Riffage Tries Offline Strategy

BY MARILYN A. GILLEN
NEW YORK—In what some view as a natural evolution for the sector, a few online music companies are beginning to establish business presence offline.

Some are searching for proven revenue streams not subject to the precarious ebbs and flows of a difficult Web market, while others are looking to mine natural synergies or drive traffic back to their sites.

Riffage.com is perhaps the perfect dotcom example of these emerging hybrids; the company will announce Tuesday (11) that it has acquired the label 1500 Records, formerly part of

(Continued on page 104)

Hefty Sales Raise Issues
Some Fear Bar For Artists Now Set Too High

BY ED CHRISTMAN
NEW YORK—Blockbuster album sales this year have raised concerns as well as cheers for music sales, distribution, and retail executives.

On the plus side, 2000 has produced the three biggest first-week sales debuts ever—albums from 'N Sync, Eminem, and Britney Spears have exploded out of the box—causing many to wonder how high is up.

Retailers have been ecstatic about the steady flow of hit product in the first half of the year—a period traditionally devoid of big releases, as labels wait for the fourth quarter to ship superstar titles.

On the negative side, some are worried that the 1 million-unit weeks by Spears, 'N Sync, and Eminem will create unrealistic expectations among other top acts and

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(Continued on page 104)

Artists Keep The West Alive
Cowboy Culture Reaches Out To New Generation

BY DEBORAH EVANS PRICE
NASHVILLE—Few national icons are more closely associated with American culture than the cowboy. During the glorious days of westerns on the silver screen and TV, the lifestyle of the singing cowboy was brought to vivid life by artists who personified the values and integrity of a bygone era.

Roy Rogers, Gene Autry, and Rex Allen Sr. were the cream of the crop of singing cowboys who made western music a vital part of the U.S. entertainment

scape. Sadly, in the past two years, all three of those legendary artists have died. Now that they’ve gone on to greener pastures, just what is happening to the musical style that those men made such an integral part of the American experience? Is there a new generation of singing cowboys willing to carry the music to young audiences?

The answer is a resounding yes. The spirit of the West is alive and well in the music of such modern-day

(Continued on page 106)

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(Continued on page 106)

Black Promoters’ Suit Proceeds

BY RAY WADDELL
NASHVILLE—A U.S. District judge in New York issued an opinion and order June 30 that lawyers for the Black Promoters Assn. (BPA) could proceed with a $700 million lawsuit against eight major booking agencies and 30 promoters. The case can now proceed to a federal jury trial.

Judge Robert P. Patterson Jr. failed to dismiss the suit, which was first filed in November 1998 on behalf of the Black Promoters Assn. (BPA) (Billboard, Nov. 29, 1998; April 8, 2000). The suit alleges antitrust and civil rights charges against the booking agencies and promoters for “maintaining

(Continued on page 119)
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Contact Peter L. Kauff, c/o The T.J. Martell Foundation
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Telephone queries: Diane Baker 212-757-1236
When one gets lost in the West African country of Mali, the customary guide for personal guidance is “Si la jirka kan na,” meaning “If you get lost in the streets of the crowded and dusty-clogged capital of Bamako, such entanglements in raw materials strangers are accepted as routine, since one market-swarmed street can resemble a dozen disorienting others. But in the sphere of contemporary Malian music, as in the world at large, the familiar “Si la jirka kan na” metaphor was causally useful because these days to offer cordial direction is in increasing short supply.

One of the finest records issued anywhere this year is “Wanita” (Indigo/Harmonia Mundial, due Tuesday [11]), the second album by Malian singer Binta Traoré, whose previous work lives within-the-hymn-spiration of 1998 debut, “Mounouessa” — which sold over 40,000 copies in Europe — the new release expands on the softly poetic but intense-paralyzing messages of a woman who is quietly but distinctively able to a graphic Industry, these days, in her calms petition the dangers of building either a boom economy or a cultural pecking order based on contempt for others.

There is a trend for selfish individualism in Mali, even though we’re very far away from the situation in the United States or Europe, she says, smoothly shifting from French to her mother tongue of Bamana, which is “Bamako” (her song and Buma’s title track). “I’m singing this way because, with speaking from the elders in Bamako, there has been still is a big human interest in the worth of family members, parents, and, among the people I come in contact with, this very place. I’m very conscious, that with all the money some people have these days in the U.S. and other countries, there is an aggressive individualism that has catastrophically divided our society. You can feel that misguided individualism is part of this violent process today in many homes and streets. I’m talking on other songs on the album that if you have a conscience about the importance of life and of individual life, you can avoid this violence and killing. But the fact that we’re allowing it to happen is still baffling to me,” she adds sadly.

In Mali, whose hierarchical musical traditions are dominated by either the ceremonial drama of the often haughty male griots and jels (storytellers) or the plethora of griotts, Traoré’s album is the unique informal, performer, and tender. Her intimate-sounding acoustic accompaniment consists of balafon (wooden xylophone), kora (a highly resonant harp-based instrument), and acoustic guitar, and an occasional electrified bass, plus the guitar and percussion Traoré splits with others during the lovely solo and choral vocals (the latter sometimes overdubbed by Traoré). The music grins listeners as it glides between the trippy and the tribal chant and folk charm, prodding the spirit with ideas that are bluesy in their convictions but almost Asian in their plucked airness. And because the subject matter is so boldly expressed, its passionate tug soon grows addictive.

‘Wanita’: Discovering the Soul Of Rokia Traoré

A member of the Bamana ethnic group, Traoré is descended from the noble warriors of the Traoré clan, but she is free from the caste-oriented constraints of other tribes (like the Maninka) that relegated weaving to the social strata of women (vakala/craftswomen). Unlike the Maninka ranks from which spring national musical stars like the magisterial Salif Keita or such so-called “divas from Mali” as Kundia Kouyaté, Ami Kuta, and Oumou Sangaré, Traoré’s story has been alternately sweet and sour.

“Besides singers from Mali, my influences are jazz, classical, and rock,” she says. “I like Ella Fitzgerald, Tina Turner, and Joe Zawinul of Weather Report. And the bulk of the themes on the album are from everyday Malian life — which means the ability these days to offer cordial direction is in increasing short supply. There’s a potent sense of delicacy in the music that announces that human dignity must be a shared experience or it does not endure. And songs like ‘Wanita’ (her song and Buma’s title track) point to the moral and ethical dimension of the human being who is conscious of the value of his or her own life — that is humanism” show great faith in the concepts that love is power and gentleness is strength.

Born Jan. 26, 1974, to diplomat Mamadou Diouf Traoré and Oumou Traoré, his wife from the clan, Malian roots are in the middle child of seven. She grew up playing beside the famed River Niger that bisects the city as it snakes its way throughout the desert center of Africa, but she also learned from her mother in Algeria, Arab Saudi Arabia, France, and Belgium because of her father’s diplomatic postings. She was first encouraged in her career by Jacques Staay, director of the French Cultural Center in Bamako, and the talent locum was one of the original and inspiring this writer has encountered. Her bold music on ‘Wanita’ is a nimble sword of hope, as soft as a feather but as real as steel.

In the real world, right will be dependent on everyone else who hears my music,” she says. “I have messages to transmit in the music, but then it’s your turn to feel it. The guidance we need, the essence or soul of life that we all seek, only becomes reality through our relationships with each other.”

European Court To Settle Dutch Riff Fee Dispute

By ROBERT TILLI

HILVERSUM, the Netherlands—An ongoing legal battle between NOS, the Dutch umbrella organization for public broadcasting, and neighboring body SENA has finally been referred to the European Court of Human High Court. The Strasbourg, France-based court now will have to settle the dispute regarding the exact fee NOS has to pay SENA per year. A date for the hearing has not been confirmed.

“For the past six years we’ve been arguing with NOS about the fee,” says SENA marketing director Anne Sevina. “In 1995 the Netherlands ratified the international neighboring rights treaty, which was concluded in Rome in 1961. So, for a start, we were already due to pay SENA that fee. The NOS then continually refused to discuss a reasonable fee.”

SENA claims that it voluntarily paid a yearly sum to NVPI, the Netherlands’ International Federation of the Phonographic Industry, before 1985 and that the due fee to SENA should be along the same lines.

SENA wants 7.5 million guilders ($3.7 million), whereas NOS does not want to pay more than “some hundreds of thousands of guilders,” as it did before 1996. In a preliminary case, the district court in the Hague recently decided NOS had to pay 6 million guilders ($2.9 million), which in 1996 the court of appeal subsequently reduced to 2 million guilders ($860,000), effectively ending the pressure for the personnel.

NOS says that it wants to wait for the final verdict in the European court before it starts negotiating for the period after 1998.

“It’s greatly unfair the way the artists and producers we represent are treated by NOS. Meanwhile, NOS does pay yearly bills to author rights body BUMA” — ANNE SEVINA

In the face of NOS’s stance, the umbrella organizations for local and regional radio OLON and ROOS are also failing to pay the right due fees, claims SENA.
Cyberspace: Copyright's Friend or Foe?

BY RALPH PEER II

One caveat that is always required when discussing the Internet is that nothing is constant. Who would have thought even a few years ago, never mind at the beginning of the year, that two majors, Warner Music Group and BMG, would enter into blanket licensing agreements with MP3.com? Is there a way to legitimize Napster with its 10 million users? Stay tuned and remember that what is an atrocity today may be the key to the market tomorrow. In this spirit, anything written here is subject to change.

First, let me admit that I am an unabashed proponent of music on the Web. I believe the music publishing community, as major content owners, is poised to gain significantly from the new tools and new markets of the online world.

Simultaneously, I am a realist and do not suggest that the music industry will principally be an online business tomorrow. But certainly much less than a decade from now, marketing and distribution will have undergone a significant transformation. The fact that the rules and business practices that will be guiding us in the post-transition era are being cast now, so it is important to be aware of them and to play a part in creating them.

RALPH PEER II is chairman/CEO of peermusic.

The rules and business practices that will be guiding us in the past-transition era are being cast now, so it is important to be aware of them and to play a part in creating them.
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Napster Launches New Defense

BY EILEEN FITZPATRICK

LOS ANGELES—After losing the argument that it is an Internet service provider to the federal district court, Napster is embarking on a new strategy that puts its file-sharing program on trial.

In its response to the Recording Industry Assn. of America’s (RIAA) June 12 request for a preliminary injunction to remove all songs by well-known Napster directories, attorneys for Napster are citing the Diamond Rio court victory against the RIAA in 1986, which determined that the song MP3 files copy protected using computer hard drive to a portable player was legal.

“If a consumer can copy an MP3 file from his or her hard drive without violating the copyright laws, it is evident that Napster’s Internet directory does not violate copyright laws either,” say court papers filed on July 3.

Under the RIAA decision and the home recording act, “consumers have the absolute right to create and transfer digital music for noncommercial purposes, since its users are not directly infringing,” the response says. “Napster cannot be liable for contributory infringement.”

In her May 5 decision, U.S. District Court Judge Marilyn Patel ruled that Napster had not proved that it is an Internet service provider and thus exempt from liability under the Digital Millennium Copyright Act’s “safe harbor” provisions (Billboard, May 20).

Following the decision, the RIAA filed the preliminary injunction motion on June 12.

Daniel Johnson Jr., one of seven attorneys representing Napster, says that the Diamond Rio case and the RIAA set a precedent for fair use of MP3 files.

“This is the first time we’ve advanced this defense, and while the court denied us an ISP it didn’t relate to fair use. The Diamond Rio case constitutes fair use,” says Johnson. “The RIAA is trying to destroy the technology of file sharing and to distribute music only in a way they want to distribute it.”

The opposition paper also says that granting the injunction would violate Napster’s First Amendment rights, that the plaintiffs are engaged in “copyright misuse,” and that consumers use the program for non-infringing purposes, which is protected under the Supreme Court’s 1984 Sony Betamax decision.

In that infamous case, the court determined that the VCR technology could not be hindered.

(Continued on page 165)

Dance Music Gains At Radio, But Retail Lags

BY CHUCK TAYLOR

NEW YORK—While the U.S. dance community has finally earned a little respect from the music industry after the 1997 launch of two Grammy dance categories and is enjoying increased exposure at radio, it remains hampered by spotty sales at retail outlets.

On the eve of Billboard’s annual Dance Music Summit, Wednesday-
Friday, the Waldorf Astoria hotel in New York has come to radio with more support in the past several months than at any point in the past five years.

Recent dance tracks making a formidable showing on The Billboard Hot 100 include Eiffel 66’s “Blue (Da Ba Dee),” Sean Combs’ “It’s So Unique,” Almond Deejay’s “Better Off Alone,” Basement Jaxx’s “Red Alert,” and Amber’s “Sexual (Li Da Do).”

Even artists whose reputation has never hinged on dance-bash alterna-
tives are getting in on the act: Sting’s “Desert Rose” with Cheb Mami has spent eight weeks atop Billboard’s Hot Dance Music/Club Play chart, and is currently No. 21 on the Hot 100, thanks to co-produc-
tion by dance maestro Victor Calderone, while Bryan Adams lent his vocals to Chie-
came’s “Don’t Give Up,” currently No. 3 on Hot Dance Music/Club Play chart.

“Dance music is more accepted now, so it’s a lot easier for it to be recognized. It’s definitely been stronger lately, and the clubs have been a big boon for dance music.”

TYPICALLY, notes one dance music insider, a successful dance single moves 25,000 to 30,000 copies in the Diamond with top 20 hits. Columbia Records’ dedication to the dance segment is evident on the Hot Dance Music/Maxi-Singles Sales chart. In the July 12 issue, six of the top 10 titles were credited to the label.

Indeed, it’s very important part of the company’s strategy, David Byrne, senior director of dance music at Columbia Records. “We’re very proud of the success stories we’ve had,” says Seeb Stein in the company’s release.

But despite the boom for labels, retailers say dance music remains a title-driven genre, not a brand that is gaining overall momentum.

“Dance is never going to explode, but it’s never going away, either,” says David Seeb, record sales manager for Tower Records Lincoln in New York. “What is really strong release comes out, like the Alice Deejay, it sells. But there’s no con-
sistent peak, it’s a strong week, there’s no consistent top 20 hits helping to dance isn’t helping the specialty stores. Once you’re on the radio, you’re Tower or Best Buy will begin carrying dance titles, and that’s where the masses will be.”

For Wrech Davidjain, owner of Twelve Inch Dance Records in Washington, D.C., the prevalence of dance music at the mainstream stores has hardly signaled a revolution for his store, which specializes in main-
stream dance, hip-hop, import, and house. “I hate to tell people this, but dance has never been strong, I’d say we’re down 15% to 20% from a couple of months ago,” he says. “Iron-
ically, the fact that radio has done away with dance isn’t helping the specialty stores. Once you’re on the radio, your Tower or Best Buy will begin carrying dance titles, and that’s where the masses will be.”

Davidjain is also quick to point out a finger at Web sites like Napster, which he believes attract a high perc-
centage of dance to sites that don’t specialize in dance. “This is the golden age of people in this community that want to have songs before anybody else does, so more and more are doing it,” says Seeb.

A case in point is Tommy Boy’s tenacious effort to cross Amber’s No. 1 Club Play and Max-Maxi-Singles Sales hit “Hell on High Heels” with Carefree’s “I Like To Dance,” which had moved 181,000 copies “based on one single,” with maxi-singles sales topping 250,000.

More Than A Dealing. Legendary rock group Boston recently signed a record-
ing deal with Artemis Records. Original members Tom Scholz and Brad Delp will be featured on a new album, designed by Scholz as “a marriage of alternative influence with unmistakable classic Boston style.” Boston’s 1976 self-titled album is one of the fastest and best-selling debut albums of all-time, selling over 16 million copies. Shown, from left, are Danny Goldberg, president/CEO of Artemis Records; Sage Robinson, VP of media and artist relations for Artemis Records; Diane Gentile, VP of promotion for Artemis Records; Michael Krumper, executive VP of Artemis Records; Schoiz; Shannon McSweeney, manager of A&R for Artemis Records; and Daniel Glass, executive VP of Artemis Records.

Sobel Moves To AudioTrack

BY MELINDA NEWMAN

LOS ANGELES—In its first major effort to converge its venues with its online presence, HOB Entertainment has launched a promotion that is intended to drive people to both its House of Blues clubs and its Web site, HOB.com.

Through August, visitors to House of Blues venues are given an interac-
tive CD-ROM upon their depart-
ure from the club. The CD-ROM connects them to a special location on HOB.com that al-
 lows them to enter a contest to win two free passes, parking, and other perks to all shows at 22 HOB venues until the end of the year.

Each weekday until the end of the promotion, a winner will be drawn and awarded the two passes. Two million CD-ROMs are expected to be distributed. Among the participating 16 HOB venues are House of Blues clubs in Los Angeles, Cambridge, Mass.; Chicago; New Orleans; and Las Va-

gas, as well as Los Angeles’ Univer-
sal Amphitheatre, Dallas’ Starplex Amphitheatre, Chicago’s House of Blues, and Atlanta’s Lake-
wood Amphitheatre.

“This is the kind of synergy we’re able to create between our touring, concert venue, and online properties,” says Medialab, and other divisions,” says Lou Mann, president of HOB Media Properties.

“Our goal is to bring 200,000 reg-
istered customers to our Web site,” says Chris Stevenson, senior VP of sales and marketing for HOB Entertain-
ment. Registered members are given frequent flyer-like thing is that their area, as well as information on Webcasts, digital downloads, and other content offered by the site, (Unfit for use on page 44)

HOB Combines Venues, Web in Campaign

BY MELINDA NEWMAN

LOS ANGELES—After 16 years at ASCAP, Ron Sobel has resigned to become president of Seattle-based AudioTrack Watermark Solutions Inc.

Sobel, who was ASCAP’s VP of creative affairs/head of the Los An-
geles office, started his new job Monday (10). His last day at ASCAP July 7 is Sobel, now is based in AudioTrack’s Los Angeles office.

“My goal is to deliver a royalty monetization protocol that does two things,” says Sobel. “One, it en-
ables royalty collections and distributions to rights holders, and, two, it enables us to im-
plement what we call a ‘milk in every en-
counter.’”

Sobel explains that AudioTrack has developed a commerce compo-

tient to its watermarking, so that when consumers stream or download a song watermarked by the compa-

ny, they will be asked if they want to be linked to the Web site of the artist, singer or, in one case, an entire movie.

“We’re going to announce at the [Plug-In] conference several major artists who have agreed to take the mark in their work, as well as a pilot program we have with a label,” says Sobel.

Although the 5-year-old AudioTrack is based in Seattle, Sobel will be based in Los Angeles because “we really want to be seen as an entertainment and media services company.”

Sobel explains that AudioTrack technology for film studios, music publishers, and the artists’ community as a tool to enhance collections and other digital possibilities.

Sobel, who will open the L.A. of-

cine, will be assisted by director of label relations Colin Filius, who has been working out of his L.A. house for AudioTrack, as well as a handful of other digital services companies.

Sobeltown (Continued on page 165)
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'Web Issues Seen As Key In The Corrs' IFPI Tenure

BY GORDON MASSON
and PAUL SEXTON
LONDON—When the Corrs become official ambassadors of the global recording industry on July 18, their predecessor in the post may tell the Irish pop siblings to prepare for an obstacle course, not a jog.

On that date, Brussels, France, keyboard wizard Jean Michel Jarre will pass to the Corrs (Andrea, Caroline, Sharon, and Jim) his duties as spokesman of the International Federation of the Phonographic Industry (IFPI) (Billboard, May 20).

A ceremony is planned at Hotel Le Plaza, in the capital of the European Union, prior to the IFPI Platinum Europe Awards—an event described by Europe's policy makers meet music industry executives and, perhaps more important, a selection of international stars.

Says Jarre, "The creative link with politicians is very important. It's very dated to think that artists talking to politicians is 'square'—it's quite the reverse. The Platinum Europe Awards are something very important to reinforce this European link."

Since Jarre became in 1998 the first artist to serve as an ambassador for international capacity for London-based IFPI, the worldwide record industry has become a more complicated and, arguably, less buoyant environment.

"People have been cut off by the Internet in general—and by MP3, Napster, Gnutella, and Freenet in particular—have polarized sections within the industry, have split up the market, and are hindering the development of the Internet," Jarre said.

"The real scandal is that in France we have no more record stores in New York, New York, and the stores and department stores, the music industry, have almost 60% of records sold in France are sold in department stores."

Record companies, Scott Pasucci is named senior director of pop promotion for Capitol Records in Hollywood, was executive GM of Hitmakers magazine. Tiffany Baum is promoted to manager of publicity for Arista Records in New York. She was coordinator of publicity.

Music researchers at the Center for Economic Studies of Music Industry, a division of the University of California, Berkeley, have found that the crowd containment structures to be intact. Skow said, "We're in the champions' league when it comes to security. This isn't a question of paid or nonpaid assistance."

"We're in the champions' league when it comes to security. This isn't a question of paid or nonpaid assistance."

-Leif Skow

Top U.K. Politician Forges Friendships With Publishers At Annual MPA Confab

BY GORDON MASSON
LONDON— A British government minister has assured members of the music publishing elite that their concerns will be addressed when it comes to discussing amendments to the European Copyright Directive.

IM Howells, parliamentary under-secretary of state for consumers and corporate affairs for the U.K. Department of Trade and Industry, said July 4 at the annual meeting of the Music Publishers Assn. (MPA) that the time frame for the directive to be rati- fied is likely to extend into early 2001, when Sweden takes the presidency of the European Parliament. "The Swedish intend to use their presidency to highlight the crime of copyright infringement," Howells said.

Howells stated his belief that the text of the directive is a "good deal both for right holders and consumers." However, he added that while the legislation might in theory provide copyright protection, he is not confident that the relevant enforcement agencies have either the resources or the intelligence to pursue offenders.

Answering criticism that, under government proposals, universities and libraries may be able to distribute music publishers' material without fear of retribution, Howells surprised his hosts by agreeing that such institutions should be made to pay for materials that are downloaded on their premises. The question of how payment would be calculated is an entirely more difficult one, he said.

The minister admitted several times that he does not know all the issues from the music publishing point of view, but he was met with warm applause for his candor and willingness to forge better relations with the music industry.

Howells concluded, "If we cannot convince people that the theft of intellectual property is a crime that does have victims, then we are all in trouble."
1997 Secure Commercial Download
First major label digital download. Duran Duran (Capitol)

1998 Live Internet Performance
First live performance with immediate publishing for download. Jesus and the Mary Chain (Sub-Pop) / Plug-In '98

1998 Global Distribution Network
First global Internet distribution network launched. Now over 900 Liquid Music Network retailers.

1998 Global Territory Restrictions
First territory restricted download. (Beggars Banquet)

1999 Download on Amazon.com
First download lifted "Mirrorball" to #1 seller in one day on Amazon.com. Sarah McLachlan (Arista)

1999 Syndicated Platinum Artist
First major label commercial download syndicated to retail sites. Tori Amos (Atlantic)

1999 Retail Shopping Cart Integration
First digital download sold through retailer shopping cart (TowerRecords.com). Dave Matthews Band (RCA)

1999 Broadcast Radio / Internet Promotion
First on-air, online promotion (122 stations). Resulted in artist debuting at #1 on Billboard album charts. Creed (Wind-Up)

1999 Secure Digital Devices
First secure export to Sony Memory Stick Walkman digital music player.

2000 Online and Offline Download
First commercial download from both online and offline retailers. Ben Harper (Virgin)

2000 NARM Award Winner
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Elektra's Adams Crosses Over

BY CARLA HAY

NEW YORK—This isn't your mother's gospel music. Somewhere between old-school gospel and the often-rowdy frankness of today's R&B is Yolanda Adams' music. Her current album, "Mountain High... Valley Low" (Elektra Entertainment), has gone where few other gospel records have gone before: into the upper half of The Billboard 200. Fueled by sales for the album, industry analysts say, is the crossover success of the single "Open My Heart."

Released in September 1999, "Mountain High... Valley Low" debuted at No. 4 on the Heatseekers chart in the Oct. 9, 1999, issue. The album rose to the top spot on that chart in the June 24 issue. It achieved Heatseekers Impact status when it jumped from No. 103 to No. 82 on The Billboard 200 in the July 8 issue. This issue, the album is at No. 77.

The crossover breakthrough of Adams is the realization of Elektra's marketing goal for the album, according to Elektra director of marketing Lydia Andrews. "Yolanda's career had a substantial gospel base," says Andrews, "and we wanted to bring the record to the mainstream. By doing that we had to saturate the market. We left no stone unturned. We hit all the major gospel publications and some of the urban publications. We also did TV ads. She tours a lot. Last fall when she toured we did a lot of in-stores in major markets.

BBMak Breaks On Hollywood

BY CARLA HAY

NEW YORK—BBMak is the type of act that's perfectly suited for Disney-owned Hollywood Records: young, fresh-faced, and talented, the pop group has become the label's biggest breakthrough act so far this year. Also noteworthy: It's a musical climate in which U.K. bands have scarcely been able to reach the top 20 of U.S. singles charts in the past two years, BBMak has broken that pattern. "Back Here," the first single from BBMak's debut album, "Sooner Or Later," has already become a top 20 hit on "The Billboard Hot 100," while the album has been ascending The Billboard 200, where it stands this issue at No. 66. Industry observers point to a well-executed marketing plan as one of the acts' main reasons for the album's success.

Released in the U.S. May 16, "Sooner Or Later" debuted at No. 1 on the Heatseekers chart in the June 3 issue. The album subsequently spent two other weeks at that chart's top spot. "Sooner Or Later" reached Heatseekers Impact status when it rocketed from No. 102 to No. 79 on The Billboard 200 in the July 18 issue. "It all starts with the music," says Hollywood senior VP (Continued on page 113)

Rhino Extending Franchise With A Third Box Of Doo-Wop

BY CHRIS MORRIS

LOS ANGELES—Rhino Records' most surprisingly successful reissue franchise will continue to grow on Aug. 1 with the release of "The Doo Wop Box III," the label's third four-CD set devoted to close-harmony rock-'n'-roll vocal groups.

Rhino's earlier d--o-wop boxes received an enormous lift last year from a PBS special, "Doo Wop 60." The show—an all-star live doo-wop concert originally broadcast last summer by WQED Pittsburgh and first aired nationally during the December membership pledge season—increased sales for the company's original "Doo Wop Box," first released in 1983. Rhino senior VP of marketing Garson Foss says that collection is now Rhino's best-selling box to date, with 175,000 units shipped.

Rhino will issue "Doo Wop 60" on videocassette and DVD in August. A live album drawn from the show will be issued as an exclusive PBS pledge premium in August and will go to retail in November. "More Doo Wop 60," a new special featuring unseen footage from the '50s concert, is scheduled for a PBS airing in August. In December, a completely new concert show, "Doo Wop '61," will be telecast on the network.

Incredibly, Rhino had no egocentric expectations for the first "Doo Wop Box" when the collection, co-produced by genre experts Bob Hyde and Walter DeVenne, was first released as a mail-order-only item in October 1999. It was already much more successful by the time the collection hit retail stores in April 1994 (Billboard, Feb. 26, 1994). This is something that we projected to do 10,000 units in recalls. "We put it out at a very high price point because we thought, 'There are 10,000 collectors out there that'll buy it, and that'll be that.' We did it as a labor of love, and we thought we couldn't break even even if we did it at a higher price point. Within the first year, it had gotten up to 50,000 units, and the press was just unbelievable. Obviously there was a latent, pent-up desire for this music." Rhino released "The Doo Wop Box II" directly to retail in 1996. Like its predecessor, the set compiled 101 classic d--o-wop hits of the '50s and '60s. Following the release of the first box, a staffer at a Florida PBS station named L. Lubinsky contacted Foss at Rhino. Foss describes Lubinsky as "one of these young R&B and d--o-wop savants. His grandfather actually started Savoy Records—he's Herman Lubinsky's grandson."

Lubinsky told Foss that his station, which had broadcast a local d--o-wop concert, had received a single from a band called "Doo Wop Box" as a pledge drive premium. "He said, 'I think we should try to pull off some kind of national show.'"

In 1999, Lubinsky, now working at WQED, approached Rhino to see if the label would help finance a d--o-wop concert special that would feature the Platters, the Cadillacs, the Hayfords, the Flamingos, and other singing acts of the classic era.

Foss says, "Sort of on a flyer, we went ahead and put in 15% of the funding for the show and would have been happy to have broken even with the sales via PBS and then made money from the boost we got at retail."

Foss says that "Doo Wop 60" has become "the top pledge drive show now in the history of PBS. I was told that it's raised over $30 million for PBS."

He adds, "We were nowhere near prepared for the kind of success that the show had. We saw at retail about 8,000 units sold, wild beyond what we historically had sold at that time of year. That probably took care of our entire inventory out in stores prior to Christmas. I said, 'Well, we've known and really gotten a considerable amount of product out, I think we could have done twice that.'"

Even as "Doo Wop 60" was burning up the airwaves, Rhino had its third "Doo Wop Box" in the works. "There were two ways to go," says Rhino senior director of A&R Special projects James Austin. "We could do a volume three, just like we did one and two. Or we could do something else. But we were all saying, 'Isn't there a different way that we can organize this?'"

Austin and his co-producers—Rhino president Richard Foss, Billy Vera, and Ed Osborne—tapped together a first CD of 25 doo-wop hits not heard on the first two sets. Acts include the Dominoes, the Cardinals, the Midnighters, the Del Vikings, the Flamingos, and the Drifters. A second CD compiles 20 "should-have-been hits," Austin explains. "These were songs that we said subjectively could have been hits, had they received the right promotion and airplay because they had all the earmarks of a great song to our ears."

The fourth CD in the set collects "modern" doo-wop by hitmakers as diverse as the Beach Boys, Ruben Gurev, the Manhattan Transfer, Boys II Men, Paul Simon, and the Persuasions. Perhaps the most intriguing disc is the third, which features favorite doo-wop tracks selected by such music experts as Steve Keith Richards, Robert Plant, Quincy Jones, Dion, Aaron and Art Neville of the Neville Brothers, and the Manhattan Transfer's Tim Hauser. Hauser—who began his career at 16 as a member of the New York d--o-wop group the Criterions—says the genre has some simple, enduring values. "It's street music by kids singing blues-based chord changes and harmony," says Hauser. "It's basic, it's very straightforward, it's very sincere... There's an innocence about it. You're hearing 16- and 17-year-old kids singing romantic tunes in harmony. That's very beautiful."

Art Neville—whose band started in 1960 in New Orleans d--o-wop group the Gaytones—sees a relationship between the '50s–bred stylists and today's pop maimakers. "People ask me today why I like Boys II Men or the Backstreet Boys, 'N Sync—'cause they call them 'doo-wop' the same shit we was doing, only they got big productions... I totally doo-wop'd when I just produced it, put it in a lot of glitz, glamour, dances," he says.

Assistance in preparing this story was provided by Jill Pesselnick in Los Angeles.
Rob Halford Attempts 'Resurrection'
Judah Priest Vet Returns To His Power Roots On Metal-Is

BY CLAY MARSHALL
LOS ANGELES—Those who thought Rob Halford would never return to his power metal roots have got another thing coming. With a new band simply called Halford, the former Judas Priest vocalist is indulging in the genre once again. Halford's new single, “Resurrection,” due Aug. 8 on Metal-Is, a new division of Sanctuary Records Group, distributed in the U.S. by BMG.

Since parting ways with Judas Priest in 1991, Birmingham, England, native Halford experimented with a heavier sound in the group Fight and later collaborated with Nine Inch Nails mastermind Trent Reznor on the industrial-flavored Two and Two Project. He said the wheels for “Resurrection” began to turn during Two’s live tour.

“As much as the experience with Two has revealed,” Halford said, “I just felt that my real love was calling me back, and that was this metal world I’ve been living in for 50 years next year,” he says. This is my life, and I just had to come home to metal.”

To that end, Halford initially collaborated with producer Bob Marlette (Alice Cooper, Union) on the “Resurrection” track “Silent Screams.” That was a defining moment for me,” Halford says of the driving, seven-minute epic. “It’s going to become a real key song in my career.” The track was properly leaked to the Internet “just to let the fans know I was coming back to metal,” Halford says.

“The results of that were just so overwhelming I was even further encouraged to keep going.”

Using “Silent Screams” as a blueprint for the rest of the album, Halford then wrote 10 songs by 2011, including additional 11 songs. The title track, which sees Halford return to his trademark high-pitched vocals, opens the album and will serve as the first single.

“It really sets the pace for the rest of the material,” Halford says. “I was determined to make a very aggressive, powerful statement. I wanted to grab everybody by the throat and let them know the metal god’s back and the voice can still work.”

