala Concert," "La Bohème," Hal Holbrook's 1967 "Mark Twain Tonight!," "The Roy Orbison Anthology," and "The Nutcracker."

By year's end about 40 titles will be available on DVD. But Hedlund says Kultur will continue to take a wait-and-see approach to DVD as the technology continues to evolve.

"I don't know that the DVDs out now will be compatible with the machines manufactured two years from now," he says. "There may be changes in lines of resolution, etc."

Since the video business has changed dramatically over the past 20 years, Hedlund says, Kultur has faced many challenges.

"We've had many opportunities to get discouraged and to pull back, but we built the company on a firm foundation," he says. "We don't make empty promises."

Unlike other indie companies that have since folded up shop, Hedlund says Kultur has remained financially sound by playing by the rules. "We send money when we're supposed to," he says about compensating licensors. "And we've never bounced a check."

A particular inspiration, especially in difficult times, says Hedlund, has been a quote from President Coolidge: "Nothing in the world can take the place of persistence. Talent will not; nothing is more common than unsuccessful men with talent. Genius will not; unrewarded genius is almost a proverb. Education will not; the world is full of educated derelicts. Persistence and determination alone are omnipotent."

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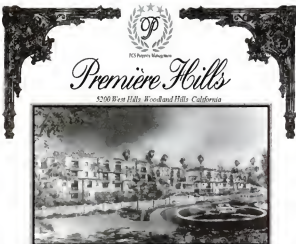
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# Update

## CALENDAR

### NOVEMBER

**Nov. 5, Black Entertainment & Sports Lawyers Assn. Gala Tribute to the Founders.** Marriott Freshman's Ball, St. Thomas, Virgin Islands. 232-938-2364.

**Nov. 8, The New Interim Realty Works.** Presented by the Music Entertainment Media Unit of B'nai B'rith, Local 802 Building, New York. 212-338-7859.

**Nov. 8-10, Billboard Music Video Conference and Awards.** Universal Hilton, Universal City, Calif. 564-554-4660.

**Nov. 10-11, American Music Assn. Annual Membership Meeting and Conference.** Hilton Suites Hotel, Nashville. 615-348-5936.

**Nov. 10-12, Thurgood Marshall Scholarship Fund Celebrity Golf Tournament.** Pelican Golf Course, Newport Beach, Calif. 323-938-2364.

**Nov. 12, Cammy Awards.** Alabama Theater, Myrtle Beach, S.C. 778-448-8439.

### Nov. 12-14, 12th Annual EPM Entertainment

**Marketing Conference.** Universal City Hilton and Towers, Los Angeles. 212-941-0599.

**Nov. 13-15, WebExpo 2000.** Century Plaza, Los Angeles. 617-768-0440.

**Nov. 15-20, Japanese Film and Music Festival.** Wycomin Hall, Montego Bay, Jamaica. 323-938-2364.

**Nov. 15-16, Bagart Backstage: On Tour For A Cure.** Barker Hangar, Santa Monica, Calif. 213-619-6150.

### DECEMBER

**Dec. 4, 2000 Fin Billboard Bash.** Studio 54, MGM Grand Hotel, Las Vegas. 310-389-4517.

**Dec. 5, Billboard Music Awards.** MGM Grand Hotel, Las Vegas. 646-654-4600.

**Dec. 5, Recording Academy New York Heroes Award.** Presented by the New York chapter of the National Academy of Recording Arts and Sciences, Hotel Roosevelt, New York. 212-245-5440.

**Dec. 5, Spirit Of Music Award Dinner.** Hosted by the USA Federation of New York and the Music for Youth Foundation, The Pierre, New York. 212-835-1449.

**Dec. 6, 10th Annual American Awards.** Barker Hangar, Santa Monica, Calif. 310-201-5033.

## GOOD WORKS

**VIOLENCE RESISTANCE:** From Friday-Saturday (10-11), the MusicDepot Stop the Violence Benefit Concert will be held at the Central Florida Fairgrounds in Orlando, Fla. The music festival will feature bands including *Stroke 9*, *SR-11*, *Mex*, *BF Naked*, and *Harvey Danger*. Proceeds will be used for various counseling and educational programs. Tickets are \$20 in advance and \$25 the day of the show. Contact: [Patsey.Karroll@900-792-6366](mailto:Patsey.Karroll@900-792-6366).

**CLINIC BENEFIT:** The Silver Lining/Silver Lake Benefit for the Hollywood Sunset Free Clinic (HSFC) will take place Nov. 4, at an event in the hills of Silver Lake, Calif. Celebrity hosts include *Minister Driver*, *Christina Ricci*, and *Robert Downey Jr.* Musicians such as *Beck*, *Aimee Mann*, and *Rufus Wainwright* will take part in an outdoor acoustic concert as well. The event will also include a silent auction. The evening's proceeds will go to the HSFC, which provides health care and mental health services to homeless and low-income residents of Silver Lake. Tickets are \$250. Contact: [Catalyst](mailto:Catalyst), at 323-655-5384.

**MUSICAL PURSUITS:** At the Third Street Music School Settlement's 100th Anniversary Luncheon on Oct. 31, composer/producer *Peter Schickele* and VH1 president *John Sykes* were honored for their contributions to the arts community. Schickele received the annual award for distinguished achievement in the arts, and Sykes received the distinguished service to the arts award and recognition for VH1's Save the Music Foundation. The luncheon benefited the Third Street Music School, the oldest community music school in America. Contact: [Jennifer.L.Press](mailto:Jennifer.L.Press) at 212-500-4411.

### JANUARY

**Jan. 20, MIDEM 2001.** Palais Des Festivals, Cannes. 212-370-7470.

**Jan. 23-25, MIDEM 2001.** Palais Des Festivals, Cannes. 212-370-7470.

### FEBRUARY

**Feb. 24, Who to Start & Run Your Own Record Label.** Presented by Revenue Productions, New Yorker Hotel, New York. 212-686-5040.

**Feb. 25-March 4, 32nd Annual Country Radio Seminars Convention.** Nashville Convention Center, Nashville. 615-269-7071, ext. 144.

### MARCH

**March 14-18, 16th South West Music Conference and Festival.** Austin Convention Center, Austin, Texas. 512-467-7979.

### APRIL

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

*Submit items for Lifelines, Good Works, and Calendar to: Jill Pineschick, Billboard, 3025 Wilshire Blvd., Los Angeles, Calif. 90066; [jpill@billboard.com](mailto:jpill@billboard.com).*



**Hayes On Record.** Isaac Hayes, right, was recently at Quad City Recording Studios in New York to record the song "Chucky Chan" for the upcoming "Rugrats in Paris: The Movie" soundtrack, set for a Nov. 7 release. Joining Hayes in the studio was former Devo member Mark Mothershead, left, who wrote the song and composed the film's score.

## LIFELINES

**BIRTHS**  
**Boy, David Grant, to David and Lori Phelps.** Oct. 23 in Nashville. Father is a member of the Gaither Vocal Band.

**Girl, Grace Marie, to George and Caroline Ducas.** Oct. 24 in Nashville. Father is a singer/songwriter.

**MARRIAGES**  
**Carrie Borzillo to Chris Vreana.** Sept. 30 in Los Angeles. Bride is the managing editor of CDnow's [all-tar.com](http://all-tar.com) and is a former Heatsseekers features editor for Billboard. Groom is a music producer, remixer, and programmer and the former drummer for Nine Inch Nails.

**DEATHS**  
**Steve Polanco,** 46, in a car acci-

dent, Oct. 21 in Nevada. Polanco was GM at Tower Records in Fremont, Calif. He initially joined Tower Records in 1978 as a buyer. He later became a record sales manager and a video manager. Polanco is survived by his parents.

**Chris Takino,** 32, of leukemia, Oct. 13 in Houston, Takino was the founder of UV Records. He worked with a variety of recording acts including Built To Spill, Modest Mouse, and Quasi. Takino is survived by his mother, five brothers, and four sisters. In lieu of flowers, the family suggests that donations be made to Tokino's name to the Leukemia & Lymphoma Society, Washington and Alaska Chapter, 2030 Westlake Ave., Seattle, Wash. 98121.

## CONCERT SCENE PLANS QUIET NEW YEAR'S

(Continued from page 9)

In that spirit, Peak Experience of Portland will produce the SCI shows, as it did last year. "Unique" elements include Orlan Galyas, Clemons, with sword swallowers, contortionists, aliens, stiltwalkers, etc.

Sci's Moseley agrees jam bands are a natural on New Year's Eve. "Everybody it's the same thing that makes it go every night of the year on the road," he says. "We go out every night and give three hours plus of high-energy, high-caliber music, and people who enjoy music can't go wrong at our shows."

### WHAT HAPPENED IN '97

Last New Year's Eve was a night many would just as soon forget, with several mega-hyped shows falling to perform up to expectations and others never even coming off at all. In general, high ticket prices and Y2K bug fears were blamed.

"So many people burned last year," says Gene Felling, senior VP at Denver's 19,200-capacity Pepsi Center, which hosted Neil Diamond before a crowd of about 12,000. Felling admits that for any other night of the year Diamond would do without business. "But any other night we would be charging \$40 instead of \$500," he adds. "Ninety percent of our problem was price-driven. People said, 'Forget it, Neil Diamond on Dec. 31 isn't that much different from Neil Diamond on Nov. 20.' We were lucky to do the 12,000 we did."

To make matters worse, the Pepsi Center's Diamond millennium show was promoted in-house, with the building assuming the risk rather than an outside promoter. It doesn't have a show on the books for Dec. 31 this year, and even if it one happens, the building won't be the promoter. "If an artist wants to play Denver, and a promoter wants to rent the building, we're interested," says Felling. "But we're not going to do anything ourselves."

Evening Star's Zelisko says many

Y2K shows were harmed by circumstances beyond the promoters' control. "Any time anybody with any kind of marketing hype has a chance to exploit a holiday, they do," says Zelisko. "We ran into a lot of problems, things we could never have anticipated, like the fear of New Year's Eve and Y2K. A lot of it was unbelievable."

Zelisko says he and other show producers started working on his Vegas millennium shows in 1996. "We went out on a limb, and the acts went there with us because they believed what we believed, that the New Year's lure to Vegas would be undeniable. "We should've been right, but by the time it came around it appeared to us that people weren't coming to Vegas in droves the way we thought. This year, I think Vegas will be as crazy as ever."

If so, it hasn't all come together yet in Vegas. "I think it's still pretty locked in yet," says Mark Prows, director of the Grand Garden Arena at the MGM Grand in Las Vegas, where Barbara Streisand set a single-night box-office record of \$14.6 million last year. "We won't do anything of [Streisand's] magnitude, but we'll do something in the 'major act' category." Jon Stoll, president of Florida-based Fantasma Productions, also had a tough night last year with the Blues Keys at National Car Rental Center in Sunrise, Fla., a show that drew less than 10,000 to the 20,000-capacity arena. "After other night of the year it would have been a complete wash," says Stoll.

In retrospect, Zelisko believes the mind-set of artists and show producers alike were skewed. "Everybody was looking for how to make the next year's show be as big as the previous year goes," he says. "As far as I'm concerned, it wasn't 'How show do you put on a bigger and better show, it was 'How can we justify charging more for a ticket this time?'"

While he'll probably put on some kind of show, Zelisko says, it definitely won't be as "outlandish" this time. "I definitely got over the feeling of doing a show just because it's New Year's," he says.

Stoll is taking a similar approach. Fantasma is promoting a New Year's Eve show by George Carlin at the Broward Performing Arts Center in Fort Myers, Fla., and a Dec. 30 show by Collective Soul and Vertical Horizon at Pompano Beach (Fla.) Amphitheater. The shows will ask a "pretty normal" ticket price at \$29.75 for Collective Soul and \$75 tops for Carlin.

### MAKE IT WORTH IT

New Year's Eve typically is a good night for country artists, but again the approach is low-key. "It looks like it's going to be an average New Year's Eve," says Greg Oswald, VP with the William Morris Agency (WMA) in Nashville. "They are booking late, much later than usual, and I can only hypothesize as to why."

Country's most successful New Year's Eve extravaganza of late has been "McGrav's New Year's Eve" guests (with Faith Hill last year) at the Gaylord Entertainment Center, which did full-house business for the past four years. McGrav has opted not to play this year, leaving the arena looking for the right event.

## A SAMPLING OF NEW YEAR'S EVE 2000 CONCERTS

Buena Vista Social Club Presents: Ibrahim Ferrer, Ruben Gonzalez, and Omara Portuondo/New York/Bacon Theatre

Bareknaked Ladies/Boston/FleetCenter

Widespread Panic/Atlanta/Philips Arena

Ted Nugent & Sammy Hagar/Auburn Hills, Mich./The Palace

The Other Ones/Oakland, Calif./Oakland Arena

Cheap Trick/Merrillville, Ind./Star Plaza Theatre

String Cheese Incident/Fort Worth, Ore./Oregon Convention Center

David Allan Coe/Virtul World, Texas/Billy Bob's

Hootie & the Blowfish/Tempe, Ariz./Fiesta Bowl Bowl Party

Neal McCoy/Las Vegas/Sam's Town

Trout Fishing In America/Euless, Texas/Texas Star Conference Center

George Carlin/Fort Myers, Fla./Broward Performing Arts Center

The Reverend Horton Heat/San Francisco/Maritime Hall

Vertical Horizon/Orlando, Fla./Disney World

It being the holiday season, money is typically the driving factor as to whether an act will work or not. "For about three-quarters of acts, yes, they'll play if the money is right," says Oswald. "Most look at it as a good payday opportunity."

Among the WMA country acts working New Year's Eve are Diamond Rio, Blackhawk, Tanya Tucker, Andy Griggs, Oak Ridge Boys, Gary Allan, and Mark Wills. About three months ago we went to all our acts and said, "Do you want to work New Year's Eve?" The vast majority of them were willing to, if it was the right situation. "Yes Oswald. "Then we got everyone on the phone that was a candidate [to buy a show] and tried to sell 'em something. That's the bulk of what we do, but we get dates from every direction."

As for paydays, there are reasons as to why acts charge more on New

Year's, besides the fact that they can get it. "It's always an isolated date, usually a long way from home," says Oswald. "You've got to pay extra to the band and people who work the show because it's something of an imposition."

Beyond the payday, there are other enticements for any act to work the holidays. "Between Christmas and New Year's every night is Saturday night, and we always encourage our [management] clients to work that week," says MEG's Scher. "The kids are out of school, and with the older people not much work gets done."

Perhaps more important, there is added marketing value, according to Scher. "When an act has a current record, the bulk of label promotion is between Thanksgiving and New Year's," says Scher. "So in addition to making fundamentally what you're

worth, you have those extra drivers to help in the marketing of a career."

Several major acts and venues are bowing out of this year's New Year's Eve festivities, which could bow well for the ones that do play. "I think New Year's will do very well and could surprise a lot of people," says Yentis Arfa, president of Artists Group International (AGI). He adds that AGI top-tier acts like Metallica, Celine Dion, Billy Joel, and Ricky Martin will not work New Year's Eve this year.

Like last year, there was a lot of fairy dust out there, and it isn't out there this year, says Arfa. "The millennium was symbolic to a lot of people, and for others it was 'pogue night.' There was a conversation to the whole thing."

Others are seeing the list of prospective New Year's Eve acts as being short. "We've talked to about eight major artists so far, and none of them has said yes," says Arfa. "I think the MGM Grand's Mark Prows. "There are not as many acts willing to work New Year's Eve."

Scott Gelman of SFX in Chicago doesn't have a show on the books yet for either Chicago or Minneapolis. "New Year's Eve has always been a tough sell, and a lot of people got slapped last year," he says. "But if it was the right act in the right building, and we could make money, we'd give it a shot."

The same goes for House of Blues (HOB) at the Universal Amphitheatre in Los Angeles, which last year was the only venue to book an act that grossed more than \$4 million.

"We're looking at a couple of things, but whatever we do we're going to charge a lot less for tickets," says HOB's Larry Valdes, adding that its show won't be on the grand, narrow profit-margin scale of last year. "This may be the 'real millennium,' but we're not interested."

## BLUE NOTE

(Continued from page 13)

performed on a European tour just prior to the album's recording, making it a natural addition to the project.

"When I play in different cities, I try to play my own version of something that is theirs," says Rollins. "You may call it a sentimental quirk of mine."

Rollins, who recently celebrated his 70th birthday, explores the six newly recorded songs with a confidence born of experience, neither jumping into the music with over-enthusiasm nor letting a possible twist or turn in the harmonic thread go unexplored. His grainy saxophone tone alternates with ease between soft melancholy and captivating intensity.

With much of his time dedicated to composing and practicing, Rollins does not have much time to listen to music for his own pleasure.

"I don't seek music out, because there is already so much music in my head all of the time," he explains. "I don't listen to music for hours in the way that I am not practicing or writing. I actually try to get away from music for a while."

The saxophonist notes that when he does listen to music, his tastes are "completely eclectic."

## CCMA AWARDS

(Continued from page 11)

based Music Choice.

The awards show concluded the annual CCMA convention, which featured a talent competition, seminars, and showcases held at Nashville's downtown Sheraton Hotel.

The awards were voted on by the members of the CCMA, a Nashville-based organization founded in 1962 by Gene Higgins, president of Higgins Music Group. Sponsors for this year's events included Cloud Ten Productions, Curd Records, DreamWorks Records, Family Entertainment Bookstore, Gaylord Digital, Lightsource.com, Captain D's, and Planet Hollywood.

The following are the rest of this year's CCMA winners.

**Male vocalist:** John Steed.

**Duo:** Double Portion.

**Vocal group:** The Fox Brothers.

**New artist:** Pascha.

**Album:** Gene Harris, *Gene*.

**Radio station:** WTVY Dothan, Ala.

**CCMA radio personality:** Fred Bacher, WTVY Dothan.

**Video:** "900 Hours" featuring Sawyer Brown; director, Michael Salomon.



**Donny Does Gold.** Newly signed to Decca Records, Donny Osmond was recently awarded a gold record for his performance on the original cast album of Andrew Lloyd Webber's "Joseph and the Amazing Technicolor Dreamcoat." Osmond is currently recording his new album with pop producer Phil Ramone. The album, in stores next February, is a collection of the greatest songs from today's Broadway musicals, including a new song from Lloyd Webber. Shown at the presentation, from left, are Jill Willis, Osmond's manager; Kevin Goe, GM of Universal Classics Group; Osmond; Chris Roberts, chairman of Universal Classics Group; and Ramone.

# Programming

RADIO • PROMOTIONS • NETWORKS • SYNDICATION • AIRWAYS • MUSIC VIDEO • VIDEO MONITOR

## BBC's New Digital Channels Might Jump-Start Medium

This story was prepared by Jon Heasman of Music & Media.

LONDON—Will the British Broadcasting Corp.'s (BBC) announcement last month that it plans to launch five brand-new national digital radio channels in the U.K. next year provide the impetus for the fledgling medium to finally take off?

The public broadcaster says the new channels, together with digital simulcasts of its existing five national U.K. stations, will complete

broadcast locally in certain English cities on AM.

The new BBC services, which still have to be approved by the BBC's board of governors and the U.K. government, will compete with the 10 national channels offered by the commercial sector's Digital One multiplex. Aside from existing national commercial stations Virgin Radio (rock), Classic FM (classical), and Talk Sport (sports), Digital One is providing the following new services: Core (top



HOWARD

40), Planet Rock (classic rock), Life (AC), PrimeTime (adult standards), OneWorld (books, plays, and comedy), ITN (news), and Bloomberg Talk Music (financial and business news).

Some 14 local digital multiplexes have also been launched in the U.K.'s major metropolitan areas, again providing listeners with new stations and new formats in addition

to their existing local stations in digital quality.

In London, for example, this has extended the number of available local stations to 40 from the 20 or so previously available on AM and FM. London's new digital-only channels include a dance station from the Ministry of Sound, a 24-hour traffic news station, and a classic soul channel from Virgin Radio.