He adds that the song is particularly autobiographical, “I think the track is about the idea that it’s not over—” he says—“that’s why I used the word ‘resurrection,’” he says. “I’ve been reborn into this wonderful music, and I feel as though I’ve (Continued on page 20)

Dogstar Has Its Day: Keanu Reeves’ Band May See Its Debut Album Finally Released

D O G D A Y S O F S U M M E R: How does a group ever find time to make an album and tour when the bassist’s day job includes making such hit movies as “The Matrix,” “The Matrix Reloaded,” and “The Matrix Revolutions”? That’s the question Dogstar, the Los Angeles-based pop/rock band that features Keanu Reeves, as well as vocalist Bret Domrose and drummer Rob Mailhouse. The group’s full-length U.S. debut, “Happy Ending,” comes out Tuesday (11). The first single, “Cornerstone,” went to radio June 12.

“Keanu is shooting another movie in August in Chicago, so we’ll be based out of Chicago for a while,” says Domrose. “That’s kind of how it takes to make this band work. We’ll pick up and relocate, and we’ll do shows on the weekend.”

As most of you know, the band has been kicking around for several years but has run into several alders of bad luck. For example, Zoo Records, to which the band was originally signed, released a four-track EP from the band in July 1996 but decided not to issue its full-length album, “Our Little Visionary.” Later in the year in the U.S. the album was, however, released in Japan and garnered the group a small following.

As the band looked for another label, it eventually decided on RCA, “RCA gave us complete control,” says a source close to the band. RCA is planning an aggressive campaign designed to ensure that Vega’s face, name, and music will be familiar to the public market by the start of the fall semester.

For starters, “Be Ya Self” plays over the closing credits of the summer feature film “Hairspray,” and “Be Ya Self” and “And Built In.” The label is also employing a street team to distribute cassette samplers and sound bites of the band’s material. In terms of press, features have already been secured in publications such as Girl, Teen People, YM, and Cosmopolitan. Also, video play in stores such as FootAction, Circuit City, Best Buy, Macy’s, and Sears has been confirmed.

“We’re making sure that wherever somebody goes, they’ll see her,” says Brizzzone. “When September comes, people in all aspects of life will have seen Tashra.”

Making her introductions to key retail and radio people, Vega is currently on a major city tour and continues to make major city stops such as Cincinnati, Las Vegas, Chicago, Boston, and New York. Also, listening sessions are planned for each city Vega visits. In addition to samplers, the label is distributing lyric booklets.

“We’re trying to get people to pay attention to what she’s saying,” says Brizzzone. “Because there’s a real message behind the songs. The lyrics are so important.”

R O A D W O R K: As had been long rumored, Rage Against The Machine and the Beastie Boys hit the road together starting Aug. 2 in Toronto. The Rhyme and Reason tour will feature a number of supporting acts, including Green Day and Busta Rhymes.

Both Rage and the Beasties are managed by G.A.S. Entertainment. Paula Cole started a U.S. tour July 5 with opener Jill Sobule. The outing lasts until Aug. 10. Medeski, Martin & Wood, Marcq Parker, and Béla Fleck & The Flecktones are among the acts slated for Wallice’s Grassroots Music Festival, slated for Aug. 19m Cockeyevelley, MD… Linda Konstadi, Bonedragon, and Barre are among of the artists expected to perform at an Aug. 8 benefit in Santa Monica, Calif., for Fred Walecki, proprietor of Westwood music store.

Former Grateful Dead drummer Bill Kreutzmann is joining fellow handmates Bob Weir and Mickey Hart as part of their new group, the Other Ones, for this year’s Further Festival. Kreutzmann replaces drummer John Molo, who dropped out because of scheduling conflicts. This year’s Further Festival starts Aug. 25 in San Diego and goes through Sept. 24 in Atlanta. VH1.com is sponsoring off of front-row tickets to Ricky Martin’s remaining U.S. dates. Profits from the auction will go toward Musicians on Call, a nonprofit organization formed last year.

STUFF: Palm Pictures head of publicity Sarah Weinstein Deminison left her post July 7 to become executive director of global communications for M&AC Cosmetics. … Geri Halliwell has named London-based Andy Stephen Management as her new management company. The firm, which also represents George Michael, has added Lisa Stansfield as well … John Mellencamp wrote the closing song for George Clooney’s new movie, “The Perfect Storm.” Mellencamp was approached by composer James Horner, who scored the movie, to pen a track based on certain melodies prevalent in the film. No word yet on whether the new tune, “Forever Yours,” will be released as a single. On the acting front, Mellencamp plays a crime-scene photographer in a new independent film called “After Image.” … In conjunction with the Women’s National Basketball Association (WNBA) Music Games, slated for July 17, the WNBA is hosting the All-Star Summer Jam July 16-17 in Phoenix. Among the entertainment will be local music acts, who will share a stage with WNBA players and coaches.

Speaking of sports, Andre Agassi and French Open champion Gustavo Kuerten will team with celebrity partners for a July 24 benefit for the National Academy of Recording Arts and Sciences (NARMS) Music Games Foundation. The event will kick off the 74th Mercedes-Benz Cup in Los Angeles. Capitol Records artist Tracie Spencer will perform.
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LA LUNA
Bob Carlisle Brings Back The Edge On Diadem's New 'The Truth'

BY DEBORAH EVANS PRICE
NASHVILLE—Bob Carlisle wants the world to know he's back and the butterflies are in the closet.

The Diadem recording artist's multi-format smash "Butterfly Kisses" pushed his "Shades Of Grace" album past the 5 million-sales mark. He then detoured slightly on his last release, "Stories From The Heart," but now returns to gutty form on "Nothing But The Truth," due in stores Aug. 22.

"I wanted to make a fun record again," says Carlisle. "That all my records aren't fun, but I wanted to make an aggressive album again. I had received so much fan mail and E-mail from people saying, 'We miss the muscular Bob. We miss the groove and the grit.'"

Carlisle admits feeling the pressure to follow "Butterfly Kisses" when he went in to record "Stories From The Heart." On this record, he abulated production responsibilities to friend Regie Hamm.

"Regie brought a freshness and a life into the project," Carlisle says. "I had been so caught up in career and corporate stuff and arrogance to the world that I had forgotten I was just a skinny little white kid from Santa Ana (Calif.) who picked up a guitar and wanted to play."

Among the many highlights of "Nothing But The Truth" are a cover of England Dan & John Ford Coley's "Butterfly Kisses," a song Carlisle previously cut with his rock band Allies; and a funky version of the Amy Grant hit "Baby, Baby." "We slowed it down, took it out in a back alley, and put some grease on it," he says.

The new album also includes "First, Last And Always," penned by Ceili Rain front man Bob Halligan Jr., and "River Of Peace," a poignant song Carlisle wrote after being inspired by the death of a 9-year-old girl.

"Nothing But The Truth" is a musically inventive and lyrically powerful album. In a world where teens seem to rule, Carlisle is not afraid to make music for adults. "It seems like Christian music is either 12-year-old-Backstreet-Boys style of stuff or inspirational," he says.

"On the secular side of things, you've got Eric Clapton, Bonnie Raitt, and Elton John, who are in their 50's and selling bazillions of records, and people are loving it," he adds. "In Christian music, it's hard to find [that kind of music]. I got mad about it and said, 'I'm going to make a record that speaks to those people,' because these people are me."

Rick Anderson, senior buyer for the Cincinnati-based Treeem Christian stores chain, feels Carlisle has hit the mark. "[Bob Carlisle's voice is one of the most amazing vocal instruments. His range, versatility, and passionate interpretation are awesome." Anderson predicts a bright future for "Nothing But The Truth." "I think this album will do well because it is honest. I like the production as well. The nice thing is, though, at this point in Bob's career, it doesn't have to be a huge success. I have thought that it must be frustrating for him to have had his biggest commercial success on 'Butterfly Kisses,' a song that showed [Continued on page 21]
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Rob Halford attempts "Resurrection" (Continued from page 14)

July and will be aggressively pushed to both active rock and metal formats, says Tom Lipsky, president of Sanctuary Records North America. Furthermore, the label will team with Concrete Marketing on the radio front and organize street teams that will work such tours as Ozzfest and Tattoo the Earth. "We want that street buzz to build before the record's in the stores," Lipsky says.

Halford will undoubtedly appeal to fans of classic metal but also bridge the "generation gap" and reach young fans of aggressive, new-school music, Lipsky believes. "This is the guy that helped start the bands they're into," he says.

He also feels "Resurrection" is several singles deep; a possible candidate for future release is "The One You Love To Hate," a duet with Iron Maiden vocalist Bruce Dickinson. "To actually stand by Bruce at the same time and sing with him was a very cool experience," Halford says. "We were like a couple of kids in a candy store. I've respected and admired Bruce for many years, and we've both traveled very similar journeys. Singing side by side, screaming into the microphones, was a real magical moment."

 Dickinson, who describes "Resurrection" as "scarily good," enjoyed the experience. "It's pretty cool," he says of the duet. "(Halford's) singing as good or better than he ever did in the best days of Priest."

On tour, Halford- like Queensryche — will be a part of Iron Maiden's Brave New World six-week North American arena tour, which kicks off in August and includes a stop at New York's Madison Square Garden, which sold out two hours after it went on sale. "We're really excited about the tour," says Creative Agency's Rick Roskin, adding that last summer's Iron Maiden tour did phenomenally well and sold out in most markets. "It's exciting to creep up on everyone."

On tour, Halford, who is managed by Rod Smallwood and Merck Mercuriadis for Sanctuary Music Management Ltd., hopes the duet can be performed live, as he says he will definitely mix material from "Resurrection" with Judas Priest classics. "Priest is still very much a part of me," says Halford. "There's so many great songs, and I'm just gonna have a ball picking them out and mixing it up as we go along from show to show. I think I can reawaken everybody that I do great covers versions of Priest songs."

The "Resurrection" tour will also take the band overseas, where foreign press reaction to the album has been encouraging thus far. "They're already saying in Germany they think it'll be metal album of the year," he says.

"In the end it's down to the metal fans. My gut instinct tells me we've got something very special here that a lot of people are going to want to get a kick out of."

Halford believes "Resurrection" would not have been possible without Two and Fight. "In the time I've been away from the fire's been burning inside of me, so much so that now I think I'm coming back even stronger," he says.

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BOB CARLISLE BRINGS BACK THE EDGE ON DIadem's NEW 'THE TRUTH'

(Continued from page 18)

precious little of his vocal ability.

Carlisle says he knows there’s an adult audience out there, and he considers those record buyers “a sleeping giant” waiting for music that moves them. He knows that audience is there because he moved them with “Butterfly Kisses.”

“I believe Bob’s new record is the one everyone wanted after ‘Butterfly Kisses,’” says George King, co-senior VP/ GM of Reunion, Diadem, and Brentwood Records. “It is Bob being Bob, using songs to tell us of the victories and struggles of a middle-aged guy who daily has to come to terms with his faith. The lyrics take you on a journey that reads like the questions being screamed at us from the newstands as we stand in line with our groceries.”

Dean Diehl, co-senior VP/OM of the Brentwood, Diadem, and Reunion labels under Zomba’s Provident Music umbrella, says the marketing campaign is going to be geared toward reaching adults.

Diehl says “this fall is going to be the fall of DVD, for men particularly.” Since he anticipates adult males embracing the DVD format, Diadem hopes to propel sales of Carlisle’s set by offering a free DVD with the purchase of the CD.

“We’re going to do the first DVD premium in the Christian market,” he says. “We’re going to take four of Bob’s music videos that have never been available to the public, including ‘Butterfly Kisses,’ and make a DVD. It will be ‘Butterfly Kisses,’ ‘We Fall Down,’ ‘Father’s Love,’ which was the video made for the ‘Back Frost’ movie, and a new video, ‘Forgotten.’ It will also include bios, EPK footage, and interview footage.”

Diehl says the DVD will be given free to consumers who purchase “Nothing But The Truth.” The quantity of DVDs manufactured is still to be confirmed, though he says it will likely be roughly 40,000 to 50,000.

Carlisle, who is managed by Ray Ware Management and brokered by Jeff Craig at Creative Artists Agency, will embark on a full tour targeted toward families. According to Diehl, Diadem is working with churches to create an evening for the family. The adults will attend Carlisle’s show in the church’s sanctuary or auditorium while teens can see a youth-oriented act (Reunion brothers/sister duo LaRue may fill this slot) in the church’s gym.

Bosson Shines. Capitol artist Bosson, left, recently performed at an event hosted by Seventeen magazine at the Hollywood Bowl in Los Angeles. Among the other acts on the bill were Hoko, right, and LFO. Bosson will spend much of this summer on nickelodeon’s All That Music & More concert tour. His current single, “Where Are You,” previews the forthcoming album “One In A Million.”
The Harding Way: British singer/songwriter John Wesley Harding has gotten praise from critics and his musical peers for his style of folk/rock music. The artist, whose real name is Wesley Electonica Odyssey. Electonica act Mephisto Odyssey's major-label debut album is "The Deep Red Connection." due Aug. 8 on Primal/Warner Bros. Records. The San Francisco group's "The Lift" was a No. 42 hit on the Hot Dance Music/Club Play chart in May. Group member Mikael Johnson says of his introduction to playing electronic music, "After a chance visit to a recording studio, I learned about MIDI, and the rest is history."

Stace, has returned with the album "The Confessions Of St. Ace," due for a U.S. release Aug. 29 on Mammoth Records. The album has a more pop/rock sound than his previous releases. Harding explains, "Pop music was waiting to burst out of me, and I was looking forward to a new recording deal and some better resources to make the songs sound like I wanted them to. I had no idea how it would all turn out. The songs were ready, and so was I."

Moist 'Mercedes.' Moist's first two albums have gone multi-platinum in its native Canada. The Montreal-based rock act returns with its third album, "Mercedes Five And Dime" (Capitol Records), which lead singer David Usher calls "a more collective and organic album" than Moist's previous ones.


The Real Orrico: Contemporary Christian singer Stacie Orrico is getting exposure for "Don't Look At Me," the first single from her debut album, "Genuine." In 1996, Orrico was named top vocalist in the 12-18 age category for that year's Christian Artist Seminar. She is signed to ForeFront Records, which releases "Genuine" on Aug. 29. The Seattle-raised singer, who is now based in Denver, has been on a promotional tour of major U.S. markets. She will be performing at festivals and Christian seminars throughout the year.
Native American Music

THE BILLBOARD SPOTLIGHT
Native American Music

Ready To Spread Its Wings

A New Legitimacy Opens Ears To Indigenous Sounds
As The Grammys Open Its Arms

BY DAVIN SEAY

Legitimacy: ask a dozen people and you’re likely to get 13 different definitions of the word. In today’s recording industry, legitimacy, more often than not, is measured in sales figures, chart positions and box-office receipts. But, once the flurry of numbers has subsided, there is one gold standard to which all artists and executives aspire—peer recognition.

A NEW CATEGORY

Ellen Bello, CEO and president of the Native American Music Association and tireless champion of a musical genre that has come into its own with the recent announcement of a newly established Grammy category for Native American artists, says, “This is not only one of the most prestigious endorsements in the music business, it is also one of its greatest honors. It represents a challenge to our performers and songwriters to reach the widest possible audience with the very highest level of creativity.”

Bello, the driving force behind the Native American Music Awards (Nammys)—whose third annual presentation will be held Nov. 11 in Albuquerque, N.M.—is one of a network of artists and enthusiasts who have been lobbying NARAS for a Native American category since the mid-90s. Established as a subset of the folk division, the Native American Grammy is broadly perceived as a long-overdue acknowledgement of the growing role indigenous artists play in the national musical panoply.

NARAS has shown an interest in what we’ve been doing all along,” continues Bello. “When the Nammys first began, they were very encouraging and let us know that people were watching our progress. [The Grammys have] seen our strong consumer base and healthy growth, and this [new category] is simply a recognition that the time has come for us to take our place in the mainstream.”

This is a contention that NARAS’s chief Mike Greene underscores. “This is a musical constituency that has been historically underserved,” Greene says. “Eight or nine years ago we began an extensive review of our entire folk music category, and back then it became evident that Native American artists were making important contributions.” Greene admits to an “emotional connection” with indigenous music, due in large part to his North Carolina upbringing in and around the Cherokee nation tribal lands. “NARAS has worked closely with the Native American Music Educator Program and has hosted seminars in Santa Fe and Oklahoma City,” he adds. “We’ve tried to take a proactive role, and this new Grammy category is a giant step in the right direction.”

RED FEATHERS AND SILVER WAVES

Growth, both creatively and commercially, has indeed been a byword for Native American music since the dawn of the new millennium. Red Feather Music, a subsidiary of the Native American book and music distributor Four Winds Trimming Company, has posted 20% sales increases over each of the past three years.

According to Silver Wave Records’ James Marienthal, president and founder of the Boulder, Colo.-based label, the company, which enjoyed a steadily 20% growth over the past several years, has seen a phenomenal 28% sales burst in the first quarter of this year.

“Getting our own Grammy category is a great beginning,” says Marienthal. “But we still have a very long way to go. The average consumer has no idea about the existence of indigenous music, whether from individual artists or as a genre. A big part of our job has always been education.”

Silver Wave has long been at the forefront of the learning curve, thanks to a roster of high-profile artists that includes Robert Mirabal (star of the Broadway-styled dance spectacle, “Spirit”) and flutists Mary Youngblood and Joanne Shenandoah. As perhaps the most recognized of Native American music’s established artists, Shenandoah maintains a busy touring schedule, which includes frequent powwow appearances and a critically acclaimed album to date, “Peacemaker’s Journey.”

“Since the public has become increasingly aware of the breadth and depth inherent in native music,” says Shenandoah, “literally hundreds of recordings by aboriginal artists have been released, ranging from album to album to album, with his most recent, “Rez Alliati.” Red Vinyl also serves as an outlet for other young indigenous artists discovered and developed by Lifefood, including Flawless, Flawless and The Red Ryderz. A Native American role model and accomplished actor, Lifefood has had roles in five feature films and is currently on location shooting “The Pearl,” based on the novel by John Steinbeck.

In addition to such tried-and-true artists, a promising new generation of performers has begun to make its presence felt and, in the process, point up some of the intriguing new directions the genre is exploring. Canyon Records, one of the oldest and most respected imprints in the business, has new releases from a number of fresh young indigenous artists, including Maricopa-Dakota flutist and vocalist Robert Tree Cody, Navajo-Ute guitarist and flutist Aaron White and the rock ensemble Paul Pike & Medicine Dream, from the Mi’kmaq tribe of eastern Canada.

A highlight of Silver Wave Records’ release schedule this year is “Now Our Minds Are One,” the debut release from

What To Expect:
This Year’s Harvest
Of New And
Established Talent

As Native American music moves into the new century with a robust bottom line and an enhanced profile that comes with a Grammy category all its own, both long-established artists and a whole new crop of young talent are moving into the spotlight.

Now, as never before, indigenous music encompasses a diverse stylistic spectrum that includes virtually every contemporary genre while maintaining its firm foundation in Native American aesthetics and sensibilities.

A CORNUCOPIA OF RELEASES

A number of well-known Native American artists, a few delivering some of the strongest work of their careers, including five time Native American Music features contributions from labelmate Shenandoah.

Blistering rock and blues is the forte of the North Dakota-bred quartet Indigenous, fronted by guitar and vocal phenomenon Mato Ninji. The foursome’s new Pachyderm Records release, “Circle,” is its most assured to date and features production by Doyle Bramhall of Stevie Ray Vaughan renown. One of the hardest working groups on the Native American scene, Indigenous is currently on a barnstorming 50-city-plus U.S. tour that will run through the end of the year.

EXPLORING NEW GROUND

Matching the hard-edged energy of Indigenous is pioneering Native American rapper Lifefood, who has released seven albums on his own Red Vinyl label, including his most recent, “Rez Alliati.” Red Vinyl also serves as an outlet for other young indigenous artists discovered and developed by Lifefood, including Flawless, Flawless and The Red Ryderz. A Native American role model and accomplished actor, Lifefood has had roles in five feature films and is currently on location shooting “The Pearl,” based on the novel by John Steinbeck.

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A highlight of Silver Wave Records’ release schedule this year is “Now Our Minds Are One,” the debut release from

Continued on page 32
CHIEF JIM BILLIE

SEMINOLE FIRE

His new release featuring stories of the Seminole in music and spoken word.

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Native American Music

Where To Find It

A Listing Of Labels And Distributors That Carry Native American Music

Compiled by Jill Pesselnick

Labels

APOR Records
President: Brandon Friessen
Location: Winnipeg, Canada
Founded: 1993
Web Address: www.aporrecords.com
A & R Orientation: Traditional powwow and flute

ARTISTS: Mishi Donovan, War Party, T.O., Wigue, Sizorack

RECENT RELEASES: "Journey Home" by Mishi Donovan (Jan. 2000)
"The Reign" by War Party (Feb. 2000)
"Ike/Nagamomian" by Northern Wind (May 2000)

Canyon Records
Owner: Robert Doyle
Location: Phoenix
Founded: 1953
Web Address: www.canyonrecords.com
A & R: Traditional and contemporary music

ARTISTS: Black Lodge Singers, Sharon Burch, Robert Tree Cody, R. Carlos Nakai, Northern Cree Singers

RECENT RELEASES: "Inner Voices" by R. Carlos Nakai (July 1999)
"Colors Of My Heart" by Sharon Burch (Sept. 1999)
"Crossroads" by Robert Tree Cody & Xavier Quijas Ysayol (May 2000)

Earthbeats
President: Sheron Sherman
Location: Redway, Calif.
Founded: 1988
Web Address: www.earthbeats.com
A & R: Traditional, contemporary and flute music

ARTISTS: R. Carlos Nakai, Joanne Shenandoah, Kevin Locke

RECENT RELEASES: "Tribe Fires" (Oct. 1997)
"Tribe Waters" (Oct. 1998)
"Three Sisters" by Quilman (May 1999)

Etherean Music
President: Chad Darnell
Location: Lakewood, Colo.
Founded: 1972
Web Address: www.etherean.com
A & R: Contemporary and traditional country

ARTISTS: Boddy Red Bow, Chief Frank Fools Crow, Dick Darnell, Denean, The Elks Nation Singers

RECENT RELEASES: "Thunder" by Denean (Fall 1997)
"Spirit Drum" by The Elks Nation Singers (Fall 1997)
"Ceremony" by Dick Darnell (Winter 1997)

Higher Octave Music
President: Michael New Marshall
Location: Malibu, Calif.
Founded: 1986
Web Address: www.higheroctave.com
A & R: Flute music

ARTISTS: Douglas Spotted Eagle

RECENT RELEASES: "Pray" by Douglas Spotted Eagle (May 1998)

Indian House
President: Tony Isaacs
Location: Taos, N.M.
Founded: 1966
Web Address: www.indianhouse.com
A & R: Traditional music

ARTISTS: Turtle Mountain Singers, Southern Thunder, The Badland Singers, Red Earth Singers, Yellowhammer

RECENT RELEASES: "Stomp Dance Songs Of The Muscogee Nation" Vols. 1 and 2 (March 2000)
"Prayer And Sun Dance Songs" Vols. 1, 2 and 3 by the Tantara Oyate Singers (March 2000)
"Hey, There's A Dance Song Song" Vol. 3 (April 2000)

Makoche Recording Company
President: Cherie Harmes
Location: Bismarck, N.D.
Founded: 1992
Web Address: www.makoche.com
A & R: Traditional and contemporary music

ARTISTS: Keith Bear, Joseph Fire Crow, Annie Humphrey, Kevin Locke, Andrew Vasquez

RECENT RELEASES: "Cheyenne Nation" by Joseph Fire Crow (March 2000)
"The Heron Smiled" by Annie Humphrey (May 2000)
"Eathlodge" by Keith Bear (July 2000)

Napada Records
President: Wesley Van Linda
Location: Milwaukee, Wis.
Founded: 1980
Web Address: www.musicsign.com
A & R: Traditional music

RECENT RELEASES: "Between The Two Worlds" (June 1995)
"Native Wisdom" (Feb. 1996)
"I Am Walking" (Aug. 1997)

Oyate Records
President: nltk Lee
Location: Rapid City, S.D.
Founded: 1996
Web Address: www.oyate.com
A & R: Traditional indigenous music

ARTISTS: Harris Burnette, Wilmer Mesteth, Maggie Paul, Michele Stock, Taomik Okalara

RECENT RELEASES: "Songs My Elders Taught Me" by Michele Stock (Oct. 1997)
"Thunderbolt Lightening!" by Maggie Paul (March 1999)
"Songs For Healing" by Harris Burnette (Aug. 2000)

Pachyderm Records
President: Mason Munoz
Location: Cannon Falls, Minn.
Founded: 1998
Web Address: www.pachydermstudio.com
A & R: Contemporary music

ARTISTS: Indigenous

RECENT RELEASES: "Things We Do" by Indigenous (Sept. 1999)
"Live At Pachyderm Studio" by Indigenous (Dec. 1999)
"Circle" by Indigenous (May 2000)

Putumayo World Music
Founder: Dan Storper
Location: New York and Berkeley, Calif.
Founded: 1998
Web Address: www.putumayo.com
A & R: Contemporary and traditional music

RECENT RELEASES: "A Native American Odyssey" (Nov. 1998)

Red Feather Music
President: Catherine Brotzman
Location: Boulder, Colo.
Founded: 1996
Web Address: www.redfeathermusic.com
A & R: Traditional and contemporary

ARTISTS: Joanne Shenandoah, Robert Mirabal, Mary Youngblood, Alice Gomez, Lawrence Laughing

RECENT RELEASES: "Tao Tales" by Robert Mirabal (Sept. 2000)
"Peacemaker's Journey" by Joanne Shenandoah (March 2000)
"Naturally Native" (May 2000)

Silver Wave Records
President: James Marienthal
Location: Boulder, Colo.
Founded: 1986
Web Address: www.silverwave.com
A & R: Contemporary music

ARTISTS: Shinawood, Alice Gomez, The Native Flute Ensemble, The Mesa Music Consort

RECENT RELEASES: "Legends Of The Drum" by Tribe Of 12 (Oct. 1999)
"Medicine" by The Mesa Music Consort (Sept. 1999)
"Flavors Of The Drum" (Jan. 2000)

Triloka Records
President: Mitchell Markus
Location: Santa Monica, Calif.
Founded: 1990
Web Address: www.triloka.com
A & R: Gospel and new age/rock music

ARTISTS: Walea, Little Wolf

continued on page 28
ROBERT MIRABAL
Taos Tales #922
"The entire album is a classic that has successfully melded enticing traditional Native flute and contagious pop rock music with dashing hints of chamber music." - THE WASHINGTON REVIEW

JOANNE SHENANDOAH
Peacemaker's Journey #923
Best Female Artist
-1999 & 1998 Native American Music Awards
"PEACEMAKER'S JOURNEY is her most impressive album yet... Shenandoah uses her voice as an instrument: its silken smooth tones draw the listener into her songs."
- BILLBOARD MAGAZINE

MARY YOUNGBLOOD
with Joanne Shenandoah
Heart of the World #901
Flutist of the Year
-1999 Native American Music Awards
Best Native American Recording
-0000 INDIE Awards
Best Native American Recording
-000 NAV Awards

NATURALLY NATIVE #924
Original Soundtrack Recording
The first mainstream feature film written, directed and produced entirely by Native Americans. Features songs by Donna Summer, Joanne Shenandoah, Wa el, Mary Youngblood, Arigon Starr, Juni Kae Randall, Carlos Reynosa and more.

NOW OUR MINDS ARE ONE #925
Lawrence Laughing
With his deeply resonant voice, Laughing turns each song into a heartfelt prayer. Accompanied by a unique collection of ethnic acoustic instruments.
Lawrence Laughing and Joanne Shenandoah won Best Traditional Recording for ORENDA
-1999 Native American Music Awards

A Roster of Award-Winning, Bestselling Native Artists
Joanne Shenandoah • R. Carlos Nakai & Peter Kater • Robert Mirabal • Mary Youngblood
Joy Harjo & Poetic Justice • Lawrence Laughing • Alice Gomez

NOW OUR MINDS ARE ONE
Lawrence Laughing
Native American Music

While Native American music began with the drum, it doesn’t end there. Not by a long shot.

In an effort to promote Native American music and bring the talent of a wide range of Native American musicians into the mainstream, the Shakopee Mdewakanton Sioux Community in Minnesota established the Native American Music Festival. The festival showcases only Native American talent.

The first year brought a sold-out show of nine Native American musicians and bands. The performers flowed from traditional flute players to rock, New Age/traditional, blues and contemporary. The hit of the 1999 show was singer/songwriter Buffy Sainte-Marie whose humor, expansive voice and charming personality defied the Indian stereotype. Also, hot on the bill was Indigenous. The soulful, beyond-their-very-young-years, band played their scorching blues late into the night. From the Yankton Sioux Reservation in South Dakota, these four siblings are making big musical headway these days touring extensively.

Additionally, Brulé brought forth a blend of their contemporary instrumentalities and traditional drumming, singing and chanting.

The 2000 festival blew up into a two day affair; again with all Native American artists and actors including Litefoot from “Indian in the Cupboard” and Steve Reeves of “Last of the Dog Men” and “The Doors”.

Known for their unusual harmonies and wide vocal and musical range, the three women that are Ulali encompassed an array of indigenous music with their beautiful yeanling and powerful voices. They drum, rattle and stomp. Seen through the eyes of a young man from the Six Nations Reserve in Ontario, Derek Miller’s smoky voice and angst-filled lyrics reach out at a universal level - in the heart, the mind and the spirit. His songs stem from blues, rock and folk influences ranging from Jimi Hendrix and Link Wray to Hank Williams, Sr. and Bob Dylan. Miller’s CD, Sketches, won him three awards at the Canadian Aboriginal Music Awards.

Make plans now to check out the illuminating and fascinating Native American Music Festival in May 2001. For more information, call [952] 496.6160.

By Daune Stinson

NATIVE AMERICAN MUSIC FESTIVAL
Shakopee Mdewakanton Sioux Community

RECENT RELEASES:

"Unbearable Love" by Walela (March 2000)
"Songs Of The Spirit" Vol. 2 (March 2000)

BILLBOARD SPOTLIGHT

www.americanradiohistory.com
COLORS OF MY HEART
Emmy and Indie winner Sharon Burch captures the richness of Navajo culture and traditions in her original folk songs in Navajo and English.

INSIDE MONUMENT VALLEY

COLORS OF MY HEART
Emmy and Indie winner Sharon Burch captures the richness of Navajo culture and traditions in her original folk songs in Navajo and English.

INSIDE MONUMENT VALLEY

T2K
An intertribal powwow group of exciting young voices. The Tribe is at the forefront of extending the boundaries of powwow singing and style in the new millennium.

CROSSROADS
For the first time music from the Great Plains and native Mexico is combined by flutist Robert Tree Cody and Huichol drummer/flutist Xavier Quiajas Yaxoyotl.

HERE TO STAY
A powwow supergroup from Canada. Northern Cree is one of the hottest drums on the powwow circuit and is famous for dynamic songs and powerful singing.

LIVE IN HARMONY
Verdell Primeaux (Lakota) and Johnny Mike (Navajo) continue their reverence of the traditions of the Native American Church in richly harmonized peyote songs.

MOTHER'S WORD
Delphine Tsianajnie presents the traditional music of the Dineh (Navajo) with her own contemporary style and modern flair.

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For almost fifty years Canyon Records has specialized in the production and distribution of modern and traditional Native American music. Distributed by Navarre, Four Winds, Drumbeat Indian Arts, Music Design, New Leaf, Zango, Jim Bond Traders, Associated Goldenrod, White Swan and New Sounds. For information about international distribution e-mail canyon@canyonrecords.com.
Use of deep-rooted tradition and ingenuity are qualities that Native American artists share with their record companies, just as the labels devoted to the music of America's first people have utilized nontraditional venues to sell their recordings, so have their artists taken a nontraditional approach to live performances and touring.

Befitting a genre which can adapt to both rock and new age for its own purposes, the music of Native Americans is as likely to be heard in concert halls, sharing stages with symphony orchestras, as it is to grace the forecourts of shopping malls. And, of course, there's the powwow circuit, the series of tribal gatherings that keeps traditional drummers, singers and "fancy dancers" (the younger male dancers with elaborate, heavily feathered regalia, whose hyper-athletic choreography is the Native American equivalent of break dancing) constantly on the road in the Midwest and the Great Plains during the summer months. Here's a survey of artist activity, culled from several labels of long-standing in Native American music, whose artists are on the road during the first summer and fall of the new millennium.

**FOLK FESTIVALS AND CASINOS**

A stalwart in the Native American genre, Canyon Records of Phoenix is home to renowned flute virtuoso R. Carlos Nakai. "He's our best-selling artist," says Robert Doyle, the label's president, citing sales of 3 million units during Nakai's career. "He's received one gold record [for 1989's "Coaching Trilogy"] with a second in the process of certification, as well as two recent Grammy nominations.

Nakai has been touring consistently since the mid-'80s, though Doyle adds that the artist does very few solo shows these days. "He now goes out in a number of varying, diverse configurations, including classical, jazz, solo, Native American, new age-in duets with flutist Paul Horn—and educational workshops," says Doyle. "Nakai often tours with a jazz quartet, or in a trio configuration with William Eaton and Will Clipman, the latter group is performing at the Santa Fe Chamber Music Festival in August. He'll do some classical performances, such as his November 15 through 19 stand at the Bardavon Theatre in upstate New York with the Hudson Valley Philharmonic. Nakai also hosts an annual flute workshop in Helena, Mont., during June."

"Our artist Sharon Birch does a lot of folk festivals," Doyle continues. "Robert Tree Cody does casino work and folk festival appearances. Clan/Destine, whose electrifying sound incorporates Native American rock, reggae and overtones of heavy metal, does a lot of work on the reservations and in the Arizona area." The group's first album appeared on Canyon, Doyle notes that it had stronger response in Europe, hence engagements in August in Liverpool and London.

Jennifer Swap, publicity director for Bismarck, N.D.-based Makoché Recording Company, cites the constant touring of popular label act Kevin Locke. His concert trail winds through Germany in July, he has an August stand at the Devil's Tower National Monument amphitheater and then tours through the Midwest and beyond, with scheduled stops in Indiana and Australia as the year ends. Swap mentions Bryan Akpipi, a Lakota Sioux traditional flute player, who tours with Lakota Dance Theater and Andrew Vasquez, a flute player who is a regular on the powwow circuit.

Then there's Annie Humphrey, a new signing for Makoché. The singer and guitarist has summer dates scheduled in Minnesota and North Dakota. She's tentatively scheduled to open for the Indigo Girls during the Minnesota leg of their summer tour," Swap adds.

WHERE THEY'LL BE

Budweiser, whose recent releases "We The People" and "One Nation"

Continued on page 32

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**John Trudell**

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- Best Male Artist—Vocal Performance
- Record of the Year
- Songwriter of the Year
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**Native American Music**

**On Tour**

Many Artists Will Be On The Concert Trail This Summer

BY RICHARD HENDERSON

From left: Joanne Shenandoah, Robert Mirabal and Bruhül

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**Billboard Spotlight**

JULY 15, 2000

www.americanradiohistory.com
Meet the next Native American Grammy Award Winner on the Music Maker Edition of Native America Calling

NAC is an international Electronic Talking Circle carried on American Indian Radio on Satellite (AIROS) www.airos.org

Listen to Native America Calling live and on demand at www.nativecalling.org

NAC and AIROS are services of Native American Public Telecommunications. NAPT is funded by the Corporation for Public Broadcasting, the Ford Foundation, and the John D. and Catherine T. MacArthur Foundation. Contact NAPT at 402.472.3522 | www.nativetelecom.org.
have been successful for the SOAR label, constantly plays in small- to medium-sized venues, according to Tom Bee, president and CEO of the label. "Its leader is Paul LaRoche, a Lakota Sioux. The basic group is a four-piece, which can expand to a dozen or more members, encompassing a drum group and dancers—depending on the scale of the show," says Bee. "They’ll be playing most of the summer throughout the Midwest and Northern Plains, with two week stands at tourist sites in the Black Hills area in South Dakota and Minnesota."

Bee also mentions Natay, a Navajo rap artist, who appears at schools on reservations, in L.A. barrios and is doing dates in northern California. Also on the road for SOAR is Native Roots, a Native American reggae band, led by a member of the Lakota Sioux nation named John Williams. Bee says the group will be playing reggae festivals and school shows.

Artists from Boulder, Colo., imprint Silver Wave have been enjoying high visibility of late, says Joanna Spindler, marketing and promotions director. A recent segment of NPR’s "Weekend Edition" was devoted to artist Joanne Shenandoah, whose recent effort, "Peacekeeper’s Journey," was a paean for peace within the Oneida tribe, of which she is a member. She’ll be performing throughout

The music of Native Americans is as likely to be heard in concert halls, sharing stages with symphony orchestras, as it is to grace the forecourts of shopping malls.

Andrew Vasquez, left, and Natay

...blends gospel, pop and native impulses to gorgeous effect.
It’s hard to believe this much soul is produced by only three voices.”

—RHYTHM MAGAZINE

SPREAD ITS WINGS
Continued from page 24

blues to folk to traditional chants to rock ‘n’ roll. It’s wonderful that the recording academy has determined to recognize that growth."

The sometimes delicate balance between the genre’s traditional and contemporary aspects continues to be a subject of some controversy within the Native American music community. Tony Isaacs, president of Taos, N.M.-based Indian House Records, is candid about his misgivings when it comes to nontradiotional encroachments on this culturally rich sound. "I think there’s a lot of confusion about what real Native American music is," says Isaacs, who has been at the head of Indian House since its inception in 1986. "The introduction of European rhythm structures and melodies isn’t helping to preserve what’s unique about this art form. As much as anything, we’re trying to hold the line on what’s real and what isn’t."

KEEPING IT REAL AND TRADITIONAL

What’s real, according to Isaacs, is such vocal groups as the Badland Singers, drumming ensembles like Southern Thunder and the traditional prayer and sundance songs of Tatsanka Oyate (Buffalo People). "We put out these records with stickers that say ‘Airplay Forbidden,’" Isaacs adds. "This is religious music by and for Native Americans."

Eschewing mainstream marketing and distribution avenues, labels such as Indian House, along with a growing number of Canadian companies, including Sweetgrass, Turtle Island and Sunshine, all of which deal in traditional music, have forged an alternative network for their product. "We work a lot through powwow vendors and Indian supply stores on the reservations," Isaacs explains. "We started with the idea of creating good quality recordings of traditional music for the Native American market. We’ve remained true to that goal."

Canyon Records, which will celebrate its 50th anniversary next year, also has a long-established reputation for championing traditional repertoire. Yves, the Phoenix-based company, headed by Robert Doyle, has a foot firmly planted in the world of contemporary indigenous expressions. "Our policy has been to let the artists and audience take the lead," Doyle says. "We want to preserve the music’s traditional elements before they die out, but we also want to give new music its place in the culture."

To that end, Canyon offers an eclectic mix that ranges from the popular traditional recording "Bird Songs Of The Hualapai," which the company actively solicits for commercial advertising placement, to an assortment of new artists including Navajo singer Sharon Burch, rock band December Wind and the Alaska

Continued on page 34
Native American Music Association

PROUDLY THANKS N.A.R.A.S. FOR THE ESTABLISHMENT OF A NATIVE AMERICAN MUSIC CATEGORY & CONGRATULATES ALL OUR NOMINEES

Third Annual

Native American Music Awards

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BRULE
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CONNIE DOVER
COYOTE OLD MAN
DAVID SWENSON
DECEMBER WIND
DOUGLAS SPOTTED EAGLE
EDDIE WEBER
GATHERING OF NATIONS
GOLANA' INDIGENOUS
JACKSON BROWNE
JANA
JIM BOYD
JIMMY WOLF
JOANNE SHENANDOAH
JOHN TRUDELL
JUDY TREJO
KEITH SECOLA
KEVIN LOCKE
LITEFOOT

LITTLE DEER
LUNAR DRIVE
MARY YOUNGBLOOD
MEDICINE DREAM
NDN
NORTHERN CREE SINGERS
PAUL HORN
PIMA EXPRESS
PRIMEAUX & MIKE
PRIMEAUX - DION
R. CARLOS NAKAI
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RED EARTH
RED RYDERS
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SHADOWYZE
SHARON BURCH
SIKSIKA RAMBLERS
SKY CHASERS
SOUTHERN CREE
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SPREAD ITS WINGS
Continued from page 32

based folk-rock aggregate Medicine Dream. Canyon has also enjoyed a long relationship with R. Carlos Nakai, whose 25 releases for the label have sold more than 3 million units worldwide and earned the flutist two Grammy nominations.

IT'S ABOUT TIME
"It's long overdue," says Doyle on the subject of the new Grammy category. "I think the question that's left to answer is one of qualifications - whether non-native artists will be allowed to compete and whether this will be the only category Native Americans can be a part of. But, all things considered, it's a good beginning."

"We had to start somewhere," NARAS' Greene counters, on the subject of qualifying criteria. "We didn't want to wait around for a definitive breakdown of who can compete and who can't. It was more important to get this category established. Now that it's a reality, we'll be consulting with experts to establish a working definition for participation."

"Justice has been served," says Tom Bee, the outspoken founder and president of SOAR (Sounds Of America Records). "We've needed to bust out of the trading post for a long time, and this is just the beginning. We're on the move." Given SOAR's preeminent place in Native American music, there is no question that Bee is true to his word. The label is home to a dizzying array of traditional and contemporary indigenous artists, from the same dreams as they do in urban America," insists Bee. "Why shouldn't they have a place to express those dreams?"

MARKETING DIVERSITY
In facilitating these increasingly diverse expressions, the Albuquerque-based SOAR is one of many indigenous labels that is taking full advantage of Internet opportunities, and reaping the rewards. "We find that buyers are very responsive when they get a chance to sample the music [online]," Bee explains. "We've seen our Web site sales climb to over 25% of our total revenue in the last year alone."

For all of its increased visibility, and viability, the future of Native American music is very much a work-in-progress. "I would have to say that contemporary Native American artists are the wave of the future," says Red Feather Music's Paul Brotzman, whose company boasts the recent release, "Emerging Power" and such up-and-comers as flutist Jeff Ball, and vocalist Karen Therese along with mainstays like Seckaku, John Huling and Jerry Alfred & Medicine Beat. "For the most part, the traditional styles have stayed in the territories and have been marketed to Native American audiences. Our best chance of finding our rightful place in the mainstream is through the new music of a new generation."

"Native American music honors the people, history and life passages of this unique culture," says David Swenson, co-founder and AKR chief for Makocê Records of Bismarck, N.D. "There's a spiritual aspect to it. It isn't just love songs, and that means it doesn't easily fit into the niches of today's market."

Makocê's newest signing is Apsaroke vocalist Annie Humphrey, whose promising new album, "The Heron Smiled," is set for release this summer. "Audiences have to learn to listen and, at the same time, the artist's responsibility is to remain true to the core of the music," concludes Swenson. "Whether it's traditional or contemporary, the point is always to keep it honest."

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Native American Music

WHAT TO EXPECT
Continued from page 24

Mohawk instrumentalist and vocalist Lawrence Laughing, who first came to prominence backing Shenandoah on her award-winning 1998 release "Orenda." "Now Our Minds Are One" spotlights Laughing performing on a wide array of ethnic acoustic instruments.

Bismarck, N.D.'s Makoché Records is riding high with, among others, "Cheyenne Nation," the acclaimed new album from Joseph Fire Crow, whose work has set a new standard for Native American flute virtuosity. The label has also put priority status on "The Heron Smiled," the debut release from singer and instrumentalist Annie Humphrey of the Anishinaabe tribe in northern Minnesota. A former Marine, Humphrey cut her teeth in bar bands covering everything from Ozzy Osbourne to Natalie Merchant, and her powerful and affecting voice is set to stunning effect on an album that speaks directly to Native American concerns.

YEAR OF THE WOMAN
Judging from the wealth of upcoming releases by new female artists, this year may well be remembered as the Year Of The Woman in Native American realms. Red Feather Music has joined the fray with "Heart Of The Wolf," the debut album from Karen Therese, another powerhouse indigenous vocalist, who is of mixed Cherokee, Chippewa and African-American heritage. Therese's distinctive vocals and songwriting are drawn directly from indigenous musical forms, although she is no stranger to pop, folk and jazz idioms.

Recently a featured performer with the touring company of The Electric Powwows, Therese returns to her roots on "Heart Of The Wolf," which features backing vocals by the Red Drum Women Society Singers.

"Wind Up," the independently released album from Kickapoo vocalist, songwriter and guitarist Argon Starr, is another compendious example of excellence among female Native American artists. While her compelling original material expresses indigenous themes and concerns, Starr's powerful, rock-tinged compositions stretch the envelope of the genre's expressive possibilities, which goes a long way toward explaining her recent opening stint for the Foo Fighters.

Curb Records has made a foray into Native American realms with Jana, a promising young vocalist from the Lumbee Tribe, whose rich culture is concentrated in thriving communities throughout North Carolina. A talented songwriter, Jana has already racked up early success with the dance anthem "Ohh, Baby, Baby" and has seen her second Curb release, "More Than Life," find a home on MTV. Her distinctive sound melds hot and heavy club rhythms with elements of Jana's own Lumbee heritage.

While recent news of a Native American category for the Grammy Awards is undoubtedly good news for the genre, the stylistic wealth of music represented by these and other artists points up the central dilemma in trying to confine Native American music to strictly defined parameters. The simple fact is that this is a genre that is quickly becoming all things to all people, Native American and otherwise.

—D.S.
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The oft-seen Williams tips her hat to other songwriters on this lovely collection, where she tempers her original compositions with interpretations of such pop standards as "Swing At Heart" and "Until The Real Thing Comes Along." The result is a collection of songs that is ultimately as consistent as it is lovely.

**VITAL REISSUES**

**CHRIS**

Chris

PRODUCER: Chris Levine

R&B Jazz/R&B Jazz R2 75928

Chris Connors's richly nuanced performances of "All About Ronnie" and "Lush Life" both included in this new edition from DeVoe's vault, were among the most popular and enduring pieces in the band's repertoire. As compared to the highly refined performances of "Lush Life," this new edition, however, has been released on Def Jam.

**JOHNNY HARTMAN**

Sings Frank Sinatra

REPRODUCER: Tony Levine

Swing At Heart

Decca B3361

Johnny Hartman's interpretation of "All About Ronnie" and "Lush Life" has been widely admired for its rich, warm tone and emotional depth. The album also includes a bonus track featuring the crooner's take on "I'll Remember April," which was released as a single to promote the album.

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Traveling the outside-the-box path paved by predecessors the Roots and the Fugue, the Spokes add yet another colorful chapter to the hip-hop history book. Consisting of four MCs (Mr. Booka-T, Water Water, Hypno), and a DJ, the group's first single, "This is Not a Rhythm & Blues Song," backed by a live band that mixes hip-hop, trip-hop, and alternative, the Spokes explore the limits of the hip-hop genre with the end result a mélange of skilfully conscious songwriting, vocals, and skits that reveal much more nuance than their sound. Their live shows include interactive elements such as "The Spokesman" and "The Spokesman's Fresh."
COUNTRY

GREG MORGAN

PRODUCERS: Buddy Cotton, Nemo Wilson

Craig Morgan may exude the boy-next-door earnestness and "happy to be here" delivery of an old-fashioned Crooks and Jones, but a knock for a hanky-lyric and a stone-country streak make a big difference on this Tennessee native’s debut. Morgan has had a band in writing six of these songs, and, as is the case in most of the country music scene, sentiment is in the order of the day. Sentiment permeates the guts-n-golden world-wise vet of "Paradise" and the "pages of life" progression of "My South Maple Avenue." The offset "Every-thing’s A Thing" is led of fun with Steve Craig Hosking. "Hush" is instantly memorable. But, more importantly, Morgan does real country good and shines in the harder tradition of Bill Anderson’s When A Man Loves You. Cuts like "Don’t Try To Say" and Buddy Cannon’s "I Wish I Could See Bakerfield." While he seems to try a little at times—certainly a forgivable sin, overall, this debut is a winner, and Morgan is definitely someone to keep an eye on.

WORLD MUSIC

BILLY HOFFMAN

All I Wanted Was You

PRODUCERS: Joe Stampley

Critter Poyos’ "Mambo Da Groove Rules." This leader of this enigmatic bluey Memphian quartet, who plays an instrument (Afro-popper guitar), a player who spends his days working in a fence area at his childhood garage, owns; the title of this album. Daddy Mack may not be able to get to your car, thanks in part to the week, but he can get down on some strict-ly authentic Memphian blues right now. Or, James "Detroit Bobquot; Wilroyquot; Wilroyquot; Sanders Jr. work a Beale Street sound that is so free of pretense as it might almost seem like originals like "I Don’t Understand You Baby" and "Giving You My Money," certainly signature tunes, are carried off with an ease and a natural feel that almost conceals the wonderful chops of this band. The entire album is a sojourn in some deep Memphian blues, charged with an enviable combination of polish and edge. These guys are happy in their work, and this definitively an audible vibe.

CONTEMPORARY CHILDS

PAM THIM

Let There Be . . .

PRODUCER: Stephen Marshall

Marley Morgan’s new release is a record that interrelates buoyant anthems such as "God Is Good" and "Let There Be Light" with a British ballade like all of "My All and My Life" and "Trust God."-joyful an infectious, born-again group’s seductive romantic mood with "Perfect Lady." Not stellar, but not then everything on country radio. And, with the songs that could make a hit, there is no reason why that should be the case.

NEW AGE

MICHAEL STEARNS

Within—The Nine Dimensions Series

PRODUCER: Michael Stearns

Stearns’ first release in three years finds this gifted new Age turner situated in the middle as a solid, self-contained work that the reviewer has no doubt made a contribution to the field.

The blues

DADDY MACK BLUES BAND

Fix It When I Can

PRODUCERS: Celebrity Status, Ron Faugh

Writers: J. Abner, P. Ree, F. Ree, R. Carlman, R. Ikahn, D. Enghauser, G. Rocha

Follow-up radio’s rather tepid response to her previous effort, the formulaic bal-

lad I “Turn To You,” RCA returns to temps for the fourth single from Chrisi-

Anna’s 6 million-selling debut album. While Aguilera has certainly established herself as a major chart pro-

cessor with smash hits “Genie In A Bottle” and “What A Girl Wants,” this selection lacks the imagination and standout vocal passages that made those two rise so quickly above the pack. While the chorus is plenty catchy and the overall melody appealing, production falls flat, making Aguilera, and his buddy Brooks work the kinks out in a revved-up ditty that could inspire a midnight bedroom romp. Don’t waste too much time thinking about the lyric—Dylan-esque it am, and who could ever imagine it’s an appeal to a young lady’s need for speed, be it through an automobile, law tractor, or whatever. Apply your own double-ender—Ente-

ner’s production is ultra-crisp, which serves the music and percussion well and an upbeat vocal mix for the duo pro-

vides punch. Plug it in and have fun.

TRENT SUMMAR & THE NEW MOON

Mama’s Got A Secret

PRODUCER: R. S. Field

Writers: T. Summar, J. Koetzle

Published: Sony Songs and Songs of Peer

VRF Records 1180 (CD promo)

A rollicking roadhouse-style rhythm propels this "Country "O' life from Hank Plummer’s atom Trest Summit, and it’s as fun for shinbones beer boffins of all ages as for the younger set. The track finds himself newly flashy, and all of a sud-

"It’s always sunny, my joker’s funny, and you just never know what’s going to happen. The songs are admittedly lightweight but harmless, an ode to the blue-blooded nightmare of a hillbilly with more Southern charm in his own jungle room," Elvis style. It’s likely that nobody will get rich off this song, but it will do if at nothing else, it’s worth the investment, if only to gauge audience reaction. It might strike a chord in the lady listener, who, if I might be so bold, radio is going to be one tough sell.

LISA ANGELLE & A Woman Gets Lonely

PRODUCERS: F. Wyner, L. Angelou

Published: Sugarlin’ and Songlin’ Music, SW

D DreamWorks 13539 (CD promo)

This single has a unique sound to it, kind of a thumping Roy Orbison vibe but with a very contemporary feel. Angelle sings with passion but with a bit more edge than a little more than a single, at times alternating between breathy and husky before reaching for the sky. There’s a nice break in the middle, a quick break about two-thirds of the way in, and added music from the backup vocal. The lyrics are complex, written by a lover to his lady, like a "hold me, like you do. UK. "OK, with Angelle’s stunning looks, she’ll bene-

fit from this video, but it’s not all about that. The question is how could this lady ever have really been? Still, all the elements seem to be in place for a breakthrough at some point, and this may be it.

JOHN RICH I Pray For You

PRODUCER: John Rich, Shawna Verbar

Written by: K. Haker, R. Park

Published: Sony/Cherrytree/That’s Rich Music, ASCAP

DNA 6021-5 2 1 (CD promo)

This is the Aurumilos, taxes, is barely a newcomer to the country music scene. Before embarking on a solo career, he was the other lead vocalist for Lonestar, and now he steps forward on his own with a powerful debut single. Pondered by Rich and Kenny Alphin, the lyric speaks of missing a loved one and saying a prayer that God will reunite the three. Rich offers a beautiful lyric—poetic and tender without being syrupy. His voice resonates with emotion and a bit of grit, and the backing band is meaty. The late, great Roy Orbison, Rich shares production credits with legendary Nashville songwriter Sharon Vaughn, and together the two have created a magical record. Rich has a voice that has somehow been forged a fresh new sound. Here’s hoping this stellar debut single will make much-deseported all about this album, "Underneath The Same Moon".

ROCK TRACKS

CITIZEN KING Long Walk Home

PRODUCERS: Eric Valentine, Dave Godley, Matt Sims

WRITERS: S. Sims, D. Coaley, L. King, K. Cogdill, M. Danan, R. Loffreda

Published: WB WorldMusic, ASCAP

Wamer Bros. 11018 (CD promo)

Cigarettes and Ashtrays impact on modern rock and top-40 last year with the great single "Let Me Take You Back (Backstreet Girl)." This lack of a similar hit has certainly taken a toll on "Drown Out." While the act is now in the studio in Minneapolis working on a second album, the songwriting has it’s very own rhythm and percussion, and you can’t beat track with enough novel elements to give it an instant edge at radio. In fact, aside from the well-executed production, it reminded me of a similar party band Smash mouth. Complete with scrappy, campy organ, mystical choruses, and the kind of sheepish collection of lyrics and vocal melodies, this sample we heard in "Yesterday Days," this song is so-compelling, once again with...
DON HENLEY They’re Not Here They’re Not Coming (4:39) PRODUCERS: Don Henley, Stan Lynch WRITERS: D. Henley, S. Lynch PUBLISHERS: Warner Bros., BMI, ASCAP Warner Bros. 120248 (CD) Don Henley’s new opus, “Inside Job,” is his first studio album in 11 years following the five-time platinum “The End Of The Innocence.” The artist has always proved to be a music lover, so it is no surprise that his new release also contains a mix of genres. “Inside Job” opens with an instant classic, “I Dreamed,” which Henley himself describes as “a piece of music that is both raw and enduring. It’s a reminder that there is beauty in the pain of yesterday, and that we can find hope even in our darkest moments.” The album’s other tracks, including “World,” “The Last Time,” and “The World Is A Very Big Place,” showcase Henley’s continued evolution as an artist, blending elements of rock, pop, and country to create a sound that is both timeless and fresh.

COWBOY MOUTH Eyes Of The Young (4:27) PRODUCER: Jim Evert WRITERS: F. Lewis Membership: BMI, ASCAP Blackbird/Atlantic 30017 (CD) Cowboy Mouth lead vocalist Bradley Cook credits their new album, “Eyes Of The Young,” as their most diverse release to date. The band’s blend of aggressive guitar riffs and melodic vocals has been praised by critics, with one reviewer calling them “the perfect combination of punk and pop.” The album’s standout track, “The Last Day,” features a powerful vocal performance by Cook, who deliver a message of hope and redemption with each word.

KENNY WAYNE SHEPHERD Band Last Goodbye (4:07) PRODUCER: Jerry Harrison WRITERS: K. Sheppard, T. Caplin, T. Sikes PUBLISHERS: Songs of Universal/One Hill Music/BMI “A Saloon Full Of Songs” from “Last Goodbye” is the latest release by the multi-platinum selling Kenny Wayne Shepherd Band. The album, produced by Jerry Harrison, features a mix of blues, rock, and soul that is sure to please fans of the genre. The title track, “Last Goodbye,” is a powerful ballad that showcases Shepherd’s ability to deliver an emotional performance with each note. The album also features guest appearances by justin Timberlake, Sturgill Simpson, and others, adding to its already impressive lineup.

Comedy group Capitol Steps

STAGE

Capital Steps’ latest Off-Broadway show, “It Ain’t Over Till The First Lady Sings,” continues the group’s tradition of creating new lyrics for familiar music. The show’s producers, including Capitol Steps’ long-time collaborator David Schmier, have once again created a show that is both funny and relevant to the current political climate. The show’s opening number, “Beef Baloney,” is a playful take on the recent political debates, while “Easy” features a humorous take on the politics of the day. The show’s finale, “I Love NY,” is a powerful message of support for the city and its residents. Overall, “It Ain’t Over Till The First Lady Sings” is a show that is sure to delight audiences of all ages, with its mix of humor, music, and politics.
Party Time. Atlantic Records artist Lil' Kim recently celebrated the June 27 release of her long-awaited album "The Notorious K.I.M." at a party in New York. Among the attendees was label chief Phillis "Most Wanted," whose members Boosonic, left, and Mr. Man flank Lil' Kim during a break in the action.

Divas Phyllis Hyman Paid Tribute In Song; Eloise Laws Gets Family In On New Set

REMEMBERING PHYLLIS: July 6 would have marked R&B diva Phyllis Hyman's 50th birthday. The sadly missed—and underrated—stylist of such heartfelt renditions as "Don't Wanna Change The World," "Ain't No Sunshine," "How Deep Is My Love," and "Living In Confusion" is being honored in a new single by her former keyboardist Nathan Heathman. "Guess I Didn't Really Know You (After All)" speaks to the pain and alienation of depression and features Marjorie Hughes. Her vocals evoke memories of the rich-voiced Hyman, who committed suicide on June 30, 1990. Heathman—who's currently musical director for Jean Carne, Norman Connors' Starshower Orchesta, and his own band, Moment's Notice—is staging live performances honoring Hyman this summer. The first tour date is June 25 at Washington, D.C.'s Van Zandt nightclub; plans are to present similar shows in New York, Los Angeles, Chicago, Philadelphia, and Boston. "Regret has been incredible," says Heathman, who worked with Hyman from 1981 until her death. "She's still very much in the forefront of many people's minds. I wrote 'Guess I Didn't... because I wanted to talk about how I personally felt and address how I felt as well. They knew her through her music and probably felt there were some issues. But they didn't know how serious those issues were."


LAW SCHOOL: Speaking of underrated voices... Eloise Laws is back with her first solo album—"The Key,"—in nearly 15 years. For those of you not conversant in the Laws of music: Eloise is the sister of fiddler Hubert, saxophonist Ronnie, and singer Debra, all of whom—especially Ronnie—were familiar R&B chart fixtures in the '70s and '80s. Eloise herself recorded four previous solo albums, among which was the 1978 ABC release "Eloise" with the classic tracks "You're Incredible" and "Love Comes Easy." New versions of those two songs are among the 11 tracks comprising "The Key" on Scepter Records, an L.A.-based independent label created by brother Hubert, who also produced Eloise's album. The R&B/Pop/rock offering—available via Amazon.com—is definitely a family affair: all the siblings, including another sister, Charlotte, wrote, played, or sang on the various tracks. Longtime R&B writing legend Linda Creed on the tender ballad "Love Is Feeling."

"When I recorded my last solo album, it was still on vinyl," says Eloise, laughing; she's spent the between-album period working in the theater. Her most recent gig: touring off and on over the past four years with the Broadway show "It Ain't Nothing But The Blues." "Early in my career," she continues, "labels wanted to put me in a specific category, lumping me in jazz because of my brothers. But I do that and more. I consequently got lost in the shuffle."

Planning to leave the show in August, Eloise hopes to do more solo performances, including a possible duet with the Crusaders at this summer's Long Beach, Calif., jazz festival. And there's a chance for a Laws reunion on CD: Among the projects on the Scepterstein slate is a "Family Laws" album.

The family getting together is a question that's asked a lot," says Eloise. "And it's time—"it's really overdue.""

THE NEXT PHASE: As the smoke clears from the Windham Hill/RCA merger, former Windham Hill manager of NAC/smooth jazz Eric Talbert is hanging out his shingle at After Dark, an independent promotion/marketing firm. He can be reached at 323-298-4688 or at afterdark46@hotmail.com. . . . LaFace director of publicity Lorraine Robertson has decided to remain in Atlanta, where she'll work independently on select projects (she's also shopping her first novel). Robertson can be reached at 770-745-4383 or at lorraine28@email.com.

CONDOLENCES to the family and friends of Ronald G. Moseley, who died June 22 at the age of 65 in New York. He suffered from the disease myasthenia gravis. A co-founder of Sunday Records (Bill Withers) with Clarence Avant, Moseley had a varied industry career that included stints as a manager (Isaac Hayes, Midnight Star), songwriter (Arthur Prysock), label executive (RCA VP of black music A&R), and promotion man (ABC, Capitol). His survivors include wife Louise and sons Ron Jr. and Tash.

De La Soul Bucks Triple-CD Project

BY RASHAUN HALL
NEW YORK—When you have as much as seminar hip-hop trio De La Soul has ("Me Me Me, I," "Buddy"), what's left to accomplish? Well, how about releasing three CDs in a little over a year? That's the plan as the "Mommy Boi" feels." says Dove, whose De La Soul partners are Maseo and Posdous. "We didn't want to be gimmicky, but it was a great play on words. The title was also a perfect description of the De La Soul sound. We wanted to give each album its own identity. For example, 'Mosaic Thump' reflects the different pieces of the new album; the artists we worked with, the different songs we used, and the album's overall style."

The "Mosaic Thump" also refers to the album's overall party vibe. "The difference between 'Mosaic Thump' and 'Stakes Is High' are the lyrics," says De La Soul (Continued on next page)

Warner Displays Its 'Many Facets' With Miles Long On Wonder Factory

BY GAIL MITCHELL
LOS ANGELES—Many people watched him grow up as Theo on the groundbreaking television series "The Cosby Show." Others know him as the co-star of the recently canceled UPN series "Malcolm & Eddie." But there's more to Malcolm-Jamal Warner than just acting. Or directing TV shows, music videos, and socially themed videos ("Timeout: The Truth About HIV & AIDS And You"). So he's playing up that joint as the electric/upright bass man in his jazz/funk band Miles Long. The band's debut album, "The Many Facets Of Superman," arrives Aug. 18 on independent label the wonder factory, created by Warner and partner keyboardist Lionel Cole. Still seeking a distribution deal, Warner says the album will initially be available through his Web site (mileslongmusic.com).

This is more than just a vanity project for Warner, who's quite passionate about music in general and this project in particular. He's also quite comfortable being an independent, despite overtures from major labels.

"I could probably get a deal anywhere and make money with a half-way decent record," he says. "However, no matter what I do, people will question my musicianship. But the most important element of this project is the legitimacy—I don't want to market it based on the fact that I'm the kid from 'The Cosby Show.' And I'm not doing this to be rich and famous. People aren't surprised that I have a band as much as they are that we're good.

Indeed, Miles Long has been generating strong local buzz in Los Angeles over the last 18 months, with what Warner terms "groundbreaking music" for the in-betweeners who have transcended hip-hop but "don't get jazz."

We approach you like jazz, but with definite funk," he adds. "We want to make jazz cool to listen to again.

In addition to Warner, Miles Long features the electric bass of jazz singer Freddy Cole and nephew of Nat "King" Cole, the Miles Long lineup includes saxophonist/vocalist Chilif Bebato, who's toured with Hugh Masekela, and drummers Richard Williams, who's played with Raphael Saadiq, Andre Cymone, and Digable Planets.

The group's 13-track set impressively reflects the members' musical pedigrees and influences, from Bill Withers to Stevie Wonder. Presenting a tasty mixture of spoken word with R&B and jazz vocal/instrumental tracks, the album runs the gamut from a cover of Teena Marie's "Portuguese Love" (with Marie herself playing guitar and En Vogue's Cindy Herron on vocals), to the original spoken-word piece "Project Image," which zeroes in on the bastardization of the word "project."