**COMPARING RADIO AND TV**  
Compared with its TV counterpart in the U.K., digital radio has been slow to take off—at least in terms of available sets in the shops and consumer interest—since the BBC began broadcasting its existing national radio services digitally in 1995.

But digital radio's supporters are confident that the launch late last

year of the Digital One multiplex (which, crucially, offered new channels with new content for the first time) combined with the BBC's high-profile unveiling of its digital plans will really start to drive demand at retail.

"The question all manufacturers had up until now was 'We'll make the digital radios when you can

(Continued on next page)

### BBC Digital Radio

the lineup on its national multiplex (or bundle of digital channels). The proposed new offerings are an adult rock station (see story, this page); a "black music" channel playing rap, R&B, and hip-hop; an all-speech comedy, drama, and children's channel; an extended sports-only version of news/talk station BBC Radio 5 Live; and a national version of the BBC's Asian Network, currently

## Channel Y Aims To Fill Adult Rock Niche

LONDON—The British Broadcasting Corp.'s (BBC) new adult rock channel, scheduled to be launched on digital radio next year and currently exclusive to Channel Y, will have a particular duty to draw upon the U.K. public broadcaster's extensive archive of live musical performances, concerts, and interviews.

Focusing on guitar-based music from the '70s, '80s, and, to a lesser extent, the '90s and today, the new station will feature such core acts as David Bowie, Jimi Hendrix, Radiohead, the Clash, Talking Heads, Pat Metheny, and Van Morrison.

Whether Channel Y will help plug the large musical gap that currently exists between the BBC's two national pop music stations—cutting-edge top 40 station Radio 1 and the much older AC/adult standards Radio 2—remains to be seen.

"It's true that with two music stations we can't properly serve people from all age groups and with all interests in different types of music," says BBC Digital Radio managing editor Glyn Jones. "This station comes out of a creative idea of a music station that relies on, and builds on, the notion of performance. One of the things about an BBC music station is the element of cultural patronage, putting live music in context and the relation-

ship with the music community."

Antony Bellekom, editor of Channel Y, promises the new network "will develop and evolve [into] a distinctive style of its own. It's not about simply plugging a gap between [Radio 1 and Radio 2] with a bit of each; it's about doing something which is distinctive in its own right."

He adds, "There will be some artists that will also be featured by other (BBC) networks, but what we do with them will be radically different.

For instance, we'll be interested in the whole of their work, not simply the most popular, the most successful, and the most obvious tunes.

"So while we might have an interest in Elvis Costello or David Bowie, we'll be looking at the whole canon of their work and not just the most obvious tunes from it," he says.

In format terms, Bellekom likens Channel Y to triple-A rock stations in the U.S. "We're interested in an adult audience, and we're interested in album music, not singles," he says.

The BBC is currently at the start

of a six-week public consultation process on its plans for Channel Y and its other proposed new digital radio services (see story, this page). It is seeking feedback from the music industry in particular. (Comments can be filed at a Web site, [bbc.co.uk/consult](http://bbc.co.uk/consult).) After the consultation period, the plans will be subject to the approval of the BBC board of governors and, finally, the U.K. government's Department of Culture, Media and Sport (DCMS).

The DCMS will initiate its own two-month consultation on the BBC's proposals, including feedback from the U.K. music industry and commercial radio sector. The earliest possible launch date for any of the new services will be spring 2001.

Although the new stations have been created initially to fill the BBC's national digital radio multiplex, Jones points out that the new channels are all "platform independent" and will also be available on satellite TV, on the Internet, and via digital cable TV.

"In a way, it's very difficult to call where they'll get most of their audience now and into the future," he says. "That said, digital radio is something that the BBC pioneered and that we still believe in."

JON HEASMAN



Rock The Vote. Album rocker WAAB Boston afternoon host Rocko and Birdseye grilled presidential candidate Pat Buchanan for his position on legalizing marijuana. Buchanan's response: "Just don't let me catch you smoking it! I guess the 'don't ask, don't tell' policy makes a comeback." Pictured, from left, are Rocko, Buchanan, and Birdseye.

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# Adult Contemporary

T	W	L	W	W	W	W	W	W	TITLE	ARTIST
									<b>No. 1</b>	
1	1	2	14						BACK HERE BIMAK	BIMAK
2	2	1	27						TAKING YOU HOME DON HENLEY	DON HENLEY
3	5	8	7						CRUISIN' U.S.A. HUEY LEWIS & GYNNETH PATLOW	HUEY LEWIS & GYNNETH PATLOW
4	3	4	32						I NEED YOU LEANN RIMES	LEANN RIMES
5	5	5	4						BREATHE FAITH HILL	FAITH HILL
6	4	3	36						YOU SANG TO ME MARC ANTHONY	MARC ANTHONY
7	9	14	6						THIS I PROMISE YOU N SYNC	N SYNC
8	11	10	10						THE WAY YOU LOVE ME FAITH HILL	FAITH HILL
9	7	7	17						I KNEW I LOVED YOU SAVAGE GARDEN	SAVAGE GARDEN
10	11	9	27						I TURN TO YOU CHRISTINA AGUILERA	CHRISTINA AGUILERA
11	10	6	61						AMAZED LONESTAR	LONESTAR
12	13	10	55						THAT'S THE WAY IT IS CELINE DION	CELINE DION
13	12	13	9						MY BABY YOU MARC ANTHONY	MARC ANTHONY
14	14	12	41						SHOW ME THE MEANING OF BEING LONELY BACKSTREET BOYS	BACKSTREET BOYS
15	16	16	82						YOUNG BE IN MY HEART PHIL COLLINS	PHIL COLLINS
16	15	15	46						BACK ON MY FEET BRIAN MCKNIGHT	BRIAN MCKNIGHT
17	19	24	4						SHAPE OF MY HEART BACKSTREET BOYS	BACKSTREET BOYS
18	19	20	54						SMOOTH SANTANA FEATURING ROB THOMAS	SANTANA FEATURING ROB THOMAS
									<b>AIRPOWER</b>	
19	23	25	5						CAN'T FIGHT THE MOONLIGHT LEANN RIMES	LEANN RIMES
20	17	17	13						THE LOVE I FOUND IN YOU JIM BRICKMAN	JIM BRICKMAN
21	20	19	15						I THERE YOU ARE MARTINA MCBRIDE	MARTINA MCBRIDE
22	18	23	18						WILL YOU AGAIN LARA FABIAN	LARA FABIAN
23	22	21	24						COULD I HAVE THIS KISS FOREVER WHITNEY HOUSTON & BRIGIDE GLEBAS	WHITNEY HOUSTON & BRIGIDE GLEBAS
24	24	22	12						CELESTY ROSE STING FEATURING CHEB MAMI	STING FEATURING CHEB MAMI
25	26	28	15						BREATHLESS THE CORRS	THE CORRS

# Adult Top 40

T	W	L	W	W	W	W	W	W	TITLE	ARTIST
									<b>No. 1</b>	
1	1	1	11						WITH ARMS WIDE OPEN CREFO	CREFO
2	2	3	12						PUNCH ME BARENKATED LADIES	BARENKATED LADIES
3	3	2	29						BENT MATCHBOX TWENTY	MATCHBOX TWENTY
4	4	6	17						YOU'RE A GOD VERTICAL HORIZON	VERTICAL HORIZON
5	5	5	17						KRYPTONITE 3 DOORS DOWN	3 DOORS DOWN
6	11	6	14						IF YOU'RE GONE MATCHBOX TWENTY	MATCHBOX TWENTY
7	6	4	18						EVERCLEAR CAPTIVATED	EVERCLEAR
8	10	10	13						CRAZY FOR THIS GIRL EVAN AND JARON	EVAN AND JARON
9	7	7	31						DESSERT ROSE STING FEATURING CHEB MAMI	STING FEATURING CHEB MAMI
10	8	8	29						ABSOLUTELY (STORY OF A GIRL) NINE DAYS	NINE DAYS
11	9	9	43						EVERYTHING YOU WANT VERTICAL HORIZON	VERTICAL HORIZON
12	15	18	10						THE WAY YOU LOVE ME FAITH HILL	FAITH HILL
13	13	12	10						TONIGHT AND THE REST OF MY LIFE NINA GOLD	NINA GOLD
14	12	11	23						CHANGE YOUR MIND SISTER HAZEL	SISTER HAZEL
15	13	21	9						BREATHLESS THE CORRS	THE CORRS
16	14	13	16						IT'S MY LIFE BON JOVI	BON JOVI
17	16	15	27						BACK HERE BIMAK	BIMAK
18	17	16	38						HIGH CREED	CREED
19	18	17	71						SMOOTH SANTANA FEATURING ROB THOMAS	SANTANA FEATURING ROB THOMAS
20	20	20	12						MUSIC MADONNA	MADONNA
21	21	22	7						SLEEPWALKER THE WALLFLOWERS	THE WALLFLOWERS
22	23	25	7						EVERYWHERE I GO SHAWN MULLINS	SHAWN MULLINS
23	25	27	5						BARYLON DAVID GRAY	DAVID GRAY
24	26	28	6						BEAUTIFUL GAY U2	U2
25	22	19	15						INSIDE OF YOU THIRD EYE BLIND	THIRD EYE BLIND

# Radio PROGRAMMING

## BBC'S NEW DIGITAL CHANNELS MIGHT JUMP-START MEDIUM (Continued from preceding page)

demonstrate there's the demand," explains Digital One chief executive Quentin Howard. "But you couldn't create that demand until there was sufficient new content on the air. That's why listeners when BBC wasn't putting any new content out."

Howard admits that driving the digital project on behalf of the U.K.'s commercial radio sector hasn't been easy, "taking us into relationships with manufacturers and retailers, which the radio industry's never had to do before."

His public-sector counterpart, managing director of BBC Digital Radio Glyn Jones, admits that "we're always impatient and we're always frustrated" about the length of time it has taken for affordable digital radio to become available in the shops. "But that's because we believe in digital radio, so we're keen for those prices that are the sort of prices that [make] a whole load of people think 'Yes, that's an affordable option for me.'"

For the first time this Christmas, there will be digital radio sets on sale in the U.K. for under 300 pounds (\$480), both for cars and for the home. "There's a movement in price and also towards greater visibility on the high street, and those are the two things we've been keen to see," notes Jones.

### NET TO CATCH DIGITAL?

Many detractors of digital broadcast radio say it is a waste of time, energy, and most important, money, since Internet radio replaces the need for digital delivery.

Howard gets irritated when people suggest to him, as they frequently do, that digital radio could prove to be a white-elephant technology soon to be rendered obsolete by the development of Internet radio, in particular "wireless" Internet radio set devices such as Kerbagun.

"Internet radio is a complete waste of time," says Howard, citing that medium's sound quality, bandwidth restrictions, lack of portability, and cost to radio stations in streaming their output over the Net. "Even with broadband delivery, he says, "people are still not getting a good radio experience out of their computer."

Howard says that RealAudio charges U.S. radio stations 1 penny per minute per listener to stream their audio, Howard quips, "it'd be cheaper to bus the listeners into your radio station to watch the DJ do the show live."

Howard is also sharply critical of what he perceives as the lack of enthusiasm for the digital radio medium in the U.S. "They [the Americans] can't see beyond their own backside as to what digital radio will do for the business," he says. "Because what digital radio does, and it doesn't matter what flavor of digital it is, is that it opens up opportunities for different ways to use radio as a medium. It's not just reinventing analog and making it CD-quality, but that's how a lot of

Americans have seen it."

Future opportunities for digital radio that Howard cites include on-screen text displays (which is already present on most digital radio sets) and the ability of listeners to make direct purchases, and the ability to store audio inside the digital radio set or to transfer it to an MP3 player or mobile phone.

### NEW TECHNOLOGY, NEW VOICES

The U.S. radio industry's decision to go with in-band on-channel (IBOC) digital radio technology rather than the Eureka 147 digital audio broadcasting system that Europe has opted for was a short-sighted decision, says Howard.

"They realized it opened up [the possibility of] a whole lot of new stations, and they didn't want new competition," says Howard. "The trouble with IBOC is that it doesn't increase choice, and that is one of the

major planks you have to market digital radio on. The problem the Americans face is, How do they sell something that doesn't increase choice?"

In an age of increased competition from other media and increased ownership concentration on both sides of the Atlantic, Howard firmly believes that the bundling of radio stations on the single frequency that digital radio facilitates represents the way forward for modern radio operators.

"If [Clear Channel chief executive] Lowry was understood that in all his major markets where he owns eight or more radio stations, he was able to bundle all of them together on one transmitter and deliver them to people's radios under one single market umbrella, he'd be tearing my hand off. And that's the technology America rejected."

# IBiquity Believes Its System Best For U.S. Digital Radio

BY FRANK SAXE

NEW YORK—Much of the world is further along on the digital radio than here, but the developers of American digital radio believe their system is worth the wait.

Unlike the Eureka 147 system used in the rest of the world, the U.S. will use in-band on-channel (IBOC) technology, which will allow radio stations to use the same amount of spectrum and continue to broadcast analog and digital signals simultaneously.

The U.S.'s conversion to digital radio is strong progress forward in August, when USA Digital Radio and Lucent Technologies agreed to merge into IBiquity—combining both their technologies and their management. "IBOC is the most thoroughly tested broadcast system in U.S. broadcast history," says IBiquity president CEO Robert Struble. "We continue to collect data, and while we have needed to redo some of the testing, the merger of the two companies has made it possible. We have no doubt the system works."

IBiquity has been testing IBOC on a number of AM and FM stations in Washington, D.C.; Baltimore; San Francisco; Las Vegas; and Detroit for more than a year and is now waiting for the Federal Communications Commission (FCC) to review its findings and set the U.S. standards. While the FCC will still decide to shift digital radio to new spot on the spectrum altogether, Struble is confident it will choose IBOC, noting that since IBiquity was created two years ago, it has the advantage of increased the pace at which it is reviewing the proposal.

A second U.S. company is also

involved in digital radio, Texas Instruments has invested in digital audio broadcasting, but instead of developing its IBOC system in the U.S., it is investing in the London-based Radioscape Ltd., which develops software for the Eureka 147 digital radio standard used in Europe, Canada, and parts of Asia. In early 2000, Texas Instruments expects to announce newly developed processing technology, which RadioSense managing director Peter Florence says will allow manufacturers to use "the most cost-effective solution, enabling them to provide affordable digital radio to consumers."

Although Digital One chief executive Quentin Howard says Eureka 147 is better than IBOC (see story, page 95), Struble believes IBOC is better for the U.S. "Why would you ever choose a system that would use more spectrum, an extremely precious resource that can be used for other purposes? Plus, IBOC also has seamless transition capability to its 10-year-old technology, and there are several limitations because of that."

The lack of digital receiver sales in the U.S. is also on the radar, says Struble. "The U.S. television industry. Yet he believes digital radio has a solid business model and notes that every one of the top 10 U.S. radio broadcasters has invested in IBiquity. Struble says a number of broadcasters are poised to write checks for between \$30,000 and \$200,000 to install new digital transmitters next year. "Digital radio is a big part of the agenda, in my opinion, think," he says, adding companies will be able to begin buying digital receivers in early 2002.



IBIQUITY  
ROBERT STRUBLE



**S**pike Lee's 1998 film "He Got Game" and Knicks legend Earl "The Pearl" Monroe were key influences in the creation of Everlast's latest single, "Black Jesus," which is No. 19 on this issue's Modern Rock Tracks chart.

Everlast, whose given name is Erik Schrody, says, "In the movie, the main character's name was Jesus, and halfway through it, when he's hanging out with his dad, his dad explains to him why he named him Jesus. There was this cat named Earl 'The Pearl' Monroe who they used to call Jesus on the basketball courts because he was just so nice. He was like the second coming. It was explained further in that later on they had to call him black Jesus in the white papers

because they wouldn't call him just regular Jesus.

"There was something about that phrase [black Jesus] that stuck in my head," continues Everlast. "One day I just started playing a word



"If a string was in a hat, writing it down would be like putting it in a cage."  
—Everlast

game [with the phrase], at first like a psychology game, like what's the first thing that pops into your head."

He adds, "To say 'black Jesus' in the year 2000 is redundant. Anybody who really considers themselves to be educated at all knows that even though Jesus isn't what the song is really about, that Jesus, regardless of whether he was an Ethiopian black guy or whether he was brown like a Mexican dude, we all know he wasn't a white guy. It was like, 'Let's say something to see if it ruffles feathers.'"

Everlast was able to construct the song, and all the others on his Tommy Boy album "Eat At Whitey's," without writing down a word. He says, "If a song was a bird, writing it down would be like putting it in a cage. If you can't have it come and perch on your hand because it wants to be there, then it shouldn't be there."

**SITES + SOUNDS**

(Continued from page 86)

ster users may pay, or they may instead swap services.

But no matter: The Halloween alliance has already bugged a small bits a little bit closer to a middle ground. For example, the "right" model for monetizing Web music may finally lie. That's a gray area well worth exploring.

**THE HARD CELL:** Wireless phone service provider Sprint PCS is dipping into the music business via a venture with music service provider HitHive, software company RoadNetwork, and hardware manufacturer Samsung.

The companies have announced a suite of music products and services that include an MP3-enabled wireless phone—the Samsung Uproar—and an online music storage service dubbed the Sprint PCS MyMusic service that lets customers organize and manage their music collections with the phone. The Uproar, which will sell for \$599, has 64 megabytes of embedded memory, which can hold about an hour's worth of music uploaded from the storage lockers.

The MyMusic service will be free to phone buyers for the first year but will eventually carry an as-yet-undetermined charge. HitHive executives say. HitHive is managing the MyMusic service, which will employ Real-Jukebox software.

**ELSEWHERE** On the online-music-storage front, Sony Music has become the fourth major label to license its catalog to San Francisco company MusicBnK, the start-up—which already has licenses from BMG, Universal, and Warner—is launching a streaming-audio service that gives consumers free on-demand access to music in their collections via computer; future fee-based models call for extending access to cable, wireless, and satellite systems.

Terms of the nonexclusive pact were not revealed. Sources say the majors will receive a fraction of a cent per song streamed to a MusicBnK customer as well as a one-time fee for each song added. The deal does not include an equity stake. Sony Broadcast Entertainment's 550 Digital Media Ventures is funding a similar start-up. Unisurf, expected to launch this winter.

**TO OUR READERS**

Although Billboard's Modern Rock Tracks chart utilizes the same start-up and tracking week as Rock Airplay Monitor's Modern Rock chart, Nos. 2, 3, and 4 on this issue's Billboard list contrast with the ranking found in the Nov. 3 issue of our Rock Airplay Monitor.

Broadcast Data Systems (BDS) was still investigating alleged discrepancies as the Airplay Monitor magazines went to press. In such instances, any additional corrections credited by BDS after our Airplay Monitor's production deadline, as well as any resulting changes in rank, will be reflected in the "next" column of the following Airplay Monitor chart.