With more local gigs in the offing, including Aug. 13 at the Long Beach (Calif.) Jazz Festival, Warner describes himself as an artist who has "several wonderful avenues of creative through which to express my self—acting, directing, spoken word, and now music. But my musician's hat can't negate my acting or directing," he laughs. "I still be pounding the pavement for jobs."
DE LA SOUL BOWS TRIPLE-CD PROJECT
(Continued from preceding page)
aren't any real themes on this album. It's just a party album. This will serve as a re-introduction of De La Soul to fans. Hopefully, it will provide a setup for parts two and three, which will have more message-oriented. This album isn't what we expect from De La Soul, but it's real catchy!" This lightheartedness is particularly evident on the group's current noncommercial single, “Ooh.” The group hopes the bass-driven track produced by Rockwell, will attract a whole new audience. If radio's response is any indication, it looks as though De La Soul, published by Diary Age Music/The Girl Music LLC (BMG), may be right. "The single is really hot right now at the mix shows," says Butthaf Man, music director for WERQ Baltimore. "Hopefully, with a hot video it will put them over the top. De La Soul has really never had a record that has gotten a lot of radio play, so it's going to be a struggle to convince PDs. That's why it's important for folks who do remember them to support them." Similarly, "Thru Ya City" featuring DJ Alias Chase keeps the party going. "That track that was produced by Jay Dee (of production collective) the Ummah," says Dee. "He played it for us, and Pus was really feeling the vibe. He's been singing the original songs, well, the summer in the city" At first we wanted a female to sing the hook, but DJ Alias Chase happened to be in the studio and began singing it. It just sounded right. De La Soul was also given the opportunity to work with R&B legend Chaka Khan on the soul-tinged "All Good." "We knew we wanted to work with a female vocalist on this album," says Dee, who adds that Mary J. Blige and Missy "Misdemeanor" Elliott were among the group's initial choices. "We wanted to make sure the vocals matched the song. We were in the midst of recording other tracks when our business manager mentioned that he could hook us up with Chaka Khan. The thought of working with such a legendary artist is exciting at first, but fortunately she was familiar with our work and was interested in getting down. The rest is history. Keep Your Boy is banking on a combination of factors to propel this album. "This is a remarkable album that represents all that is great and expected of De La Soul," says Martin Davies, one of the group's producers. "The group's new approach at marketing the albums sold will feature limited-edition artwork," says Davies of the album, which will be released internationally on Aug. 22.

"We plan to target the De La Soul core audience with the group's live performances," adds Davies. "Their tour is so powerful that they're known as the 'Grateful Dead of raps.'

De La Soul will further that reputation when it tours off the Spin-Kicker tour this summer (Words & Deeds, June 24). The tour, which was booked by Cara Lewis of New York's William Morris Agency and also features Common, Reflection Eternal, Big Markie, and others, kicked off in June.

The tour was conceived as a lyricist's dream tour," says Dew, who, along with the rest of the group, is managed by Corey Smyth of Blacksmith Management. "We have always had our own connections on the group and go on tour with, and it's a great opportunity to display our art on a national level.

Although it's been a minute since De La Soul has been out and about, Dove hopes listeners will have an open ear. "I hope listeners approach this album the same way we approach music—as an experiment. Allow us to show you who De La is because in the end, good music is good music."
MIKE CITY

WOULD LIKE TO

CONGRATULATE THEIR
WRITER/PRODUCER

ON 6 WEEKS AT #1 ON THE HOT
R&B/HIP HOP CHARTS...

HOT R&B/HIP-HOP
SINGLES & TRACKS - JULY 1, 2000

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- KEEP YOUR EARS OUT
- FOR MIKE CITY'S NEXT CHART TOPPER FROM
- SUNSHINE "HEARD IT ALL BEFORE"
- FROM THE FORTHCOMING LP
- "MARK SPARKS PRESENTS THE SOUL REVUE"
- LIFE, LOVE, & OTHER FUNKY THINGS...

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HOB COMBINES VENUES, WEB IN CAMPAIGN

Based on what the member wants to receive.

Consumers do not have to become registered members to enter the contest.

People can also enter the contest by going to the Web site directly.

"The CD-ROM is basically a navigational tool to the key aspects of the site, and it takes you directly to the entry form," says Stevenson. "It just serves as a shortcut." He expects entries to also come from people who have learned about the contest through the Web site, the HOB news-letters, posts in various online newsgroups, and other venues.

The CD-ROM also includes a downloadable desktop icon, developed by CDNet, that allows users to receive daily news about music in general, as well as updates on HOB Entertainment.

The promotion is "an experiment for us," Stevenson continues. "It's a lot less expensive than doing a promotion by direct mail. You can communicate with people directly. If we had to pay 30 cents a unit, that would be difficult to amortize." Stevenson knows that one of the winners will see the opportunity to take to the road and visit as many HOB venues as possible. "We haven't finalized this yet, but we're thinking of giving someone a video camera and letting them record their experience and put it up online," he says. "Some-one who just wants to hop in a Mustang convertible and take off... we don't provide the convertible, of course."
DANCE TRAX (Continued from page 18)

have any sense of music's history, which is really sad. But if somebody says they've been influenced by me, that's cool and exciting. It gives me the feeling that I'm doing something right.

Do you feel you get the respect you deserve?

Yes, I do. Furthermore, I don't know if I necessarily care about that. I've had my years of love and hate with people. Throughout, I've always focused on my crowd on the dancefloor. Of course, it would be nice to receive a lifetime achievement award in a Grammy.

What did you learn from working with such supers as Madonna, Cher, Cyndi Lauper, and John Mellencamp?

You can't enter the studio feeling intimidated—or the artist will catch that vibe. I learned that we're all human and that we're all vulnerable. All artists look to the producer/remixer to help them through the recording process. Having said that, I must admit that I was most nervous working alongside Cher. I was really nervous about that entire process.

What is the one thing that most people do not know about you?

I take each project as it comes. Unlike other people, for no particular reason, I'm just not that type of person. In fact, I'm very much the introvert. I prefer to stay at home and listen to the Sundays, No Doubt, ballads from the '60s and '70s, that kind of stuff. And I love to watch "The Golden Girls." That's where I get my release.

No one's discography is flawless. How do you live down the bad records?

I move on after I do a production or remix. I don't worry about things I've done in the past. Everyone has their dog records.

All of the remixes you've done over the years, which ones remain your personal favorites?

Cher's "One By One," Whitney Houston's "I Learned From The Best," and Madonna's "Bedtime Story" and "Secret." Do you consider yourself one of the elder statesmen of clubland?

I like the fact that many newcomers want to be like me. But I'm troubled when they want to guide them. I'm most comfortable behind the turntables. It's where my attitude best comes out in my style.
The Whites’ New Ceili Music Set Proves ‘A Lifetime In The Making’

BY JIM BESMAN
NEW YORK — It’s been four years since the release of the Whites’ previous album, and Sharon White says, “We’re notoriuous for [being] few and far between with our projects.”

For the Whites, who are known for their blend of traditional and contemporary music, the new album, “A Lifetime In The Making,” offers Southern gospel, traditional country, folk, and Western swing-like songs in addition to bluegrass. It also marks the return of the Whites’ two-fold of Jerry Douglass, who played with the group early on and is the new album’s producer as well as sideman.

Also guesting is Emmylou Harris, whom the Whites previously supported on record and on the road. She and the Whites sisters each alternate lead and harmony vocal parts on “Fair And Tender Ladies,” a folk song that the Whites learned originally through the Carter Family. According to Stan Strickland, managing partner of Skaggs Family Records with Steve Virden, the album will feature a variety of arrangements that will be worked to folk radio outlets as part of a marketing strategy of reaching out to more than one format.

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**Top Country Singles Sales**

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**Billboard**

**HOT COUNTRY SINGLES & TRACKS**

**Top Country Singles Sales**

**Top Country Airplay**

**Hot Shot Debut**

**New**
KATIE, BAR THE DOOR: After his 30,000-unit invasion of Top Country Albums last issue with the chart’s third-largest opening week for a debut artist since the adoption of SoundScan data in 1991, BILLY GILMAN’s (Epic) gains more than 50,000 units to ensure Greatest Gainer honors. Gilman’s set bullets at No. 4 on the country list and advances 52-43 on The Billboard 200.

In the record books, Gilman keeps company with LeAnn Rimes and Billy Ray Cyrus, whose debut outings sold approximately 125,000 and 90,000 units, respectively, during the first week in the biz. Cyrus’ “Some Gave All” entered in the June 6, 1992, issue. Rimes’ “Blue” started in the July 27, 1996, Billboard. Both bowed at No. 1 on the country list.

Closing with more than 17,000 scans, the “One Voice” single dominates Top Country Singles Sales for a third week, up more than 5,000.

With airplay at 147 monitored stations, the title track gains 339 detections to rise 30-28 on Hot Country Singles & Tracks. In first-time spins heard at 20 stations, Gilman logs the most new airplay on the chart this issue. On The Billboard Hot 100, “One Voice” jumps 72-65.

CAMPING OUT: Although it dips 56 detections, Lee Ann Womack’s “I Hope You Dance” (MCA Nashville) resists stop Hot Country Singles & Tracks and finishes with more than 1,000 spins in front of the nearestbulletting title.

Womack’s song closes with 5,564 plays to hold off Lonestar’s “What About Now” (BNA) which moves 6-4 and ends with 4,549 detections.

Although it looks fairly cut and dried for Womack to reign next issue, it’s noteworthy that “What About Now” takes the biggest gain on the entire chart, up 499 spins. Clay Davidson’s stubborn “Unconditional” (Virgin) rises 4-3 and could throw a dark horse’s curse on the fight despite its strong showing this issue. The outcome depends largely upon how much individual programmers adjust music rotations during the Independence Day holiday period, a very popular vacation week.

Top Top Country Albums, “I Hope You Dance” scans more than 38,000 (2-3) and should benefit from an Independence Day PBS performance on “A Capitol Fourth.” Womack was the only country entertainer featured on the show, unless you count Ray Charles, an acclaimed interpreter of the music who’s had more than a little ink on Billboard’s country charts through the years.

NEW ERA: As manager of Billboard’s country charts for nearly six years, it is with a hesitant and reflective pen that I update the retail listings that are such a fertile ground for new country artists and their managers. I have been a country fan for most of my life and consider a new assignment to the RCA Label Group (RLG), effective July 1.

It’s sobering for me to recall all the wonderful and important contributors former Arist/Naiville chief Tim DuBois, his staff, and artists have made to our music in such a short time.

Congratulations and best wishes to Joe Galante and his RLG team as they inherit and nourish this exceptional legacy.

COUNTRY SINGLES A-Z

PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

RICOCHET REV UP FOR SONY SET

(Continued from page 51)

point, they considered the album finished. But when a couple of early singles didn’t catch fire at radio, producer David Malloy was brought in to add those tracks in, including the single “She’s Gone,” which goes to radio July 31. Eventually, they settled on 10 tracks out of the 21 they had ready.

All three producers took separate stabs at the project, Kilgallon says. “Certainly we’ve had wonderful success with Ron Chancey, and Blake is a Grammy-winning producer. But when you’ve given the opportunity to try something new in this current climate, like we were with David, we took the label up on that. We’re pleased with the album as a whole.”

Wright says radio has changed a lot since Ricochet struck gold with its first album in 1986, which yielded the No. 1 hit “Daddy’s Money.” “If you ignore change, you get left behind in this business,” says Wright. “Any type of music will grow and mature, and the smart thing to do is grow with it.”

The new Ricochet’s attributes as a vocal group, a quality that’s placed in high demand to perform the national anthem at sporting events and arena shows. Southeast charted with its a cappella version of “The Star-Spangled Banner” in 1996. “We’re primarily a vocal band, and we’ve never been afraid to put our instruments down and belt out a cappella song,” says Kilgallon. “That’s what separates Ricochet from all the other groups.”

Although Ricochet’s charting has been more sporadic than any previous Top 10 hits, the group’s longevity and high-profile appearances in popular television and motion picture projects, including the hit movie “Cinderella,” have helped keep Ricochet in the national spotlight.

Regardless of how the songs came together, Ricochet is pleased with the results. The group’s new album is due later this year. “I’m saving a day in my calendar to celebrate when this album comes out,” says Wright. “A lot of things got left behind in the making of this album, including a lot of songs and a couple of barmades. We cherish the effort it took to put this together, and the more you sacrifice, the more you care about the music.”

Wright adds that Ricochet is now in a good place. “This band is stronger now than ever before,” he says. “It feels better being onstage. I don’t think anyone could deny that.”

HIGH PROFILE

While Ricochet has not offered new material to retail in a while, the band certainly has not been out of the public eye, maintaining a rigorous touring schedule. “We spend about 200 days a year on the road,” says Wright. “They are one of the hardest-working acts I’ve ever seen,” says John Dorris, Ricochet’s manager at Hallmark Direction Co. “When you ask them to do anything, it’s not how little can they do, it’s how much can they do. And they are a great live band.”

They get so many repeat dates, and that’s not because of their record success, it’s because of the great shows they put on.

Ricochet is booked by the William Morris Agency. “Ricochet understands that being successful in the music business requires being successful in the ‘people business,’” says managing director at Willam Morris, the组合的dynamic live performances, their ‘user-friendly’ attitude with the promoters and buyers, their devotion and accessibility to their fans, and their dedicated work ethic has enabled Ricochet to tour on a continual basis for the last five years.”

Such a commitment has been crucial in the downtown. “One great thing about Ricochet is their touring has not ever cut down,” says Ted Wagner, VP of national country promotion for Columbia. “They have been very visible to country radio all along, and they are great ambassadors of the format.”

The Tallyhoa promotion is geared to put the band in front of the right demographic, including a special logo for Ricochet Qualifying Day. “We have promotions with radio stations, primarily in the larger markets,” says Wagner. Listeners can win the new Ricochet album and a bus trip to Tallyhoa on Ricochet Qualifying Day for a private acoustic concert; winners will be able to enjoy the whole weekend, including a full-production concert on Tallyhoa radio day, Oct. 15. “Our goal is to put Ricochet in a place where we can get them into the radio market,” says Wagner. “We have a very similar demographic. NASCAR fans are very brand loyal, and it’s not so much about the popularization. It’s growing in popularity and moving outside the Southeastern U.S.”

This specific promotion offers “national television exposure at a time the first time we’ve heard that on a ‘tourney,’” says Wagner. “There are only so many ways to promote a new release, and sometimes the win it before you can buy it if you’re promoting a new release, it’s to say that this is the promotion. Taking in with country radio on [the Tallyhoa promotion] gives added value.”

A flier in the album will provide information on Tallyhoa Super-speedway races and merchandise. Ricochet’s 2000 touring efforts are sponsored by Wrangler.
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**Top Country Albums**

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MAW

Great Britons: Although a new breed of British composers has lately received some recognition on both sides of the Atlantic via the accomplishments of Thomas Adès and others, there are composers of a previous generation who are helping to make the U.K.'s musical output one of the world's richest. Born in 1965 and 1989, respectively, Nicholas Maw and John McCabe represent those composers in England who took a divergent path from their postwar brethren, writing in a contemporary idiom but with tradition as inspiration. The ultra-modernist movement of the late '60s and '70s left them in the cold somewhat, but with philosophical barriers having thinned since, both Maw and McCabe are experiencing a renaissance in arrangements and recordings.

Maw and McCabe have more than just a connection; the pair have been friends since the '60s, when McCabe—a supertalent pianist—composed a set of variations on a theme in Maw's song cycle “The Voice Of Love.” McCabe went on to perform a major of his contemporary works “brilliantly,” says Maw, who adds that the two share a common compositional ground in that “neither of us is very musical.” And, thank goodness, categories don't mean as much as they used to.

Maw’s progressive brand of neo-Romanticism, descriptive composer-counter of Vaughan Williams or Brahmsian—has often taken him toward the monumental, as in the massive 1987 orchestral work “Odyssey” and 1993's grandly melodic Violin Concerto. Championed by Simon Rattle, who dubbed it “a masterpiece,” the 199-minute Odyssean was the first of Rattle's New York City Center. A two-disc set of the remarkable 90-minute “Arthurian” is just available as the latest in a line of McCabe recordings on Hyperion. The Hyperion series was premiered last year, and has turned the British Composer Society, whose label's commitment to quality: “I added Schubert to the mix,” says McCabe, “so I'd have something good to listen to.” McCabe, who also performed the title role in DH Lawrence’s “Women in Love,” is known for his unique, often complex music, as well as his eclectic and intriguing performances.

Maw's music is published by Faber, which is administered by Bossey & Hawkes in the U.S.—it is finishing its latest opera, the tragic "Sophie's Choice," which Rattle will premiere at London’s Royal Opera House in 2002 with Angelika Kirchschlager in the title role. He is also writing a string quartet for the Chamber Music Society Of Lincoln Center and a set of piano pieces for Emanuel Ax. Other pieces in Maw's smaller-scale mode have found their way to the public via a series of chamber and choral discs on the Albany label. There is also a collection of Maw's chamber music on Nimbus that features cellist Ralph Wallfisch in the lovely, classically minded Saraota Notturmas.

McCabe's music has led him to “put into my music that which has always been in my music,” says McCabe. “So much of 20th-century music was defined by what it rejected, even though that was never the norm in the past. I strive for my musical language to be one of assimilation, not rejection.”

The same description could apply to McCabe's method, although his music inhabits its own, more abstract world, ranging from simple euphony to dissonant clusters. It's a style that has as much affinity for dance as any since Stravinsky's. A trio of his major concert works from the '70s—the song cycle “Notturmas Ed Aths,” the Symphony No. 2, and the dynamic symphonic poem “The Chagall Windows”—was subsequently choreographed and issued on a disc last year by EMI. McCabe has since composed three large-scale historical ballets, “The Teachings Of Don Juan,” “Mary Queen Of Scots,” and “Edward II.” The Birmingham Royal Ballet premiered and toured the first part of his Arthurian diptych, “Arthur Pendragon,” earlier this year, and the company is scheduled to debut the second half, “Les Morte D'Arthur,” in spring 2001. Like the Arthurian ballets, “Edward II” sees McCabe collaborating with choreographer David Hinton. American audiences will get a chance to view their partnership when the evening “Edward II” receives its U.S. premiere at the New York City Center. A two-disc set of the remarkable richly “Edward II” is just available as the latest in a line of McCabe recordings on Hyperion. The Hyperion series was premiered last year, and has turned the British Composer Society, whose label's commitment to quality: “I added Schubert to the mix,” says McCabe, “so I'd have something good to listen to.” McCabe, who also performed the title role in DH Lawrence’s “Women in Love,” is known for his unique, often complex music, as well as his eclectic and intriguing performances.

Maw has also composed extensively for Hyperion, as pianist, traversing Hindemith's complex “Palais Toyals,” among much else. He praises the label's commitment to the recent works of his favorite composers, as well as that of his wife, pianist Tasmin Leith, with whom he has a team that reads, “I am a Hyperion recording artist,” he says. “It's a wonderful catalog to be a part of. When they tackle something, they do it right, whether it's the complete Schubert lieder or the music of Robert Simpson.”

The Kent, England-residing McCabe is a great progeny of a wide range of composers as a pianist and an author. He has written biographies of Rachmaninoff, Bartók, and the Haydn piano sonatas (of which he made a famous complete recording for Decca), as well as a new Oxford University Press biography on unsung 20th-century English composer Alan Rawsthorne. McCabe is also premier of the British Music Society, whose house impromptu just issued a disc featuring his performing his own fine piano scores (which, like his other music, are published by Novello, via Schirmer in the U.S.). His current recital programs include not only his compositions but Mozart's and Messiaen's as well.

Echoing comments of his peer Maw, McCabe says he was “lucky to have come up at a time when there was such a thing as the post-Schoenberg orthodoxy, I investigated it, but went my own way—and it was good to have something official to react against. Today, it's positive that a piece like Rachmanninoff's Second Piano Concerto is recognized not as writing popular but as music of its time. Still, there is this fashion now for dummaging down, which is dangerous and which young musicians should strive against. The old classical record business might be crumbling, but there are musicians of vision out there—such as Simon Rattle, Leonard Slatkin, Barry Douglas, the Vanbrugh Quartet. And musicians like that are the hope of composers, just as they always have been.”

RE ENTRY

New>

PHIL JOE

IN THIS PLACE

TOGETHER 0282/CHORDANT

NEW>

JASON MRAZ

LEAVE THIS WORLD BEHIND

CHORDANT IMPRINT

NEW>

PETER WATKIN

IN MY HANDS

CHORDANT IMPRINT

NEW>

JOHN PEARSON

MINISTRY OF SOUND

CHORDANT IMPRINT

NEW>

SEAN LEITH

OVER THE TOP

CHORDANT IMPRINT

NEW>

SCOTT BROWN

THE GREATEST STORY NEVER TOLD

CHORDANT IMPRINT

NEW>

JON GAYNOR

I'VE BEEN ROUGHED UP

CHORDANT IMPRINT

RE ENTRY

STEVE PETERSON

IT'S MY LIFE

CHORDANT IMPRINT

RE ENTRY

LUKE STANLEY

LIVE ALONGside

CHORDANT IMPRINT

RE ENTRY

CHRISTIAN LOTTERER

TO CONQUER THE WORLD

CHORDANT IMPRINT

RE ENTRY

DAVID JONES

TO BE FREE

CHORDANT IMPRINT
Artists & Music

Drummer Smith Offers Several Fusion Projects

VITALITY: Steve Smith is not afraid of jazz's dreaded "F" word—fusion. An unabashed fan of early '70s bands such as the Mahavishnu Orchestra, Return To Forever, and the Tony Williams Lifetime, Smith has been recording and performing with a number of ensembles that, like those bands, combine jazz improvisation and complex compositions with the top-rock technique and plugged-in, electronic instrumentation.

Among the drummer's recent projects is his ongoing group Vital Information, which he formed in 1983. "Vital Tech Tones," a three-chord, high-energy trio featuring Tribal Tech guitarist Scott Henderson and Bolo Fleck & The Flecktones bassist Victor Wooten, and "The Light Beyond," a second trio project featuring bassist Stuart Hamm and Vital Information guitarist Frank Gambale. He also organized and played on "Buddy's Buddies," a quartet project released last year and featuring alumni of the Buddy Rich Big Band.

"Vital Tech Tones 2" (May 29) and "The Light Beyond" (July 25) appear on Tone Center (as did "Buddy's Buddies"), a label formed by Mike Varney, who made his reputation in the '80s by nurturing hot-shot rock guitarists.

"Mike likes musicians who play to the extreme and write challenging music," says Smith. "He approached me with the idea of putting together a project for Tone Center, which ended up being the first 'Vital Tech Tones' album." Smith continues to develop projects for the label, acting as both A&R man and producer.

In some ways, we are doing what record labels tell you not to do, which is make music for yourself and your peers," says the drummer. "As it turns out, we are finding that there is an audience for this music, many of them being other musicians or fans of early fusion bands. Unfortunately, the record labels are not in a position to support developing, creative artists, and that includes jazz but extends to all genres.

Look at the pop arena—there is no one comparable to Jimi Hendrix or Led Zeppelin.

Smith's association with fusion began in 1975, when he joined a group formed by former Mahavishnu Orchestra violinist Jean-Luc Ponty, with whom he recorded 1977's "Enigmatic Ocean" (Atlantic). In 1976, Smith joined the rock group Journey, with whom he recorded and toured until 1985. Concurrently, he held his duties in Journey, Smith founded Vital Information; upon leaving Journey, he joined an '80s version of Steps Ahead. Vital Information's current lineup—Smith, keyboard player Tom Coster, guitarist Gambale, and new bassist Baron Browne—will see the release of "Live Around The World—Where We Come From Tour 1998-1999" on the German Intuition label, distributed in the U.S. by Allegro (Sept. 12). It features "highly developed" selections from the band's 1998 release, "Where We Come From," plus older Vital Information compositions and a bonus studio track.

"Smith describes the band as "a combination of soul/jazz melodies and rock fusion," he says. "Smith's compositions in jazz improvisation," he says. "Smith's compositions in jazz improvisation, take on a new life in Tone Center's studio.

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Look at the pop arena—there is no one comparable to Jimi Hendrix or Led Zeppelin.
Artists & Music

DARK CLOUDSloom at CCM RECORDS: Following several months of speculation regarding the future of CCM Records—fuelled by reports of difficulty getting product and the recent closure of its sales and distribution center—comes the resignation of Platinum Entertainment President Steve Devick. Devick's resignation, along with that of all of the members of the company's board of directors, became effective June 30 at Platinum, which is the parent company of CCM Records. "We weren't able to reach what we consider to be a workable ongoing relationship with the label's existing talent," Devick said. "I believe, however, that the future of gospel is brighter than ever. CCM Records has a great gospel catalog and I am only disappointed that I will no longer be associated with it, but this is a matter of business affairs.

The announcement only intensified rumors that the label will eventually close its doors. However, Devick maintained that "other management is expected to proceed with the company's gospel business."

Meanwhile, contracts remain intact for acts signed to the 9-year-old Alpharetta, Ga.-based label, including William Beeton & Friends, James Hall & Worship, and Praise, the Christianaires, and the Mighty Clouds of Joy.

Of all this has left things up in the air for Beeton, who feels his current release, "Ezekiel—Prophecy Songs Of Promise," was tremendously impaired by the company's internal difficulties.

Beeton reports, "There was little to no promotional effort, due—I guess—to a lack of funding, though there were some wonderful people at the company who did what they could, and I'm grateful now that I understand what they were dealing with. "It's an unfortunate situation," he continues. "On the other hand, if CCM should close its doors, as rumored, it would be good for me from the standpoint that I can move on with my ministry. I have some exciting new ideas I'd like to pursue."

IN DEMAND: In what will be yet another milestone for the most influential artist/producers—Frederick Hammond, Verity Records has teamed with IN DEMAND for a pay-per-view special showcasing his current release, Purpose By Design," to-at-home audiences around the country on Saturday (16). The two-hour telecast featuring Hammond and his Detroit-based ensemble, Radical For Christ, is priced at $19.95 and is available through local cable/satellite providers.

BRIEFLY: There are unofficial reports that EMI Gospel is in talks with Bishop T.D. Jakes. EMI officials would only say that they will have a big announcement to make in the near future... Yolanda Adams recently wrapped work in Los Angeles with producers Louis "Buster" Brown and Scott "Shavon" Parker on her first Christmas album, due from Elektra later this year... Finally, Shirley Caesar has amassed quite a group of well-known artists in a new project, featuring gospel vocals from Patti LaBelle, Gladys Knight, Lou Rawls, Kirk Franklin, Mary J. Blige, Boyz II Men, and Mary Mary—most of whom will be on hand Thursday (13) at Raleigh, N.C., when the live project is recorded... Don't get too excited; the project will more than likely not be released until next year. That's because Caesar's next release, titled "Shirley Caesar: You Can Make It," is due mid-September from Myrrh Records.

TWO GODS is the newest release from Charles Woolfolk and Covenant on the Marzan label. Featuring the amazing single "Jehovah Dance," this could become a contemporary gospel classic.
Quite a Combination. Backstage after headlining a Los Angeles Forum concert, the members of Blink-182 received plaques from EMI Music Publishing in recognition for combined sales of 6 million for their albums "Dude Ranch" and "Enema Of The State." Shown in the back row, from left, are Blink-182’s Tom DeLonge, Steve Backer, executive VP West Coast at EMI Music Publishing; attorney Mitch Tenzer; Matt Messer, EMI Music Publishing’s senior director of creative; and Rick DeVoe, manager of the group. Front row, from left, are Blink-182 members Marc Hoppus and Travis Barker.

On With The Showcase. Warner/Chappell Music recently hosted a writers’ showcase in Los Angeles featuring the songs of Jude Cole (Waterfront Records), Jamie Houston (Graams/Edel Records), and Wayne Kirkpatrick (Rocketown). Shown in the front row, from left, are Cole; Judy Stacee, VP of creative services at Warner/Chappell; and Houston. Back row, from left, are Brad Rosenberger, VP of film and TV at Warner/Chappell; Rick Shomaker, president of Warner/Chappell; and Kirkpatrick.

Arc CD Promos Succeed In Placement Of Its Songs In Movies, Commercials

THE ARC PROMO COLLECTION: Since 1990, the Arc Music Group, representing a treasure trove of blues, doo-wop, swing, and pop hits, has produced 11 promotional CD packages, with a 12th due this fall. It is a six-CD collection called "The Covers," a companion to an existing six-CD collection called "On The Charts."

"We are convinced, as you can see by the growing number of discs we have and continue to manufacture, that these promos are very beneficial to our continuing success," says Kenneth Higney, director of copyrights and licensing, who, along with Kevin Chess, director of writer relations, works on CD promo projects. "Maybe each one doesn’t get a sync placement, but they do bring people to us who discover the broader range of our catalog and then use more of our material."

According to Chess, the process of making the music and allied industries aware of the Arc Music Group catalog has another benefit. "We also supply our contacts with product from record labels which release discs containing a major number of our titles. One of our most successful releases in this area is the Ace (U.K.) Records collection "St. Louis Blues," which is a compilation of 29 tracks, 26 of whose songs we own. As an added bonus, all the masters are also owned by Arc... This collection has been responsible for the inclusion of Little Milton’s 'Strange Dreams' and I’m In Love’ in the film 'Tripper.'"

Arc’s first promo CD package was "60 Great Songs Of The ’60s," a 1990 three-disc compilation. Higney notes that this release signaled the end of cassette promos at the company. "The cassettes weren’t working for us because it wasn’t easy to access tracks as it is on CD."

The promo CDs have produced direct results. For instance, "Christmas Songs," a 1992 disc updated in 1997, contained the original version of John Lee Hooker’s "Blues For Xmas," which was recorded last year by Everlast. The disc was also responsible for an ad agency coming to Arc to use an Ernest Franklin song, "I’m Going To Have A Merry Christmas," for a baking goods commercial that, unfortunately, was never seen on Tom DeLonge.

In another cover tale, the two-disc collection of blues songs from 1949-67 called "2120 South Michigan," originally released on Chess Records, was responsible for the inclusion of "Off The Wall" by Little Walter on two episodes of "Chicago Hope." The Walter recording was not on the compilation, but it was the inclusion of another song that eventually led to the use of "Off The Wall." The other Arc compilation CDs are "Doo-Wop Hits," originally released in 1991 and updated with a compilation of doo-wop in 1996; the single-disc "2120 South Michigan—Volume II"; the single-disc "Surfin’ U.S.A."; the single-disc sets "Benny Goodman—The Classics" and "Baz—A Collection"; and this year’s "Bo Diddley Is A Songwriter" and "Double A Sides," both of which are about to be distributed to a database of film and TV professionals, ad agencies, etc. The latter collection of 17 songs is performed by Alligator Records artists. As for the latest promo CD, "The Covers," it spans 1954-99 and includes performances by Eric Clapton, Otis Redding, Van Morrison, Stevie Ray Vaughan, Paul McCartney, and the Grateful Dead.

PRINT ON PRINT: The following are the best-selling folks from Hal Leonard Corp...

1. "Pat Metheny Songbook."
2. "Megadeth, ‘Risk.’"
4. "Beach Boys/Beach Boys—The Best Of Eric Clapton."
5. "Eurythmics, ‘Greatest Hits.’"
BY DAN DALEY
NEW YORK—The Internet isn't the only medium that has sparked increased mobility in the professional audio business.

A diorama-by-expansion that has already made itself felt in the music recording, mastering, and post-production markets is now evident in the commercial production sector:

Already, New York facilities Hit Factory and Quad Recording have expanded to Miami and Nashville, respectively, by joining forces with London's Metropolis Studios; and recording, mastering, and post-production powerhouse A&R Media, New York Media Group, and AT&T have all expanded in Los Angeles, New York, and overseas.

Now, JSM—an alumni of Manhattan's commercial music studio—has announced plans to open satellite offices in Southern California; London; Paris; and Auckland, New Zealand, by year's end. At the same time, Howard Schwartz Recording (HSR), a New York commercial music and post-production facility, has opened a new satellite studio at video production and post facility Silvercup Studio in Queens, N.Y.

In both cases, the expanding facilities are pursuing penetration into new markets—geographical and professional—as well as looking to build on relationships in other markets they had already established. Furthermore, the moves reflect the growing globalization of the sound business in general and the commercial advertising industry in particular, as world music becomes a more common component of spot production and as global advertising spots by multinational corporations, such as Nike and Sony, are increasingly customized for specific regions of the world.

JSM GOES GLOBAL

In recent years, JSM has developed a client base on the West Coast and in Europe, New Zealand/Australia, and the Caribbean, according to JSM executive producer and president Joel Simon. There will be a lot of synergy between our offices, and we will be able to use the full weight of all the studios on behalf of our clients, Simon explains. In addition, the cross-pollination of ideas can only strengthen our creative process.

JSM composer and sound designer Gareth Williams—who recently won a Clio for sound design for the Adidas "I'm Back" campaign, developed through Sachtchi & Sachtchi in London, New Zealand—will spearhead the first leg of the JSM expansion.

JSM has 11 composers/designers on staff in New York in addition to 24 other full-time employers. The company creates audio for nearly 1,000 commercial spots per year and has also recently expanded into record production—another way to leverage its creative capabilities, according to Simon—via two new record labels to be distributed by producer/recording artist Nile Rodgers' Rhythm Nation label.

Locations will be established using a combination of strategies, including direct investment, acquisition of existing facilities, and joint ventures. For example, JSM already has a facility under construction in the Production Village media center of Auckland, New Zealand, and is negotiating with Matrix Studios in London for a joint venture. In addition, JSM is considering a facility in the Los Angeles area—in either Santa Monica or Venice— and in Paris, according to Simon. The overall long-term budget for the expansion is between $5 million and $10 million, he says.

"We are currently working with clients from all over the world, and the best way to service them is to be where they are," says Simon. "To make this a truly global business, and to live up to my expectations of what this company can become, we must have a physical presence where our clients are, and not just work with the existing digitally remote and Internet options.