**Billboard** NOVEMBER 11, 2000 **Billboard**

**Mainstream Rock Tracks**

WEEK	LAST WEEK	PEAK	WEEKS ON CHART	TRACK TITLE	ARTIST
1	1	1	21	LOSER	3 DOORS DOWN
2	2	2	7	WHY PT.2	COLLECTIVE SOUL
3	3	3	12	HEMORRHAGE (IN MY HANDS)	FUEL
4	5	5	10	A HE YOU READY?	CRED
5	4	4	18	N.I.B.	PHRMUS WITH OZZY
6	7	8	5	AWAKE	GODSMACK
7	8	24	3	ANGE'S EYE	REOSMITH
8	7	7	28	LAST RESORT	PAPA ROACH
9	6	6	41	KRYPTONITE	3 DOORS DOWN
10	11	11	7	SERIOUS JUFU	SAMMY HAGGOOD
11	12	17	4	ORIGINAL FRANKSTER	THE OFF-SPRING
12	10	25	1	I DISAPPEAR	METALLICA
13	12	12	36	STUPID	DISTURBED
14	17	21	6	GOODBYE LAMENT	10MM FEATURING DAVE GROHL
15	14	14	8	BEAUTIFUL DAY	U2
16	18	23	9	3 LIBRAS	A PERFECT CIRCLE
17	16	13	30	WITH ARMS WIDE OPEN	FREEDDY
18	14	15	19	TURN ME ON "MR. DEADMAN"	THE UNION UNDERGROUND
19	23	27	4	NO WAY OUT	STONE TEMPLE PILOTS
20	20	16	9	MINORITY	GREEDY
21	22	20	11	WHERE DID YOU GO?	FULL DEVI JACKET
22	21	22	7	KILL THE KING	MIGAVE TH
23	24	19	20	CALIFORNICATION	RED HOT CHILI PEPPERS
24	26	29	7	BROKEN HOME	PAPA ROACH
25	19	14	14	BREAKE	NICKELBACK
26	29	30	9	ONE STEP CLOSER	LINKIN PARK
27	31	34	8	MY FAVORITE HEADACHE	GLDDY LEE
28	33	—	2	JUST GOT WICKED	FUSION
29	27	10	11	DISPOSABLE TEENS	MARILYN MANSON
30	35	32	7	SLEEPWALKER	THE WALLFLOWERS
31	32	31	12	BAT/DROEN (JUST WANT YOUR COMPANY)	HED PEZ
32	26	22	22	BAW RELIGION	GODSMACK
33	34	37	3	STEP INTO THE LIGHT	DUST FOR LIFE
34	35	25	11	FREE	VAST
35	25	25	13	DISPOSABLE TEENS	MARILYN MANSON
36	34	35	9	BLACK JESUS	EVERLAST
37	31	33	9	CONGRATULATIONS SONG	SAINT MARY'S
38	37	33	9	MELTDOWN	NO96C
39	NEW	1	1	BACK TO SCHOOL	DEFYONES
40	NEW	1	1	AGAIN & AGAIN	TAPROOT

**Billboard** NOVEMBER 11, 2000 **Billboard**

**Modern Rock Tracks**

WEEK	LAST WEEK	PEAK	WEEKS ON CHART	TRACK TITLE	ARTIST
1	1	2	12	HEMORRHAGE (IN MY HANDS)	FUEL
2	4	4	15	LOSER	3 DOORS DOWN
3	3	5	7	MAKING EARTH SHAKE THE ENEMA STREET 3	BLINK-182
4	5	6	8	ORIGINAL FRANKSTER	THE OFF-SPRING
5	2	1	10	MINORITY	GREEN DAY
6	6	3	10	STELLAR	INCUBUS
7	7	6	8	BEAUTIFUL DAY	U2
8	8	9	10	FIXION (REAMS IN DIGITAL)	DRURY
9	5	7	30	LAST RESORT	PAPA ROACH
10	11	15	6	OPTIMISTIC	RADIOHEAD
11	13	16	8	ROLLIN'	LIMP BIJKT
12	10	10	21	STUPID	DISTRUBED
13	12	14	9	3 LIBRAS	A PERFECT CIRCLE
14	18	23	6	BROKEN HOME	PAPA ROACH
15	11	11	25	CHANGE (IN THE HOUSE OF FLIER)	DEFYONES
16	19	22	4	AWAKE	GODSMACK
17	16	25	9	RIGHT NOW	SR-71
18	25	36	3	HANGING BY A MOMENT	LIFESHOCK
19	16	17	8	BLACK JESUS	EVERLAST
20	22	26	6	ONE STEP CLOSER	LINKIN PARK
21	21	24	7	WHY PT.2	COLLECTIVE SOUL
22	23	21	22	CALIFORNICATION	RED HOT CHILI PEPPERS
23	31	30	8	LITTLE THINGS	GOOD CHARLOTTE
24	28	32	4	NO WAY OUT	STONE TEMPLE PILOTS
25	17	13	12	FREE	VAST
26	34	—	2	DISPOSABLE TEENS	MARILYN MANSON
27	29	31	9	BARTHERN (JUST WANT YOUR COMPANY)	HEPZICAT
28	NEW	1	1	ON THE ROOF AGAIN	EVE 6
29	26	25	14	TESTIFY	AGE AGAIN
30	38	—	2	SOUTH SIDE	MOBY FEATURING GWEN STAFFORD
31	36	—	2	BACK TO SCHOOL	DEFYONES
32	33	34	7	SLEEPWALKER	THE WALLFLOWERS
33	NEW	1	1	STEP INTO THE LIGHT	DUST FOR LIFE
34	24	18	8	MY GENERATION	LIMP BIJKT
35	39	40	4	AGAIN	LENNY KRAVITZ
36	32	27	17	TEENAGE DRIBBAG	WHEATON
37	30	26	7	KANGAROO SPEEDO	NO96C
38	35	29	10	HELL YEAR	FOO FIGHTERS
39	37	39	11	PINCH ME	BARNEDAND LADIES
40	27	19	13	AM RADIO	EVENCALAR



# Billboard Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS  
 \*NEW ON'S ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD



**NEW ON'S**

1499 hours first week  
 Nashville, TN 37214

1 Jay-Z, "Just Want You" **1**  
 2 Diddy, "Independent Women Part 1"  
 3 Jay-Z, "Sweetest Love (Wannabe)"  
 4 "The Reality Show" (TV)  
 5 "The Real World: Back to Back" (TV)  
 6 "The Real World: Back to Back" (TV)  
 7 "The Real World: Back to Back" (TV)  
 8 "The Real World: Back to Back" (TV)  
 9 "The Real World: Back to Back" (TV)  
 10 "The Real World: Back to Back" (TV)  
 11 "The Real World: Back to Back" (TV)  
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 18 "The Real World: Back to Back" (TV)  
 19 "The Real World: Back to Back" (TV)  
 20 "The Real World: Back to Back" (TV)



**NEW ON'S**

Continuing programming  
 115.5 Broadway, NY 10036

1 Faith Hill, "I'm With You" **1**  
 2 Kelly Rowland, "Dilemma" **1**  
 3 "The Real World: Back to Back" (TV)  
 4 "The Real World: Back to Back" (TV)  
 5 "The Real World: Back to Back" (TV)  
 6 "The Real World: Back to Back" (TV)  
 7 "The Real World: Back to Back" (TV)  
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**NEW ON'S**

Continuing programming  
 115.5 Broadway, NY 10036

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Continuing programming  
 115.5 Broadway, NY 10036

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# Music Video PROGRAMMING

## John Salley, Coal Chamber, Others Set For Video Awards

**BILLBOARD MUSIC VIDEO** CONFAB: This year's Billboard Music Video Conference & Awards will be an unforgettable experience. The event—to be held Wednesday (8) through Friday (10) at the University City (Calif.) Hilton Hotel—is packed with entertainment and prime networking events.

NBA superstar John "Splender" Salley, the host of "BET Live," will host this year's Billboard Music Video Awards show, which takes place Friday at the Universal Hilton (see Home-front, page 112).

The awards show is the grand finale to the conference. Presenters at the awards show will include Dave Hollister, Coal Chamber, Ellen K, Bob Carlisle, Raffi, Endo, and Stacie Orrico. Due to a scheduling conflict, Sixpence None The Richer singer Leigh Nash will not be a presenter, as previously announced.

Awards, which will take place Dec. 5 in Las Vegas.

For more information about the Billboard Music Video Conference & Awards, call 646-654-4690.

Information can also be found online at billboard.com/events/mvc.

**THIS & THAT:** MTV Network parent Viacom is reportedly in the final stages to place former BET in a deal rumored to be in the range of \$3 billion.

**Wendy White** has exited Priority Records' video promotion department. **Michael Cole** has rejoined Priority and is handling most of White's former duties.

**Kim Dellarra** has left A Band Apart Music Videos as representative.



by Carla Hartley

## LOCAL SHOW SPOTLIGHT: This issue's spotlight is on Lawrenceville, Ga.-based pop show "Video Spot 1."

TV affiliates: Various universities in Georgia, including Atlanta's Georgia State University, Georgia Tech University, Clark Atlanta University, and Morris Brown University.

Time slot: various.  
 Key staffers: Myron Williams; producer: JC Lynch; producer: Jamar Hawkins; producer.

E-mail address: improductions@hotmail.com.

Following are five videos from the episode that aired the week of Oct. 23:

- '98', "Give Me Just One Night (Una Noche)" (Universal).
- Deborah Koehn, "Dance With Me" (Atlantic).
- Kandi, "Don't Think I'm Not" (Columbia).
- The Winans, "Sh... On The Radio" (DreamWorks).
- 3LW, "No More" (Epic).

In addition to panels about the hottest topics in the music video industry, conference highlights will be as follows:

- Wednesday's opening-night party, hosted by Motown & Jive's **Spink Slinger**.
- Award-winning director **Wayne Isham** (who has directed videos for Metallica, Rick Martin, Michael Jackson, and 98', among many others) will give the keynote speech Thursday (9).
- Multimedia company Enroute, the maker of the FirstPerson Immersive Video technology, will host a cocktail party Thursday evening.
- "Video Survivor," a Billboard music video trivia contest, to be held Friday.
- The grand prize winner will get two tickets to the Billboard Music

**NEW ON'S**

10.16 New. Bow Wow (What's My Name) **1**  
 2.5 Jay-Z, "Sweetest Love (Wannabe)" **1**  
 3.14 Kelly Rowland, "Dilemma" **1**  
 4.14 "The Real World: Back to Back" (TV)

**NEW ON'S**

1.14 Kelly Rowland, "Dilemma" **1**  
 2.14 "The Real World: Back to Back" (TV)  
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 3.14 "The Real World: Back to Back" (TV)  
 4.14 "The Real World: Back to Back" (TV)

# THE CLIP LIST



**NEW ON'S**

Continuing programming  
 1221 Collins Ave  
 Miami Beach, FL 33139

**BOSTOPS**

8.96 "I Wish" **1**  
 10.16 "I Wish" (TV)  
 10.16 "I Wish" (TV)  
 10.16 "I Wish" (TV)  
 10.16 "I Wish" (TV)  
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 10.16 "I Wish" (TV)



**NEW ON'S**

Continuing programming  
 1515 Broadway  
 New York, NY 10036

**NEW**

1.14 Kelly Rowland, "Dilemma" **1**  
 2.14 "The Real World: Back to Back" (TV)  
 3.14 "The Real World: Back to Back" (TV)  
 4.14 "The Real World: Back to Back" (TV)



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# PRODUCTION NOTES

**NEW YORK**

**Fat Joe** featuring Cuban Link filmed the "Why Me!" video with director **Marc Klasfeld**. **Jamie O'Neal's** "There Is No Arizona" was created by **Lawrence Carroll**. **Sanna Hamri** directed **Changing Faces** ("That Other Woman.")

**OTHER CITIES**

**Neal Curtis**'s "Legacy" was dir-

ected by **Steven T. Miller** and **R. Brad Murano** in Andrews and Marathon, Texas. **Everlast's** "Black Jesus" clip was directed by **Jonas Akerlund** in London.

**The Winans** filmed their "1999" video with director **Eric Welch** in Edmonton, Canada. **Michael Chain** directed his video for "Bar in Bakersfield" in Bakersfield, Calif.

NOV 8 - 10  
UNIVERSAL HILTON, CA

# Billboard music video CONFERENCE & AWARDS

Register  
on-site!



## 2000 BILLBOARD MUSIC VIDEO AWARDS

HOSTED BY  
**JOHN  
SALLEY**  
of  
"BET Live"



### THE PRESENTERS



coal chamber



ellen k.



stacie orrico



dave hollister



ruff endz



bob carlisle



**EXCLUSIVE  
EVENT!**

keynote address  
by award-winning  
director

**WAYNE ISHAM**

## PLUS, DON'T MISS ...

- motown opening-night party live performance by sparkle
- enroute mvc happy hour
- intertrust technologies - free e-mail access
- music video trivia contest - win two tickets to the billboard music awards show in vegas



Sparkle



## AMONG THE PARTICIPANTS

- kathy angstadt, interscope/geffen/a&m
- paul 'alen' bilings, the underground video show
- tom calderone, mtv
- tim clawson, shooting gallery productions
- doug cohn, vhl
- jonathan dayton, dayton/faris prod.
- mike drumm, music link productions
- valene faris, dayton/faris productions
- kevin ferd, power play
- shellie fontana, priority records
- diedre gary, video consultant
- daniel glass, artemis records
- eric godland, enroute/egm
- kelly griffin, bet
- wicki mayer, black dog films
- paul marszalek, vhl
- ralph modanels, video music box
- nathan moquiness, gaylum visual effects
- dave miller, f.m. rocks
- montez miller, montez video promotion
- audrey mortisey, farmclub.com
- lars murray, sudden industries
- sheara rees-daves, anonymous
- shane reynolds, soundcheck
- fatma robinson, choreographer, director
- lou robinson, rca records
- norm schoenfeld, muchmusic usa
- ryan thompson, pixel envy
- norman tler, slamin norman's last call
- joe uliano, crash films
- jeff walker, artemedia
- mark wensten, mt intelligence
- elise wright, motown records

contact information  
michele jacangelo  
646.654.4660 ph. 646.654.4674 fx  
hotel  
universal city hilton & towers  
555 universal terrace parkway  
818.506.2500

## TO REGISTER

register at the universal city hilton - registration \$550

wednesday november 8  
thursday, november 9

12:00pm - 4:00pm  
9:00am - 6:00pm

sierra foyer  
sierra foyer

to see schedule of events : [www.billboard.com/events/mvc](http://www.billboard.com/events/mvc)

## TRADE RESPONSES TO BMG/NAPSTER FACT

(Continued from page 5)

EMI said only that it is "supportive of initiatives that allow legal sharing of artists, record companies, and other rights." It's not really sure yet, so there's no way to tell where this is going," added a new-media executive at a different major label.

A few early facts, however, are clear:

• The recently formed Bertelsmann eCommerce Group (BeCG) is the force behind the plan, which jelled over the eight weeks during a series of "increasingly focused meetings with Napster's top execs. BMG executives were brought in only after the talks had progressed, sources say.

The e-commerce group, headed by president CEO Andre Schimidt, is providing an unspecified loan to Napster to develop a new membership-based business model that will provide payments to rights-holders. It has also provided a 50% advance on a portion of Napster; the amount of the potential stake also was not disclosed, but some sources have said it would be a majority holding.

The lawsuit does not affect the way in court, however, Bertelsmann will not be on the hook for damages, Schmidt noted. "We are not a shareholder [yet] in Napster," he said. "We are providing a loan to Napster to develop a membership-based business."

Napster CEO Hank Barry told Billboard that other major labels would also be offered equity incentives, although the amounts each might be offered were not revealed.

• Bertelsmann's BMG Entertainment, which is party to the record-industry lawsuit filed against Napster, will withdraw its suit only when it receives a satisfactory settlement.

BMG Entertainment president/CEO Strauss Zelnick contends that the label has thus not in fact "broken ranks" with the music industry, as it would appear.

As to whether BMG would still withdraw at that time if the rest of the labels decide to stay the course, Zelnick says, "My feeling is it's a moot issue when you get to that point. It's legitimate service," he added, that protects artists and respects intellectual property, by definition, everyone's going to want to be on board."

The deal may be sweet for Napster, but it will be less-than-ideal for the label. Free, "promotional" front end. Napster's Barry declined to disclose what that fee might be, but noted that he has in the past floated a figure of \$2 million per month. "I don't know if he warned that no one should make any assumptions based on that."

That number, if it were to hold, would net sit well with at least one of the major labels. Napster's business model is based on being on-line. In a Nov. 1 conference call with analysts discussing Seagram's first-quarter performance, Seagram president/CEO Edgar Bronfman said that he would like to see a business model that rewards consumers and artists alike, and we think that a \$15 number is certainly much closer to the mark than a \$4.95 number.

How would we as consumers be sure you should regard it as somewhere between unlikely and very unlikely that we would be licensing our music to a service that would be remunerating us on a level of \$4.95 per subscrip-

tioner per month," said Bronfman.

• The new service will include an "upsell" element—the proverbial "buy" button—for the purchase of physical goods. Schmidt cited another BeCG project, recently acquired ePartner CDnow, as the initial retail partner, but said others could be added.

• The service will continue, at its core, to be based on the fundamental principle—file-sharing, file-sharing, file-sharing. Said Napster's Barry—and will continue to support MP3 and Windows Media Audio file formats. A new technology will be implemented to ensure we keep an account of that sharing from now on, however, in order to figure out to whom an amount of royalties that need to be paid to artists, songwriters, record companies, and publishers.

How the technology will work was not specified, nor were the amounts that will be paid out.

Barry said the system would be based on a "statistical sampling" as opposed to actual tracking of files.

### STRATEGIC GOALS

Also clear to those who have watched Bertelsmann closely over the past year is that this "surprise" announcement was really made to surprise the rest of the industry.

These include the stated mandate for BeCG to acquire Internet properties—"They've been kicking the tires of everything on the Internet," says the CEO. And a number of others—physical—but also cited off-the-st-

ated assertion, most recently on Sept. 13, that it intends to see BMG become "market leader" in the world-wide music business by year's end.

"Don't say that we haven't achieved our objective until Dec. 31," he said then, even as he avoided being specific about how that goal would be attained. "We're intensively working and examining how to reach the No. 1 slot. We'll keep our fingers crossed that [the effort] will be successful" (Billboard, Sept. 23).

According to the E-mail sent to the analyst community last week by Middlehoff, see the Napster acquisition as a strong step in that direction. "Bertelsmann has delivered a strategic one-two punch in its effort to reach the No. 1 positions in both the global music business and in media e-commerce," he wrote.

But how much the company's music arm will directly gain from the alliance remains one of the major questions.

As an analyst noted last week, Middlehoff's E-mail noted that the company's equity stake would give it "rights in the file-sharing technology, the Napster brand, and Napster's customer data." The customer data could be "potentially worth the entrance fee alone" in terms of marketing opportunities for BMG's labels, several industry analysts note.

That's not the only analyst, for Jupiter Communications, says, "The reality is that Napster has the most comprehensive base of online music fans out of any company out there. They're all registered. And it's the best data set in the industry. And ad and dovert and have been unable

build themselves."

But the question of whether the actual sales gained via Napster will outweigh those potentially lost by making the low-priced service even more appealing with the addition of more and better content remains an area of intense debate. There are reputable studies to back both sides of the argument—that Napster users buy more music or that they buy less—and strong opinions in each camp.

As part of its suit against Napster, the record industry has maintained that Napster users buy more music, a study released Oct. 31 by PC Data Online supports. According to the company, Napster users are buying fewer CDs online as they become more adept at downloading files but are visiting CD-selling sites more frequently to check out what's new on the market.

While Schmidt veered toward the "not hurting sales" end of the equation in remarks following the announcement of the Bertelsmann deal, he and Middlehoff both stressed that this was not really the point.

"There is no question that file-sharing will exist in the future as part of the media and entertainment industry," Middlehoff said, "and I have personally the conviction that there is no way to deal with this fact other than to find a business model" for it.

The analyst that lags on Napster in the future, Schmidt argued, file-sharing is going to continue. "And so it is only natural at some point to try to figure out a new business model that leverages the potential of file sharing," he said. The Internet, he said, of today the industry has not

embraced it. But we now together with Napster are going to change that... Somebody has to step up to the plate and take a leadership role."

### ALL TOGETHER NOW?

Whether the rest of the industry will fall in line behind Bertelsmann is, of course, another lingering question. Skeptics argue that the major labels are unlikely to decide the lead to one of their competitors but would rather bide their own online paths.

BMG's Zelnick allows that "sometimes it's better to have a common problem in our industry" but adds that self-interest is a great motivator.

"I think most intelligent people can look beyond that to see at least what's in their own best interests," he says. "And partnering up with Napster—or some other file-sharing service—is clearly in the best interests of the wider music industry, observers argue, particularly given its troubles with the courts and with "monetizing" the movement of music onto the Web (Billboard, Nov. 4).

"If Bertelsmann's analysis is correct that a) you can make a lot of money from doing this and b) you never be able to stamp out Napster, then the other major labels will come to the same conclusion and do the same type of thing after a lot of huffing and puffing. I think it's an open interest to do so," says Phil Leigh, investment analyst with Raymond James & Associates.

"Those labels on the sidelines, however, have not been involved in hanging over Napster's head"—the

(Continued on next page)

## UMG DENIED COURT'S RULING ON WORK FOR HIRE

(Continued from page 5)

MP3.com, in which UMG claims it owns the recordings involved in the lawsuit as works made for hire.

UMG lawyers, who had been pressed to request the motion because of MP3.com's contention that the UMG recordings in the case were registered invalidly as works made for hire, had not even appeared at the hearing, telling Rakoff they had no intention of asking him to rule on whether the UMG sound recordings are works made for hire. The switch made little difference to Rakoff.

At the opening of the 90-minute hearing, UMG attorney Hadrian Katz said, "What we ask, and all that we ask is, that the court accept into evidence registrations that show works made for hire."

"If that's all you're asking, that we're not indicated in your motion," countered Rakoff. After reading part of the motion, he continued, "I interpret that to mean that you are asking a ruling of law at this time that not simply could you introduce copyrights as presumptive evidence of ownership but that you are seeking a ruling of law that the registrations of copyrights do belong to you and are valid as works made for hire."

"We are not asking that," said Katz. "Good," replied Rakoff, saying he would grant the motion for the reasons that it could not have been decided without further factual input."

The UMG filing had stated, "Defendant's work-made-for-hire argu-

ments should be rejected, and summary judgment should be entered in plaintiff's favor as to the ownership of their audio CDs as works made for hire and as to the validity of their registrations in this respect."

Artists' groups, including the Recording Artists Coalition (RAC), and the copyright artists' group, had been damaged if Rakoff were to grant the UMG motion, were relieved by the judge's action.

However, MP3.com attorney Bill Patry says he plans to try to reintroduce the work-for-hire issue as part of the trial rebuttal.

On Oct. 27, the very same day Clinton signed the recent legislation, UMG lawyers in the case asked the court to grant the RAC to submit a friend-of-the-court brief supporting MP3.com's position that the UMG recordings involved in the trial are not works made for hire. The court did not grant the RAC's motion, but it did not support the court's position in the trial except on the work-for-hire motion.)

Rakoff turned down the coalition's request, saying it had come "too late in the case." However, according to RAC representative Jay Rosenthal, Rakoff said that "if the purpose of writing a brief was to inform him of the concerns of recording artists if they were to sue for works that were rendered without thorough study, then they had succeeded."

The RAC later sent a follow-up letter to Rakoff saying, "Recording artists firmly believe that sound

recordings are not works for hire," and the coalition is "willing to discuss this [work-for-hire issue] further if necessary." That letter was signed by coalition co-founders Dan Henley and Cheryl Crow, along with Billy Joel, Bonnie Raitt, Tony Bennett, Cline, Clash, Trisha Yearwood, and other artists.

Rosenthal says the RAC "may intervene at some other point in the trial, something that will give us a chance to let the court that our position is that a ruling on work for hire could be damaging to artists."

A Nov. 13 court date has been set, at which time Rakoff will determine the precise number of UMG recordings MP3.com infringed. UMG says many as 7,700 were infringed. The case has already found MP3.com guilty of copyright infringement and has determined that the penalty will be \$25,000 per album infringed. UMG also has refused to negotiate a settlement with MP3.com in the lawsuit.

The stage for the new judicial battleground was set Oct. 3, when UMG filed suit in the federal court, presided by MP3.com's claim that its recordings were invalidly registered at the Copyright Office as works for hire, asked Rakoff to rule on whether the works were the infringed recordings had been validly registered and are works for hire and therefore subject to damages (Billboard, Nov. 4).

Two days later, on the separate

legislative effort to repeal the '99 law, the Senate passed the rollback bill and sent it to the White House for President Clinton's signature.

That now repealed law had taken away future artists' termination rights and their ability to reclaim their recordings in the future. The rollback bill would restore them.

The Recording Industry Assn. of America (RIAA), under pressure from the creative community and members of Congress, negotiated the repeal language into the bill with artists' groups. UMG, an RIAA member company, approved the final rollback language.

However, repeal only takes the work-for-hire provisions back to their pre-November '99 state in the law. Sound recordings are not mentioned as a category in that law, but the labels have long contended that they fit existing categories as "contributory" or "joint" authors, as well as a "compilation" and because they are identified as such or are assigned to the companies in artists' contracts.

MP3.com's brief was very emphatic in stating its position, set by many as a desperate attempt for survival, also puts forward a position shared by many copyright experts—and the RAC—that most sound recordings are considered works for hire.

Assistance in preparing this story was provided by Marilyn A. Gilten in New York.

## EPIC'S SADE RETURNS WITH 'ROCK'

(Continued from page 5)

back together, you're bringing in that whatever you've learned in that time...whether it's a musical thing or whether it's something you learned about life."

For the singer/tunesmith, the latter tends to come into play once they reunite in the studio. "When I write songs, I draw from my life—what I see and what I hear," she explains. "Maybe that's why such a huge amount of time elapses between albums."

The first, the woman born Helen Folsade Adu—known simply as Sade to the masses—has seen quite a bit during her hiatus from the pop scene. On the surface, "Lover's Rock" shows the artist swimming in familiar waters, reveling in her signature blend of jazz-kissed pop/R&B romance. Closer inspection, however, reveals the work of an artist who is not so much retrospective and socially aware.

The project's overall vibe is reliably soulful and sweet, while Sade's voice remains an unquestionable tool of seduction, but her words are now more rickety, varied. Ones of love like "By Your Side" and "After All This Time" are balanced by sharply drawn songs that run the gamut from astute reflections on racism ("Immigrant") to the artist's warning to familiar waters on motherhood ("The Sweetest Gift").

Even the set's musical direction is broader—albeit in the most intru-

sive terms—Sade reveals the unmistakable influence of hip-hop ("Flow") and gospel ("It's Only Love That Gets You Through") on her music. Despite the subtle infusion of these styles, there's no danger of dramatic shift for the artist—now not over 30—because she's so comfortable with what we do, she says.

That noted, Sade adds that she, the band, and co-producer Mike Pela did actually set out to build the tracks for radio. They eventually adjusted differently from past recordings.

"We wrote the songs together this time," she explains, adding that much of the recording started at her home in London. They eventually adjourned to Spain for three months of work before settling into a studio along the countryside of England to finish the project. "There was a real feeling of the four of us meshing together."

Not that they didn't mesh well in the past. For "Lover's Rock," though, Sade and her band just let things roll more casually.

"We didn't care about buzzes or noise," she says, further sharing that many of the vocals were cut live as the band played behind her. "As a result, the sound is more raw. It was more about the song and less about the surface."

Working in a live setting allowed the artist to prepare a little for a touring stint, something she hasn't always relished.

"I try to remember the good parts about touring—and that's being around and performing. I enjoy toasting the rest of [what it entails]," she says, smiling as she ponders a road track that is planned to begin in March 2001. "By the end of the last tour, I actually got to the point where I'm enjoying being onstage. I felt comfortable enough to just be up there and do my songs and express the songs."

She also gave in to the ardor of the fans who filled the venues. "The biggest compliment for me was 'onstage,'" she says, reliving the moment. "The curtain comes down, we start playing, and we feel this warmth from the audience. They're anxious to hear me sing."

Fan interest in seeing Sade perform is among the key elements of Epic's marketing plan for "Lover's Rock." In addition to the concert tour, the artist will make a handful of high-profile television appearances. She's already done "The Chris Rock Show" on HBO in October and soon will perform on "The Tonight Show With Jay Leno" (Nov. 21), "MTV Live From LA," (Nov. 22), "Late Show With David Letterman" (Dec. 19), and "The Rosie O'Donnell Show" (Dec. 22).

"The out-of-box interest in this project has been incredible. Everyone just wants to do something with me," Dan Hubbard, senior VP of promotion at Epic, says, adding that "Sade's absence made people miss her. People are genuinely thrilled that she's back."

Feedback at radio is also strong that point. Since going to all formats in early October, "By Your Side" has been building a solid base of support, particularly in R&B sectors, where the single has already topped charts that include WQVE New Orleans; WCDX Richmond, Va.; WZHT Montgomery, Ala.; and WNEZ Hartford, Conn.

Retailers are already salivating for the collection, which is being viewed as a crucial release for boomers who might feel forgotten in the shuffle of this season's spate of teen-driven, hip-hop, and hard-rock releases. The album's title track is an album of wide appeal, but it's primarily an album for adults, says Mary Collins, manager of Borders Books & Music outlet in Newark, N.J. "The single isn't even the strongest cut on the album. One the public gets a taste of this record, it's going to explode. It's a beautiful, truly timeless piece of music."

Such feedback is delighting already-enthusiastic Epic executives. "The across-the-board positive response to this album is a thrilling beginning to this project," notes Epic president Andy Brubaker.

The label will supplement its efforts to bring "Lover's Rock" to the largest possible audience by aggressively utilizing the Internet as a promotional vehicle. The artist's website, www.sade.com, offers a RealAudio clip of "By Your Side," with plans to post the accompanying video shortly. Fans are also offered a 24-hour chat room, as well as a link to the artist's website. The site will also host, in conjunction with Epic and Vibe magazine, an online listening party Friday (10).

In other Web activity, Sade will provide a live chat on 14 channels on America Online, a prospect that intrigues the artist, who enjoys shar-

ing the origin of her music with her audience—which she notices has continued to grow over time.

"We've been together for 18 years," notes Sade, "so we've always got new generations of people who are discovering our music for the first time."

And they all seem to connect very

deeply with the music.

"Ultimately, I think the people who really like me are the ones who know where the music comes from," Sade concludes. "They have a feeling about the vibration—a feeling of where it materializes from. That's a wonderful thing."

## "Lover's Rock": Track By Track

"Lover's Rock" is Sade's fifth studio collection, excluding her 1991 greatest-hits compilation. The set was produced by Sade with Mike Pela. All songs were written by the artist or her bandmates Stuart Matthewman, Andrew Hale, and Paul Denman, unless otherwise noted in parentheses.

"By Your Side": The set's warmly engaging first single is distinguished by an instantly memorable melody that is fondly reminiscent of Procol Harum's classic rock "Whispering Willows of Pale." Surrounded by a vibrant array of synth and tight acoustic/electric guitar interplay, Sade offers a heartfelt testimonial to something with her. The romantic, she weaves lines like "When you're cold, I'll be there to hold you" to radio.

"Flow": With a simple, earnest quality that belies the song's unabashed sentimentality. "Flow": This vibey, hitworthy gem shows Sade cruising into the hip-hop world with a rare sense of ease—primarily because she does it on her own terms. Rather than tripping over a lazy '70s sample or sharing the mix with a guest rapper, she simply sails with palpable confidence over a lean, sharply pronounced groove that's far more raw and edgy than anything on her previous efforts. All in all, the artist's hypnotic, stream-of-consciousness cries above and below the baseline until the track fades to a blissful dose.

"King Of Sorrow": A track that could serve as a textbook study in Sade's unique talent for sewing seemingly disparate threads into a seamless musical fabric. "Sorrow" contrasts caressing, often soothing instrumentation with dark, textured textures that the artist says are "about your bleakest moment—the moment when you feel like you're the only person in the world carrying the burden." She chants atop the track, haunting, hip-hop-spiked groove.

"Lover's Rock": When all is said and done, Sade is a master of romance—and irrefutable proof is provided in this persuasive, oh-so-sensual jam. Sade is at her seductive best here.

"It's Only Love That Gets You Through" (S. Adu, J. Podrazki): Sade immerses herself in a sad tale of infidelity with equal parts bitterness and sympathy. Wisely, she rejects the temptation to indulge in the weepy victim worship inherent in most other musical explorations of this subject. One of two songs on "Lover's Rock" penned by the artist with Janusz Podrazki.

a finger-snapping R&B musical setting.

"Slave Song": This is easily among the most profound, emotionally affecting songs the artist has ever recorded. With a reggae-tinged, (tribalistic instrumental framework, the artist mediates the lineage and enduring effects of slavery with boundless emotion—defly moving from tear-soaked incantations to empowered, prickly chants.

Says Sade, "This was a hard song for me to write. I thought about Bob Marley's 'Rastaman Song' and I thought, 'Why write a song about slavery when Bob Marley's already written one that's so more powerful? What more can you say?'"

Eventually, I decided that I know what the reason is for writing it. If you dwell on the idea of slavery, then you don't actually move on. But if you explore the emotion honestly, you can find inner peace and move forward."

Even so, she wraps herself in a delicate acoustic melody as she unfurls intimate, prayerful prose about the love of a mother for a child. "This song is about the special light that children have. They're just so amazing," the artist says.

"Every Word" (S. Adu, J. Podrazki): Sade immerses herself in a sad tale of infidelity with equal parts bitterness and sympathy. Wisely, she rejects the temptation to indulge in the weepy victim worship inherent in most other musical explorations of this subject. One of two songs on "Lover's Rock" penned by the artist with Janusz Podrazki.

"Immigrant": In what could be construed as a companion to "Slave Song," the artist's haunting, finching portrait of an African man's painful, humiliating entry into American life. "To even the toughest among us, it would be too much to bear. It's about the track, haunting, hip-hop-spiked groove.

"Lover's Rock": When all is said and done, Sade is a master of romance—and irrefutable proof is provided in this persuasive, oh-so-sensual jam. Sade is at her seductive best here.

"It's Only Love That Gets You Through" (S. Adu, J. Podrazki): Sade immerses herself in a sad tale of infidelity with equal parts bitterness and sympathy. Wisely, she rejects the temptation to indulge in the weepy victim worship inherent in most other musical explorations of this subject. One of two songs on "Lover's Rock" penned by the artist with Janusz Podrazki.

## TRAE RESPONDS TO BMG/NAPSTER PACT

(Continued from preceding page)

lawsuit against the service.

At present, the 9th U.S. Circuit Court of Appeals in San Francisco has yet to render a decision on whether to uphold a lower court's decision to issue a preliminary injunction against Napster while awaiting trial. In its appeal on Oct. 2, Napster led counsel David Boies argued that Napster's file-sharing application was legal under the 1980 Sony/Belmont U.S. Supreme Court decision that copyright technology has "substantial non-infringing" uses, it is legal.

Recording Industry Assn. of America (RIAA) president Hilary Rosen said that if the court agrees with Napster on the basis of Sony, the RIAA would appeal the decision to the U.S. Supreme Court. The 9th Circuit court could, however, instruct the lower court to narrow its ruling and expedite the case into the trial phase while keeping the stay in place.

An appeals court decision is imminent.

While applauding Napster's move, Sony Music Entertainment said, "This alliance does nothing to address the millions of past acts of copyright infringement by Napster or those being committed by the company on an ongoing basis."

The RIAA's Rosen also said the announcement will not change the trade organizations' position with the courts. The deal between Napster and Sony was agreed to agree with the record industry's position, which is not what they're arguing in court," she said. "In fact, the Bertelsmann alliance makes our case even stronger."

Napster attorney Boies says things could differ, contending that

nothing about the Bertelsmann "business alliance" changes Napster's argument that everything it has been doing is perfectly acceptable. He added that the Bertelsmann pact will likely help its case in demonstrating Napster's contention that the service does indeed have "substantial non-infringing uses" and should therefore not be shut down.

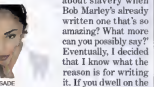
"The figures Napster has accepted from the plaintiffs are an important part of protecting the creators of the content," said Jay Berman, chairman/CEO of the International Federation of the Phonographic Industry, in a statement. "The figures that have occurred at the outset and saved a great deal of time, effort, and resources that have gone into the litigation. However, it is crucial to the international recording industry that the litigation against Napster continues."

Copyright attorney Fred Von Lohmann agrees with both sides on the point that nothing has begun to change the legal front. "The deal offers a groundbreaking Bertelsmann/Napster pact."

"The fact of the matter is that none of the plaintiffs have dropped out—not even Bertelsmann," he says. "So the lawsuit is still full-speed ahead. Remember the MP3.com litigation: You need to close the deal with all of the plaintiffs before the lawsuit goes away."

And so Napster's fate—even with its powerful new ally—is, it seems, still pending.

This report was prepared by Marilyn Gillen, Ellen Fitzpatrick, and Brian Garrity.



Sade

## FEMALE VIDEO DIRECTORS REMAIN RARE IN INDUSTRY

(Continued from page 5)

ification," Korn's "Freak On A Leash," and the Smashing Pumpkins' "Tonight, Tonight."

"I think artists set the tone," Farris adds. "If there were more artists willing to take chances on having women direct their videos, we'd see more female directors."

"Things that are gender-divided take a long time to change," says director Liz Friedlander, whose music-video credits include Alanis Morissette's "You Learn," R.E.M.'s "The Great Beyond," and Blink-182's "Adam's Song." Friedlander is currently represented by production company DNA Inc.

"I've never really experienced major problems because I'm a female director," Friedlander continues. "I'm a woman, and I've always wanted to be a director. The two aren't mutually exclusive."

Friedlander concedes that she



FARRIS

hasn't been immune from sexism. "There have been times I've been on a video shoot, and someone screams at me to get something better, they think I'm a [production assistant] and the director."

She adds that "although there's really no excuse for that, there are so few [female directors], I can see why some people could make that assumption."

Although today's top female music video directors come from varied backgrounds, professionals in the music video business say that three qualities are necessary for women to break through the directorial glass ceiling: talent, persistence, and a genuine love of music. In Friedlander's case, she attended film school at the University of California in Los Angeles and paid her dues as a production assistant and editor before making the leap some years ago.

She says, "I think what motivated me was that I was always a huge fan of music. Music videos always seem to be the best way to be creative in film. You don't get paid to do short films like this experimental anyway else."

Farris agrees. "[My partner] Jonathan and I were always interested in music and filmmaking, and music videos are the best way to be experimental in both worlds."

Farris had an early career as a director for the 1990s MTV program "The Cutting Edge." At the time, she says with a laugh, "I never really thought I'd end up as a music video director. But toward the end of the '80s, videos got more interesting, and so we decided to

direct videos." Farris says her and Dayton's first big break was "directing Porno For Pyros' [1993] video 'Pets.' Working on that video for the label Perry Farrell made such a huge difference. He was truly inspiring."

"I'd never would do a video for a song I didn't really like," adds Farris. "And I'd be making the same kinds of films whether I were a man or a woman. I'm more influenced by the music than anything else."

In addition to having her videos in regular heavy rotation on numerous video outlets, Farris is perhaps the female director who has received the most honors in her profession.

She remains the only female music video director to win an MTV Video Music Award for best direction in a video (for the Smashing Pumpkins' "Tonight, Tonight" in 1996 and this year for the Red Hot Chili Peppers' "California"). This year, she also won a best shortform music video Grammy for co-directing Korn's "Freak On A Leash."

Farris and Dayton also have their own production company, Bob Industries/Dayton/Farris Productions.

While some female directors have experience in filmmaking or editing, some have taken an entirely different route in becoming a director.

Fatima Robinson is one such director. She first became known to the music video business as a choreographer. Over the past several years, Robinson has choreographed videos for a diverse group of major acts, such as Michael Jackson, Backstreet Boys, Busta Rhymes, and Aaliyah.

Robinson, already a top choreographer in her field, recently moved to directing videos, such as Mr. Vegas' "High Hedges" and

*"There have been times I've been on a video shoot, and someone screams at me to get something because they think I'm a [production assistant] and not the director"*

- LIZ FRIEDLANDER -

Cele's "I Can Do Too."

Robinson says, "Becoming a director was a natural progression from being a choreographer because, in a way, it's all about rhythm. So she said that her desire to direct took shape when "I took a course at the New York Film Academy, and I loved it."

Being a relatively new music video director, Robinson believes

that "when you're in the beginning stage, the biggest obstacle is getting people's trust. It's a little harder for people to trust women who are directing videos. At the same time, I don't see myself competing with men."