"In addition, if we're going to be in a location, I really want to be in that location—I want to know and understand the culture of the music scene, the bar scene, the club scene," he adds. "It all becomes part of making the creative work that we do that much more authentic."

Meanwhile, HSR has added a new recording studio location at Silvercup Studios in Queens. The 1,200-square-foot voice-over/voice and overdub booth and self-contained control room, which is equipped with all Avial AudioVision and Pro Tools systems, officially opened for business in early June. HSR Silvercup, as it is known, is an ADR, dialogue-recording, and mixing facility with ISDN capabilities.

"Our hope is to attract business from other studios, and with the new full schedule being recently announced, to have other sites there as well," said Schwartz, who adds that the ultimate purpose of such physical extensions of facilities is as much marketing and branding as it is additional revenue. "It's about branding, no doubt about it," he says. "It's having your name in a place where people who will need your services at some point will pass by."

"We were asked numerous times by television shows that are resident in the studios at Silvercup to put in an audio facility," says HSR president/CEO Howard Schwartz. "We wanted to increase our television and film presence and, after a thorough analysis, decided it would be a great thing. Diversification has been a boon to our business. Depending upon one market has always been a scary thought to us."

HSR Silvercup's first projects included ADR and voice-overs for the HBO series "Sex And The City," which also recently moved into the studio to the direction that Schwartz had hoped for: markets beyond commercial post-production.

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TO OUR READERS

Studio Monitor will return next issue.

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (JULY 8, 2000)

<table>
<thead>
<tr>
<th>CATEGORY</th>
<th>HOT 100</th>
<th>R&amp;B</th>
<th>COUNTRY</th>
<th>MAINSTREAM ROCK</th>
<th>ADULT CONT.</th>
</tr>
</thead>
<tbody>
<tr>
<td>TITLE</td>
<td>JSM/HSR</td>
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<td>JSM/HSR</td>
<td>JSM/HSR</td>
<td>JSM/HSR</td>
</tr>
<tr>
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</tr>
<tr>
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<td>JSM/HSR</td>
</tr>
<tr>
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W www.americanradiohistory.com

BILBOARD JULY 15, 2000 59
“We really like this album because we had more time to work on it,” says Rodriguez. “Our debut was rushed because after our manager, Fermin Limon, presented a few songs to Sony, we were signed quickly, and they wanted an album very fast. We didn’t really have the time we would have liked.”

Like Intocable, Intenso, Los Tudanes, and Los Tigres, the band dresses in traditional Western outfits. Zinzero has a smooth sound but offers hints of its accordion/bajo sexto melodic muscle just beneath the surface.

The new CD was produced at McAllen’s Pro Sound studio by Hugo “Transformer” Rodriguez. The band’s self-titled 1996 debut album produced minor radio hits with covers of noted songwriter Cornelio Reyna’s “Tengo Miedo” and Joan Sebastian’s “Tatuajes.”

Puya Tour: Members of the Puerto Rican rock band Puya say they’re excited to be part of the Tattoo the Earth tour- July through August. Metallica will be part of the tour July 20 at New Jersey’s Giants Stadium.

“Sharing the stage with the bands on Tattoo is an honor, so to share it with Metallica, who were one of my biggest influences, is amazing,” says singer Sergio Curbelo. Like Intocable, a band of accordion bands, Puya was influenced by several rock outfits.

“My first concert was Night Rider and Zebra in Puerto Rico,” recalls drummer Eduardo Paniagua. “I liked both of these bands when I was 12. I thought they were bad ass.” The others cite a litany of bands: XTC, Ratt, Kansas, the Jimi Hendrix Experience, AC/DC, Red Hot Chili Peppers, Guns N’ Roses, Led Zeppelin, Public Enemy, KKS-One, Black Flag, the Ramones, and Van Halen.

(Continued on page 62)
The fourth edition of the Latin Music Six Pack featured in the Aug 26 issue focuses on the new players and the latest music emerging from the regional Mexican marketplace. Editorial takes a comprehensive look at how big a mark Regional Mexican will make on the Latin music business. Plus a report on how Regional Mexican acts will get heard on the radio.

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NOTAS  
(Continued from page 60)

The rest of Puya consists of Ramon Ortiz, guitar, and Harold Hopkins, bass. The band moved to Miami in 1992, where they met producer Gustavo Santaolalla (Café Tacuba, Molotov). A few years later they moved to Los Angeles and began playing the local hard-rock circuit. A deal with MCA followed, which resulted in their 1999 debut, the Santaolalla-produced album "Fundamental," a collection of jazzy tunes best described as a hard rock/salsa/funk fusion. There's guitar crunch and guttural rap on "Trinidad" and tropical/rhythms on "Soho," all delivered with the stop-start ferocity of thrash metal. Kurbiel can out-roar Napalm Death's Nick Bullock and then turn around and sing with the blase attitude of Korn's Jonathan Davis.

A CLASS ACT: One of Tejano's finest icons, Ruben Ramos, thrilled a packed house at San Antonio's Cadillac Bar recently during the release party for his latest album, "A Class Act." Ramos and his eight-piece Texas Revolution are, bar none, the best big-brass band on the Tejano circuit today. For his showcase Ramos augmented his band with three extra horns for a total of six.

The album's choice cuts include Ramos' duets with Ramiro Herrera on "Derramando Lagrimas" and "Prentita Nora No Llores." To the audience's delight, both men were on hand to perform the tunes live. Even Tejano pioneer Little Joe was available to belt out a few, including his national Tejano anthem "Las Nubes". Ramos' reworking of Maná's anthem "Vivir Sin Aire," which was converted into a tropical-flavored ballad, was inspiring. Ramos' niche, though, is his soulful foot-stomping rhythms, delivered on the robust polka "Pefacito De Mi Vida," written by Daniel García. This is the essential Ramos and all of soul and grit on blues-drenched polkas.

"A Class Act" lives up to the name. Energetic, surprising, and seductive, the music evokes instant party fever with its tough and addictive dance rhythms.

Ruben Burr is a San Antonio Express-News music reporter. Call 800-555-1551, ext. 4428, or E-mail rbur@express-news.net.

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BDLG180

International Latin Music Buyer's Guide
Singles Getting A Download Boost
But Some Say Major Impact On Canadian Market Will Take Time

BY LARRY LeBLANC
TORONTO—One spinoff from the recently announced downloading deal between HMV.com and Liquid Audio (Billboard, June 28) is that it could lead to singles having a clearer market identity in Canada.

"The Internet is absolutely fabulous for singles," insists Peter Luckhurst, president of HMV Canada, which operates 94 stores nationally. "Here is the answer to singles (retail delivery). Manufacturing costs are minimal. Downloading is available all of the time to every territory in the world. And people can download or burn their own CDs.

Under the HMV.com/Liquid Audio deal, the music merchant's online arm will make 70,000 songs available as paid digital downloads by the end of July.

Individual songs from more than 8,500 artists on 1,400 labels will sell for between 99 cents and $2.99 Canadian (67 cents-$2.02). This represents the first time a major Canadian music retailer has been able to offer a significant number of digitally secure commercial music downloads to Canadian consumers.

HMV.com, launched in July 1999, claims to offer Canada's largest online selection of music and entertainment items, including more than 300,000 CDs, videos, and DVDs. While Luckhurst acknowledges that HMV.com's deal with Liquid Audio primarily centers on catalog, he says a recent downloads deal with EMI Recorded Music, due to take effect later this month, involves more current product, including singles.

"It's going to take a while to grow this (download) business," says Luckhurst.

To boost interest in veteran Canadian rock band the Tea Party, EMI Music Canada made five previously unreleased (in Canada) tracks available to HMV.com July 4. The tracks come as a package for $8.99 Canadian ($5.08).

This is the first time a Canadian act has offered paid digital downloads. To date, the band's year-old "Triptych," album, released in June 1999, has achieved double-platinum sales in Canada (200,000 units).

"We've used tracks available to Tea Party fans in other territories, particularly Europe and Australia," says band manager Steve Hoffman of S.R.O Management in Toronto. "I like the idea of making music available on the band's or the label's Web site to (Continued on page 9).

SACEM: Rights Collections Up 3.9% In '99
Retiring French Authors' Body President Calls Increase Reasonable

BY EMMANUEL LEGRAND
PARIS—Despite a favorable economic climate, declining record sales meant 1999 was only an average year for rights collection in France, according to Jean-Loup Tournier, president of French authors' body SACEM. In 1999, SACEM and its sister mechanical rights body, SDRM, collected 3,888 billion francs ($2.9 billion) and redistributed 3,024 billion francs ($2.344 billion) to its 94,432 members, a 4.7% rise over 1998.

Tournier, who also heads SDRM as director/CM, says the 3.9% rise is "reasonable," coming after a number of tough years in 1997 and 1998.

The figures are the last annual set Tournier will present, since he is retiring from his dual post in February 2001. Although he is leaving SACEM, a body he has headed for 40 years, Tournier clearly does not intend to take it easy over the coming months. He says that in his remaining time as SACEM president, rights protection in Europe is high on his agenda, with the European Union's Copyright Directive (due to be discussed by the European Parliament later this year) a prime target.

It is "a bad text that lowers the levels of protection in Europe," says Tournier. "We'll fight till the end to make sure we have a good directive."

Tournier notes that the French economy was in good health during the year, but he adds that despite revenue from broadcasters remaining at a high level, revenue is being "handicapped by the decline in record sales."

He predicts that the effect will continue into the current year, with the overall figures for the first half of the current year, as sales have not been good. According to figures from the International Federation of the Phonographic Industry, in 1999 the French music market had a 4% drop in sales and value. However, Tournier forecasts overall growth in SACEM/SDRM revenue for 2000 in the region of 3%.

The decline in sales has primarily affected mechanical rights, where SDRM collections fell 2.4% overall to 643 million francs ($506.5 million). Reflecting an overall decline in the cassette market, receipts from France's blank tape levy were also down, dropping 8.1% to 121 million francs ($97 million.

However, the mechanical levy on sheet music, up 21.3% to 299 million francs ($236.5 million), helped offset the decline in money from record sales was offset by an 8.1% increase in revenue from broadcasters, at 1,166 billion francs ($932 million).

Tournier says one of the main achievements for the year was maintenance operational expenses at a stable level. Overall, SACEM/SDRM's net operational costs in 1999 reached 574 million francs ($455.5 million), representing 15.7% of the total collected, a 1.7% increase over 1998.

Tournier calls that rate "the best we've had in many, many years. It proves that we have been managing the society very tightly."

In April 1999 it was announced that Tournier's successor at SACEM/SDRM would be Bernard Miyet, currently under-secretary of the United Nations for peacekeeping operations (Billboard, May 5, 1999). He will join SACEM in October and will work with Tournier until the latter's retirement.

"He couldn't do us before because [U.N. General Secretary] Kofi Annan asked him to stay a bit longer," Tournier says. "He will have four months to get acquainted with the job."

As for himself, Tournier confirms that "as of the first of February, I'll be off."

He says outlining plans for his future is "premature," but he admits he could be tempted to stay in the field of intellectual property in an international position. It has been rumored that Tournier could be tempted by the position of president of CISAC, the international confederation of rights societies. However, this would require a change in the statutes of the organization, which dictate that the president must be a published author/composer.

Tournier says he could be a candidate if those statutes were to change and if he felt there was a General support for the change. That will be debated during the CISAC 2000 Congress, set for Sept. 24-27 in Santiago, Chile.
Acquired Dutch Stores Closing Free Record Shop Shutting Former Virgin Outlets

BY TOM FERGUSON

LONDONEad Dutch music merchant Free Record Shop (FRS) has announced it will close the three former Virgin Megastores in the Netherlands that it recently acquired from Virgin Enterprise Group (VGG) (Billboard, July 8).

All will be shuttered by year's end. However, the chain will keep the three stores in Belgium that it acquired at the same time. It says they will be converted into Free Record Shop Megastores.

In a press statement, FRS says it aims to switch as much as possible of the Dutch Virgin business to its other local retail outlets through the use of special discounting campaigns. The three stores had about 60 full-time staff, according to Hans Breukhoven, managing director of Virgin Record Shop Holding NV, which operates more than 200 stores in the Netherlands, Belgium, Luxembourg, Norway and Finland.

According to Breukhoven, “All staff at the Dutch Virgin stores will be offered equivalent positions” within one of FRS’ other retail formats.

In addition to outlets trading as FRS, that of the many types that sell both upmarket van Leest music stores in the Netherlands, along with its FAME music megastore in Amsterdam.

Breukhoven says the three Dutch stores will be closed on different dates. The store in the Hague will close Aug. 1, he says, followed by the Rotterdam store Aug. 15. The Amsterdam store will close at the end of this year. All three stores will revert to their landlords.

The closure of the three stores in the Netherlands was not unexpected by industry observers. According to VGG CEO Simon Wright, “The Hague was a very good site, and the Rotterdam site wasn’t too bad. But although we had a central store in Amsterdam, it was in the wrong position and not good enough, and the Rotterdam site wasn’t too bad. But although we had a central store in Amsterdam, it was in the wrong position and not good enough.”

Wright does not rule out re-entering the Dutch market at some point, although he notes that VGG is prevented from the terms of the FRS deal “from doing so in the immediate future.”

PUBLICATIONS

Acquired Dutch Music Links With Indie EEL

BY WINNIE CHUNG

HONG KONG—Warner Music Hong Kong and local independent record label EEL have announced a strategic partnership that will see the two labels unify their resources.

Under the terms of the deal, Warner will take over the marketing, distribution, and promotion of albums by the EEL roster; which currently consists of two artists: Gigi Leung and Ko Kiu-kwai, who remain signed to EEL. Both companies will remain separate entities, and EEL—which is owned by Taiwanese entertainment group Ensa Entertainment—will maintain creative and A&R control.

Warner Music Hong Kong says it expects to invest $30 million Hong Kong ($2.6 million) in the partnership, although the deal does not involve the purchase of any equity in EEL by Warner Music Hong Kong managing director Mark Lancaster. “Under the new strategic partnership, Warner Music will take on distribution for EEL and will look to the region as well as the rest of the parts of Asia. It will broaden the reach of Warner Music.

“It’s very much a win-win situation,” Lancaster continues. “Having artists such as Gigi Leung and Ko Kiu-kwai—and whatever new artists EEL brings out later—will only strengthen Warner’s position in the region. And EEL can access our marketing, promotion, and distribution network because they don’t have the local support that we do in Japan and other parts of Asia. It will broaden the reach of Warner Music.

Warner Music Hong Kong Links With Indie EEL

THE TRAIL OF Israeli record industry figure Ofir Nimrod took a new turn July 2 when another charge was added to the eight he already faces in Tel Aviv District Court. Nimrod was arrested on June 19, and the charges range from bribery to conspiracy to commit murder. He has pleaded not guilty on all counts.

The latest charge accuses him of offering former Internal Security Minister Avigdor Kahalani a seat on the board of one of his companies in return for inside information about a police investigation into whether Nimrod took out a contract to murder state’s witness Yakov Tsur. Private investigator Tsur had testified against Nimrod in an earlier trial over phone tapping, for which Nimrod received an eight-month sentence in 1999. Before his arrest, Nimrod was CEO of the Netherlands-based marketing director of Mute Records, and chairman of Malairy Holdings. The former has a 74% stake in Malairy Holdings, which owns 75% of Hed Arzi, one of Israel’s three major record companies. Hed Arzi also owns Top Ten Marketing 1994, which retains music under the local Tower Records franchise.

RASHA LEVY PAN-ASIAN

MUSIC TV BROADCASTER Channel V has expanded its presence in Indonesia through a deal with cable outlet Indovision, which will carry its Channel V International feed, effective immediately. Channel V International has been available in Indonesia through local cable service Kaleidoscope since November 1999, and the Hong Kong-based music channel says it will now be able reach 37,500 households through the two systems. Channel V operates six services across the Asia-Pacific region: Greater China, India, Australia, Thailand, Philippines, and International.

STEVE McCLURE

GET PETanker outbreak in the music business today has been helped by two factors: the Internet and the online music store.

BRIAN STONE

Acquired Dutch Music Links With Indie EEL

BY WINNIE CHUNG

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Warner Music Hong Kong Links With Indie EEL
BREITHOLTZ

BMG U.K.'s Breitholtz Takes Charge
In New Job, Exec Sets Sights On New Media, Niche Genres

BY KAI R. LOFTHUS
LONDON—After more than a decade establishing a strong local presence for BMG in Sweden, Hasse Breitholtz has a new challenge elsewhere in Europe: coordinating the major’s online business in the U.K. with its more traditional label operations in that country.

His preliminary plans for his new empire include the digitalization of BMG U.K. & Ireland repertoire for use by third parties and a rollout of digital download trials in conjunction with brick-and-mortar retailers.

Breitholtz, created from Stockholm to London in March to take up his new position as managing director of BMG U.K. & Ireland, is leading the company’s streaming division (Billboard Bulletin, March 6). He had been managing director of BMG Sweden since 1989 and VP of the Nordic region for BMG Music Entertainment since 1996.

Now he heads a new-look division, with added duties including BMG Classics and TV head for company Global. Breitholtz reports to BMG U.K. & Ireland chairman Richard Griffiths in his new role.

Conceding that the U.K. market “probably more complex than the Nordic region,” Breitholtz says he’s focused on “reaching one of the goals that Richard Griffiths outlined: take a number of skillful people sitting on their separate chairs and make them into a stronger unit.

Staffers have been concentrating too much on their own tasks. It’s important for everyone to work together and play to each other’s strengths.”

CAREER START AT EMI SWEDEN

Breitholtz started his industry career in 1979 as product manager at EMI Sweden (which he recorded for as part of pop act Scandinavia). Helping launch BMG Sweden in 1989, he has been involved in the success of domestic acts like Robyn, Jennifer Björklund, Sahara Hotnights, and Kent.

Breitholtz remains level-headed about projections for the online music business. In Sweden, his department’s new-media activities will not account for more than 5% of BMG U.K. & Ireland sales within one year, he reports, realizing that if it’s 5% and equally surprising if the figure is higher,” he says.

“The U.K. market,” he adds, “has yet to catch up with Sweden in Internet terms. But there are financial and organizational resources (at BMG) to prepare for the commercial breakthrough. There are also very strong retailers here, compared to Sweden, for instance, so we want to conduct [online] activities in conjunction with them instead of doing it ourselves.”

In the U.K., BMG is involved in a limited kiosk trial with HMV, and Breitholtz says BMG is conducting negotiations with other music merchants. He aims to launch two additional digital initiatives, of which brick-and-mortar retailers will be involved, but rotating flow of songs consisting of both new releases and catalog titles.

CATALOG ON DIGITAL PLATFORM

Another objective in the next six months will be to coordinate the introduction of BMG U.K. & Ireland’s catalog on a digital platform, accessible to retailers and media.

According to Griffiths, the new structure provides the best available support to RCA, Arista, and associated labels. It also makes possible strategic and effective marketing across a multiplicity of outlets.

Griffiths says, “The separation of classics, jazz, and word music from our mainstream catalog has always seemed artificial. The fusion of [these] marketing teams will create a stronger company.”

It’s a combination of things,” elaborates Breitholtz. “We haven’t made enough money on the classics division, but we believe that the repertoire will benefit from being mixed with pop and rock. Smaller retail stores still buy music in all genres, and there is a lot of crossover material and many soundtracks.

On July 1, BMG U.K. & Ireland sales director Richard Story was named GM of the commercial and new-media department. He reports to Breitholtz, as do the heads of new media Rob Wells, VP of international A&R and marketing Nick Stewart (for all U.K.-focused acts) and classical labels, producer and manager Denise Beighton, manager of music programming Robin Wilson, head of marketing services Ben Dor, media director Steve Gill, and head of distribution services John Green.

Director Richard Dinnage, who has had a classical repertoire as GM of the BMG/Conifer division, is reportedly in negotiations with BMG to remain with the company.

Marc Rosenfeld and Nic Moran, managing director and A&R director, respectively, of Global since 1994, will leave the company when their contracts expire in September.

‘HOUSE OF HITS’ IS SHUTTERED IN AUSTRALIA

(Continued from page 63)

Among 900,000 for its first episode, the show settled to an average 79% and concluded third time in row. However, ARIA and major record labels were impressed by how it consistently won the 16-44 age group, gaining 40% viewership in that demographic.

Label executives here say the show’s biggest role was in exposing pop acts and Australian alternative bands. That artist such as Son’s Chinese-American star Coco Lee got a golden single over 35,000 units despite a lack of early radio support is largely attributed to impact on music TV.

Says John Purkiss: GM of music publicity and promotion for Sony Music Australia: “House Of Hits’ was particularly strong in front of the 15-40 group.”

The combination of interviews and live appearances helped sell a new act to young audiences by giving them an identity.

Initially, ARIA and the show’s executive producer, Peter Rix (who also helms the telecast of the ARIA music awards each October on the Ten Network), had planned to air a time slot of 6 p.m. Sunday. “That’s when the kids are home, preparing for the week ahead and most likely to tune in,” Rix says.

Confirming on “Hootin is the fact that the Sunday time slot was occupied by the country’s most successful music TV show.” “Countdown” on ABC-TV, which ran from 1974 to 1984. It was hosted by Meldrum, peaked with ratings of 5 million, and broke hits independently of radio.

However, the Ten Network programming director, who had been occupied for 22 years by Nine Network’s “Hey Hey It’s Saturday” with a viewership fluctuating between 2 million and 2.5 million, “Hey Hey” was an important marketing tool for labels, but it was canceled November 1999 due to growing profits. The show was apparently expected “House Of Hits” to reach a wider demographic than the one ARIA had aimed for, “youth aged 15-24,” he says.

That thinking was one of the factors behind signing Meldrum, in the hope that his background as music presenter can help generate the “Hey Hey” attract older fans. However, the managing director of one major label tells Billboard, “When the show tried to attract older consumers, it alienated the managing director of Virgin Italy. It’s Riccardo Clarzy, who is also president of EMI Italy.

Music Choice Europe Gets $15 Mil. To Upgrade Site

BY JULIANA KORANTENG
LONDON—Music Choice Europe, the Pan-European subscription music service, will invest $10 million (75 million pounds ($12.5 million) in upgrading its existing Web site over the next 18 months.

The improved, more sophisticated Web portal (at www.musicchoice.co.uk) will ultimately feature streamed audio channels via Microsoft’s Windows Media Player 7 and will enable Music Choice to generate additional sources of revenue from online ad sales and E-commerce.

The investment will also allow the company to create enhanced content on digital TV and on wireless handheld devices such as mobile phones. To this end, the company is talking to potential content providers that could offer music downloads, personalized Web services, music news, and artist biographies.

“We need a more sophisticated system to underpin all of that,” says Music Choice CEO Simon Bazeltage. “But once you’ve enhanced [the content and its appearance], you gain a great brand proposition that has the power to do something really special on the Internet.”

Music Choice transmits to different genre-based music channels to subscribers of digital and analog cable and satellite TV platforms around Europe. The broadcaster, jointly owned by Warner Music, Sony Music, and satellite/cable TV broadcaster BSkyB, has more than 4.5 million subscribers spread over 16 European and Middle Eastern markets.

Cable and satellite TV subscribers currently listen to Music Choice channels via TV sets; basic screens appear featuring the artist’s name, the album and track title, and the record label. The present Music Choice Web site is mostly used for promotional purposes.

According to Bazeltage, extending Music Choice from digital TV to other platforms, such as the Internet and mobile phones, will not affect existing agreements with copyright owners.

“They amount to the retransmissions of existing [music] channels, which are covered by our contracts,” he notes.

CLASSICAL MUSIC SALES

(Continued from preceding page)

There will also be Webcasts of live and recorded performances. Press declines to disclose the name of artists who have agreed to contribute.

Initially, the company’s online and physical offerings are expected to come from a catalog of 7,000-plus tracks that the company own or has rights to, including material from the Royal Philharmonic Orchestra and a portfolio of independent labels. It is also expected to earn money regularly in talks with major labels and other independents.

“In time, we can also sell on behalf of other repertoire,” Press says. Stacey Herron, content and programing analyst at online research specialist Jupiter Communications in London, says that “The Internet is expected to mean the U.S. classical music and opera were in the top 10 genres offered in the response to the question ‘What type of music do you listen to regularly?’ Herron says she’s also noted how such online music retailers as GeMusic.com are including the genre, which is an attractive market for people who love classical recordings.

When it comes to Webcasts, Classical.com will be competing against another British venture: Prestige Classics (onlinemusicclassics.co.uk)—albeit one that specializes in video content. In May, Online Classics broadcast what it claimed was the U.K.’s first live broadcast of an opera from a major opera house (Mozart’s “The Magic Flute” at the Vienna State Opera).
The latest news from around the planet

EDITED BY NIGEL WILLIAMSON

BRITISH-ASIAN singer, songwriter, and producer Mushtaq, 26, is already being acclaimed as "the new Moxy" even before the release of his first solo record. Like Moxy's hugely successful Play album, Mushtaq has drawn on the blues tradition as one of the sources of his entirely contemporary dance music. His first single, "That Feelin'," will be released by Mercury-July 24 and will be followed by a debut album in the fall. But a six-track sampler has already caused a stir among critics. The London-based performer says, "I'm integrating all the sounds that I grew up with — blues, reggae, funk, and classic rock. I have a few mutated tastes because I soak up everything that's out there." Once a member of seminal British-Asian band Fan-da-mantal, Mushtaq has spent the last few years honing his recognition of the music sound. "Music shouldn't be about fashion. The record company knows I'm only in it for the music, and they've shown a lot of faith in me," he says.

The Live TV broadcast of a Scorpions vs. Berlin Philharmonic Orchestra concert has captivated the pop-maniacs—the classics album "Moment Of Glory" No. 1 on the German album chart. The band performed songs from the album at a June 22 concert held on the EXPO 2000 fairgrounds, which was broadcast live on German channel ZDF and watched by 2 million viewers. The album, which teams Germany's No. 1 rock export with one of the world's most respected orchestras, was released on EMI records and includes original Scorpions hits and their new songs. Guest artists on the album who also appeared at the concert include Genesis vocalist Kay Wilson, Italian rocker Zucchero, and U.S. rock star Lyn Lott, who sang "Here In My Heart" (penned by Diane Warren) with Scorpions front man Klaus Meine. Negotiations are now under way for the band to perform in October with the Malaysian State Orchestra in Kuala Lumpur, Malaysia's capital. There are also plans to tour with an orchestra in the U.S.

HEADED WITH PRAISE for his 1998 debut album, "Meridian" (V2/Germany), producer Ian Pooley is back with "Since Then," a sophomore set that has been a label's priority. With a global release now set for the end of August—except for the U.S. and Italy—where it will come out in September—the first single was something of a thing. "We released 300 Degrees," a promo only at the end of May," says V2 international product manager Annelise Harmon. "Stylistically, it's the perfect bridge between the contrasting styles of the two albums, plus there's a lot to be said for having a record playing in clubs that isn't easily available." The new album certainly represents a crossroads in direction for the musical group Poole. Whereas as "Meridian" was rich, sophisticated club music, "Since Then" takes a more eclectic approach and is shot through with Brazilian influences. "The first single promo..." Caracol Tabcibi," due Aug. 14.

Savage Garden has received more accolades in its native Australia, picking up trophies in the Australian performers and show ambassadors categories at the 25-year-old music theatre Mo Awards, held June 20 at the Sydney Entertainment Center. On the previous night, the duo, consisting of Darren Hayes and Daniel Jones, received an award for services to the recording industry at the 20-year-old Variety Club Head Awards dinner in Sydney. The group is released locally through Rdio/Hotwax and internationally through Columbia. Other Mo winners included Gottham/BMG's John Farnham (arena performer), Universal's Powderfinger (rock performer), EMI's Kasey Chambers (female country performer), Sony's Troy Cartydale (male country performer), and James Morrison (jazz instrumental performer). Receiving recognition at the Mo Awards were teenagers Vanessa Amorosi (Transis/ BMG locally, Universal globally) and Christine Anu (Festival/MusicGroup) for young entertainer and entertainer of the year, respectively.

DANCE ACTS Groove Armada, Moloko, Kenny Dope, Nightmares On Wax, Country Music/Propellerheads are among those contributing to a Shirley Bassey remix album next month. The set follows the improbable success of the hit single "History Repeating," on whichbeat Propellerheads teamed up with the enduring 63-year-old Bassey, who sang three James Bond movie theme songs. "Diamonds Are Forever—The Remix Album," due to be released Aug. 28 in Europe on EMI and will be preceded Aug. 14 by a single that finds Bassey and aw®TEAM joining forces on "Where Do I Begin (Theme From Love Story)."

RCA has confirmed the departure from its roster of former Take That member Gary Barlow. The split comes only three years after his debut solo album, "Open Road," went to No. 1 in the U.K., produced the chart-topping single "Love Won't Wait," and sold almost 1.5 million copies worldwide. According to his manager, Kristina Kyriacou of Global Artists. In recent months Britain's tabloid press has warmed to the task of reporting Barlow's fall from commercial grace after the negligible sales of last year's follow-up set, "Twelve Months, Eleven Days." Pooley tells Pulse that RCA and Barlow agreed to part company before the album's release, and praises the company for its sympathetic handling of the split in light of what she calls "the enormous backlash" in the media against Barlow. "Out of loyalty to Gary and myself, the label did not feel inclined to make an announcement until now." she says. "This has been the most unjustified and unjustly hurt the music industry has ever gone through for a long time." On the positive side, Barlow, previously published by EMI Virgin, has signed a new worldwide deal with Sony Music Publishing.
MusicDirect Targets Over-30 Buyers

E-Tailer Offers Album, Music Vid Titles, Plus A Web Magazine

BY JIM BESSMAN

NEW YORK—Some early Internet music retailers may be realizing, at MusicDirect.com, thanks to its specific intent to create a resource geared to the over-30 music consumer, is growing. The Nashville-based site, which is wholly owned by entertainment media/E-commerce company First Media Communications Inc., already boasts a number of significant achievements. Though First Media doesn’t publish specific revenue figures, founder and president/CEO Jim Berk says this year’s sales through June 2000 exceed last year’s total revenue by 300%.

Berk also says MusicDirect averages a whopping $63.55 in revenue and 3.5 units sold for every order, compared with Paul Paul & Associates-supplied industry averages of $24.50 and 1.5 units, respectively. Additionally, the E-tailer shows an average online user session length of 15 minutes and 37 seconds, outlasting the Nielsen/NetRatings numbers for such popular portal and retail sites as Amazon.com, Yahoo, and Go Network.

Key to MusicDirect’s performance, Berk notes, is the content-heavy nature of the site. Besides the 300,000 album and music video titles, its database—up to 750,000 licensed digital music downloads in both Liquid Audio and MP3 formats, MusicDirect offers Review Online, a consumer music magazine containing exclusive interviews, articles, feature content, current news and events, and album recommendations by a score of reputable music journalists. Via the site’s MusicMap content filtering device, online readers can dig deeper into the Review’s extensive archive of related articles and reviews. This focus on specialized editorial content, which is updated daily, brings visitors back to the site regularly, keeping them there for relatively long periods and generating multiple purchases, says Berk. “The idea is to create an online resource where a person can go and read articles about all kinds of music and artists. You may not know in a week for R.H. King and 10 minutes later look for K.D. Lang—if you want to just browse and discover something new.”

The site began as an online extension of New Music Reviews, a print magazine that Berk introduced in 1996 to satisfy his continual hunger for new music. “Our initial goal, and we’ve stayed true to it, was to create the pro-eminent music resource for people over 30—the baby boom generation, of which I’m one,” says Berk. An accomplished songwriter, he previously served as marketing associate for Multimedia Entertainment, the New York-based TV syndicator.

“It had become very clear to me that this audience was really underserved and still is to a large extent,” he says. “This isn’t to say that there isn’t a lot of great music out there—only that there are no appeals to the demo, but the industry doesn’t serve it effectively because the marketing focus has always been primarily on the youth market. But we grew up on music, and it’s still important. But as we’ve grown up, we know less and less about current trends because we haven’t focused on youth. But we’re far more open-minded and loyal to artists we like than younger audiences and have a lot more money.”

After extensive market research, Berk created the bimonthly New Music Series Review (which is sent out with a companion CD compilation) as a means of exposing new releases and artists.

Berk cites Shawn Mullins, Vertical Horizon, Sister 7, and Guster among the many who were featured and have gone on to major labels and wide acclaim.

MusicDirect was launched in 1997 as a content-only site, and including and expanding upon the New Music Series Review. Its retail function began last year.

“We maintain a clear line between retailing and publishing,” says Berk. “We don’t write anything based on retail objectives and don’t cover music we don’t like, because what’s the point? So we’re very different from the straight retailers, who start from the perspective of ‘Let’s sell music,’ which we’re not opposed to doing, but it’s not our primary goal.”

Now an exclusive music retailer of Discover Card’s Platinum Partners program, MusicDirect has also implemented an “open subscription” model whereby any site visitor can buy CDs at suggested list, while “preferred shoppers” who sign on for a $49.95 fee get such benefits as discounts, a subscription to the New Music Series Review print magazine and CD, and “frequent buyer” points redeemable for free merchandise.

“By offering a two-tiered pricing structure, we’re able to maximize profitability on each preferred shopper while simultaneously establishing strong incentives for customer loyalty and repeat business,” says Berk.

MusicDirect has licensing agreements with hundreds of record companies and music publishers and wants to extend its reach with a business-to-business strategy involving a broad range of corporate clients, including TV and film production companies with which First Media is in discussions to produce and market soundtrack albums.

The company also recently formed a new sales division to focus on the corporate gift market, which is expected to be a large part of its business in the coming year. Berk estimates that corporate sales will account for up to 25% of First Media’s total revenue in 2000.

NRM Changes Focus After Year-End Loss

BY ED CHRISTMAN

NEW YORK—The week of June 26 to June 30 was a busy one for National Record Mart (NRM). It announced a net loss of $8 million for the year ending March 25, it put its planned acquisition of the controversial MP3Board.com search engine on hold, and it said it would hire an investment bank to explore various “value-added alternatives.”

While most industry observers assume that the latter announcement means that NRM is now officially up for sale, Bill Teitelbaum, chairman, CEO, and president of the chain, declines to comment beyond his original statement, in which he said that management doesn’t favor any particular alternative.

In the past, Teitelbaum has unofficially explored the sale of his chain, as well as possible mergers with other existing music retailers, but none of those efforts ever came to fruition.

NRM ended the week by announcing that due to its “unsatisfactory” financial results, it is terminating or putting on hold any new corporate initiatives outside of its core business. So in addition to its planned acquisition of MP3Board.com, management’s previously stated objective to become an incubator of new Internet start-ups, entertainment-oriented companies—announced with great fanfare in March—has been taken up by the wayside so that the company can focus on its retail operations.

In a statement, Teitelbaum said that while the company can generate store profits, it has been unable to “generate corporate profits given our lack of operational and capital efficiency.”

Consequently, the company has to be more aggressive in managing store operations in order to achieve greater efficiencies, he added. In a July 3 interview with Billboard, he stated that NRM has a simple game plan of not “opening any more stores, getting rid of bad stores, getting inventory under control, and keeping our eye on the ball.”

For the quarter ending March 25, NRM posted a net loss of $7.4 million, or $1.46 per diluted share, on sales of $82.9 million vs. last year’s $1.84 million net loss, or 28 cents per diluted share, on sales of $131.4 million.

The fiscal fourth-quarter loss, when added to the red ink from earlier in the year, gives NRM a net loss of $8.1 million, or $1.60 per share, on sales of $142.6 million for the year ending March 25. The loss was more than four times greater than the $1.7 million, or 35 cents per diluted share, that the company lost in the prior year when sales were $129.9 million.

NRM’s fiscal 2000 sales total was a 9.8% increase over fiscal 1999 sales, but a 3.4% drop in comparable-store sales dragged down overall performance. In the previous year, comparable-store sales were up 4.2%.

Of the total net loss, $4.2 million, or 83 cents per share, was attributed to the creation of a non-cash reserve in order to offset

(Continued on page 73)
**'Thomas' Film Soundtrack On Track**

**Little Engine, Big Screen:**
Nettwerk Records chugs into the kids' audio world with the Aug. 1 release of "Thomas And The Magic Railroad: Original Motion Picture Soundtrack."

Featuring Steven Page of Barenaked Ladies, Joe Henry, Atomic Kitten, and other guests, along with a movie score by Hummie Mann, "Thomas And The Magic Railroad" is the first foray into children's music by Nettwerk (through its imprint Unisound), whose artists include current modern-rock act Riff. Nettwerk is distributed by EMI Music Distribution.


According to Bob Hoch, director of marketing for Nettwerk, label execs were thoroughly charmed when shown the movie "a couple of months ago" by Destination Films, while the studio was shopping for a label to release the soundtrack. "We wanted to be part of it," he says.

Barenaked Ladies' Page, whose band is a management client of Nettwerk's—and who is a father himself—performs Mann's leadoff track, "He's A Really Useful Engine." Henry sings "Some Things Never Leave You," and the contribution of Atomic Kitten—a U.K. band whose upcoming U.S. debut will be on Virgin Records—is a remake of 60s chestnut "The Loco-Motion."

"That's our focus track," says Hoch of "Loco-Motion." "We'll work it to kids' radio starting at the end of July and then try to cross it over to pop radio." Other performers on "Thomas And The Magic Railroad" include Nettwerk acts Maren Ord and Dayna Manning.

(Continued on page 71)

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**newslines...**

**Trans World Entertainment** has relaunched its Web site twc.com. Features of the revamped site include daily updates of entertainment news, product promotions and giveaways; and new music, movies, video games, and digital downloads. In addition, the site now uses one-click access to reach all product and service pages.

**HMV.com** will team with Liquid Audio to offer promotional and for-sale digital music downloads. While pricing has yet to be finalized, Internet singles are expected to retail for between 99 cents and $2.99. Under the agreement, Liquid will provide HMV with secure Internet music delivery services and software, including Liquid Audio's Retail Integration and Fulfillment System (RIFFS), which enables HMV to promote and sell Internet singles regardless of the download protection format and allows the purchase of downloads, alongside physical goods, from the HMV shopping cart.

**CD Warehouse** has opened four new stores in Tennessee, Georgia, and Indiana, raising the total number of franchised and company-owned retail outlets to 332. Two stores opened in the Nashville suburbs of Franklin and Bellevue; one opened in the Atlanta suburb of Buford; and another in the Indianapolis suburb of Avon. The four stores range in size from 1,500 to 2,500 square feet, are located in strip shopping centers, and will offer between 10,000 and 15,000 new and used selections. Pre-owned CD selections generate roughly 70% of the dollar sales volume in the company's stores, CD Warehouse says. As part of the announcement, chairman/CEO Jerry Grizzle says in a statement that the company is on track to open 30 stores in 2000. Since the beginning of this year, CD Warehouse has opened 12 stores in nine markets. The company opened or acquired 49 stores in 1999.

**Best Buy** says it has generated 1 million subscribers for its various Internet partners. The company began partnering with Internet service providers, or ISPs—including Prodigy and MSN—last summer, offering customers in-store savings of up to $400 when they sign up for up to three years of Internet service.

**Paradise Music & Entertainment** has received $1.6 million in private equity financing from a Netherlands-based investment group. The transaction involved the sale of approximately 1.6 million shares priced at approximately $1 per share—a 15% discount to the closing bid price on June 22, 2000, the date on which the binding purchase commitment was made. (Paradise's stock is down more than 70% in the last year.) In addition, Paradise issued to the investment group two-year warrants exercisable at $1.75 per share covering the purchase of approximately 241,000 shares. Additionally, at the annual shareholders meeting June 29, Jesse Dylan, Jeffrey Rosen, Robert Baziak, Thomas Edelman, and Richard Flynn were re-elected to the board of directors, while Ernst & Young LLP was appointed the company's principal accountant. In other news, the company has launched its new Web site, pdse.com.

**ExCite@Home**, a broadband online service provider, is launching an on-demand video-content service for its customers. The feature, known as ExCite ClickVideo, will offer news clips, short-form films, cartoons, and music videos. The company has content distribution arrangements with select media providers, independent filmmakers, and video producers, including Alf.com, Always1.com, AtomFilms, Bloomberg, Broadband Interactive Group's Blutorch.com, Comedy Central's "The Daily Show With Jon Stewart," FoxNews.com video, Honkswagen International, House of Blues, IPILM, LikeTelevision, Mondo Media, MyPrimeTime, Quokka, reelshort.com, Showtime Networks' WhirlGirl on SHO.com, SportsID.com, SpunkyTown.com, spunkiK7.com, wildbrain.com, and WireBreak.com. Each provider has agreed to supply new content on a weekly basis, and all video will be archived and searchable by category, title, and keyword.

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**Merchants & Marketing**
Galaxie 500—have long admired Ghost, which has released six albums on the Chicago indie label Drag City Records. The duo got to know the Japanese band in the mid-’90s, after they made a seemingly impossible request of an agent who was trying to book their psychedelic band Magic Hour.

“We said, ‘You can book our tour only if we can play with this Japanese band, Ghost,’” Yang says. “A month later, terrifyingly enough, he called and said they were coming over.”

Damon & Naomi and Ghost subsequently shared stages on both sides of the Pacific. At dinner following a 1998 date in Japan, Krukowski recalls, “we turned to each other spontaneously and said, ‘We really should make a record together.’”

“The logistics seemed impossible,” Yang says, but Krukowski adds, “We knew we wanted to do it, so we felt our way through the process.”

Yang and Krukowski would work days and nights via the mail to give their members Masaki Batoh, Michio Kurihara, and Kazuo Ogino, who was in turn would send back their own arrangements of the songs—often with their own interpretations of the lyrics in Japanese!

Krukowski says that Ghost brought its own sensibility to Damon & Naomi’s material: “They have a fantastic sense of drama they build into our songs. We don’t tend to build those kinds of structures into our songs.”

He adds, “We have an idea of what Ghost is, and Ghost has an idea of what we are. . . . We met somewhere in the middle.”

After months of back-and-forth work on the songs, Ghost traveled to Massachusetts, where it recorded them, and then traveled to Damon & Naomi’s home studio.

“We spent a week working, non-stop,” Yang says. Krukowski adds that Ghost’s meticulous work in the studio was in marked contrast to Damon & Naomi’s first take-style: “We didn’t know that 100th take is like before . . . the phrase we learned right away was ‘no idi-do’—‘one more.’”

The result is ethereally beautiful; the true heart of Yang and Krukowski mate lushly with the sedate loveliness of Ghost’s playing on seven original tracks and covers of Big Star’s “Blue Moon” and Tim Hardin’s “Eulogy To Lenny Bruce.” U.S. audiences will get a chance to see the Japanese musicians in action with Damon & Naomi later in the year. Krukowski says the entire band will play a few West Coast shows, including a gig at the Terrastock Festival in San Francisco in early November, and guitarist Kurihara will join Damon & Naomi for a slate of other American dates.
While Nettwerk does not have any previous experience in kids’ audio—although Hoch, who formerly worked for Mattel, is plenty familiar with the consumers—the label is already setting up promotions with kids’ specialty retail stores.

“We’re working out the details of programs with Zany Brainy and Toys “R” Us,” says Hoch, noting that both those retail entities will feature “Heap Thomas sections.” “They’ll be having ‘Thomas Days’ once the movie comes out as well.”

According to Hoch, Nettwerk will also be working with libraries, Noble, Borders, and mass merchants.

The soundtrack will figure into a co-promotion by Amtrak and Zany Brainy and a Subway kids’ meal promotion, Hoch says. The former involves a sweepstakes with the grand prize being a trip to Club Med; other prizes include Amtrak trips. Hoch says entry blanks will be found in Zany Brainy stores and at Amtrak stations around the country.

“They’ll be playing the soundtrack at the stations, and there will be point-of-purchase displays,” he says. “The Subway promotion begins in mid-July, during which time the Subway restaurants will be playing the soundtrack as well.”

Fantasia-Tastic: Walt Disney Records has released the first read-along tied to its “Fantasia” franchise, “Fantasia 2000 Deluxe Read-Along.” It consists of a 44-page hardcover book with art from the film and a CD set containing two stories set to two of the movie’s classical pieces, “The Sorcerer’s Apprentice” and “Pomp And Circumstance, Marches Nos. 1, 2, 5, & 4.” The suggested retail price is $11.98.

Also out just on sister label Buena Vista Records is “The Adventures Of Rocky And Bullwinkle Read-Along,” which also has a hardcover book priced at $8.95. The companion to the just-released film “The Adventures Of Rocky And Bullwinkle,” starring Robert De Niro, Jason Alexander, and Rene Russo—and with the peerless June Foray as the voice of Rocky 51—the release contains a 24-page book, original movie voices, and sound effects.

Seventies idol Peter Frampton appears on Disney’s upcoming album “Tigger Mania,” due in stores Aug. 1. “Tigger Mania” is described as a “bouncy, contemporary album combining rock-, ska-, and jazz-influenced tunes.” Frampton performs a new version of his hit “Show Me The Way” and a duet with Winnie-the-Pooh’s exuberant tiger pal on “Tigger Hop.” Also included are an update of Tigger’s theme song, “The Wonderful Thing About Tiggers”; a track called “Stripes”; “Bouncy And Loopy”; and the hip-hop-influenced “Gently Tigger Dear.”

The album, which opens Disney’s Lullaby Album, is an all-instrumental collection of lullaby standards like “Twinkle Twinkle Little Star” and “Brahms’ Lullaby” along with Disney tunes “When You Wish Upon A Star,” “Baby Mine,” and others. Pediatric sleep expert Jodi Mindell penned the liner notes, which include tips for parents to help their little ones (and, by extension, themselves) get a good night’s rest.


The pop/rock sounds of Neil Armstrong, Frederick Douglass, Sojourner Truth, Tecumseh, John Lennon, Pink Floyd, and others, based on the number of a story, are available in the U.S. market. Read this feature, which was part of a series of stories on the life and music of black artists. The author has written for Billboard, Billboard Magazine, and the Billboard Record Guide, which was no longer published. The author has written for Billboard, Billboard Magazine, and the Billboard Record Guide, which was no longer published.
FOR AT LEAST 18 MONTHS, Bill Teitelbaum—chairman, CEO, and president of National Record Mart (NRM)—seemed to be more concerned with his company’s stock price, in Retail Track’s view, than he did with its retail operations. But in light of the announcements the Carnegie, Pa.-based retailer made the week of June 26 (see story, page 60), he apparently has his eye firmly on the ball once again.

During the last year, Teitelbaum appeared more interested in the Internet (the seemingly divine word that, when inserted correctly into a press release, could, until March, drive any stock price) than he was in his stores. He announced an ambitious three-tiered online strategy, with one of the tiers—used CDs—now all but abandoned, while the second—an attempt to use the Internet as a wholesaler to recycle CD returns from U.S. retailers—never happened, leaving an online store that earned about $400,000 last year. Then, just as his fiscal year was ending, Teitelbaum announced that, using the company’s stock, he would transform NRM into a company that would serve as an incubator for entertainment-oriented Internet start-up companies. But no sooner had he made the announcement that Wall Street pulled the rug from under him by finally swallowing a dose of reality and reappraising traditional yardsticks to measure the performance of start-up businesses, including Internet companies.

Now it’s back to business for Teitelbaum, and although he doesn’t say so, he has launched a two-pronged strategy.

The first prong of his strategy is the hiring of an investment banker to “explore value-added alternatives.” I suggested that there was doubtless for putting the chain up for sale, but he insisted that it is simply what it says and that management has no alternate preference.

Since he wouldn’t provide further comment, let’s explore what options are out there for NRM.

First off, debt refinancing is out of the picture. Loan providers, thanks to all this nonsense talk about the Internet putting record stores out of business, aren’t looking too kindly at lending money to record stores.

Fortunately, Teitelbaum says that the $15 million in notes due in fiscal 2001 is a rollover option, which buys the company time. If not for the rollover option, we could have been looking at a possible NRM bankruptcy a year out. But even with that rollover option, Teitelbaum has to work hard on reducing the balance on his $35 million revolving credit facility, currently drawn down to $28.2 million, so I expect we will see some of that balance shift from the banks to independent vendors.

A merger with another record store chain? A possibility, although Teitelbaum has informally explored this path before. In this day and age of shrinking retail profit margins, the surviving merchants will be the ones that can realize the most efficiencies, and one way to do that is through size. I would bet my last dollar that Teitelbaum would like nothing better than to merge his chain with—let’s leave names out of this—say, a 75-unit chain or a 155-unit chain (or both) and pick the best team and warehouse to run the whole thing. Sources say he has already suggested this strategy to at least one midsize chain and been rebuffed. But who knows—maybe an investment banker could entice somebody into such a deal with NRM.

Or maybe an investment banker can get an industry big boy like Trans World Entertainment, the Musicland Group, or Wherehouse Entertainment interested in buying NRM. I used to privately speculate that Teitelbaum’s magic number was $12 a share (there are 5 million NRM shares outstanding) but that he might be willing to settle for $8. But today, with the stock market down on music merchants and after the wear and tear of almost 15 years of owning NRM, would Teitelbaum be willing to settle for less? Only he knows the answer to that question.

Which I guess brings us to the second prong of his strategy. He is making moves designed to turn around NRM so that, if he doesn’t get the price he wants, he can worry about the valuation issue on another day when circumstances might be more favorable.

“Let’s discuss the player,” if you suggest, I’d taken my eye off the ball, then the ball is in my court, and I have to bounce it,” Teitelbaum told Retail Track on July 3. “I am focused on nothing else but our core business, period. I am not saying that I don’t have work to do, but we will become aggressive to fix this.”

Teitelbaum said that while NRM may have taken a wrong turn, its current problems are “nothing like I had before.” You might remember, Teitelbaum introduced the phrase “leveraged buyout” to the music industry’s credit managers back in 1986 when he borrowed $10 million from institutional investors and bought the NRM chain, which then had about 80 stores, from the Shapiro brothers. But in the early 1990s, the combination of debt and deteriorating performance at NRM almost sunk Teitelbaum’s ship. At one point, NRM was “on hold” (i.e., no credit, no shipment of product) with every major and independent vendor in the land, and most of them were jumping up and down on Teitelbaum’s fingers while he frantically grasped at tufts of grass to keep from falling off the cliff. But he managed to hold on and soon pulled himself and NRM out of the abyss when he allowed WHSmith Group to cherry pick his best stores, selling 20 stores to it for about $10 million in 1992.

That whole experience showed the industry one thing: Teitelbaum is at his strongest when he is cornered. But just in case there is no buyer or merger possibility around the corner, Teitelbaum, by taking care of business now, is making sure that he isn’t backed into a corner later.
Billboard’s International Buyer’s Guide 2000

If you want to reach the world of music and video, you need the International Buyers Guide.

Merchants & Marketing

NRM CHANGES FOCUS AFTER YEAR-END LOSS

(Continued from page 68)

certain deferred tax assets, according to the company’s 10-K filing with the Securities and Exchange Commission.

In the good-news column, gross profit margin increased to 38.4% from the previous year’s total of 37.1%, thanks to higher shelf pricing. But the profit margin gain was unfortunately more than offset by a larger-than-anticipated increase in selling, general, and administrative expenses (SG&A), which jumped from 33.7% of sales in the company’s fiscal 1999 to 35.9% in fiscal 2000.

Teitelbaum said in a statement that the unexpected increase in SG&A was due to the fact that new stores didn’t achieve projected sales levels. Consequently, those stores carried a 32.9% SG&A level as compared with the company’s core group of stores, whose expenses are 27.4% of total sales.

For the year, earnings before interest, taxes, depreciation, and amortization were $16.6 million, down almost $2 million from the $18.5 million generated in fiscal 1999.

Since the company is terminating the expenditure of all elective capital expenses, only one new store will be opened in the current year as opposed to the $19.3 million spent opening stores last year. Also, according to the statement from Teitelbaum, NRM will selectively close non-profitable stores, institute cost reduction programs, and realign inventory so that it achieves higher turns.

The company store count has grown aggressively over the past two years. In fiscal 2000, the company added 18 stores and closed 13; in the previous year, it opened 33 locations and closed seven. It also made two acquisitions, buying four stores from Record Den for $833,000 and 13 stores from Tempo for $8.6 million.

In breaking out revenue by product category, CD album sales in fiscal 2000 were 76.5%, cassette albums were 5.9%, singles were 2.8%, movie and music videos were 3.8%, and accessories were 7.0%

Singles, a high gross margin item, are down considerably from 1998's 6.3% total the configuration had at the chain two years ago, but accessories, another area carrying higher gross margin, is up to 11.7% revenue, as opposed to 9.4% two years ago.

Shrinkage is another area where the company had a downturn in performance, with its percentage of total revenue increasing to 1.39% in fiscal 2000, up from 1.06% in the prior year. The higher percentage was attributed to attempts to reduce personnel and to expansion on the West Coast and in the South Pacific, according to the company’s 10-K filing.

The company’s revolving credit facility, which provides for a maximum of $15 million depending on inventory levels, was drawn down $2.5 million at year’s end. According to NRM’s 10-K, total availability at year’s end was $33.8 million, which apparently means that inventory levels and ratios aren’t sufficient to allow for full availability of the revolver.

The company also has $15 million in notes due at the end of fiscal 2001. But Teitelbaum said in the interview that the notes have a $2.5 million in notes due at the end of fiscal 2001. But Teitelbaum said in the interview that the notes have a rollover clause, which likely will occur at the proper time. The combined long-term debt of the revolver and notes totaled $42.8 million.

He said that if it wasn’t for the rollover clause in the notes, the company’s auditor likely would have had to include a statement in NRM’s 10-K raising concerns about the company's ongoing viability; but thanks to the rollover clause, NRM has plenty of breathing room.

EXECUTIVE TURNTABLE

HOME VIDEO. Maren Christensen is promoted to senior VP/intellectual property counsel for Universal Studios in Universal City, Calif. She was VP/intellectual property counsel.

William Jenkins is named VP of development, prime time and kids’ action-adventure series, for Nelvana Ltd. in Los Angeles. He was founder of William M. Jenkins Management.

DISTRIBUTION. Ventura Distribution names Charmaine Klohe Eastern regional sales manager. Starry Robillard purchasing and inventory control manager, and Natasha Chialtas marketing coordinator/graphics designer in Thousand Oaks, Calif. They were, respectively, director of marketing for IQorder.com, video product manager for Valley Media, and a recent graduate of California State University, Northridge.

NEW MEDIA. John Anglim is named CEO of GetMedia Inc. in San Jose, Calif. He was COO for Sneakers Software.

Tom Meredith is named VP of research for Inter-tainer Inc. in Culver City, Calif. He was director of market research at the Warner Music Group.

Jason Roth is named director of communications for Inside.com in New York. He was director of public relations for Spin magazine.

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**Idealive, which describes itself as an “online marketplace for investing in the arts and entertainment,” has secured financing for its first featured artist, pop artist/songwriter Tor Hyams.**

The San Francisco start-up aims to match musicians and filmmakers with people looking to fund such projects. “We believe people should be passionate about what they invest in, says Idealive spokeswoman Pamela Johnston. “We’re the facilitator in bringing the creative side and the money side together.”

Artists pay Idealive $500 to promote their proposed offering on the idealive.com site and set their own goals for financing. Investors—who run a wide gamut of the professional spectrum, Johnston says, from techies to music fans eager to get their hands in the business—can bid on any percentage of the posted goal.

For Hyams, who set in to begin recording his album at Fantasy Studios in Berkeley, Calif., with producer Jeffrey Wood, that now-reached target was $35,000.

“I’ve tried the record-label route—I’ve made tons of demos—and I’ve realized that it’s really hard to get a deal,” says Hyams. “So I decided that it made more sense for me to do this on my own.” With some help from investors, that is.

Hyams says he is not in contact with his online backers—he does not even know them, in fact. “I kind of like that,” he says. “I mean, once you kind of look in someone’s eyes, there is this incredible pressure. You don’t want to be the one who loses their money.”

Not that he has any intention of doing that, he quickly adds. “I fully expect to not only get them their money back but to make them a profit as well,” he says. “I want to help this company as much as they’ve helped me, and so I want the initial investors to see that this way of doing business is good business for them, too.”

Hyams, who anticipates releasing his album Sept. 15, will sell the set online at torcom, as well as via other avenues.

While Idealive is currently targeting musicians who already have had some success with their ventures—Hyams has written music for film and TV, for instance—there are plans to branch out, Johnston says. “I think you’ll see us lowering that barrier of [$500] at some point, maybe with a ‘bargain basement’ for acts who might pay as little as $200 to be able to solicit investors,” she says.

**While plenty of attention is being paid to the changes that the Internet will bring to the music industry, another technological advance—satellite radio—also promises to shake things up, as it moves along from the drawing board to the real world—or, in this case, to outer space.**

Sirius Satellite Radio has successfully launched Sirius-1, its first in a three-satellite constellation that will cover the U.S. with a 100-channel national radio service. The unit was launched June 30 from the Baikonur Cosmodrome in Kazakhstan.

Sirius chairman/ chief executive David Margolese says the deployment of Sirius-1 means that “within weeks we will be able to verify the fundamental capabilities of our system, including a coast-to-coast signal and digital-quality sound.”

(Continued on page 99)
THE BILLBOARD SUPERSECTION

OPENING WIDE:
DVD'S BREAKTHROUGH

PRODUCT PIPELINE:
SUMMER/FALL TITLE WAVE

VHS IN THE U.K:
DOWN BUT NOT OUT

REALLY BIG SHOW:
VSDA 2000
**June**

*Two Against Nature*
- Recent "live" concert delivered in DTS
- 5.1 Digital Surround

**July**

*Jaws*
- DTS-encoded 5.1 re-mix, originally shown in theaters in monaural (1.0) sound

**August**

*The Haunting*
- World's first DVD with DTS-ES discrete 6.1 Surround Soundtrack

www.dtsonline.com
Market Overview: Good News And Bad News

BY EILEEN FITZPATRICK

In the first half of the new year, the video industry experienced the classic good news/bad news scenario. The good news was that DVD continued to grow by leaps and bounds on a worldwide basis. The bad news was that two video distributors closed their doors, shrinking the existing video market even tighter. In addition, Warner Home Video announced it would begin selling rental titles directly to its accounts, breaking the 20-year-old two-stop distribution model.

"The main reason we're doing this is because we have good programs and good titles that get cannibalized to distributors," Warner senior VP of sales John Quinn told Billboard, "but sometimes getting them communicated to retailers is difficult."

Warner's move was yet another blow to the distribution community, which earlier saw M.S. Distributing and Sight & Sound Distributors close up shop. Following its exit from the audio business last year, M.S. had attempted to re-establish its video business when principals Tony Dalesandro and John Salstone bought the company back from Puzzlesoft Corp., but when financing fell through, they closed the 54-year Hanover Park, Ill.-based business.

barely one week after M.S. Distributing closed its doors, St. Louis-based distributor Sight & Sound Distributors called it quits as well—after 20 years in business. The company's accounts were absorbed by Indianapolis-based Major Video Concepts.

But, on the flipside, DVD offered more glowing news. During the first quarter, the DVD Entertainment Group estimated that more than 30 million units of movies and music videos were shipped to North American dealers, a 200% increase over the same time last year. Since the format's introduction in 1997, more than 160 million units have been shipped, and estimates are that 200 million will hit stores this year, according to PPI.

(Continued on page 18)

Artisan Lifts Heavyweights Denise Austin, 'The Firm' To Buff Up Fitness Presence

STAYING FIT: Artisan Home Entertainment continues on the acquisition track with the addition of the Denise Austin fitness catalog. Terms of the deal were not disclosed, but Artisan will begin distributing the product immediately. PPI will continue handling direct marketing.

"There are only a few exercise franchises that have maintained their market share and demonstrated growth," says Artisan president Steve Beeks. "Denise is one of those franchises. She further describes Austin as the 'pinnacle of fitness franchises.'"

Austin has been PPI Entertainment's main source of revenue for the past 10 years, pumping out 30 titles for the indie supplier. Sales have exceeded 10 million units, according to PPI.

Beeks says that the fitness star's PPI deal was up and that the company was looking to strengthen its own exercise catalog, which also includes "The Firm." Indeed, Austin tapes have consistently ranked within the top five best sellers, along with fitness queen Kathy Smith's titles. Videos from both stars are practically the only ones retailers continue carrying after a downturn in the genre about five years ago.

"We're not looking for one-offs," says Beeks. "It's all about franchises." He says the company expects to improve Austin's sales by utilizing its vendor management systems. Artisan will produce four new titles with Austin, the first of which will be in stores this fall. Artisan acquired the series "The Firm" from the non-defunct BMG Video late last year. No new "Firm" titles have been released since the acquisition, but Beeks says that that will change this year and that new titles should hit the market during the late fourth quarter or January 2001.

Other recent acquisitions include the "Baby Einstein" and Discovery Channel video lines. Beeks says the two franchises shouldn't compete for shelf space. "The Firm" is going after the fitness enthusiast, he says, and Denise has a broad market. Her tapes are really for everyone.

While Warner Home Video tried to corner the fitness market with limited success, Beeks says, Artisan isn't using the same tactics. "Obviously we look at any opportunity, but I don't know if Warner's strategy is the right way to go," he says. "We want to grow these two brands first."

BBC LEAVES FOX: After 15 years, BBC Worldwide America Inc. has ended its distribution pact with CBS/Fox Video and signed a new deal with Warner Home Video. Warner will take over distribution of the entire catalog July 1, with the exception of "Walking With Dinosaurs." CBS/Fox will continue handling that title until Aug. 31.

The BBC catalog encompasses more than 300 titles, including "Absolutely Fabulous," "Wallace & Gromit," and "Wendy's Story Of Painting." BBC will continue to be responsible for all marketing activities.

In a statement, Fox VP of sales and marketing Mike Dunn said the parting was mutual. Also in the statement, BBC VP of video Burton Croner said the company had "nothing but praise for the way CBS/Fox helped build our business." Warner says the line will complement its PBS and National Geographic lines.

MORE DEALS: In another special-interest deal, Reader's Digest has signed a distribution agreement with Chicago-based Questar Inc. Questar picked up U.S. VHS and DVD rights to Reader's Digest's 200-title catalog covering travel, nature, history, inspirational, and comedy genres. The titles have previously been released only through direct mail campaigns conducted by the magazine. The agreement becomes effective in July.

ELECTION RESULTS: Newly elected members to the VideoSoftware Dealers Assn. (VSDA) board of directors are HorizonRay Adams, Movie Monster, Topeka, Kan.; Mick Blanken, Superbits Videos & Games, Delaware, Ohio; Harold Rosenbaum, Video Video, Morrisstown, N.J.; and Tom Warren, Video Hut, Fayetteville, N.C.

The new members, who were selected from a slate of six candidates, will take their seats on the board at the VSDA annual convention, July 8-10 at the Sands Expo and Venetian Hotel in Las Vegas.

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BY DEBBIE GALANTE BLOCK

An industry that’s changing all the time should be represented by a show that is also changing. The VSDA Convention & Expo, which met with lukewarm reviews in the late 1990s, has, in a number of ways, reinvented itself to meet the changing needs of its attendees. This year, with major Hollywood studio sponsorship, Association spokespersons expect the 19th annual show to offer “incredible excitement” and many “firsts.”

Detail changes will make time spent at the Venetian Hotel and Sands Expo Center in Las Vegas not only convenient but exciting. As was the case in 1999, the show will run to three days rather than four. However, it will run from Saturday through Monday. The general session will begin on Saturday, July 8, at 2:15 p.m. Amir Malin, co-CEO of Artisan Entertainment, will be the keynote speaker. Although details of his talk were not available at press time, Carrie Dieterich, VSDA VP of marketing and public relations, says, “It will have an independent studio focus.” Malin also will be screening footage of ‘Blair Witch 2,’ which is due in theaters this fall.”

Another exciting event will be the presentation of a Lifetime Achievement Award to Gregory Peck, who has performed in some 60 movies and won an Oscar for Best Performance By An Actor in 1962’s “To Kill A Mockingbird.”

July 8 keynote: Artisan co-CEO Amir Malin

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July 9 at 11:30 a.m. hosted by film critic Leonard Maltin. It will feature three panels. The first panel will highlight state-of-the-art DVD technology, such as the DVD console game-players. The second panel will spotlight consumer trends driving the DVD marketplace. An hour with jury of recognized experts in entertainment media.

STUDIO SUMMIT

For the first time, hot topics will be discussed by top studio executives at the Studio Summit on Monday, from

(Continued on page 90)
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Play to Learn
BY SAM ANDREWS

LONDON—Every year at a conference on home video, someone from a research company delivers a presentation in which charts confidently show that VHS has five years left. It's been that way for five years now.

At one time, it was quietly thought that Video on Demand would kill off VHS—or perhaps more accurately, the VHS rental business. However, the recent failures to float shares of U.K. VoD companies such as Yes Television and the much-hyped Filmscape suggest that the investors have also taken a dim view of that particular digital Eldorado.

Now it is the spectacular development of DVD that has killed off, from the consumer press to seasoned video execs, crowing about the digital disc and declaring that VHS is dead.

While not writing a death certificate, Helen Davis of media analysts Screen Digest foresees the coming of the last rites. “VHS is still a strong business, although we believe that sales of retail VHS tapes peaked in 1998 and will decline from here,” she says.

The low cost of the VCR is one of the main factors in what Davis believes will be a slow death for VHS. “DVD recorders will continue to cost twice as much as play-only machines for the foreseeable future,” she says. “There are other about comparable (with 1999), and DVD is largely incremental.”