Having already worked on numerous videos as a choreographer, Robinson, who is represented as a director by H.S.I. Productions, says that her previous music video experience has been an asset in becoming a director. "I already know who I want to work with and who should work with the artists."

Whereas a female director like Farris believes her work is gender-neutral, Robinson believes that "as female directors, we usually bring a different energy to a project. There are some videos you know are directed from a male perspective because of the way women are portrayed. If I directed videos that

ROBINSON

were supposed to be sexy, I'd direct them from a female perspective. I wouldn't have headless women in the video. I would make the videos work with the artists."

If rock, pop, R&B, and hip-hop have very few female music video directors, female directors are even more scarce in country music. Trey Fanjoy, represented by production company picture Vision, is perhaps the most prominent female music video director working in country music. Fanjoy's recent credits include Lonestar's "Amazed," Billy Gilman's "One Voice" (the clip that received the most nominations for this year's Billboard Music Video Awards), and Keith Urban's "But For The Grace of God."

Fanjoy, who came from an acting and theater background, says that "working in country music as a female director has actually worked in my favor, from a sales and marketing point of view, because I'm part of the core female demographic that watches channels like CMT and Great American Country. I know what the viewers want."

Fanjoy agrees that "getting the trust of artists and the record labels" is the biggest obstacle female directors have in being taken seriously. "There's only been one time that I know of where I was turned down for a directing job because I'm a female," she says. "I was told it was a man's favor, from a sales perspective that a woman's approach to the video would be overly sentimental. If they only knew how judged I really am," she adds with a laugh.

"On the other hand, I've had a situation with a particular artist who specifically wanted to work with a woman as a director," she says.

Fanjoy advises that any woman who wants to break into directing music videos should "get your education." I've been a production assistant, and I've coordinated and assisted in so many areas of music video production before I started to direct. Knowledge is power."

It's one thing to be a female music video director, and it's quite another to be one who works consistently and whose videos are regularly shown on the major music video networks.

Other prominent female music directors who've reached that level are Diane Martel, whose credits include several videos for Mariah Carey and Method Man; veteran Sophie Muller, a favorite director of Annie Lennox and No Doubt; Nancy Bardwil, who regularly works with the Go Go Dolls; and relative newcomer Nzingha Stewart, who has directed clips for O'J Dirty Bastard and Coolio-Noreaga.

"Male artists tend to feel more comfortable with male directors," notes Shera Rees-Davies, executive producer of production company Anonymous, which has recently produced such videos as the Wallflowers' "Sleepwalker" and A Perfect Circle's "Judith."

"I've had a situation where a female artist specifically requested a female director, but I'm surprised more female artists don't do this," she says.

Rees-Davies believes that there's a small number of female music video directors partly because "the labels want proven directors and it's tough to break new [directorial] talent" and partly because "there are a lot more women behind the scenes who tend to be producers, and being a producer

*'As female directors, we usually bring a different energy to a project. There are some videos you know are directed from a male perspective because of the way women are portrayed'*

- FATIMA ROBINSON -

RCA Records VP of creative services/video Doug Biro notes that female music video directors "do have it tougher than their male counterparts, but it's not much different than what men go on in the rest of that industry, because it's a male-oriented society. It's always been a challenge for new directors to get a break, but female music video directors generally have to be a little more talented and persistent than most male directors in order to succeed."

Biro says, "I've personally never had an artist ask to work only with a female music director, but we at RCA don't ever rule out working with female directors just because of their gender. We had Diane Martel direct Christina Aguilera's 'Genie In A Bottle' video. It worked out so well that Diane directed Christina's next video ["What A Girl Wants"]."



FRIEDLANDER

Friedlander says, "Have I lost out on [directorial] jobs because I'm female? Probably. But I don't dwell on it. Most of the time, I don't think getting a directorial job is about gender politics. They pick you because they want you and your talent."

Established female video directors have their unique challenges, but what of the fact that the number of female music directors remains strikingly low? Or, as Biro puts it, "The cast of [prominent] female music video directors has remained pretty much the same" for the past five years.

Rees-Davies believes that ultimately, indirect recruitment may be the answer to increasing the number of female directors. "It's going to take executive producers and record labels to encourage more women to become directors," she says. "The women who are editors or photographers know more about our next crop of music video directors, with the right encouragement."

### FOR THE RECORD

In the "Selling Power Of Song" special section in the Nov. 4 issue, the titles of Universal Music Enterprises executives were incorrect. The correct titles are Bruce Remickoff, president of Universal Music Enterprises; Kathy Hale, senior VP of Universal Music Special Markets; and Tom Rowland, VP of Universal Film & Television Music.

## RADIO TAKING TEXAS COUNTRY BEYOND LONE STAR STATE

(Continued from page 5)

like George Strait and Dixie Chicks while judiciously mixing in music by local all-country heroes, including Charlie Robison, Jack Ingram, Robert Earl Keen, Brandy Clark, Pat Green, and others, many of whom can sell out 30,000-capacity shows in major Texas markets.

"It's becoming bigger than the region simply because of the cachet that Texas has," says Houston-based radio consultant Ed Shane, who is preparing to launch a Texas country chart and a syndicated radio show (see story, this page). "Part of it is the fact that [the artists] are real people, and they are as accessible to a country superfan used to being."

"Radio is finally listening to country fans in terms of wanting something more than the flavor of the month out of Nashville," says Casey Monahan, director of the governor's Texas Music Office. "You've got these non-Nashville-based artists who are aggressively courting their fans throughout the state, playing every dance hall they can and filling them up. Now Texas country radio has seen the synergy possible by playing these hard-

working Texas artists, and it's working."

"We have a long, important, and productive association with country music," adds Tom Hines, "But the market is changing, radio is changing, and it's good that those changes are bringing out greater airplay for artists on the dance-hall circuit."

"Among the Texas country songs KPX has been playing with success are 'Welcome To Texas' by Brian Bruns and 'When In Texas' by Sonny Burgess. Assistant PD Smokey Rivers says, 'We just take these guys and play them because they're in the market, [and] who the audiences, particularly the college audiences, know well, and we put them under the banner of Texas country.'"

Asked if he would be possible to play these artists without the Texas connection, Rivers says, "I think so. A lot of these records stand very well on their own... The geography is important, but for us it's a lot about feel and attitude."

"If I was in Albuquerque, N.M., we wouldn't be going as heavy as we are on these songs," says Darren Davis, director of programming for Fort Worth's Houston-based, independent KILT. "But anybody who has lived in Texas knows this is a very different animal. There is a pride in this state. You can't research it; you just have to kind of live with it and smell it. It's not just that; that's what we're really trying to tap into."

But both KILT and KPX are careful not to go overboard and dilute their music with a different sound. "What we don't want is for people to think KILT is suddenly a fringe, alternative country station," says Davis.

### MUSIC WITHOUT BORDERS

Programmers and artists are divided on whether music by non-mainstream Texas country artists would work on mainstream country stations outside the Lone Star State.

Charlie Robison is among the artists who have seen their music creeping into the mainstream. "A year and half ago, there were no stations even thinking about playing that," he says. "Now it's on a Saturday or Sunday night they're spinning [in] more of the Texas artists or more of the singer/songwriter types. It just seems like [programmers] are realizing the value of this kind of music, so they're starting to get on board. It's really cool to be a part of making that happen."

Robison and Ingram have had experiences on tour that have convinced them that the music is spreading beyond Texas. "We worked mostly [outside of Texas] all summer long, and everywhere we'd go, Wisconsin or wherever, you'd kind of expect there to be a lot of fans, and they'd be a lot of people there who had heard us on the local country station," says Robison.

"Of course we're not getting played as much as we'd like, but it's still enough [that fans] will drive six hours to come see a show," he continues. "The crowds are always great, so it is taking hold in other places." Robison believes that the success of the Texas country music business is far from over.

Ingram says, "I have noticed out here on tour that there are a bunch of stations that are allowing specialty shows on their format where they con-

centrate on alternative country or Americana or whatever they choose to call it. But they're playing my stuff. In Texas, it's an easy fit because it's the music, and it has the feel of Texas country music." But he played a show in Bend, Ore., [recently], and I found out they wanted me to be the first guest on their [alt-country] show."

Shane also believes Texas country will spread outside the state, although he sees an interesting reason. "Radio tends to follow whatever lead some people else takes," he says. "They'll ultimately see the merits of the music, but at first they'll do it because somebody in Dallas is having success with it."

He also believes those copycat stations that began playing the music "won't know what they're doing with it." The music, he says, needs to be handled with care, because "it sounds so different from anything out of Nashville. That's part of its charm. It has a real raw edge. It sounds like the old, rugged, weathered, old-school stuff. It's not perfectly recorded, but it's got perfect energy and perfect passion. In fact, some of its imperfections are probably what's going to make it get heard outside the state."

KPLX's Rivers believes Texas country has "massive potential" to spread beyond the state. "Most of

**'Anybody who has lived in Texas knows this is a very different animal. There is a pride in this state. You can't research it; you just have to kind of live with it and smell it'**

—DARRIN DAVIS—

these things do, like Pat Green's 'Carry On,' are great records that will stand to the table and can't fit in anywhere," he says. "It [and art] necessarily screaming about Texas all the time but still have that real aggressive feel that we like."

"Maybe stations need to look at these artists and see if there are artists there that make sense," he adds. "There might be a local tie to them or maybe just a particular song they like. But one thing is for sure: There's something really bubbling around with this group of people. Not all of them will make it, but if stations look, they might find somebody in there that they can't ignore."

"We hit it first," says Rivers, "but a lot of [stations] are running into the same thing we ran into 2½ years ago, when it was like, 'We've got to do something. We've got to get everybody fired up about country music, because it is America's music, but it's time for something new.'"

Davis disagrees that much of the music has the potential beyond Texas. "I've been all over the country, and... Texans really do have opinions and feelings that just don't exist elsewhere. It's a regional pride that I've not experienced anywhere else in the country."

"If WIMZQ Washington, D.C., started playing Pat Green and Jack Ingram and Robert Earl Keen every hour, they would start losing listeners in a hurry," he says. "It would sound very odd to start hearing there are songs like Pat Green's 'How Many Days' and Pat Green's 'Carry On' that could be played anywhere on a country station, but I can't [hear] hearing a radio station that's programming that really makes it a focus of what they do."

### A NATURAL ALTERNATIVE

Sony's Lucky Dog label, whose roster includes Charlie Robison, Ingram, David Allan Coe, Johnny Paycheck, and others, was created a few years ago as a home for this kind of music. The label is currently in discussions with Keen about joining the roster.

"If people think that country is going too pop or it's all starting to sound AC, this is a natural alternative to the pop music that's being so carefully curate that," says Allen Butler, president of Sony Music Nashville. "It's partially our responsibility to explore that and see if there is enough [audience] out there to make a legitimate marketplace for these kinds of artists."

So, is there enough audience? "We're still finding out," says Butler, who says Ingram and Charlie Robison typically sell in the 10,000-150,000 unit range, which Butler calls "a great return on investment" given the much lower costs of recording and marketing these acts.

"We're really take off, however, Butler says, "we're going to have to have either legitimate mainstream country radio stations that want to explore these new territories or satellite stations that are willing to make some kind of interest. I can make all kinds of interesting records at Sony... but if there is nobody out there to help us expose it to people, then nobody knows about it. That's why I'm very excited to see these radio stations stepping up and helping with this."

"If there [are] a couple of people out there willing to step out and be leaders...," says Robison, "some other people will step into the arena and do this. They have to feel like they can sell something from it, [but] if nobody tries, nothing ever changes."

Megan Stokes of Austin retailer Waterloo Records and Video says the store sells a "ton" of music from Texas country artists, including Roger Creager, Kelly Willis, and the Gourds and folk artist Stasi Cleaves.

"I've been in the store for a really well around Texas since I was a kid. They are from here. People are really proud of their hometown bands." "As for whether their music can be sold outside of Texas, she says, "It depends. A lot of that stuff isn't used to get played on mainstream country radio because it's almost too country. It doesn't get as much national attention because it's not as flashy. But the quality of the music is a million times better than the music coming out of Nashville right now."

### FRESH AIR FOR THE FORMAT

Shane believes the crossover of this music to mainstream country will be good for the format. "The reason I'm so adamant about that is that this is what country has been looking for—

## Finding Texan Music On The Internet

Here's how to locate on the Internet some of the radio stations, retailers, and organizations mentioned in the story on this page.

- KILT Houston: KILT.com (no streaming audio)
- KLNK (Lonestar 93) Austin: KLNK.com
- KRLD (The Wolf) Dallas: 95thbrow.com
- Lucky Dog Records: sonynashville.com
- Texas Music Office: govornor.state.tx.us/music
- Waterloo Records & Video: waterloorecords.com

something new, fresh, unusual, but not so far out that it's like Nine Inch Nails is to a top-40 station," he says.

Charlie Robison also believes this will provide the fresh sound that country needs every 10 or 15 years. "In the late '60s, there were guys like Roger Miller and Johnny Cash who wrote intelligently and tried to push country to its limits a little bit," says Robison. "Ten years later, you had Waylon and Willie and that bunch. Ten years after that, you had Lyle [Lovett] and Steve [Earle] and Dwight [Yoakam] and that bunch of new traditionalists."

"I just hope we're with that new wave," he says. "They all got spaced out by softer versions of themselves eventually, but the influence stays there for a while, and that's all you can really hope for."

Meanwhile, Robison says, "we've all got the roof having a blast, making a great living right now."

### NO COMPROMISES

In general, these Texas country artists are singer-songwriters whose music has a grittier, edgier feel than most of today's mainstream country. Another defining characteristic of their music is that it focuses country on artists who resist the temptation, as well as pressure from their record companies, to make debilitated mainstream music to broaden their fan bases more quickly.

Waterloo Records and Video says, "I says Ingram, who hopes to begin recording a new album in January. "Obviously I would never make a record that I didn't feel was my best effort and was something that I was proud of. It's not love, but every time I've gone in to make a record with a major label, it's always been the record company kinda going, 'You know, you could just give us something to work at radio.'"

"They always want one or two slicked-up things so they can push the rest on through," he continues. "That's always such an odd proposition for an artist. It's kind of a mess over—I'm not going to use the term sold-out—but I haven't ever made it easy on the record company or myself to get played on mainstream country. For me to think about changing is that I kind of have to work at that."

(Continued on page 107)

## Chart, Radio Show Herald Best In Texas

As the Texas country music scene continues to grow in popularity (see story, this page), Houston-based consulting firm Shane Media Services will launch a Texas country music chart, titled Best in Texas, on Nov. 20.

The chart, which will be signed up by 30 initial reporting stations, will couple information on record sales in Texas with requests and reported spins at stations that play some Texas country music by artists such as Pat Green, Cory Morrow, Charlie Robison, Jack Ingram, and Robert Earl Keen, among others.

The chart will be followed in 2003 by the launch of a weekly "Best In Texas" syndicated radio show to be produced by Shane Media in conjunction with some advertising partners.

There are no limits on the amount of Texas country music the stations reporting to the new chart must play. Shane Media's Ed Shane says some major music in the throughout the states. Others program it in specialty shows. Among the initial 31 reporters are Texas outlets KFTN Fredericksburg, KNFM Midland, KTXN Victoria, KTTX Bryan, KVST Conroe, and WACO Waco, as well as KKXZ Monroe, La.

Shane Media will produce and distribute the chart to participating radio stations, trade publications, and other Texas media outlets.

Partnering with Shane Media in the venture are Northwest Wholesale, a one-stop and independent distributor of CDs to retail accounts, including Wal-Mart stores. PHILIP STARK



# Hot 100 Airplay

Compiled from a national sample of airplay (100+ hours) by Broadcast Data Systems' Radio Track service. (B) Indicates an electronically monitored 24-hour a day, 7-days-a-week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listening data. This data is based on the total 100-airplay chart.

WEEKS ON CHART	LAST WEEK	TITLE ARTIST (IMPRESSIVE PERIODS LABEL)	WEEKS ON CHART	TITLE ARTIST (IMPRESSIVE PERIODS LABEL)	
1	1	<b>NO. 1</b> NEPTUNE "SHE BELIEVES" (IMPRESSIVE PERIODS LABEL)	38	46	911 "I NEED U" (IMPRESSIVE PERIODS LABEL)
2	2	WITH ARMS AROUND OPEN DESTINY'S CHILD (IMPRESSIVE PERIODS LABEL)	49	31	WITHOUT YOU DRE (IMPRESSIVE PERIODS LABEL)
3	3	POWERS OF TEN WOMEN PART I DESTINY'S CHILD (IMPRESSIVE PERIODS LABEL)	41	34	HISHER "DON'T STOP BELIEVING" DESTINY'S CHILD (IMPRESSIVE PERIODS LABEL)
4	4	MOST GIGGS "I'M A MAN" (IMPRESSIVE PERIODS LABEL)	42	27	I NEED YOU DRE (IMPRESSIVE PERIODS LABEL)
5	5	THIS PROMISE YOU DRE (IMPRESSIVE PERIODS LABEL)	43	13	BOUNCE WITH ME DRE (IMPRESSIVE PERIODS LABEL)
6	7	THE CASE OF THE MINTHQA GONZA DRE (IMPRESSIVE PERIODS LABEL)	43	54	MY NEXT THIRTY YEARS DRE (IMPRESSIVE PERIODS LABEL)
7	14	MUSIC "IT'S SOMEBODY'S SECRET" DRE (IMPRESSIVE PERIODS LABEL)	48	53	DANCE WITH ME DRE (IMPRESSIVE PERIODS LABEL)
8	9	SHINE YA ASS MISSTYL (IMPRESSIVE PERIODS LABEL)	46	10	FEELS LIKE LOVE DRE (IMPRESSIVE PERIODS LABEL)
9	27	JUMPIN' JUMPIN' DRE (IMPRESSIVE PERIODS LABEL)	47	14	IT'S MY LIFE DRE (IMPRESSIVE PERIODS LABEL)
10	8	BETWEEN ME AND YOU DRE (IMPRESSIVE PERIODS LABEL)	48	16	WHO LET THE DOGS OUT DRE (IMPRESSIVE PERIODS LABEL)
11	11	SHAPE OF MY HEART DRE (IMPRESSIVE PERIODS LABEL)	49	1	MY JACKSON DRE (IMPRESSIVE PERIODS LABEL)
12	6	THE BANGS DRE (IMPRESSIVE PERIODS LABEL)	50	31	MY BEST FRIENDS (DUNNY) DRE (IMPRESSIVE PERIODS LABEL)
13	22	HOT 100'S COUNTRY GRAMMAR DRE (IMPRESSIVE PERIODS LABEL)	52	6	CHAZY FOR THIS GIRL DRE (IMPRESSIVE PERIODS LABEL)
14	17	I WISH DRE (IMPRESSIVE PERIODS LABEL)	53	27	DOESN'T REALLY MATTER DRE (IMPRESSIVE PERIODS LABEL)
15	10	NO MORE DRE (IMPRESSIVE PERIODS LABEL)	53	18	WONDERFUL DRE (IMPRESSIVE PERIODS LABEL)
16	4	ELI DRE (IMPRESSIVE PERIODS LABEL)	52	19	GIRLS GONE SUGAR DRE (IMPRESSIVE PERIODS LABEL)
17	29	BEIN' TO DRE (IMPRESSIVE PERIODS LABEL)	56	61	BOUNCE TO DRE (IMPRESSIVE PERIODS LABEL)
18	28	THE WAY YOU LOVE ME DRE (IMPRESSIVE PERIODS LABEL)	57	4	I LOST IT DRE (IMPRESSIVE PERIODS LABEL)
19	18	YOU'RE A GOD DRE (IMPRESSIVE PERIODS LABEL)	57	13	SAVE ME JUST ONE NIGHT (NO HOOD) DRE (IMPRESSIVE PERIODS LABEL)
20	10	PUNCH ME DRE (IMPRESSIVE PERIODS LABEL)	59	71	MY MEMORY DRE (IMPRESSIVE PERIODS LABEL)
21	15	ONE ON ONE (BAY) (I WANT U) DRE (IMPRESSIVE PERIODS LABEL)	58	43	NESS TUSA DRE (IMPRESSIVE PERIODS LABEL)
22	6	SHINE YA TAIL (DRE) (IMPRESSIVE PERIODS LABEL)	60	4	MY FIRST LOVE DRE (IMPRESSIVE PERIODS LABEL)
23	4	IF YOU'RE GONE DRE (IMPRESSIVE PERIODS LABEL)	63	1	NE LOVES U NOT DRE (IMPRESSIVE PERIODS LABEL)
24	5	WHAT'S YOUR FANTASY DRE (IMPRESSIVE PERIODS LABEL)	62	18	THERE YOU ARE DRE (IMPRESSIVE PERIODS LABEL)
25	10	THE LITTLE GIRL DRE (IMPRESSIVE PERIODS LABEL)	63	66	BEAUTIFUL DAY DRE (IMPRESSIVE PERIODS LABEL)
26	23	HE WANTS' MY ENOUGH DRE (IMPRESSIVE PERIODS LABEL)	64	5	POP YA COLLAR DRE (IMPRESSIVE PERIODS LABEL)
27	40	I JUST WANTED TO HAVE IT (I ME) DRE (IMPRESSIVE PERIODS LABEL)	65	12	OPEN MY HEART DRE (IMPRESSIVE PERIODS LABEL)
28	1	BEST OF INTENTIONS DRE (IMPRESSIVE PERIODS LABEL)	66	3	LOSER DRE (IMPRESSIVE PERIODS LABEL)
29	21	INCOMPLETE DRE (IMPRESSIVE PERIODS LABEL)	67	16	LAST RESORT DRE (IMPRESSIVE PERIODS LABEL)
30	22	NO DON'T THINK I'M NOT DRE (IMPRESSIVE PERIODS LABEL)	68	7	STAN DRE (IMPRESSIVE PERIODS LABEL)
31	5	IT'S WALKIN' (IMPRESSIVE PERIODS LABEL)	69	70	MEMORABLE DRE (IMPRESSIVE PERIODS LABEL)
32	39	BACKED DRE (IMPRESSIVE PERIODS LABEL)	70	12	JUST BE A MAN ABOUT IT DRE (IMPRESSIVE PERIODS LABEL)
33	24	FADE DRE (IMPRESSIVE PERIODS LABEL)	71	14	CALIFORNICATION DRE (IMPRESSIVE PERIODS LABEL)
34	41	JUST ANOTHER DAY IN PARADISE DRE (IMPRESSIVE PERIODS LABEL)	72	2	YOU KNOW/LOVE TOLO ME DRE (IMPRESSIVE PERIODS LABEL)
35	13	GET UP DRE (IMPRESSIVE PERIODS LABEL)	73	7	THAT'S THE SOUND OF MY HOOD (I'M PARTY) (DRE) (IMPRESSIVE PERIODS LABEL)
36	12	WE DANCED DRE (IMPRESSIVE PERIODS LABEL)	73	6	WINE ANOTHER (DRE) (IMPRESSIVE PERIODS LABEL)
37	4	LIAR DRE (IMPRESSIVE PERIODS LABEL)	73	1	ROLLIN' DRE (IMPRESSIVE PERIODS LABEL)