The major studios are beginning to become concerned that retailers are moving too fast toward DVD and ignoring the continued strength of the VHS format. One major agrees that DVD will account for nearly 70% of video-industry revenues by end of 2004, but he also notes that VHS revenues will still only have declined by around 10%.

The shelves stripped bare

The problem is that retailers in the short term see DVD as a substitute for VHS—not as an additional income stream. While it is generally agreed that VHS will fade away in eight to 10 years, distributors argue that retailers should not be stripping the shelves bare of tape just yet.

“There have to be a growing band of industry observers. “Looking at the U.K.”, says Tom Sanders, VP Europe at Warner Home Video, “in May there were roughly 420,000 DVD players installed, against around 18-20 million VHS players. For us in our business, rental and sell-through are

options (hard disc recorders), but VHS will continue to be the recording format for a lot of people for quite a long time.”

PREMATURE MOVES

In the U.K., DVD has captured 20% of video sell-through revenues just over a year into full-scale roll-out, and retailers have been ripping out fixtures for sell-through VHS in favor of slim DVD boxes.

The move is premature, according to a growing band of industry observers. “Looking at the U.K.”, says Tom Sanders, VP Europe at Warner Home Video, “in May there were roughly 420,000 DVD players installed, against around 18-20 million VHS players. For us in our business, rental and sell-through are the end of 2004, but he also notes that VHS revenues will still only have declined by around 10%.

THE SHELVES STRIPPED BARE

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“They have to manage the new with the old, otherwise the decline of VHS becomes a self-fulfilling prophecy,” says Sanders.

Gary Blackman, video buyer at Virgin Retail, agrees that VHS still has a lot of life in it yet. “Certain genres,” he says “do not work on DVD: like TV comedy, kids, etc.

industry, and, sadly, that emotion sometimes gets in the way of common sense,” says Blackman. “For example, people will not buy everything that is released; they will shop around for the best deal. Pricing is key: Is a 20-year-old film really worth £20.00?”

For Blackman, one of the key signs for the future will be when a major release is released on DVD only. “We feel it is not too far away and will be a very brave move. Just think of the PR that could be gained if the then new James Bond was released on DVD only, and also think of the extra players that could be sold,” he says.

COPY DEPTH

A spokesman for Woolworths, the U.K.'s largest video retailer, reports
that the VHS sell-through market is up 11% year on year. Woolworths believes that DVD is an incremental business and that "the biggest threat to retail video is copy depth in the rental trade, where the likes of Blockbuster sell off ex-rental stock before the release into sell-through."

Despite the copy-depth initiatives, the signs are not good for the rental side of the business. Although rental dealers currently deliver 31% of overall video revenues, sources suggest that, following the closure of another 800 or so stores last year, consolidation is set to continue.

It is estimated that there are around 3,500 rental dealers in the U.K. at present. The privately voiced belief is that this will quickly come down to around 1,500 and will be dominated by Blockbuster (680 stores), Global (250 stores) plus

Virgin Retail's Gary Blackman

Choices and Apollo (150 stores each).

The decline cannot be attributed to the growth of a direct competitor such as PPV movies or pay-TV but to increased competition for the consumer's leisure pound from a variety of sectors. (For example, the Indian restaurant business in Britain was worth approximately £2.8 billion last year, more than twice the combined rental and sell-through business.)

**REVENUE-SHARING SCHEMES**

The decline of the independent sector will be further exacerbated by the growth of revenue-share schemes that are polarizing the business into dealers with copy depth and those without.

It is also having a major effect on what are viewed as B titles. One independent distributor complained that revenue sharing was "really killing off the catalog-title business." While the rental business faces a difficult future, the sell-through business—based as it is on gift-giving at Christmas and Easter—has a more certain future.

"People will always want to own or collect product, and it's up to us [retailers] to supply it in whatever format the consumer demands," says Blackman.
DVD PREVIEW
(Continued from page 78)

September:
"Chaka Khan: BET On Jazz."
"Jeffrey Osborne: BET On Jazz."
"Dame Edna's Neighborhood Watch Vols. 1 & 2." "Bay Of Blood." "Kill Baby Kill."

IMAGE/PANASONIC
July:
"Twilight Zone Vols. 28 & 29."

IMAGE/PENTHOUSE
July:
"Wild Weekend With The Pets."
"25th Anniversary Swimsuit Video."
"Amazing Amazon Beauties."
"Fashion And Fantasy."
"Island Girls"

MGM
July:
"Woody Allen Collection 8-pack, $134.98; Best Years Of Our Lives, Easy Money, Henry V, Princess Bride."

August:
"Supernova, Misery, Monkey Shines, Phantasm IV: Oblivion, Pumpkinhead, Swamp Thing, Texas Chainsaw Massacre 2, Fargo, California, Platoon, Six Degrees Of Separation."

September:

MONTEREY
July:
"Endless Summer Revisited."

October:
"Grateful Dead: View From The Vault."

MTI
July:
"Silicon Tower."

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Featuring incredible cameos and brilliant humor, this cult classic is "a heavy-metal hoot" (USA Today)!

DVD PREVIEW
(Continued from page 84)

NEW HORIZON
July:
“Because Of You,” “Crazywater,” “Invisible Man,” “Kid With The X-Ray Eyes,” “Nightfall,” “No Desert Dad Till You Mow the Lawn”

NEW LINE/WARNER
July:
“Boiler Room,” “Magnolia”

August:
“Boogie Nights SE,” “Simpatico,” “Mother Night,” “New Nightmare,” “Nightmare On Elm Street, Vols. 2-6”

September:
“Seven,” “Twin Peaks” (TV), “Final Destination,” “The Cup”

PARAMOUNT
July:

August:
“Braveheart,” “Tues,” “Nashville,” “Shane,” “Naked Gun,” “Naked Gun 2 1/2,” “Naked Gun 33 1/3,” “RFM,” “Next Best Thing,” “Deterrence”

September:

October:
“Blue’s Big Musical Movie,” “Rosemary’s Baby”

PIioneer
July:

(Continued on page 86)
**DVD PREVIEW**

(Continued from page 85)


**August:**

“Billy Vaughn And His Big Band,” “Sailor Moon S: Black Dream Hole” (A), “Verdi: Messa de Requiem”

**PIioneer/Artisan**

July:

“Flood: A River’s Revenge,” “The Funeral,” “Nag”

**Rhino**

July:

“Land Of The Lost”

August:

“Brady Bunch Variety Hour,” “Jazz Casuals”

**September:**

“Domo Arigato,” “My Favorite Martian Vol. 2,” “Ramones: Live,” “The Real McCoys (TV)”

**SLING SHOT**

July:

“Scream Gems Vols. 1 & 2;”

August:

“Dreams Of Flight: Space.”

**Sony**

July:


August/September:


**Universal**

July:

“Jaws,” “Jaws” (DTS), “Isn’t She Great,” “Ride With The Devil,” “Beethoven’s 3rd”

August:


**September:**


**October:**

“Jurassic Park,” “Jurassic Park: The Lost World.”

**Billboard**

**Top Special Interest Video Sales**

**JULY 15, 2000**

**RECREATIONAL SPORTS**

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<td>WWF: MOST MEMORABLE MOMENTS OF 1999 World Wrestling Federation Home Video 282</td>
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<td>WWF: COME GET SOME THE WOMEN OF THE WWF World Wrestling Federation Home Video 235</td>
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<td>WWF: HELL YEAH-STONE COLD SAGA CONTINUES World Wrestling Federation Home Video 223</td>
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<td>WWF: NO WAY OUT World Wrestling Federation Home Video 245</td>
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<td>WWF: ARMAGEDDON World Wrestling Federation Home Video 243</td>
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**HEALTH AND FITNESS**

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<td>KATHY SMITH: TIME-SAVING CARDI-O FAT BURNER Sony Music Entertainment 51564</td>
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**4TH QUARTER VIDEO BUYERS GUIDE**

**ISSUE: Aug. 26**

**AB CLOSE: Aug. 1**

*Billboard* platinum certification for sale of 250,000 units or a dollar volume of $10 million in retail for theatrically released programs, 25,000 units or $1 million at suggested retail for nontheatrical titles. ©IHMA platinum certification for sale of 250,000 units or a dollar volume of $10 million in retail for theatrically released programs, or 50,000 units or $2 million at suggested retail for nontheatrical titles. ©2000, Billboard/SP Communications and VideoScan Inc.
August:
“Clint Eastwood Collection” 6-pack gift set, $99.92; “Romeo Must Die”

WARNER/HBO
July:
“Citizen X,” “Gia;”

September:
“Stomp Out Loud,” “Fort Apache, The Bronx,” “Escape Under Pressure”

WARNER/PBS
August:
“Stephen Hawking’s Universe,” “Life Beyond Earth”

WARNER/TURNER
July:
“Kelly’s Heroes”

August:
“Arsenic And Old Lace,” “North By Northwest.”

WINSTAR
September:

October:
“John Woo: The Killer/ Hard Boiled” 2-pack, $49.98; “Wirey Spindell,” “Deepak Chopra” 2-pack, $39.95; “Andrew Weil M.D.: Spontaneous Healing” and “8 Weeks to Optimum Health,” “Dr. Wayne Dyer”

November:
“Isaac Stern: Life’s Virtuoso.”

WOLFE
August:
“Boy 3: Boy Wonder,” “Erotic Choices 2: Instincts”

September:
“College Boys,” “Gay To Z Of Sex.”

YORK
July:
“Interloper Force.”
They’ll never know what hit ‘em.

MARKET OVERVIEW
(Continued from page 77)

for more than $4 billion in retail revenue.

According to VideoScan, the year-to-date top-selling DVD titles are “The Sixth Sense,” which shipped a record 22 million units in April, followed by “The Matrix,” “Tarzan,” “American Pie” (unrated) and “The Thomas Crown Affair.” (The old VHS workhorse proved it still has plenty of life in it, with “Star Wars: Episode I, The Phantom Menace” selling more than 5 million units in its first two days of worldwide release on April 4.)

DVD HARDWARE

Hardware sales also continue to soar, with 1.18 million players shipped during the first quarter, a trend that could see a total of 11 million shipped to retailers by the end of the year. The good news also continues in foreign territories, despite a rather slow start. Warner and Sony Europe announced a 310% increase in player shipments during the first quarter. More than 425,000 units were shipped to European retailers. Sony predicts player shipments will top 5.8 million this year. Worldwide DVD software sales are expected to hit 500 million units, according to Warner estimates.

Sony and Warner have partnered to promote the format in a joint advertising campaign that should help push player sales closer toward that goal. Industry observers also indicate that DVD software sales could jump higher still, with the introduction of PlayStation 2—which plays DVD titles—in the U.S. and other territories this fall. The dramatic impact of the device was also felt in Asia, where million-unit first-day sales of the player “doubled the installed base of DVD in one day,” according to Warner VP of worldwide marketing Steve Nickerson.

INTERNET CONNECTIONS

While the new DVD technology has gained rapid acceptance, some companies have been positioning themselves to take advantage of the next new technology: the Internet. Since
the beginning of the year, Blockbuster has made deals with TiVo and content supplier Atom Films. Under the TiVo deal, Blockbuster will eventually offer its customers a video-on-demand service through the set-top TiVo player, which now records and stores television programs. The retailer also signed a multi-million-dollar deal with MGM Home Entertainment to eventually deliver films from the studio's catalog via the retailer's site. In June, Blockbuster began streaming short films from Atom Films, under a two-year deal with the Seattle-based film company. About 20 films a month are available over the site.

Blockbuster also decided to get into the film-acquisition business and purchased "Love & Sex" at the Sundance Film Festival for $1.4 million, plus $1.75 million to promote the film. Blockbuster will distribute the films on video only in its stores under the "Sundance Channel Presents" boutique area.

"What we want to do is broaden the selection of product," says Blockbuster VP Dean Wilson, "and, by adding more product, it increases consumers' renting habits, and there's a great supply of indie product that has never been on video."

KEEPING UP WITH DVD

Another Internet movie company that has made some big strides is pay-per-view outfit SightSound.com. In its first major studio deal, the company will supply its technology to Miramax Films to eventually deliver movies to the Miramax Web site. SightSound also co-produced its first film, "Quantum Project," which was downloaded over the Internet in May.

For the remainder of the year, the industry will most likely be closely following Warner's direct-distribution plan. If the plan is successful, it is only a matter of time before other studios follow suit, industry observers say.

As it awaits that outcome, the industry will continue to watch DVD reach new heights as more than 5,000 titles become available and worldwide player penetration levels hit 15 million. Keeping up with the pace will be video's biggest challenge.
8:30-10 a.m. No details were available at press time, but VSDA's Dieterich says, "We're hoping to get home-video division presidents for this panel."

CONFERENCE PROGRAM

Amid all of these changes, one thing has stayed the same. There is a conference program. "Increasing business and giving you the tools to make it happen" is its focus. Track 1 is titled "Increasing Your Competitive Edge." Topics to be discussed include "Strategies For The New Century" and "Competing In The World Games."

"Strengthening Your Bottom Line" is Track 2's focus. Topics here include "Secrets Of The Competition" and "Effective Employee Management."

MORE CHANGES IN 2001

VSDA convention attendance was up in 1999 over 1998, and, according to Dieterich, registration so far this year is ahead of 1999. But VSDA will not rest on its laurels. To add further excitement to its convention, not only will the venue change in 2001, but so will the time of year. It will be back in Las Vegas this January, with some of its days coinciding with the heavily attended Winter CES Show.

To add further excitement to its convention, not only will the venue change in 2001, but so will the time of year. It will be back in Las Vegas this January, with some of its days coinciding with the heavily attended Winter CES Show.

Some fun and games will also live up the Summit proceedings. Attendees will have the chance to win a Hollywood Power Lunch with Bill Mechanic, chairman and CEO, Fox Film Entertainment, or they can win A VIP trip to Los Angeles for the theatrical premiere of "How The Grinch Stole Christmas," starring Jim Carrey. Warner Home Video is also scheduled to unveil an attendee promotion at the Summit.

MORE FIRSTS

The VSDA registration brochure offers a long list of other "firsts" for the July show including:

- Pre-convention seminars, to be offered starting Friday, July 7. Four full days of seminars will focus on the best practices of leading industry consultants.
- Poolside festivities, co-sponsored by the majors, will be held Sunday, July 9, from 8-11 p.m. at the Venetian.
- An autograph station will be set up for attendees to have an opportunity to meet the stars on the show floor.

830-10 a.m. No details were available at press time, but VSDA's Dieterich says, "We're hoping to get home-video division presidents for this panel."
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Bacharach and David songbook

As the concert continued, the writers were presented with lifetime achievement awards by Tim Rice and Lord Andrew Lloyd Webber. Accepting the mementos, David described the award as "just a little bit of a kick," while Bacharach pronounced it an "extreme kick."

Speaking with Billboard before the concert, David said, "This is just the most exciting thing. Nordoff-Robbins is such a great benefit for helping autistic children learn through music, which is of course my life, so I'm just delighted to be involved with it." He added with a smile that he was "honored to be honored."

David reunited with Bacharach in 1999 to write two songs for the Bette Midler movie "Isn't She Great," released earlier this year in the U.S.

David said that Nordoff-Robbins Music Therapy House, whose north London base houses a treatment center and an academic and clinical training institution, is recognized as the charity of the performing arts certainly in the U.K. They are also in the United States."

Of the concert bill, the lyricist noted, "There are a lot of great people here ... who are terrific performers and who are English. I've always been lucky here in England, right from the beginning of my career."

That performance included Mike + the Mechanics member and solo vocalist Paul Carrack, who performed "This Guy's In Love With You," Lon- don-born, Italian-American tenor Lucio Leoni, and David Hall, who interpreted "Don't Make Me Over"; and EMI-Chrysalis newcomer Lucie Silvas, who offered "One Less Bell To Answer."

Clark, now 68 and making a rare live appearance, sang "A House Is Not A Home" and also medley of "My Baby Just Cares For Me" and "Close To You" in a tribute to his "best friends" David, Houston and Karen Carpenter, respectively.

Despite a shoulder injury that forced his withdrawal from the previous evening's Artists of the Year Awards, Bacharach appeared onstage to accompany Costello on "I Just Don't Know What To Do With Myself" and with Warwic as she sang a selection of her best-known hits written by the duo.

All parties involved donated their services.

The concert was broadcast the following evening in the U.K. by the BBC's national AC station, Radio 2, and was filmed for international television distribution, which will be handled by 3DD Entertainment. A commemorative album is planned, with production by Gus Dudgeon.

Bacharach and David were presented with the Ray Coleman Special Achievement Award at the 25th Silver Clef Luncheon, also a benefit for the Robbin Music Therapy. Dave Stewart picked up the Silver Clef Award for outstanding services to British music on behalf of Eurythmics, while teen act Five Col- lins of the Best New Artist Award Boyzone front man Ronan Keating left with the International Award.

Hit Daily Dose

Keating also nearly left with George Michael's grand piano, hav- ing placed a winning bid of 25,000 pounds ($37,500) for the instrument during the luncheon's auction. However, he then re-donated it to the charity, joking that his house was not big enough to accommodate the instrument. The luncheon, held at the Inter-Continental Hotel in London's May- Fayre room, raised more than $300,000 pounds ($505,000) for the charity. Box-office receipts from the tribute concert covered the cost of the staging, and the charity hopes to bring in a further 500,000 pounds ($750,000) through the sale of broadcasting rights.

Nordoff-Robbins is hoping to raise boosts funds through a partnership with music Internet portal MusicWeb.com, which is creating an auction Web site (silverclef.com) to benefit the charity.

Kate Conroy, director of international promotions/projects at EMI, will chair the committee that is hoping to make the Silverclef.com auction the world's largest online auction of rock'n'roll memorabilia ever held.

"We welcome the opportunity to put something back," Conroy said, "and we hope that the whole industry will be generous in lending their sup- port by donating items to be auctioned to music fans worldwide."

The auction will take place at the end of July. Assistance in preparing this story was provided by Gordon Masson.

LIFELINES

BIRTHS

Girl, Samantha Erin, to Karen Fish- er and Fred Stichel, May 6 in New York. Mother is director of production for Roadrunner Records.


Girl, Summer, to LaDonna and Mark Cups, June 20 in Nashville. Mother is a singer/songwriter. Father is a Sound-Shop recording engineer.

MARRIAGES

Bradley Tyrrell to Marci Ann Hopper, June 10 in Vacaville, Calif. Groom is the California and Southwest sales representative for Big Daddy Music Distribution.

María Cecchiara to Mike Klein, June 24 in New York. Bride is the mar- keting manager for Hacette Entertain- ment Group.

DEATHS

Brenda Clay, 50, of cancer, June 1 in Duluth, Ga. Clay had worked as senior director of credit for the Universal Music & Video Distribution in Atlanta for more than 21 years. She is survived by her mother, two sons, and three grandchildren.

Ronald G. Moseley, 65, of myaste- nia gravis, June 22 in New York. Moseley was a songwriter, producer, and promotions man who began his career in the early 1990s. He wrote "Let's Boogie," with Clarence Avant and Art Akas, Sussex. He had eight gold records between 1970 and 1974. It folded in 1974, and Moseley worked as the East Coast A&R director at Polydor, and then as RCA Records' VP of black music. In the 1980s, he assisted in the New York promotion of Epic acts such as Luther Vandross, the O'Jays, and Lou Rawls. He also managed acts such as Isaac Hayes and Midnight Star. Moseley is survived by his wife, two sons, a sister, a brother, and two grandchildren.

Michael Koda, 51, of complications from kidney dialysis, July 1 in Chebe- ga, Mich. A singer and songwriter, Koda was the author of "Smokin' In The Boys Room," a top three hit in 1976 that he performed with a group he formed in 1969, Brownsville Station. In 1985 the song was revived by Mollye Cruse. After disbanding the group in 1976, Koda played with other groups and become a chronicler of the rock scene. Survivors include his widow, a son, and his parents.

GOOD WORKS

ARTS FOR KIDS: Inner-City Arts will present the Noche de Encanto on July 22 at Paramount Studios in Los Angeles. The evening will include Latin music, with a performance by 5 Degrees Of Soul, dancing, and food. All proceeds will go toward arts education programs for children in downtown Los Angeles. Contact: Jessie Nagel at 323-598-8933.

LAWRENCE GOES HOME: Country star Tracy Lawrence raised more than $14,000 for his hometown of Shindig, North Beach district theater, San Francisco. 415-242-0648.


Aug. 19, Australian Online Music Awards, the Basement Club, 02-9557-7766.

SEPTEMBER

Sept. 11, Canadian Country Music Assn. Awards, Skyreach Centre, Edmonton, Alberta, Canada. 514-269-7071, ext. 144.

Sept. 13, Latin Grammy Awards, Staples Center, Los Angeles. 310-392-3771.

Sept. 15-16, The Great Midwest Guitar Show, Sherman Concert Hall, St. Louis. 314-533-9900.


Sept. 20-23, NBA Radio Show, Moscone Convention Center, San Francisco. 800-342-2480.

OCTOBER


Oct. 15-19, IBMA Trade Show, the Galt House, Louisville, Ky. 502-784-5025.

Oct. 15-19, IBMA World Of Bluegrass Week, the Galt House, Louisville, Ky. 502-878-9024.


Oct. 20-22, Bluegrass Fan Fest, the Galt House, Louisville, Ky. 502-878-5025.

Please submit items for Life- lines, Good Works, and Calendar to Jill Pesselwick, Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90025, or jpesselwick@bill- board.com.
NEW YORK—WLTW (Lite FM) New York PD and AMFM director of AC programming Jim Ryan is a firm believer in the "share and share alike" philosophy in cluster programming.

By introducing the hits broken by his AMFM sister stations, top 40 WITZ (Z100), and rhythmic WKLU, Ryan has maintained Lite FM’s reign as the top-rated station in the Big Apple.

"When I came here in fall ’96, we became much more aggressive with current music and hit production out of other formats," Ryan says. "And consistency simply by playing the big hit records we crossed program Z100 and WKLU. That’s one of the things that made this job so easy: the fact that there are other mass-appeal radio stations in New York with big audiences."

Obviously, Ryan’s aggressive programming, which increased audience sharing with his sister stations, has hurt Lite’s ratings. "Although we do share listeners with others, WKTU and Z100 in particular, there are certain kinds of songs that will not play on WLTW," he adds. "We have honest conversations with Z100 /PD Tom Poleman and WKTU /PD Frankie Blue about songs. I ask them, 'Are they ready for me yet?' And they tell me yes or no."

The key to finding a hit for WLTW is repetition, something that’s often foreign to AC. "If you play a song and believe in it, you have to rotate it enough to find out if it’s a hit," Ryan says. "That was one of the big problems at WLTW in Chicago a year ago. The rotations weren’t high enough. They didn’t play current songs long enough, so they fell off the playlist catalog and [enough] recurrents to keep on top of the chart.

"If you go on a song, you have to make a full commitment to it over a period of time," he adds. "It has to be a long drive for me yet." The sense is that Ryan is in favor of stations being more aggressive and playing the right songs more frequently, but you have to do what the market dictates.

"In Chicago, there’s no big mainstream 40s like Z100 and WKTU to help make WLTW’s music familiar," he says. "Few titles they play are played on WTMX [the Mix] and [WBBM-FM] WSHE. There’s been a tough situation. It’s much easier for Jhanie Kaye at KBIG [Los Angeles], because of the top 40 KIIS and modern AC KYSR can warm up records for Jhanie."

New York stations also programmed WLTW until KEZL Phoenix PD Mike De Rosso came aboard, is well aware that not all AC hits work for all AC stations. "Top 40 are a product of what they grew up listening to," he says. "New Yorkers have grown up with different kinds of music. WABC used to play James Brown, so R&B music is no stranger to suburban New Yorkers."

"The only kind of music that they weren’t exposed to were certain varieties of hard rock," he adds. "That’s a big difference from the Midwest, where they played the Def Leppard. Rock hits in New York and Chicago are two wholly different things."

WLTW enhances its brand via TV spots, emphasizing both quantity and quality of music. "We wouldn’t be where we are today without TV," Ryan says. "Viacom, when they owned us in the ’80s and ’90s, spent millions to build our brand, and that has been the foundation of our success.

"Adults have a tendency to take radio for granted," he continues. "It’s like the electric company. They get home, the lights are always on. When they’re at work, Lite should always be on, but people might not think about it, so it’s important that when they go home at night and watch ‘NYFD Blue,’ there’s a 10-second commercial for Lite."

Another key to Lite’s long-term success is its natural evolution. "You have to make changes slowly," Ryan says. "I do consider WLTW a work in progress. We’re still tweaking the station all the time. We just recently hired a station voice and added sweepers in place of some of our dead segments. That really surprised a lot of people. We started with one sweeper an hour; now we’re running two an hour and very soon there’ll be no dead segments at all.

"It’s a gradual thing," he adds. "You can’t shake up the audience too much; you have to do it in a way that the audience doesn’t realize you changed. In fact, I got a call today from someone who said he just noticed we stopped playing Barry Manilow. Well, we stopped playing him five years ago. That has been the secret to our success even before I got here. It always evolved with the times."

Which explains how teen pop and rhythm hits have segued to WLTW so seamlessly. "Backstreet Boys [can be] compared to the Beatles," Ryan says. "A lot of people might think that’s a terrible thing to say, but they both have pop songs with sing-along melodies. What’s the difference between ‘I Want It That Way’ and ‘She Loves You’?"

As a veteran programmer, Ryan says today’s mass-appeal hits are almost "like a flashback. Going through the times of rap and hard rock was tough, because there was such a disparity in sounds, but as long as the groups that top 40 plays are accessible to AC, we will find ways to integrate songs like ‘Smooth,’ and AC will continue to be an extremely successful format."
**Adult Contemporary**

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**WEBWAVE**

BY FLIP MICHAELS


Company bio: Owned by Susquehanna Radio Corp., KBBF has been a fixture in Houston for more than 25 years, ranking among the top five in double-plus in every Arbitron ratings survey over the past 14 years. The station has won Billboard/Airplay Monitor Awards for radio station of the year, program director, and music director for three years straight (1997-99)

Site launched: Summer 1996

Maintained by: In-house, supervised by Internet PD and afternoon drive talent Scott Sparks. His Web team includes station staffers John Gray and Shannel Vance. "We believe that the Web should be as strong as our radio partner."

Number of hits: 11 million in May; average time spent viewing: 22 minutes.

Features: Live Webcast, updated text (weekly) that directly illustrates on-air content, "Scavenger Hunt" game with giveaways (Astronaut tickets, Pizza Hut, etc.) pictures on the Web of celebrity visits (most recently, Henson and Bon Jovi).

Revenue: "We've moved from banners and tiles to combo Web/radio packages."

Lessons learned: "Developing a database is huge and critical," says Sparks. "We send an E-mail campaign to 35,000 addresses weekly. Sites should be redesigned at least once a year. And are you giving away tickets on-air? Save a pair for the Web. Give people a reason to visit your site again."

**CONFAB ADDRESSES BIRTH OF INDIAN FM STATIONS**

BY NYAY BHUSHAN

NEW DELHI—Now that the Indian government has given the go-ahead to private FM radio (Billboard, April 29), it's time for the nascent industry to get up to speed, according to those attending India's first-ever FM radio conference.

"If FM doesn't start quickly here, it could be stillborn, since there are other exciting technologies like the Internet and broadcast that could take over," IBRC World Service (South Asia) managing editor Sam Miller said at the FM Radio 2000 conference in New Delhi in mid-June.

Standing an optimistic note was C.S. Ramboj, secretary-general of Delhi-based industry body the Radio Group, who said India's first privately owned FM stations will go on the air within the next six months to a year.

The conference was organized by the Radio Group, which claims a membership of 86 stations out of India's planned 101 new FM outlets, and Exhibitions India.

"When we got the licenses, we were worried (about making the business work)," said Sunit Kuman, VP, operations, of Delhi-based New Media Broadcast, which bagged a majority of the licenses nationwide. "With this confab, I think we can deal with the realities of the business."

Noted DJ/producer Anish Trivedi, who runs Mumbai-based programming company Banyan Tree Communications, "I think it's going to be difficult for the small players to survive when they have to compete with stations backed by major media groups."

Those speaking at the conference also stressed the importance of programming. "Eleven stations coming on at once in Delhi will have to be unique in what they offer," said Geoff Holland, European Partner of U.K.-based radio consultancy Republic Communications.

But that may be difficult, according to Delhi-based broadcasting consultant Achille Forier, who said, "Everybody will soon become desperate in pleasing advertisers, who will demand audience numbers, which, in India, are only possible if you play popular film music, leaving little room for program differentiation.

**INDUSTRY STUMBLES**

(continued from preceding page)

bargainers at a Turkish bazaar. According to Kagan Media, through June 23, there have been 916 station deals worth $4.4 billion—and $2.4 billion deals more than last year at this time, worth an additional $6.5 billion.

"The market is very strong. There are a lot of radio buyers out there, so it's still very much a seller's market," says Kelly Gallau, a broker at Kalil & Co., where he and five other brokers are working "full, long days" to handle the business. "As long as radio revenue continues to rise, you're going to have people trying to get into this business."

Another broker says the deals have "moved down to the second- and third-tier transactions" and adds the market this year has been largely driven by Cox Radio, Citadel, and Clear Channel, which had sold off $1 billion worth of stations as part of its merger with AMFM. "The statistics are very strong, but they're significantly skewed by all the money Clear Channel has had to raise. Beyond that, we're in the last throes of consolidation. It has to slow down, simply because the inventory is disappearing," he says.

Gallau also expects to see more radio groups become frustrated with the inability to add stations and instead grow into TV.

The Beautiful People. Top 40 powerhouse WHTZ (Z100) New York recently hosted its annual Zootopia concert, featuring the likes of Savage Garden, Goo Goo Dolls, Sugar Ray, Destiny's Child, and Christina Aguilera. Here, Z100 PD Tom Poleman, left, hangs out backstage with performer Jessica Simpson and her main squeeze, 98° member Nick Lachey.

**American Radio History**

www.americanradiohistory.com

BILLBOARD  JULY 15, 2000
Your AirWaves Correspondent Signs Off
By Recalling Some Favorite Moments

ADIEU TO YOU: This issue marks the final time I will fill this space, as I move forward from the position of radio editor to senior writer at Billboard.

Since the launch of AirWaves in 1997, the mission here has been to offer an inside look at what makes radio tick, from the artists’ and record labels’ perspectives to radio’s unique vision on the sounds that percolate over the airwaves at any given moment.

During this time, I’ve had the opportunity to interview many treasured guests, from Celine Dion, Elton John, Tina Arena, Martina McBride, and Clive Black to everyone influences like Sheena Easton, Olivia Newton-John, James Taylor, and Carole King.

Then there are their new discoveries, whose words and stories have affected me as much as a music fan as a journalist. They include Beth Hart, Lara Fabian, Anggun, BMak, Chuck Kravitz, and Savage Garden.

I’ve also been able to shout out my own views here from time to time, making clear that while we’re not in the midst of a pop revival that’s fostering some of the best melodies we’ve heard in years, radio’s corporate priorities, oversaturated playlists, ever-increasing sound loads—and utter arrogance about its assumed immortality—are a welcome invitation for growing technologies like the Internet and satellite radio to show fraternized consumers a better way.

Radio is an extreme growth period and is evolving on a near-weekly basis. More than ever, I promise, this is an industry to keep an eye on.

It’s truly been a jubilant ride on all fronts, and I will miss our weekly time together here. But what is the relevance of time without evolution, and now, the calendar points to a new mission. I’m pleased to introduce my successor, who has you in the radio industry as a reporter for our sister publication Airplay Monitor over the past year. He is an old-school reporter and a dedicated journalist, whose keen industry outlook already appears in various forms in this section each week. He’s a good guy and a friend, and I wish him the best.

I’d also like to thank two invaluable and persistent mentors at Billboard, talent editor Larry Flick and Nashville bureau chief Phyllis Stark, and to acknowledge the ongoing support of editor in chief Timothy White, publisher Howard Lambert and his providing editor Susan Nunziata, copy chief Bruce Janicke, and wordsmith extraordinaire Carl Rosen. A tip as well to the many in the industry who have made this job nothing but pure joy for almost five years.

Now it’s onward, as I send buoyant props to those readers who have joined me in gaining insights from those 178 acts I’ve had the pleasure of getting to know just a little bit better. But first, a few of my favorite AirWaves moments over the years:

Most poignant quote: from Michael Richey for being the coolest chick without trying, and Easton, because I wanted to for so very long.

Most challenging interview: Trying to get Frankie Valli of the 4 Seasons to focus on his rich and decades-long career was like roping a burro from the wild. He was determined to focus on the lack of work ethic and talent pervading today’s music scene and, sadly, came across as bitter rather than constructive. Why would he, with his extraordinary record of achievement, deny anyone success?