Records with the greatest airtage gain. © 2000 Billboard/BPI Communications

## HOT 100 RECURRENT AIRPLAY

WEEKS ON CHART	TITLE ARTIST (IMPRESSIVE PERIODS LABEL)
1	1 BREATHE DRE (IMPRESSIVE PERIODS LABEL)
2	1 ABSOLUTELY (DRE) OF A GIRL DRE (IMPRESSIVE PERIODS LABEL)
3	2 EVERYTHING YOU WANT DRE (IMPRESSIVE PERIODS LABEL)
4	2 I WANNA KNOW DRE (IMPRESSIVE PERIODS LABEL)
5	2 I CAN DRE (IMPRESSIVE PERIODS LABEL)
6	5 YOU SANG TO ME DRE (IMPRESSIVE PERIODS LABEL)
7	5 SMOOTH DRE (IMPRESSIVE PERIODS LABEL)
8	10 PUREST OF PAIN (A PURO DOLIO) DRE (IMPRESSIVE PERIODS LABEL)
9	5 OBEISSE (DRE) DRE (IMPRESSIVE PERIODS LABEL)
10	6 LET'S GET HARRIED DRE (IMPRESSIVE PERIODS LABEL)
11	5 THERE YOU GO DRE (IMPRESSIVE PERIODS LABEL)
12	3 IT'S GONNA BE DRE (IMPRESSIVE PERIODS LABEL)
13	11 WHAT ABOUT NOW DRE (IMPRESSIVE PERIODS LABEL)
14	21 AMAZED DRE (IMPRESSIVE PERIODS LABEL)
15	21 THE NEXT EPISODE DRE (IMPRESSIVE PERIODS LABEL)
16	18 I WANT TO DANCE DRE (IMPRESSIVE PERIODS LABEL)
17	17 I HOPE YOU WANT DRE (IMPRESSIVE PERIODS LABEL)
18	17 I NEED TO KNOW DRE (IMPRESSIVE PERIODS LABEL)
19	18 13 BE DRE (IMPRESSIVE PERIODS LABEL)
20	21 I NEED TO KNOW DRE (IMPRESSIVE PERIODS LABEL)
21	11 WHAT'S MY LOVE DRE (IMPRESSIVE PERIODS LABEL)
22	18 I NEED TO KNOW DRE (IMPRESSIVE PERIODS LABEL)
23	11 I NEED TO KNOW DRE (IMPRESSIVE PERIODS LABEL)
24	21 I NEED TO KNOW DRE (IMPRESSIVE PERIODS LABEL)
25	21 I NEED TO KNOW DRE (IMPRESSIVE PERIODS LABEL)

Records with 10 weeks and have topped the Hot 100 total for more than 20 weeks with the greatest on the top 50

WEEKS ON CHART	TITLE ARTIST (IMPRESSIVE PERIODS LABEL)
1	11 (DRE) (IMPRESSIVE PERIODS LABEL)
2	11 (DRE) (IMPRESSIVE PERIODS LABEL)
3	11 (DRE) (IMPRESSIVE PERIODS LABEL)
4	11 (DRE) (IMPRESSIVE PERIODS LABEL)
5	11 (DRE) (IMPRESSIVE PERIODS LABEL)
6	11 (DRE) (IMPRESSIVE PERIODS LABEL)
7	11 (DRE) (IMPRESSIVE PERIODS LABEL)
8	11 (DRE) (IMPRESSIVE PERIODS LABEL)
9	11 (DRE) (IMPRESSIVE PERIODS LABEL)
10	11 (DRE) (IMPRESSIVE PERIODS LABEL)
11	11 (DRE) (IMPRESSIVE PERIODS LABEL)
12	11 (DRE) (IMPRESSIVE PERIODS LABEL)
13	11 (DRE) (IMPRESSIVE PERIODS LABEL)
14	11 (DRE) (IMPRESSIVE PERIODS LABEL)
15	11 (DRE) (IMPRESSIVE PERIODS LABEL)
16	11 (DRE) (IMPRESSIVE PERIODS LABEL)
17	11 (DRE) (IMPRESSIVE PERIODS LABEL)
18	11 (DRE) (IMPRESSIVE PERIODS LABEL)
19	11 (DRE) (IMPRESSIVE PERIODS LABEL)
20	11 (DRE) (IMPRESSIVE PERIODS LABEL)
21	11 (DRE) (IMPRESSIVE PERIODS LABEL)
22	11 (DRE) (IMPRESSIVE PERIODS LABEL)
23	11 (DRE) (IMPRESSIVE PERIODS LABEL)
24	11 (DRE) (IMPRESSIVE PERIODS LABEL)
25	11 (DRE) (IMPRESSIVE PERIODS LABEL)
26	11 (DRE) (IMPRESSIVE PERIODS LABEL)
27	11 (DRE) (IMPRESSIVE PERIODS LABEL)
28	11 (DRE) (IMPRESSIVE PERIODS LABEL)
29	11 (DRE) (IMPRESSIVE PERIODS LABEL)
30	11 (DRE) (IMPRESSIVE PERIODS LABEL)
31	11 (DRE) (IMPRESSIVE PERIODS LABEL)
32	11 (DRE) (IMPRESSIVE PERIODS LABEL)
33	11 (DRE) (IMPRESSIVE PERIODS LABEL)
34	11 (DRE) (IMPRESSIVE PERIODS LABEL)
35	11 (DRE) (IMPRESSIVE PERIODS LABEL)
36	11 (DRE) (IMPRESSIVE PERIODS LABEL)
37	11 (DRE) (IMPRESSIVE PERIODS LABEL)
38	11 (DRE) (IMPRESSIVE PERIODS LABEL)
39	11 (DRE) (IMPRESSIVE PERIODS LABEL)
40	11 (DRE) (IMPRESSIVE PERIODS LABEL)
41	11 (DRE) (IMPRESSIVE PERIODS LABEL)
42	11 (DRE) (IMPRESSIVE PERIODS LABEL)
43	11 (DRE) (IMPRESSIVE PERIODS LABEL)
44	11 (DRE) (IMPRESSIVE PERIODS LABEL)
45	11 (DRE) (IMPRESSIVE PERIODS LABEL)
46	11 (DRE) (IMPRESSIVE PERIODS LABEL)
47	11 (DRE) (IMPRESSIVE PERIODS LABEL)
48	11 (DRE) (IMPRESSIVE PERIODS LABEL)
49	11 (DRE) (IMPRESSIVE PERIODS LABEL)
50	11 (DRE) (IMPRESSIVE PERIODS LABEL)
51	11 (DRE) (IMPRESSIVE PERIODS LABEL)
52	11 (DRE) (IMPRESSIVE PERIODS LABEL)
53	11 (DRE) (IMPRESSIVE PERIODS LABEL)
54	11 (DRE) (IMPRESSIVE PERIODS LABEL)
55	11 (DRE) (IMPRESSIVE PERIODS LABEL)
56	11 (DRE) (IMPRESSIVE PERIODS LABEL)
57	11 (DRE) (IMPRESSIVE PERIODS LABEL)
58	11 (DRE) (IMPRESSIVE PERIODS LABEL)
59	11 (DRE) (IMPRESSIVE PERIODS LABEL)
60	11 (DRE) (IMPRESSIVE PERIODS LABEL)
61	11 (DRE) (IMPRESSIVE PERIODS LABEL)
62	11 (DRE) (IMPRESSIVE PERIODS LABEL)
63	11 (DRE) (IMPRESSIVE PERIODS LABEL)
64	11 (DRE) (IMPRESSIVE PERIODS LABEL)
65	11 (DRE) (IMPRESSIVE PERIODS LABEL)
66	11 (DRE) (IMPRESSIVE PERIODS LABEL)
67	11 (DRE) (IMPRESSIVE PERIODS LABEL)
68	11 (DRE) (IMPRESSIVE PERIODS LABEL)
69	11 (DRE) (IMPRESSIVE PERIODS LABEL)
70	11 (DRE) (IMPRESSIVE PERIODS LABEL)
71	11 (DRE) (IMPRESSIVE PERIODS LABEL)
72	11 (DRE) (IMPRESSIVE PERIODS LABEL)
73	11 (DRE) (IMPRESSIVE PERIODS LABEL)
74	11 (DRE) (IMPRESSIVE PERIODS LABEL)
75	11 (DRE) (IMPRESSIVE PERIODS LABEL)

Records with the greatest airtage gain. © 2000 Billboard/BPI Communications

# Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack-out outlets which report number of units sold to SoundScan, Inc. This data is based on the Hot 100 Singles chart.

WEEKS ON CHART	TITLE ARTIST (IMPRESSIVE PERIODS LABEL)
1	1 <b>NO. 1</b> COME ON OVER (BAY) (I WANT U) DRE (IMPRESSIVE PERIODS LABEL)
2	2 MUSIC MADONNA (IMPRESSIVE PERIODS LABEL)
3	3 BAD LADY DRE (IMPRESSIVE PERIODS LABEL)
4	4 DANCE WITH ME DRE (IMPRESSIVE PERIODS LABEL)
5	5 LIAR DRE (IMPRESSIVE PERIODS LABEL)
6	6 INCOMPLETE DRE (IMPRESSIVE PERIODS LABEL)
7	7 AIN'T A BARRY (COME GET IT) DRE (IMPRESSIVE PERIODS LABEL)
8	8 THE WAY YOU LOVE ME DRE (IMPRESSIVE PERIODS LABEL)
9	9 GAVE ME JUST ONE NIGHT (NO HOOD) DRE (IMPRESSIVE PERIODS LABEL)
10	10 NE LOVES U NOT DRE (IMPRESSIVE PERIODS LABEL)
11	11 CAN'T GET THE MOONLIGHT DRE (IMPRESSIVE PERIODS LABEL)
12	12 DOESN'T REALLY MATTER DRE (IMPRESSIVE PERIODS LABEL)
13	13 OKLAHOMA DRE (IMPRESSIVE PERIODS LABEL)
14	14 SOULAS DRE (IMPRESSIVE PERIODS LABEL)
15	15 IT'S ON DRE (IMPRESSIVE PERIODS LABEL)
16	16 IT'S ON DRE (IMPRESSIVE PERIODS LABEL)
17	17 WITH ARMS AROUND OPEN DRE (IMPRESSIVE PERIODS LABEL)
18	18 BEST OF INTENTIONS DRE (IMPRESSIVE PERIODS LABEL)
19	19 CAN'T GO FOR THAT DRE (IMPRESSIVE PERIODS LABEL)
20	20 HE DID THAT (DRE) (IMPRESSIVE PERIODS LABEL)
21	21 BOUNCE WITH ME DRE (IMPRESSIVE PERIODS LABEL)
22	22 DON'T THINK I'M NOT DRE (IMPRESSIVE PERIODS LABEL)
23	23 NATURAL DRE (IMPRESSIVE PERIODS LABEL)
24	24 IS IT REALLY (DRE) (IMPRESSIVE PERIODS LABEL)
25	25 I NEED YOU DRE (IMPRESSIVE PERIODS LABEL)
26	26 DESERT ROSE DRE (IMPRESSIVE PERIODS LABEL)
27	27 WIFEY DRE (IMPRESSIVE PERIODS LABEL)
28	28 BENT DRE (IMPRESSIVE PERIODS LABEL)
29	29 THAT OTHER WOMAN DRE (IMPRESSIVE PERIODS LABEL)
30	30 JUMPIN' JUMPIN' DRE (IMPRESSIVE PERIODS LABEL)
31	31 BARRY LAY DRE (IMPRESSIVE PERIODS LABEL)
32	32 ONE VOICE DRE (IMPRESSIVE PERIODS LABEL)
33	33 IT'S COLLASIN' (DRE) (IMPRESSIVE PERIODS LABEL)
34	34 FADED DRE (IMPRESSIVE PERIODS LABEL)
35	35 NO MORE (DRE) (IMPRESSIVE PERIODS LABEL)
36	36 THE WAY YOU LOVE ME DRE (IMPRESSIVE PERIODS LABEL)
37	37 THIS PROMISE YOU DRE (IMPRESSIVE PERIODS LABEL)
38	38 MINDS OF MEN (DRE) (IMPRESSIVE PERIODS LABEL)
39	39 I WANNA KNOW DRE (IMPRESSIVE PERIODS LABEL)
40	40 I WANNA KNOW (I WANT U) DRE (IMPRESSIVE PERIODS LABEL)
41	41 I WANNA KNOW (I WANT U) DRE (IMPRESSIVE PERIODS LABEL)
42	42 I WANNA KNOW (I WANT U) DRE (IMPRESSIVE PERIODS LABEL)
43	43 I WANNA KNOW (I WANT U) DRE (IMPRESSIVE PERIODS LABEL)
44	44 I WANNA KNOW (I WANT U) DRE (IMPRESSIVE PERIODS LABEL)
45	45 I WANNA KNOW (I WANT U) DRE (IMPRESSIVE PERIODS LABEL)
46	46 I WANNA KNOW (I WANT U) DRE (IMPRESSIVE PERIODS LABEL)
47	47 I WANNA KNOW (I WANT U) DRE (IMPRESSIVE PERIODS LABEL)
48	48 I WANNA KNOW (I WANT U) DRE (IMPRESSIVE PERIODS LABEL)
49	49 I WANNA KNOW (I WANT U) DRE (IMPRESSIVE PERIODS LABEL)
50	50 I WANNA KNOW (I WANT U) DRE (IMPRESSIVE PERIODS LABEL)
51	51 I WANNA KNOW (I WANT U) DRE (IMPRESSIVE PERIODS LABEL)
52	52 I WANNA KNOW (I WANT U) DRE (IMPRESSIVE PERIODS LABEL)
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58	58 I WANNA KNOW (I WANT U) DRE (IMPRESSIVE PERIODS LABEL)
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61	61 I WANNA KNOW (I WANT U) DRE (IMPRESSIVE PERIODS LABEL)
62	62 I WANNA KNOW (I WANT U) DRE (IMPRESSIVE PERIODS LABEL)
63	63 I WANNA KNOW (I WANT U) DRE (IMPRESSIVE PERIODS LABEL)
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65	65 I WANNA KNOW (I WANT U) DRE (IMPRESSIVE PERIODS LABEL)
66	66 I WANNA KNOW (I WANT U) DRE (IMPRESSIVE PERIODS LABEL)
67	67 I WANNA KNOW (I WANT U) DRE (IMPRESSIVE PERIODS LABEL)
68	68 I WANNA KNOW (I WANT U) DRE (IMPRESSIVE PERIODS LABEL)
69	69 I WANNA KNOW (I WANT U) DRE (IMPRESSIVE PERIODS LABEL)
70	70 I WANNA KNOW (I WANT U) DRE (IMPRESSIVE PERIODS LABEL)
71	71 I WANNA KNOW (I WANT U) DRE (IMPRESSIVE PERIODS LABEL)
72	72 I WANNA KNOW (I WANT U) DRE (IMPRESSIVE PERIODS LABEL)

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



# newslines...

**THE 43RD ANNUAL GRAMMY AWARDS** will be held Feb. 21 at the Staples Center in Los Angeles. The show is to broadcast live on a 11 p.m. on CBS—will include two new categories, best Native American music album and best pop instrumental album (**Billboard/Bulletin**, June 7). About 60 million people watched last February's Grammy program, giving the show its highest ratings since 1983. More than 186 countries turned up the heat, shown for the first time in the People's Republic of China. This year's nominees will be announced in January. The Grammys are voted on by the 10,000 members of the National Academy of Recording Arts and Sciences. **WIS OSINSKI**

**THE ATTORNEY FOR STOCKHOLM-BASED** independent label/distributor Group Music Network (MNV) reported Nov. 2 that longstanding charges of business irregularities against three former senior MNW employees (**Billboard/Bulletin**, June 3, 1999) have been dropped. The lawsuit was originally filed last year with Stockholm's prosecution authority but was subsequently transferred to Malmo. It alleged that the three—Toru Sjöo, formerly managing director of MNW's Malmo-based independent Label Representation arm; Jonas Sjöström, former MNW Records Group president/CEO; and board member Lars Åke Hjort—were acting against the company's interest by communicating with edel, Play It Again Sam, Mute Records, and Beggars Banquet to set up a joint-venture competitor, Playground Music Scandinavia, while still serving as MNW employees. Sjöo is now managing director of Playground in Malmo, with Hjort as financial controller. Sjöström is deputy chairman of Naxos label group parent NHH International in Hong Kong. The news of the case being dropped came a week after MNW confirmed the sacking of CEO Peter Tegen (**Billboard**, Nov. 4). **RAE B. LOFFERTS**

**DESMOND CHILD** has opened Nashville and Miami offices for his publishing company, Deston Songs, with one in Los Angeles set for 2001. The hit producer/singer/songwriter opened the company earlier this year with a deal music in association with manager, Winston Simone, and veteran publishing figure David Simone. The Nashville staff includes former Artists/Nashville A&R staffer Kerri Edwards as creative director and Bekka Callaway as creative assistant. First signings to the Nashville unit are Victoria Shaw, who wrote "The River" for Garth Brooks, and writer Hunter Davis. Deston Songs, initially set up in New York in January, has eight offices in the U.S. and offices in the next. Ricky Martin CD and more than 30 cuts secured by other artists. The company also publishes the Baha Men hit "Who Let the Dogs Out," written by Anselm Douglas. **LEE LICHTMAN**

**RED HOT CHILI PEPPERS**, U2, Creed, Christina Aguilera, and Bon Jovi will perform at the My VH1 Music Awards Nov. 30 at the Shrine Auditorium in Los Angeles. The show will be broadcast live on VH1. During the performances, fans who log on to VH1.com can watch the show through a variety of camera angles available on the Web site. They may also visit a real-time photo gallery updated throughout the show and E-mail questions to the winners. More than 1 million fans selected the show's categories by casting votes on the Web site.

The categories include Most Entertaining Public Feed and Your Song Kickass Act and Was Played Most Times, as well as such standards as song of the year and woman of the year.

**EUROPE'S RECORD BUYERS** have responded positively to Mark Knopfer's solo album, "Sailing To Philadelphia," giving the Dire Straits leader sales of more than 1 million units on the continent (**Sept. 25**). Also reaching platinum status in October's International Federation of the Phonographic Industry Platinum Europe certifications are B.B. King & Eric Clapton's "Riding With The King," which came out June 9, and Spanish Alejandro Sanz's "El Alma Al Aire," which was released Sept. 15. Moby's "Play," from May 17, 1999, has now reached triple-platinum status (6 million), while the Bee Gees live album "One Night Only" from September 1999, is Moby's fifth consecutive album to debut from last November has both earned double-platinum numbers (2 million). **ADAM HOWARTH**

**GAYLORD CABLE NETWORKS**, a division of Nashville-based Gaylord Entertainment Co., launched new 24-hour channel MusicCountry at midnight, Sydney time, Nov. 1 in the Asia-Pacific Rim region (**Billboard**, May 20). The channel, which replaced Gaylord's CMT International, is now available to more than 1.7 million subscribers in Australia, New Zealand, Japan, Guam, Indonesia, the Philippines, Taiwan, and several other Asian countries. The programming includes a mix of country, rock, folk, and R&B music and features series, specials, documentaries, and music videos. In December, MusicCountry will launch as a full-time Spanish-language network in Argentina. The Portuguese-language feed for CMT International in Brazil will convert to MusicCountry in the first quarter of 2001. **PHILLES STARK**

**DIAMOND RIO PARENT S3** has changed its name to SONICblue. The Santa Clara, Calif.-based company will trade on Nasdaq under the symbol SBLU. **MARKEY GILLEN**

## RADIO TAKING TEXAS COUNTRY BEYOND LONE STAR STATE

(Continued from page 10A)

true to what I'm doing, my time will come, and our time will come," says Ingram. "Charlie's next record is going to come out first in January 1 and this breaks in all right, but it's not there yet."

In a previous interview with **Billboard**, Robison said on his next album, which will be self-titled, he will shift from Lucky Dog to sister label Columbia. "I really feel like this is going to be a stream marketing budget and a full promotional push at country radio (**Billboard**, April 15). "I'm definitely going to try to give country as much ammunition as I can without compromising myself," he told **Billboard**.

### WEB RETAILERS

(Continued from page 12)

delivery is inventory control. This will be Djangos.com's first holiday season.

"We're not going to be setting the customer up for disappointment, because we can tell them when we can guarantee delivery," he says. "We have control of our inventory, and all order data is generated in-house instead of relying on a third party."

Djangos.com, which specializes in used recorded audio and video product, has in-house fulfillment. Gopalapur says the company has spent hundreds of thousands of dollars to upgrade its ordering and back-end systems.

Entering its sixth holiday selling season, CDnow is also confident that it will satisfy shoppers. "Web communication with our warehouse is a critical part to make sure orders are in and get out the door as soon as possible," says CDnow VP of customer service and operations Amy Belesky.

Last year, CDnow was fined \$100,000 by the Federal Trade Commission (FTC) for not notifying customers soon enough about an option to cancel back orders. CDnow notified customers at 90 days when it should have notified them at 60 days.

Belesky says the site has clarified order instructions to reflect the FTC rule and will also give customers a "low stock" warning alert when that certain items are at risk for delivery delays. "We're aiming to be very aware of any potential problems looking at red flags and warning signs," she says.

CDnow has also increased the number of times it sends orders to its warehouse from two times a day to three times a day. Amazon.com fulfillment partners are Valley Media, Alliance Entertainment, and Baker & Taylor.

Also entering its sixth holiday selling season, Amazon.com is confident that it will repeat or better the 99% on-time-delivery rate that it says it achieved in 1998.

"We have made a significant investment in our global distribution centers that allows us to have control over orders and shipments," says a company spokeswoman.

In the U.S., Amazon.com has eight fulfillment centers up from seven last year. In Europe it has increased distribution centers from two to three. Last year, Amazon shipped more than 26 million orders during the holiday season.

"I don't care who breaks first," says Ingram. "I just think it's bound to break with all the pressure we're putting on the dam. I've played 200 shows this year and we're doing great right now, because it's this underground thing. We can fill clubs. But when it breaks as far as radio goes, it will be a pretty fun time. I'm optimistic there. I really feel like this is going to happen, so why change now?"

### TEXAS COUNTRY SCENE

So just how big is the Texas country music scene? At the Texas Music Association's "There are about 250 nightclubs with the capacity greater than 200 that present country music on the weekends. There are 219 country stations in Texas and 22 Americana stations in the Texas Music Office has a booking referral network

that currently includes listings for 608 Texas country artists.

Robison says Texas "has such a rich history of writers and performers. Down here we don't have the Nashville music to make the dream happen overnight. It's just getting in a van or pickup and driving around doing it for five or six years."

"There is a long line of good songwriters and artists to come out of this state, from Bob Wills to Willie Nelson to Guy Clark, Lyle Lovett, and so on," says Ingram. "The bar is pretty high for a new making record and being respected. Because of that you get some pretty good stuff."

"There is a bunch of bands playing every night," adds Ingram. "I know there is something going on or else there wouldn't be that much activity... It's just waiting to burst."



by Silvio Pietrolungo

**CALL TO ARMS: Creed's "With Arms Wide Open"** (Wind-Up) lifts itself to the top of The **Billboard** Hot 100 in its 27th week, the longest it has taken a song to reach No. 1 during a consecutive chart run in the chart's history. The prior record occurred earlier this year when **Vertical Horizon** took 26 weeks to reach No. 1 with "Everything You Want" (RCA) in the July 15 issue. In fact, this is the third song exceeding 25 weeks on the chart that has made it to No. 1 in 2000. "Amazed" by **Lonestar** (BNA) turned the trick in March in its 30th week, although that total was established in two chart runs.

As was the case with **Lonestar's** "Amazed," "Arms" long chart run can be attributed to our expansion of the Hot 100 label in December 1998 to include all radio formats. With this multi-format approach, it becomes easier to amass weeks as songs work their way across formats. "Arms" debuted in the May 13 issue at No. 84 due to play at rock radio, and it bounced around between that position and No. 69 for almost three months before bottoming out at No. 86 in the Aug. 12 issue. The addition to a multitude of top 40 playlists and the continuing play at rock sent "Arms" upward thereafter. The decision to release a maxi-CD in which partial proceeds were to be forwarded to lead singer **Scott Stapp's** With Arms Wide Open Foundation (Hot 100 Spotlight, **Billboard**, Sept. 30), provided the impetus (and chart points) to finally get "Arms" to No. 1. The last maxi-single-only song to make it to No. 1 was "I'll Be Missing You" by **Puff Daddy & Faith Evans** ("Featuring 112") in the summer of 1997. "Missing" was available only on maxi-single, maxi-CD, and 12-inch vinyl. Of course, between these two titles, in June, we did have a No. 1 that did not have any commercial single available, **Aaliyah's** "Try Again" (Background/Virgin).

**LOW POINT:** Overall, singles sales drop to 730,000 units this issue (Market Watch, page 112), which is the lowest one-week total to date in **SoundScan's** history. The previous low-water mark was 838,000 units in this year's July 8 and June 17 issues. This is quite paltry if compared to 1997, when there were only two weeks during the entire year that weekly sales dipped below 2 million units.

**FIND THE GAINER:** **Deborah Morgan's** "Dance With Me" (Atlantic) continues to climb the Hot 100, moving 24-21 and earning the Greatest Gainer/Sales designation for the second time in her chart run. Earning two gainer awards in one chart run is not very unusual, but to do this in the month of August is a considerable intrigue. The same "Dance" was the sales gainer was Aug. 5, when it was at No. 86. In a slow sales week, a gain of 500 units is enough to pull this off. There was one title on the Hot 100 Singles Chart with a larger increase over last issue's total, **Billy Gilman's** "Oklahoma" (Epic) which climbed 750 units to No. 51. The week's single for the week of the Hot 100, as it just was debut at No. 94. A Hot 100 Greatest Gainer/Sales title needs to have appeared on both the Hot 100 and the Hot 100 Singles Sales charts in the prior week to be eligible for the award.





## JACKSON, MADONNA, STREISAND MOVE AHEAD IN OCTOBER CENTS

(Continued from page 12)

Fever" (MCA), his solo debut, reached the 5 million level. Petty's total album sales now stand at 26 million.

Two Toni Braxton albums were certified multi-platinum. Braxton's sophomore *LaFace/Arista* disc, "Sexual Intuition," was certified at the platinum level, and "The Heat," her current *LaFace/Arista* project, was certified double-platinum.

Several recording acts received their first multi-platinum or platinum honors this month. Double-platinum firsts include Charlotte Church's "Voice Of An Angel" (Sony Classical) and de Taik's "Jesus Freak" (Forefront Communications). First platinum honors went to Kristofferson, Waylon Jennings, and Johnny Cash group the Highwaymen earned a platinum certification for their eponymous Columbia disc 15 years after its release.

National platinum debuts were Lee Ann Womack's "I Hope You Dance" (MCA Nashville), A Perfect Circle's "Mer De Noms" (Virgin), Incubus' "Make Yourself" (Immortal/Epic), Marco Antonio Solis' "Tronzo De Mi Alma" (Fonovisa), and '90s rockers Rare Earth's "Get Ready" (Motown). The Baha Men's *S-Curve* (Arista) project, "Who Let The Dogs Out," was certified both platinum and platinum this month. Aaron Carter received his first gold album for "Aaron's Party (Come Get It)" (Jive) and his first gold single for the disc's title track, "Big Like The B." Boyz II Men's "Dilemma" and Tommy Bolin's "Private Eye" (Columbia) were posthumously awarded their first gold albums.

Other acts that also earned their first gold albums this October include Keith Green, Banda El Recodo, Gary Allan, Susan Teague, Kitchie Sepultura, Lil' Bow Wow, Jill Scott, and Shyne.

### MULTI-PLATINUM ALBUMS

**Michael Jackson**, "Thriller," Epic, 26 million.

**Tom Petty & The Heartbreakers**, "Greatest Hits," MCA, 9 million.

**Incubus**, "Make Yourself," Epic, 9 million.

**Toni Braxton**, "Secrets," LaFace/Arista, 9 million.

**Creed**, "Human Clay," Wind-Up, 7 million.

**Dixie Chicks**, "Fly," Monument/Sony Nashville, 7 million.

**Tom Petty**, "Full Moon Fever," MCA, 5 million.

**Madonna**, "Madonna," Sire, 5 million.

**Nelly**, "Country Grammar," Fo'Real/Universal, 4 million.

**The Beatles**, "A Hard Day's Night," Capitol, 4 million.

**Keith Green**, "Blessed," Warner Bros. Nashville, 4 million.

**3 Doors Down**, "The Better Life," Republic/Universal, 3 million.

**Madonna**, "Something To Remember," Maverick/Sire/Warner Bros., 3 million.

**Fleetwood Mac**, "Tango In The Night," Warner Bros., 3 million.

**Charlotte Church**, "Voice Of An Angel," Sony Classical, 2 million.

**Madonna**, "Music," Maverick/Warner Bros., 2 million.

**de Taik**, "Jesus Freak," Forefront Communications, 2 million.

**Mary J. Blige**, "Mary," MCA, 2 million.

**Toni Braxton**, "The Heat," LaFace/Arista, 2 million.

**Tom Petty & The Heartbreakers**, "To The Great Wide Open," MCA, 2 million.

**George Michael**, "Ladies And Gentlemen, The Best Of George Michael," Epic, 2 million.

**Various artists**, "Wow 2000," Sparrow, first.

### PLATINUM ALBUMS

**Barbra Streisand**, "Timeless Live In Concert," Columbia, 272,000.

**Incubus**, "Make Yourself," Immortal/Epic, its first.

**Marco Antonio Solis**, "Tronzo De Mi Alma," Fonovisa, its first.

**Simon Dogg**, "Simon Dogg Presents The East-Asian," TVT, its first.

**The Highwaymen**, "The Highwaymen," Columbia, their first.

**Baha Men**, "Who Let The Dogs Out," S-Curve/Arista, their first.

**Barenaked Ladies**, "Arms and the Man," Reprise/Warner Bros., their third.

**Madonna**, "Music," Maverick/Warner Bros., 14th.

**Michael Jackson**, "Blood On The Dance Floor: History In The Mix," Epic, his sixth.

**Mystikal**, "Let's Get Ready," Jive, his fourth.

**Rare Earth**, "Get Ready," Motown, its first.

**Lee Ann Womack**, "I Hope You Dance," MCA Nashville, her second.

**A Perfect Circle**, "Mer De Noms," Virgin, its first.

### GOLD ALBUMS

**Barbra Streisand**, "Timeless Live In Concert," Columbia, her 43rd.

**Keith Green**, "The Ministry Years, Volume 1," Sparrow, his first.

**Barenaked Ladies**, "Arms and the Man," Reprise, Arista, "VH1 Divas Live 1999," Arista.

**Boyz II Men**, "Greatest Hits, Volume 3," Arista, his 27th.

**Avonlea**, "In A Different Light," Arista, its second.

**Fleetwood Mac**, "Future Games," Reprise, its 12th.

**Banda El Recodo**, "Lo Mejor De Mi Vida," Fonovisa, its first.

**Andrew Lloyd Webber** collection, "Decca, her first.

**Big L**, "The Big Picture," Priority, his first.

**Ridge Boys**, "Collection," MCA, their eighth.

**Deecee Williams**, "My Melody," Columbia, her second.

**Tommy Bolin**, "Private Eyes," Arista, his first.

**Johnny Cash**, "His Greatest Hits, Volume 2," Columbia, his 11th.

**Gary Allan**, "Smoke Rings In The Dark," MCA Nashville, his first.

**Tommy Stinson**, "Just Won't Burn," Red Cow, her first.

**Sarah Brightman**, "La Luna," Nemo Studio/Angel, her fourth.

**Baha Men**, "Who Let The Dogs Out," S-Curve/Arista, their first.

**Kittie**, "Artemis," its first.

**Barenaked Ladies**, "Arms and the Man," Reprise/Warner Bros., their fourth.

**Sepultura**, "Chaos A.D.," Roadrunner, its first.

**Lee Roy Bow**, "Beware Of Dog," So So Def/Columbia, his first.

**Jimmy Buffett**, "Thursdays, Thursdays, Saturdays," Mailboat, his 14th.

**Shyne**, "Shyne," Bad Boy/Arista, his first.

**Jill Scott**, "Who Is Jill Scott?: Words And Sounds Volume 1," Hidden Beach/Epic, her first.

**de Taik**, "Welcome To The Freak Show," Forefront Communications, its fifth.

**Madonna**, "Music," Maverick/Warner Bros., her 14th.

**Aaron Carter**, "Aaron's Party (Come Get It)," Jive, his first.

**Mystikal**, "Let's Get Ready," Jive, his fourth.

**Too Short**, "Yo Nasty," Jive, his ninth.

**Rare Earth**, "Rare Earth In Concert," Motown, its third.

**Rare Earth**, "Ecology," Motown, its fourth.

**Rare Earth**, "Get Ready," Motown, its fifth.

**Dwight Yoakam**, "Last Chance For A Night's Worth," Warner Bros., his ninth.

**Radiohead**, "Kid A," Capitol, its fourth.

**Fuel**, "Something Like Human," 550 Music/Epic, its second.

**Andrea Bocelli**, "Verdi," Philips, his sixth.

### PLATINUM SINGLES

**Sisqo**, "Incomplete," Dragon/Def Soul, his first.

**Madonna**, "Music," Maverick/Warner Bros., her fourth.

### GOLD SINGLES

**Aaron Carter**, "Aaron's Party (Come Get It)," Jive, his first.

**Madonna**, "Music," Maverick/Warner Bros., her fourth.

**Rare Earth**, "Get Ready," Motown, its first.

### LATIN CERTIFICATIONS

**PLATINUM ALBUMS**

**Raul Di Blasio**, "Piano De America 2," BMG U.S. Latin, his first.

**Joan Sebastian**, "Secreto De Amor," Musart, his first.

**Yo-Yo Ma**, "Solo Of The Tango," Sony Classical, his first.

### GOLD ALBUMS

**Raul Di Blasio**, "Piano De America 2," BMG U.S. Latin, his fifth.

**Raul Di Blasio**, "Di Blasio Latino," BMG U.S. Latin, his sixth.

**Raul Di Blasio**, "Barroco," BMG U.S. Latin, his seventh.

**Raul Di Blasio**, "Desde Mexico," BMG U.S. Latin, his eighth.

**Raul Di Blasio**, "En Tiempo De Amor," BMG U.S. Latin, his ninth.

**Joan Sebastian**, "Secreto De Amor," Musart, his first.

**Yo-Yo Ma**, "Solo Of The Tango," Sony Classical, his first.

## TO OUR READERS

Due to a processing error, the Laserlight album "The Haunted House CD" appears twice on Top Independent Albums, at No. 22 and 43. Had the units from the two entries been combined, the title would be No. 8 on the independent chart, and another Laserlight collection, "Whites, Monks & Chicks," would have appeared at No. 50. A merging of the units would also place "The Haunted House CD" at No. 152 on the Billboard 200.

Also, the units for "Beware Of Dog," So So Def/Columbia, his first, **Jimmy Buffett**, "Thursdays, Thursdays, Saturdays," Mailboat, his 14th, **Shyne**, "Shyne," Bad Boy/Arista, his first, and **Jill Scott**, "Who Is Jill Scott?: Words And Sounds Volume 1," Hidden Beach/Epic, her first, will be reflected in the "last week" rankings in next issue's charts.



by Geoff Mayfield

**BIG BIZKIT!** Even with a 63% decline in its second week, **Limp Bizkit** still looms large on the Billboard 200. His new tally, 392,500 units, is more than double that of its nearest competitor.

While small compared with the million-plus it racked up last issue, the new sum for Limp's "Chocolate Starfish And The Hot Dog Flavored Water" is still large. Aside from the title's opening 1.65 million-unit splash, the only album to post a larger number in the past 17 weeks was **Madonna's** "Music," which bowed at No. 1 with 1.5 million.

Although rock and rap albums are often less than dominant at the Kmart and Wal-Mart of the moment, the Bizkit album has been the best seller at mass merchants in each of its two chart weeks. Still, the overwhelming majority of sales have come from music stores, with all but 265,000 of its 1.45 million units to date coming from the retail sector.

While Limp's second week at No. 1 ends the turnover the chart's top slot has seen for the previous seven weeks, the band needn't get too comfortable in the penthouse. Halloween turned out to be a treat for music stores, as the Oct. 31 date may prove to be the most potent release schedule of this year's holiday selling season.

**SINIC BOOM:** As big as **Limp Bizkit** has been since its new album's release, not surprised if it gets bumped down as far as No. 6 or five next issue. When the dust clears, we just might find that the powerful Halloween schedule places five new albums in the Billboard 200's top five slots, which would be a historic feat. There have been two occasions in the history of the Billboard 200, both occurring since 1992, when new titles occupied the top four slots.

**Look for Jive** with its fifth album in many years—to lead the pack, with **OutKast** giving him a run for his money. Each of those rap acts should exceed half a million units. On the first day of release, sources in and close to retail say, **Walter Dore**, his best Jive-Z by narrow margins at the Massadon Group, Target Stores, Best Buy, and Wholesale Music, but J-Z prevailed by a large margin at Thrift World Entertainment. He also appeared to be the lead at independent stores.

One prognosticator with a pretty good track record at projecting numbers estimates Jive-Z will end up with about 580,000 units, with OutKast piling on about 650,000.

**L2** looks like a good bet to secure the No. 3 spot, with a projected take of 375,000 units. That would put the new set in the ballpark of the 377,000 first-week sales that placed 1995's "Zoetrope" at No. 1 and would be larger than the 300,000-plus opens seen by 1996's "The Best Of 1980-1990/The S-Sides," 1997's "Pop," and 1993's "Only Built 4 Cuban Linx..."

**Godsmack** looks like next issue's fourth best seller, in the range of 300,000 units, which would be more than four times the largest week seen by its 1997 self-titled album. That earlier album retains the No. 1 slot on Top Pop Catalog Albums.

**Clown Posse** will card in the Halloween schedule, perhaps appropriately, is **Ismae Clown Posse**. The controversial rap duo seems a lock to exceed 200,000 units—but for two albums combined. Borrowing a "Use Your Illusion" page from **Guns N' Roses'** book, the act released a pair of similarly titled albums. It thus seems unlikely that either will see enough to lock up the No. 5 slot, but the possibility does exist.

**DOWN TIME:** While this fourth quarter is expected to be one of the biggest ever, album sales do hit a lull for the week. Overall album units, including catalog, are down almost 2% from the comparable 1999 sales week (see Market Watch, page 112), despite the fact that this issue's top three sellers each exceed the units moved by the top three at this time last year.

This issue's champ, **Limp Bizkit**, is almost double the 199,000 units that had **Santana** ruling The Billboard 200 in the Nov. 3, 1999, issue. **Lenny Kravitz**, who bows at No. 2 with a hits collection, stands taller than the runner-up a year ago, with 162,000 units over the 153,000 that had **Master P** and No. 2, **Nelly's** 139,000 units at No. 3, exceeded the 135,000 that **Backstreet Boys** had in the same week on the comparable chart. Hard to believe, but this is only the second week in Kravitz's career that he has had an album in the top 10.

**Measure** will be album sales for the year to date continue to stand almost 5% ahead of 1999's pace, August was the first month in 2000 when units went down compared with the same month of the previous year, and September's album sales were only 1% ahead of the same month of 1999.

**ALREADY?** Even before most folks placed their church pumpkins on the front porch for Halloween, Christmas music began to invade our charts. Last issue, seasonal titles by **Charlotte Church** and **Billy Gilman** entered The Billboard 200. This issue they stand at Nos. 106 and 150, respectively, while three more re-entered Top Pop Catalog Albums. Now, new ornaments from **Christina Aguilera** (No. 38) and **Rosie O'Donnell** (No. 101) join the big chart, with another Christmas chestnut, **Christina Aguilera**, and her Spanish album still in play, at Nos. 40 and 119, respectively. Aguilera is the only artist who has three albums appear on this issue's Billboard 200.

## EUROPEAN COPYRIGHT DIRECTIVE

(Continued from page 5)

pean Parliament is set to discuss the common position reached by the European Council in June (and adopted in September).

A final "second reading" vote is expected in December or early 2001. "Generally, there's a lot of interest [within the European Parliament] for issues related to the Internet," says Hanne Thorball, Brussels-based senior European affairs executive for the International Federation of the Phonographic Industry (IFPI). "E-commerce is a trendy issue, and we definitely expect that there will be a lively debate, where the parliament members will take an active part in it."

During the first rounds of discussions on the copyright directive, the European Parliament made a few concessions to accommodate concerns by the international music industry, but some changes made in the final draft directive were not suitable for the IFPI.

In a document issued to European politicians recently (*Billboard Bulletin*, Oct. 31), the IFPI argues that, for instance, the issue of private copying was resolved in the first reading in February last year, limiting the copying exception to personal and individual copying, but that decision was subsequently reversed by the European Council during its common position discussions last June.

"There was a lack of agreement on the issue, so they came forward with a wide, general text that would have [all its member states] happy," says IFPI Brussels-based

senior legal adviser Olivia Regnier.

"During its first reading of the proposed directive in February 1998, the European Parliament introduced several key amendments with an overwhelming majority," IFPI's position paper reads.

"These amendments related to private copying, the protection of certain key elements of temporary copying," the paper continues. "They gave a clear signal to the other institutions that the creation and protection of European cultural content is indispensable to the success of Europe's information society. The common position disregards many of these amendments. The IFPI urges the European Parliament to restore a balanced approach to the Copyright Directive."

Basically, the IFPI document, titled "Making A Stand For European Culture," deals with three main concerns. First, it says, "the existing or private copying should be limited to what is really private" (Article 5.2b)—to prevent private copies from being made available by or for a third party.

Second, it says, the IFPI paper says, "The private copying exception contained in the copyright directive, as currently drafted, could lead to interpretation allowing multiple copying and distributing of third parties" (Article 5.2b). So defined, "private" copying in fact becomes "public" copying, with people distributing copies to an unlimited number of Internet users around the world.

The second issue is that "technology should be protected to allow safe delivery of [music]" (Article 6.4.)—to allow record companies to encrypt music on digital media.

The IFPI's position paper says, "The development of technological

safeguards is put in question by the common position, as it currently allows individual member states to interfere with this technology without the consent of the single market, possibly even to require the various industries involved to change their protection systems according to national definitions of what private copying is, and how much should be allowed."

Third, "the Copyright Directive must be consistent with the E-Commerce Directive" (Article 5.1)—ensuring that Internet service providers are not held liable as intermediaries for carrying or hosting illegal material. The IFPI says, "The treatment of certain temporary copies in Article 5.1 of the Copyright Directive, in particular 'cache copies,' risks undermining this hard-fought compromise [in the E-Commerce Directive]."

"The E-Commerce Directive establishes ground rules on liability for activities such as mere conduit and caching, provided that a number of conditions are complied with," the paper continues. "It is important that the same treatment is given to cache copies under the copyright directive so that copyright content does not receive a number of conditions that are not provided for." **E**

The IFPI's political position follows a series of lobbying efforts by its Brussels office since 1998, when the directive was initially carved out.

On Oct. 24, the organization held a working session with European politicians at the parliament's headquarters in Strasbourg, France, with the participation of the Corrs, officially representing the artists engaged with the more than 1,400 French music companies.

But it's too early to say what the

changes are that the EU will pay attention to the music industry's viewpoints. Thorball says, "The legal affairs committee meeting is when we will get a sense of their feelings, opinions, and thinking. At that meeting, all members of the European Parliament will have a chance to voice their opinions."

Regnier says she will be scheduled for finally approving the directive could extend to January or February next year. She says, "The second reading usually starts within three months after the parliament has received the text from the council, which happened [Oct. 26]. There aren't any sessions planned for December, so they can argue that they don't have time and may ask for an extra month, until January or February."

Sweden takes over the EU presidency from France in January. Regnier says that will "not have an

influence in the parliament [on the directive], but the country could have influence on the continuation process."

Despite the tight timetable, Regnier is confident that the IFPI hasn't made any compromises to focus on just a minority of its concerns. "All our main concerns are in the [position] paper. We have offered some solutions on two of the issues and asked for clarification on the third," she says.

"The political landscape still remains to be seen," says Francine Cunningham, IFPI Brussels-based EU media adviser of the federation's chances of communicating its concerns. "We will get a first feel for that in November. But the European Parliament has a strong tradition of protecting European cultural heritage. There is still a core within the parliament that understands that copyright needs to be protected."

## MP3 TRACKING FIRM WINS \$5M IN FINANCING

(Continued from page 11)

they can ID their own copyright and [detect] whether they want the songs to be widely shared or limited through a subscription service."

The system will work with new music made up with all the music available on the Internet from "legacy" CDs (those without secure watermarks), according to Koenig. "Currently, there is no way for copyright owners to be compensated on legacy CDs," he says. "We can make sure there is an accounting for the [legacy] copyright holders."

While the technology doesn't prevent music from being pirated, particularly by users in the U.S., it can help track content as it moves around the Internet.

In addition, the technology can be used in a subscription service or virtual jukebox environment to recommend songs with similar musical patterns, says Koenig, formerly president of DiscoverMusic.com. "We can give the consumer amazing CD suggestions," he says. "A Napster-like service, using our technology, can tell us all the music that falls in their same neighborhood."

Moreover, with a Napster-like site, Music Data can make sure that a user gets the right song and the full track, Koenig adds, noting that consumers will have a different set of expectations from Napster if they have to pay for the service.

"There are a lot of business models that can take advantage of our technology," says Koenig. "We believe that if music is being used to generate

activities, like leading people to another site where a transaction is made, copyright holders should be able to share in it."

The company says it is trying to land "key partners" to help bring its technology to market. In its first round of financing, it raised \$1.5 million from undisclosed investors.

## VIACOM MAKES OFFER FOR BET

(Continued from page 12)

ports targeted toward African-Americans that is a partnership with Viacom's Liberty Digital, USA Networks, and News Corp. In addition, BET.com recently acquired Def Jam Records founder Russell Simmons' 360hip-hop.com site.

Analysts point out that even if an offer has been made for BET, a deal may not occur.

Prudential Securities analyst James Marsh says that \$3 billion would be an excellent deal for BET, whose cash flow is estimated at only about \$150 million. "That's a pretty healthy multiple, but I think the business would do well under the leadership of Viacom."

More optimistic about the potential of the African-American niche, and I think it would help to legitimize it to have someone like Viacom go after that demographic," says a more optimistic analyst about the potential of the African-American niche, and I think it would help to legitimize it to have someone like Viacom go after that demographic."

BET went public in 1991 but left

the public marketplace in 1998 when BET Holdings bought all the outstanding shares of the company for an estimated \$387 million. Today, Johnson owns 63% of the company. Liberty Media Corp., a subsidiary of AT&T Corp., owns 35%, while BET president/COO Debra Lee holds a 2% stake.

The negotiations come at a time when Johnson is preparing to start a new, non-media business. He is acquiring assets from United Airlines with plans to launch DC Air—a regional airline based in Washington, D.C.

Meanwhile, Viacom, in a separate deal, has agreed to acquire all the outstanding shares of radio company Infinity Broadcasting that it does not already own. The \$125-billion transaction is expected to close in early 2001. Karmazin says the deal is particularly valuable for Viacom, because Infinity's stable of 160 radio stations and outdoor billboard holdings generate large cash flow. Although Infinity owns just one-third of the number of stations owned by Clear Channel, it is the largest billing radio chain in the U.S.

Assistance in preparing this story was provided by Carla Hoy.



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# BIllboard Music Group

## AN UPDATE ON BIllboard MUSIC GROUP EVENTS & HAPPENINGS

### Superstar Salley Makes A Play As Music Video Awards Host

National Basketball Assn. superstar John "Spider" Salley will host this year's Billboard Music Video Awards, to be held Nov. 10 at the Universal Hilton in Universal City, Calif. Salley is currently the host of BET's variety program "BET Live."

Salley is active in representing up-and-coming musical acts. A versatile talent, he has also appeared in the movies "Bad Boys," "Eddie," HBO's "Book of Love," and "The Ultimate Christmas Present." Salley was formerly an analyst-commentator for NBC's "NBA Showtime" and the host of the Fox Family Channel's game show "I Can't Believe You Said That."

In other awards show news, R&B duo Ruff Endz and radio personality Ellen K are being added to the presenter lineup, joining previously announced presenters Bob Carlisle, Dave Hollister, Stacie Orrico, and Cool Chabner. Ruff Endz's debut album, "Love Crimes," was released this year on Epic Records and was on the top 20 hit on Billboard's Top R&B/Hit-

Hop Albums chart. The album's first single, "No More," hit No. 1 on Billboard's Hot R&B/Hit-Hop Singles & Tracks chart. Ruff Endz's video for "No More" is nominated for a Billboard Music Video Award this year for best new artist clip in the R&B category.

Ellen K is the most popular female top 40-radio personality on U.S. radio today. Every week, millions of West Coast listeners wake up with Ellen K as part of Rick Dees' morning show, which originates from KIIS-FM Los Angeles.

The Billboard Music Video Awards show is the grand finale to the Billboard Music Video Conference, to be held Nov. 8-10 at the Universal Hilton. The conference is the largest annual trade event for those involved in the visual marketing of music.

For more information about the Billboard Music Video Conference & Awards, call Michele Jacangelo at 646-654-4660 or send e-mail to [bbevents@billboard.com](mailto:bbevents@billboard.com). Information can also be found online at [www.billboard.com/events/mv](http://www.billboard.com/events/mv).



Salley

### Billboard's Berklee Scholar Takes Stage At Monterey Jazz Fest

Patrick Cornelius, a student at Berklee's College of Music who received the 2000 Billboard Endowed Scholarship Award, performed at the legendary Monterey Jazz Festival in Monterey, Calif. earlier this month.

For the fifth year running, Berklee sent a top student quartet to perform at the festival. Alto saxophonist Cornelius, led the Berklee Monterey Quartet 2000. Cornelius has been studying the saxophone since he was 13. He has attended the Thomas Mink Institute and has performed with

assiat Robert Hurst of "The Tonight Show" band and Jimmy Heath. He has represented Berklee with performances in May at the Blue Note in New York City, and in July at the UmbriaJazz Festival in Perugia, Italy.

The Berklee Monterey Quartet continues to perform locally in Boston and will begin recording Nov. 6 for the Berklee College of Music label. Cornelius and the rest of the Quartet will be performing at one of Boston's biggest jazz venues, Scullers, on Nov. 13.



Cornelius

**The 22nd Annual Billboard Music Video Conference & Awards**  
Universal Hilton, Universal City, Calif. • Nov. 8-10  
For more information, contact **Michele Jacangelo** at 646-654-4660

**2000 FOX Billboard Bash** (pre-awards presentation)  
Studio 54 at MGM Grand Hotel • Las Vegas • Dec. 4  
For more information, contact **Jason Clark** (Event Publicist) at 310-369-4517, or **Art Arlesano** (Producer/Talent Coordinator) at 323-965-0735

**Billboard Music Awards**  
MGM Grand Hotel • Las Vegas • Dec. 5  
For more information, contact **Syleta Sirin** at 646-654-4660

**Billboard Latin Music Conference**  
Eden Roc Hotel • Miami Beach • April 24-26, 2001  
For more information, contact **Michele Jacangelo** at 646-654-4660

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## Creed Receives A Call To 'Arms'

THIS IS A WEEK that Creed will not forget. First, its second entry on The Billboard Hot 100 has reached the head of the class. "With Arms Wide Open" (Wind-Up) marches 3-1, displacing Christina Aguilera's "Come On Over Baby (All I Want Is You)" (RCA) after a four-week reign. That denies Aguilera the opportunity to have the second-longest running No. 1 of 2000 all to herself, an honor she could have claimed if "Come On Over" had earned a fifth week in pole position.

"With Arms Wide Open" is accompanied on the chart by Creed's first entry, "Higher," with Faith Hill's "Breathin'" disappearing from the Hot 100 this issue. "Higher" is the sole longevity champ, dipping 43-47 in its 54th chart week.

While different parts of the body have resided at No. 1—"Bette Davis' Eyes" and "Bend Sin"—the arms are frequent visitors to the top of the chart. The only other "arms" songs who have reached the summit are the *Supremes'* "Back In My Arms Again" in 1965 and *Cutting Crew's* "I Just Died In Your Arms" in 1967. "With Arms Wide Open" is the first No. 1 to mention any body part since *Celine Dion* promised "My Heart Will Go On" in 1998.

With Creed capturing the top spot, 2000 has been an exceptional year for rock bands. *Santana* ruled for 10 weeks with "Maria Maria," although that song was more R&B than rock. *Vertical Horizon* and *matchbox twenty* both spent a week each atop with "Everything You Want" and "Bent," respectively. The last year to feature at least four rock acts carrying No. 1 songs was 1989, when *Bad English*, the

*Bangles*, *Mike + the Mechanics*, and *Sheriff* all reached the pinnacle. "With Arms Wide Open" is the 10th song to advance to No. 1 in 2000, beating last year's total of 15. This is the highest amount of No. 1 songs in one year since 1991, when 27 songs went all the way.

And one final Creed note: The group is the only act on Wind-Up to chart on the Hot 100, and so it must follow that this is Wind-Up's first time at No. 1.



by Fred Bronson

**MUCH 'MUSIC':** Since Creed is king of the hill on the Hot 100 and Christina Aguilera tumbles to No. 4, Madonna's "Music" stays in place at No. 2 for a fifth week. The single has been in the top two for 10 weeks, the longest top-two stay of any Madonna single. Had "Music" returned to the top this

issue—a strong possibility, given how close the top four songs are to each other—it would have been the first time since 1977 in which a No. 1 song had returned to the top after falling out of least position for four weeks; the last time was when *Andy Gibb's* "Just Want to Be Your Everything" gave way to the *Emotions'* "Best of My Love" and then reclaimed the top spot four weeks later.

**GIRLS ON TOP:** Spice Girls are far from over; and they prove it in the U.K. this issue, as "Holler"/"Let Love Lead The Way" becomes their ninth No. 1 in their native U.K. That ties them with *Abba* in fifth place among acts with the most No. 1 hits. The only acts with more are the *Beatles* and *Elsie Presley* (17 each), *Cher* (14), and *Madonna* (15).

## MARKET WATCH

### A WEEKLY NATIONAL MUSIC SALES REPORT

YEAR-TO-DATE OVERALL UNIT SALES		YEAR-TO-DATE SALES BY ALBUM FORMAT			
1999	2000	1999	2000		
TOTAL	619,214,000	620,315,000 (UP 0.2%)	CD	464,702,000	510,851,000 (UP 9.9%)
ALBUMS	548,369,000	574,156,000 (UP 4.7%)	CASSETTE	82,413,000	81,956,000 (DN 24.8%)
SINGLES	70,845,000	46,159,000 (DN 34.9%)	OTHER	1,254,000	1,349,000 (UP 7.5%)

OVERALL UNIT SALES THIS WEEK	ALBUM SALES THIS WEEK	SINGLES SALES THIS WEEK
13,069,000	12,339,000	730,000
LAST WEEK	LAST WEEK	LAST WEEK
14,327,000	13,476,000	851,000
CHANGE	CHANGE	CHANGE
DOWN 8.8%	DOWN 8.4%	DOWN 14.2%
THIS WEEK 1999	THIS WEEK 1999	THIS WEEK 1999
13,947,000	12,590,000	1,357,000
CHANGE	CHANGE	CHANGE
DOWN 6.3%	DOWN 2%	DOWN 46.2%

TOTAL YEAR-TO-DATE ALBUM SALES BY STORE TYPE			
	1999	2000	CHANGE
CHAIN	309,121,000	314,093,000	UP 1.6%
INDEPENDENT	83,775,000	91,740,000	UP 9.5%
MASS MERCHANT	147,234,000	156,679,000	UP 6.4%
NONTRADITIONAL	8,240,000	11,644,000	UP 41.3%

ROUNDED FIGURES FOR WEEK ENDING 10/20/00

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2. WALK ON (4:30)
3. FOOL FOR YOUR LOVE (3:06)
4. PEACE OF MIND (5:00)
5. WORDS (1:00)
6. MOTORCYCLE MAMA (5:30)
7. TONIGHT'S THE NIGHT (10:00)
8. ALL ALONG THE WATCHTOWER (7:50)  
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