Oddest quote: While she seems to have a deeper sense of irony and respect than most about soul (of late, in ’97, the ever-beat Tori Amos led me down Barzoo Boulevard in describing how her “Silent! These Years!” has fostered a confident base for her writing), metaphorically referring to her songs as girls, she explained, “’Silent’ helped usher a lot of new girls through the door. Now that she’s that much more famous, taken, there is no jealousy amid the new girls, because she taught them how to put their lipstick on.”

Most interviewed artist: Savage Garden, five times. Runners-up: Jewel, Dion, each four. You got something to say about it?

Best radio quote: Jon Sax, saxophonist, music director of modern adult WZPZ (Sacramento, Calif., wins the contest hands down with his misings on Beth Hart’s 1998 ‘L.A. Song.’ “My philosophy is that a good record makes me want to kill someone or fuck someone. When I heard it, I thought ‘my gosh, you know what.’”

Most poignant quote 2: Earlier this year, U.K. bad boy Robbie Williams explained what his hit ballad ‘Angels’ means to him: “I wrote that when I was doing really poorly,” he says. “I’d been in a band that sold 18 million albums, and mine had sold 33,000 copies. I was drunk and didn’t have any friends, didn’t know who to trust, and sort of cocooned myself in cocaine and ignorance. It came out of desperation. I was on the cusp of being rejected, but I knew I had written this ballad.”

Best ‘80s quote: During a 1997 management meeting with Pat Benatar, the lady laughed her ass off and giggled irreverently at her own past. Regarding her infamous videoclip marathon for ‘You’re Looking At classy,” she commented, “It took them 16 hours a day for two days to get me not to fuck up. I think I had to do it a billion times. By the time we were finished, even my toenails were ripped.”

Cheers!
Two more satellites are slated to be launched by Sirius by the end of the year, in time for the service's expected first-quarter 2001 debut. Both companies have signed distribution deals with the major automakers, including Chrysler, Dodge, Ford, BMW, Mercedes-Benz, and Volvo, to offer satellite radio receivers in new cars.

MP3.com, which continues to expand its business initiatives, announced free downloads, will be getting much offline exposure for its brand and its artists via a just-inked pact with U.S. broadcaster Cox Radio. Cox has agreed to carry MP3.com's "Best Of MP3.com" syndicated program on 36 of its stations, according to the San Diego-based MP3.com, which will make available tailored one-hour programs in the genres of alternative, country, college, country, hip-pop, hip, rock, and groove.

The past grew out of MP3.com's deal to buy Cox Interactive Media's half of their mp3radio.com joint venture, according to former president of MP3.com Greg Lindahl, who is now working on Internet strategies for Cox Radio.

In April, partnering MP3.com bought Cox's share of mp3radio.com, a site that offers free downloads and localized music information to radio stations. At the time of the announcement, both companies said that by placing mp3radio's operations under MP3.com, they could better coordinate products and services to radio. As part of that deal, Cox agreed to air the shows.

The stations will also direct listeners to their Web sites, which will offer listeners free MP3 downloads. Users will be able to download to the newly created branded Web pages, which will offer audio files from more than 74,000 artists.

"This will be a terrific driver of audience to a station's Web site," says Lindahl. Adas MP3.com chairman CEO Michael Robertson, "The combined audience of these 36 Cox stations in 17 markets is 4.3 million listeners, representing an incredible opportunity for digital artists on MP3.com to gain first-time exposure to new fans around the country."

COSTA MESA, Calif.-based online entertainment and sports ticket seller Tickets.com said July 3 that it would lay off 35% of its staff, or about 220 people, in the next 15 months. The publicly traded company announced the move as part of a planned restructuring of its operations into two business units—ticketing services and Internet ticketing.

The ticketing services group will offer outsourcing—including online, call center, interactive voice response, and retail distribution, the company says. The Internet ticketing group will provide online ticketing services.

Tickets.com cited the reorganization, along with consolidation associated with its buy of mergers and acquisitions (it peaked at 11 ticketing-related companies since its founding in 1996), for the staff cuts.

The announcement came three days after the company scored a ticketing coup: a three-year agreement with Major League Baseball to handle its online ticketing.
Russell Oster, Source In? Syndicated R&B/hip-hop TV show “Russell Simons’ One World Music Beat” is undergoing a major revamp, including a possible name change. According to sources, Simons is no longer involved with the program, which had been syndicated through a partnership with African Heritage Network (AHN) and Warner Bros. Domestic Pay-TV, Cable & Network Features. Warner Bros. has now sold its interest in the show.

AHN would not comment on speculation that the program will be affiliated with The Source magazine and will be renamed “Source All Access.”

An AHN spokesman says that “no decisions have been made at this time, but we will be changing the show.” The format of the show will be unveiled this fall.

Meanwhile, Simons is said to be seeking a deal with the parent TV version of his site, 360HipHop.com.

So what went wrong?

In a statement issued by Simons, he says, “We were in discussions about continuing with African Heritage Network and Warner Bros., and the negotiations broke down. 360HipHop.com has been in discussions with a number of other players, and we expect to announce a deal soon.”

Stories have abounded that top executives at AHN were unhappy with Simons’ vision of the show, including having his wife, Kimora Lee, host the show at one time.

Simons responded to the rumors in his statement. “My wife, Kimora Lee, has been an integral part of this group,” he said. “I am not looking to return to that position. As a result, my wife will no longer be involved in the show.”

This & That: Syndicated R&B/hip-hop TV program “Motown Live” has been canceled.

College Television Network (CTN), which is designed to be an official Summer Music Games. CTN will provide the music talent for the focused lifestyle festi

Until the recent court decisions intervened with small doses of reality, the battleground has been principally one of rhetoric. Make no mistake about it, rhetoric has been important.

As with all good debates, the rhetoric is persuasive —so persuasive that many confuse it with die-casting. This is quite understandable, as so many of the key points put forth by copyright foes are little more than a hopeful view inspired by the rhetoric.

The rhetoric can be anything from a pronouncement of a new paradigm for the music business to a call for the death of music. Some were in favor of harm, and useless—or even worse, the fear mongering that copyright is the "devil in disguise."

For instance, a recent article in The New York Times suggested that copyright was going to stop the flow of information on the Net. This is reputedly the inspiration and justification for the contribution to Web anarchy that was launched as Freenet. Such a pronouncement plays on a popular misconception.

The fact is that copyright protects neither information nor ideas but only personal expressions of information or ideas. Perhaps a subtle difference but quite substantive in the context and just an example of how rhetoric can lead the unwary astray. The true impression that copyright is gaining back some ground in the public press.

A subsequent article appeared in The Netweek that concluded that without copyright the Net could be bereft of content in a short time. What a refreshing view.

One of the chief attributes of a good dotcom CEO is his or her ability to put a beneficial spin on whatever elements are on his or her plate. The fact of life is that dotcoms that reach the ground shifts daily, as witnessed by the previously unthinkable alliance of BMG and Music Nation Group with MP3.com.

This provisional nature is what makes them such exciting businesses, but it also requires enormous agility and flexibility of business plans, with the result that tedious parameters like copyright gets into the short shrift. As in: "We'll deal with it later."

A friend of mine has developed a marvelous metaphor for the dotcoms' strategies that have openly taken aim at the copyrights industry. Some of you may recall the film "The Mouse That Roared," in which a fictitious European micro-country declares war on the U.S. because historically all nations that have fought a war with America lost but ended up better off than before. That was true.

In this case, it seems that companies like Napster and MP3.com have so much confidence that their positions will stand up that they have created business models selfishly and skilfully devoted to their own online aspirations without a corresponding knowledge of the music industry that they are willing to risk all to get into court, lose, and begin negotiations.

At the very least, you have to admit the chutzpah. If you accept this view, then you will understand that those who put themselves at risk in the legal arena are in fact just part of a carefully orchestrat- ed mailing ritual of the online age. We recently witnessed our first nuptials.

ON THE POSITIVE SIDE

The nexus of my position is that despite these nemeses, the music publishing community will likely gently cast the Internet as a friend. It should be embraced by us to empower creators to take advantage of the Internet and to continue to use the Internet to their advantage.

The rhetoric can be anything from a pronouncement of a new paradigm for the music business to a call for the death of music. Some were in favor of harm, and useless—or even worse, the fear mongering that copyright is the "devil in disguise."

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One of the chief attributes of a good dotcom CEO is his or her ability to put a beneficial spin on whatever elements are on his or her plate. The fact of life is that dotcoms that reach the ground shifts daily, as witnessed by the previously unthinkable alliance of BMG and Music Nation Group with MP3.com.

This provisional nature is what makes them such exciting businesses, but it also requires enormous agility and flexibility of business plans, with the result that tedious parameters like copyright gets into the short shrift. As in: "We'll deal with it later."

A friend of mine has developed a marvelous metaphor for the dotcoms' strategies that have openly taken aim at the copyrights industry. Some of you may recall the film "The Mouse That Roared," in which a fictitious European micro-country declares war on the U.S. because historically all nations that have fought a war with America lost but ended up better off than before. That was true.

In this case, it seems that companies like Napster and MP3.com have so much confidence that their positions will stand up that they have created business models selfishly and skilfully devoted to their own online aspirations without a corresponding knowledge of the music industry that they are willing to risk all to get into court, lose, and begin negotiations.

At the very least, you have to admit the chutzpah. If you accept this view, then you will understand that those who put themselves at risk in the legal arena are in fact just part of a carefully orchestrat- ed mailing ritual of the online age. We recently witnessed our first nuptials.

PUBLISHER ACTIONS

What can music publishers do to maximize benefits from the online world? I believe it is critical to be open to imaginative online usage proposals—to be willing to experiment and share in the risk/reward nature of the Internet.

Independent publishers have a certain advantage in these deals over those associated with conglomerates, as the multinational corporations, in general, have segment the online business and must require their publishing subsidiaries to obtain clearances from above before granting online licenses.

In many cases and for various good business reasons, conflicts in policy or strategic relationships limit the scope of licensing currently available to the conglomerates. This gives independents greater freedom of action in this field.

In addition, there are business-to-business opportunities offered in the online world. Publishers can create sites that offer the opportunity to have direct contact with customers and to show off composers and songs. At peermusic.com, we regularly receive E-mail messages for our composers, submissions of new material, and licensing requests

CONCLUSION

As a final thought, imagine how much worse it would be if the online world were silent of music. Imagine if PC’s weren’t regularly on speakers or if sound cards didn’t have speakers built in. Everyone can remember when that was true.

What if mobile phones and personal digital assistants weren’t about to be designed as primary music-listening devices? Music publishers and our composers would be in the backwaters instead of in the mainstream.

I, for one, prefer it this way.
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“The record companies need to use a carrot, not a stick. Consumers aren’t going to stop using Napster because Lars [Ulrich of Metallica] tells them to. They’ll go through legitimate channels once they’re more fun, more convenient and offer more value than illegitimate channels.”

Aram Sinnreich, Analyst, Content & Music
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their managers, which could force unnecessary front-loading (urgency accounts to order more product than necessary) of future big releases.

A&M Records under the Interscope/ Universal label is one release cycle that shows evidence more than a release schedule makes sense.

But while the big releases and steady product flow are good for the retailer, they also make it difficult for everyone else to get about the events of the first half of this year.


He acknowledges that the company may be forgiving a few buy-in dis-counters, but that overall steady distribution expectations plus overbuying are much greater. There are two R’s. The friendly R is the reorder. The satan-R

Pagano says that “retailers can’t afford to carry excessive inventory of any hit titles, because that inhibits the flow of cash into the store.

Musiland’s Odette also says that his chain’s systems have become more sophisticated. “We have fine-tuned what our forecasting ability is,” he says. “We know the best-selling albums and artists and titles is much better.”

Consequently, Musicland tries to put three or four weeks worth of merchandise in the store, he says, but adds that doesn’t mean week-by-week价格上涨 times four. He says Musicland will typically back that order up with a two-week supply—or three weeks if the buy-in discount is large enough—in its distribution environment.

Virgin’s Girkos says that since his chain doesn’t have a warehouse, it orders for the store only and general releases on a two- or three-week

supply.

Meanwhile, although retailers are happy about huge hit titles and surefire buys, many of the year’s distribution executives point out that they have either experienced heavy returns of product or have heard from accounts that they are about to be hit with returns.

One senior distribution executive says that four of the seven largest accounts have returned more than their normal amount of merchandise, and that several of the biggest return accounts have also been heavy on returns, particularly catalog titles.

“ar lot of accounts are churning records more,” says that executive. “They are sending back stuff that return another order a couple of weeks later.”

Like other distribution executives, he speculates that with the big hit albums and steady product flow this distribution environment will that accounts, rather than increase their budgets for buy-ins, are returning slow-moving titles to free up dollars.

Other distribution executives point that the case volume returns are adding to the problem, that “certain accounts bought certain big, anticipating business that didn’t happen,” and that some accounts are “still at the tail end of cleaning up acquisitions.”

But distribution executives expect that returns will slow down as accounts become more sophisticated about just-in-time inventory—and if returns keep a steady product flow year-round.

Riffage Tries Offline Strategy (Continued from page 1)

Under the deal, which includes rights to the label name and current acts but not catalog, 1500 Records will become a new division of Riffage, to be headed by Robert Richards and based in Los Angeles. Fellow 1500 Records executives Van Riker GM, and Lee Kursko, marketing director also move to Riffage, along with an existing 20-city store team.

Artists signed to the 1500 Records label will split the net profits on album sales, according to executives, who say the label will continue to provide such traditional services as advances and funding for recording and video, retail dis-tribution, and promotions.

Domestic distribution of the label’s product—the first of which is due this fall—will be handled by RFID Distribution. And the international deal is in the process of being struck, according to Riffage. Albums will also be sold online—terms of which were not disclosed—follows by sev-eral weeks the acquisition by Riffage of real-world venue the Great Amer-

ica Online, a dotcom site, “recreating Live From The Great American Music Hall,” and, of course, a Web site that features streamed and demand-based flow of live streaming and indie acts, as well as a variety of merchandise—including CDs and compilations—for sale.

This positioning will also begin integrating major-label-art content this summer as part of a cross-site alliance linked in February with Get.com, which is jointly owned by BMG Entertainment and the Uni-versal Music Group.

The purchases come on the heels of the announcement by another on-line music company, Launch Media, of its acquisition of the Warped tour in a mostly stock deal estimated by sources at $10 million-$18 million.

Launch plans to leverage its $3.5 million other database to move in a notch in popu-larity and sales.

For most developing acts, the next logical step is attempting to secure a dotcom site, or, Wit notes, “I don’t want to be left in the position of hav-ing developed this band and then say, ‘Send us a postcard when you sign the deal’” rather than “we’ve added the third leg, the label.”

The new ventures also add “prove, predictable streams of revenue” to BMG’s bottom line, notes VP of marketing Page Murray.

“We are continuing to dial-down our total reliance on the online sales,” Murray says of the profitable label—which will continue to host well-known acts along with Riffage’s up-and-comers—and the label.

FOCUS ON ARTIST DEVELOPMENT

Current acts on 1500 Records—electronica-leaning God Lives Underground (which most recently re-released the ’60s John Lee Hooker album, Depeche Mode tribute album, “For The Masses”) and hip-hop trio Ugly Duckling—will be joined this year by bands culled from the Riffage site, according to Richards, who expects a handful of acts per year (some from offline A&R sources as well).

1500 Records also is currently produc-ting the soundtrack for New Line Cinema’s upcoming film “15 Min-
utes” starring Robert De Niro.

Selling which of the 20,000 acts whose music is featured on the site are deserving of those label slots will be a matter of using high-tech data the fashion at BMG, which, Richards says. “From the site, we can see which bands are being downloaded the most, which are getting the most exposure. The numbers speak for themselves,” he adds.

But it’s not a contest, notes Wit. “It’s not the get the most votes and get a record deal,” he says. “It’s about earning唱片 label, and we are serious about making it work.”

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ANGEL'S SHANKAR TOURS WITH DAD

(Continued from page 1)

[T]he audience will be heated during a dinner Sept. 11 at the Beverly Hilton Hotel in Beverly Hills, Calif. The event is part of Grammy week festivities preceding the first Latin Grammy Awards, which will be presented Sept. 18 at the Staples Center in Los Angeles, in a ceremony that will air on CBS.

BRITAIN’S ALLIANCE AGAINST COUNTERFEITING AND PIRACY reported July 6 that the cost of copyright and trademark theft to the British industry in 1999 increased 27% to 8.19 billion pounds ($12.3 billion), from 6.42 billion pounds ($9.6 billion) the year before. The figure equated to 1.26% of GDP at current market prices, an increase of 0.2% on 1998, the trade organization noted.

As a concert artist, says Angel senior director of marketing Andria Tay, "[Shankar] is the Jonny Lang of the sitar in the way she jams on the instrument..."

- ANDRIA TAY -

‘Shankar’ is the Jonny Lang of the sitar in the way she jams on the instrument.

-Shankar-

NAPSTER LAUNCHES NEW DEFENSE

(Continued from page 8)

In September, Napster launched a multi-pronged defense of its software product that the company says is entitled to immunity as well as "fair use" under the law. Napster's attorneys say that the software has a "fair" purpose and that it is "fair use" as part of a "global" market, and that it is "fair" to the music industry.

Instead, he says, programs like Getnula or Freenet, which exchange all types of files, could pit copyright against First Amendment issues.

In a statement, RIAA said that Napster has "an agenda to be heard" and "a desire to be heard" and "a desire to be heard by the courts." RIAA said that Napster's "fair use" defense is "a means of hiding behind the law." RIAA said that Napster's "fair use" defense is "a way to hide behind the law." RIAA said that Napster's "fair use" defense is "a way to hide behind the law."
western artists as Riders In The Sky, Red Steagall, Don Edwards, Sons Of The San Joaquin, and Michael Martin Murphey. The Riders have been making music “the cowboy way” for nearly 23 years. Their upcoming album features songs from Disney’s “Toy Story 2” and will be cross-marketed with the film’s video release. Steagall not only writes and performs cowboy music and poetry, he hosts “The Cowboy Corner” radio show, heard in 140 markets, and this fall will host his 10th annual Red Steagall Cowboy Gathering in Fort Worth, Texas.

Edwards is a veteran cowboy crooner whose credits include appearing as Robert Redford’s sidekick in the film “The Horse Whisperer.” Sons Of The San Joaquin, whose harmonies evoke comparisons with the Sons Of The Pioneers, are currently working on a film. Murphey, meanwhile, is largely credited for sparking somewhat of a revolution in western music circles in the past decade. After success in both the pop and country fields, the Texas native began performing western music. His passion for the genre prompted his label at the time, Warner Bros., to launch the Warner Western imprint (which closed its doors last year). In 1987 he launched West Fest, a multi-day western festival that celebrates the heritage of the West through art, music, and crafts.

Those guys really pioneered the whole movement,” says up-and-coming western artist Dan Roberts of Murphey, Steagall, and others. “They are the headliners, and they are still doing it. They have opened the doors for many people in this business.”

Singer/songwriter Luke Reed agrees. “When you’re dealing with cowboys, the ones you’re dealing with are real people. They think those are the ones that will be really remembered.”

NEW ACTS RIDE IN

In addition to that strong core of established acts, which also includes fan Tyson, R.H. Hampton, and cowboy poets Waddie Mitchell and Baxton Black, there’s a new contingent of western artists who are mindful of tradition yet bent on expanding the audience.

Bryan Hill, a 24-year-old singer/songwriter from Ogden, Utah, is considered one of the western community’s most promising stars. “I think the world is still interested in western music and especially still very interested in the culture of the cowboy,” he says. “These songs are about the life, history, events, and situations pertaining to the culture of the West, and I think that everyone—no matter where they come from—can relate to these things. We play dude ranches where there are people from Germany, Austria, and all kinds of places.”

Hill came to Nashville in 1996, and though he drew interest from A&R executives at major country labels, he opted to remain a western artist. “I was trying to bring them some western music and songs about the West,” Hill says. “I had several successful interviews with some A&R representatives and publishers, but they just didn’t make that connection. I was doing was to be a little more mainstream... It never felt right. The stuff I had written all my life seemed to get across to the audience I was playing for.”

After two self-released CDs, Hill’s third offering is due Sept. 1 from Boulder, Colo.-based Real West Productions.

“I feel I have an opportunity to take western music to a very broad audience,” he says. Meanwhile, his mind is still focused on making music that will attract new listeners. “I think that it needs to have an edge to carry over to the next generation,” he says. “It has to be something everyone can identify with. I try to keep it contemporary. As with any other genre of music, it has to appeal to the next generation and survive.”

“We’ve got to attract a younger audience,” says Bobby Newton, executive director of the Academy of Western Artists. “If we don’t get them interested, they’ll never explore their heritage.”

Along with Hill and Roberts, Joni Harms, Trudy Fair, Dave Alexander, Kazzbishop, Luke Reed, Wyley and the Wild West, Belinda Gay, New West, Royal Wade Kimes, and Cowboy Celtic are among new acts garnering attention. “We’re the future of the country music industry,” says Newton, who distributes for the Will Rogers Cowboy Masters Awards, which will be presented by the Academy of Western Artists throughout the year.

Steagall is enthusiastic about the crop of newcomers and their ability to appeal to western music fans. “People that like the family traditions, the songs that are real, that are real. They don’t have the commercial songs, the song that isn’t perfect for the silver screen,” he adds. “The songs that we’re seeing really have viability and longevity are the ones that are written about real people in a real way. They are written for the dinner tables of America. It’s those hard-working, honest, God-loving people who are dedicated to families... and families that are mindful of tradition, ethic, and loyalty—all those character traits that brought us this far are evident in the art form.”

FAMILY LEGACIES CONTINUE

These days there are even some second- and third-generation talents within the western music industry. Western swing king Bob Wills’ niece Dayna Wills is a formidable talent with her own band that hails from Fort Worth, Texas, where they play the city’s flagship western music venue, the Cowboy Club. Dayna’s latest album, “Cowgirl,” is a testament to her talent and artistry. The album features original songs that capture the essence of the western swing sound, with a modern twist that appeals to both traditional and contemporary audiences.

The album includes a cover of the classic country song “Cold Hands, Warm Heart,” which was originally recorded by Red Sovine. Dayna’s version adds a new dimension to the song, incorporating elements of modern country and roots music. The album also features a duet with Country Music Hall of Famer Mickey Gilley, adding to the album’s appeal.

Dayna’s talent and dedication to preserving the legacy of her family’s music has earned her recognition and respect in the western music community. She is a credited member of the western music industry, continuing the tradition of excellence set by her uncle Bob Wills and her family.

The cowboy is our heritage, and we’re trying to preserve that. And the only people who don’t like western music are the people who haven’t heard it yet.

-Bobby Newton

Reed: “The cowboy is our heritage, and we’re trying to preserve that. And the only people who don’t like western music are the people who haven’t heard it yet.”

writers, with cuts performed by Murphey, Edwards, George Strait, Gene Watson, and Randy Travis.

Along with these western music hits, Dayna Wills is also known for her dedication to preserving the cowboy culture. She has performed at numerous events and venues, including the annual Western Bandestival in Fort Worth, where she has been a regular performer. Her music and live performances are a testament to the enduring appeal of the cowboy culture and its influence on the western music genre.

Dayna Wills is a true ambassador for the cowboy culture and the western music genre. Her talent, dedication, and passion for preserving the cowboy legacy shine through in her music and live performances. She is a true embodiment of the cowboy spirit, and her music continues to inspire and connect with audiences across the country.
VICTORIAN VERTICAL: “Everything You Want” from Vertical Horizon (RCA) rises to the top of The Billboard Hot 100, as first-week sales of 29,500 units, in addition to an audience total of 77,5 million listeners, are enough to lift it to No. 1 in its 26th week on the chart. This half-year romp is the longest it has taken a song to reach No. 1 in a consecutive chart run in the history of the Hot 100.

“Want’s” audience was at peak as they peeped into the June 17 issue, when it had 88 minutes of airplay, but it netted No. 2 on The Hot 100 Airplay chart. What we know is that RCA Records releasing the single too late to compete for top honors turned out to be perfect timing, as Vertical Horizon would have had a near impossible time reaching No. 1 had it hit retail any later than it did. Next issue, matchbox twenty is poised to snare top honors, as “Bent” (Lava/Atlantic) will have a full week of sales under its belt, and “’N Sync’s” “It’s Gonna Be Me” (Jive) reaches retail on Tuesday (11) and will hit the chart in several weeks.

“Bent,” which climbs 5-6 on the Hot 100, will need roughly 25,000 units to make it to No. 1, a figure that seems easily attainable since consumer demand leads it to debut early at No. 65 on The Hot 100 Singles Sales chart, with 2,000 units scanned a week before the official release date. Joining “Bent” on the debut list is “Let’s Get Married” by Juggled Edge (So So Def/Def(Columbia), which debuts at No. 5 on the sales chart with an impressive 4,500 units sold and moves 26-23 on the Hot 100. “Married” would have to greatly outsell “Bent” to have a chance at bypassing it on the Hot 100, a task that will be difficult since “ Married” is only available as a CD single, as opposed to the multiple configurations released for matchbox’s song.

TURING UP AND DOWN: Although she may have fallen short of the top of the Hot 100 with “1 Turn To You,” Christina Aguilera (RCA) makes it to No. 1 on the Hot 100 Singles Sales chart for the third time in her career. “Turn” becomes the first CD-only single to make it to the top of the sales chart since “Last Kiss” by Pearl Jam (Epic) a year ago this month. “Turn” opens in 47th in sales, a 16th drop from last issue, but main- tains its bullet, as it is Billboard policy to award a bullet in a title’s first week at No. 1. The title drops 3-7 on the Hot 100. This is the 10th consecutive week that the No. 1 sales title has failed to scan 100,000 units since Tomi Braxton’s “He Wasn’t Man Enough” (LaFace/Arista) hit the mark on May 6. The last time we had such a drought was in 1995 when 25 weeks separated six-digit sellers “Creep” by TLC (LaFace/Arista) on Jan. 14 and “One More Chance/Stay With Me” by The Notorious B.I.G. (Bad Boy/Arista) on July 15.

ODDS & ENDZ: Ten singles debut on the sales chart this issue, which falls one title shy of the SoundScan-era record. There have been five occa- sions this year where a single enters the chart this issue … Ruff Endz halves its chart ranking on The Hot 100 for a second consecutive week, as “No More” (Epic) has now moved 76-38-19 in its third chart weeks. I’ll go out on a limb and say that the streak will end this issue … Santana’s “Smooth” (Arista) continues to be a mainstay at radio and overtakes its follow-up, “Maria,” on the airplay chart (No. 2 vs. No. 34), one week shy of the one-year anniversary of its debut. “Smooth” had the lead to “Maria” for the past 16 weeks.

LOSS OF LIFE FAILS TO HALT FESTIVAL: (Continued from page 10)

the stage following problems with the sound, to “take two steps back.” Several people attempted in vain to withstand the pressure but lost their balance on the mud-based sur- face and got trampled on by people from behind. The victims likely suf- fered to suffocation when their lungs were compressed by the pres- sure.

Policeman said eight men—from Den- mark, Sweden, Germany, and the Nether- lands—died at the scene. An Australian man died July 5 as a result of his injuries, bringing the toll to nine.

In a public statement, Pearl Jam said, “This is so painful … I think we are all waiting for someone to wake us and say it was just a horri- ble nightmare . . . And there are absolutely no words to express our anguish in regard to the parents and loved ones of these precious lives that were lost. We have not yet been told what actually occurred, but it seems to be random and sicken- ingly . . . It doesn’t make sense.

“When you agree to play at a fes- tival of this size and reputation, it is impossible to imagine such a heart- wrenching scenario,” the statement continued, “Our lives will never be the same, but we know that is nothing compared to the grief of the fam- ilies and friends of those involved. It is so tragic . . . There are no words. Devastated.”

The decision by festival organizers and bands to proceed as planned with the weekend’s festivities as if little had happened drew unified criticism, not least from British bands Oasis and Pet Shop Boys, which, as a mark of respect, withdrew from the Roskilde bill. That bill also included Lou Reed, Willie Nel- son, Taking Back Sunday, Iron Maiden, Ziggy Marley, and Rollins Band.

The members of Oasis and Pet Shop Boys issued a joint statement declaring that “promoters [were] unable to guarantee an improvement in safety, it is essential that the area around where the tragedy took place is closed down and isolated to allow the appropriate authorities to fully investigate the causes of the tragedy and to learn how to prevent such an event from ever happening again.”

Roskilde’s organizers responded by saying that the cancellations were “disrespectful to the victims and their families. By refusing to pay for their fans, the two bands bring the public in a potentially greater dan- ger, because the capacity by the main stage [where both bands were scheduled to play] has to be accom- modated at the other areas.”

Skow said plans to go ahead were upheld “because life is stronger than death.” He added that if the total capacity of 90,000 people had left the festival at the same time, further chaos could have created.

A similar accident occurred last June at a concert by Hole at the Hultsfred Festival in Sweden, when a 19-year-old girl was crushed to death as some of the 18,000 fans surged forward to move closer to the stage. In the same month, 54 peo- ple—mostly teenage girls—were killed after a concert in Minsk, Belarus, when a sudden storm caused 5,000 fans to stampede for cover.

Inspired by the Woodstock Festi- val, Roskilde has been held every June since 1971. It is arguably the most important concert event for people in northern Europe. The widespread open consumption of drugs and other substances is believed to have been a significant factor in the first disaster in the fes- tival’s history.

The consequence of this year’s event was ultimately limited to 75,000 kronor ($9.4 million). The festival’s main sponsor was Carlsberg.

CORRS SUCEED JARRE AS IFPI ARTISTS’ REPS: (Continued from page 10)

stores beside the yogurt and tooth- paste, and the consequence of that is that we just killed the image of records as a cultural item or icon. Kids are not buying them because they’ve not been educated, and who should have educated them? The industry.

Jarre’s statement on the industry has only grown since he took on the mantle as the first artists’ spokesman. He has been an enthusi- astic campaigner for the IFPI throughout Europe. He feels that federation chairman/CEO Jay Berman de- scribes as “fantastic.”

Berman says that one of the main reasons why the IFPI can succeed in terms of what Jarre was that he is “an artist very much in tune with technology.” The flexibility of the position allowed Jarre and IFPI officials to sit down and discuss shared areas of interest and plan ways in which they could jointly highlight issues, especially to European legislators.

One of Jarre’s biggest initiatives was in helping raise awareness of the music industry’s concerns that the European Copyright Directive should include protection for artists’ rights.

Jarre came up with the idea of an artists’ petition to present to Euro- pean politicians. He, along with the petition originally had 800 names, but a follow-up campaign instigated by Jarre in February this year, “Jarre’s Petition” supporting the IFPI, carried the signatures of 1,400 artists and musicians.

Jarre’s efforts on the Copyright Directive are a positive one for the IFPI, and it was taken on the task to continue with the help of the Corrs.

“The devil is very much in [the Copyright Directive]’s detail, so we want to get that detail correct,” says Berman.

On the mission to replace Jarre, Berman says that the Corrs were on the short-list’s short-list. “If not our first choice, then the Corrs were certainly first equal,” he says. “We had previous experience of working with the Corrs on an IFPI initiative, namely the Copyright Directive, where they were involved in work with Jean Michel.”

The Corrs are one of the hottest acts in pop in the moment, but the fact that they are on the brink of launching an album has raised a few eyebrows even just to mention of time commitment they will be able to devote to IFPI activities.

“The No. 1 priority is in finding someone who is willing to speak up, to be vocal, on the key issues” —JAY BERNAN

Those concerns are not shared by the band. Sharon believes that the band’s exposure to the press during promotional tours can only help raise awareness of industry concerns. Sister Andrea adds, “As much as we can do it, we will, and the artists and people should be on a working band and a touring band.”

Berman also is unperturbed. “[The IFPI is] well aware that we just can’t say to people that we need them to talk about a certain issue and they have to be in Brussels, for example, tomorrow. The artists’ spokesperson role is very flexible. It could be, or otherwise, they could not work,” says Berman. He adds that there are no minimum ap- pearances that the Corrs will be re- quired to make. “The IFPI is a good thing to be a part of. We have tough schedules, but something like this is very important to do.”

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Culture Publishing/WB Music Corp. (ASCAP).

Giant GM Larry Jacobsen says, “What sets Disturbed apart from the other metal bands is that Disturbed takes metal sensibilities and layers it with an electronic flavor. They have great songs with guys who actually sing, not screams.”

Black Promoters’ Suit Proceeds (Continued from page 1)

ing and profiting from a conspiracy to defraud only with white promoters and to exclude black promoters,” according to Martin Gold, a lawyer for the BPA.

“It was a very positive develop- ment,” says Gold. “The judge sustained all of the complaints against major defendants, and important claims against all of the defendants. He also overruled (if that) if we could prove what we have alleged in the complaints, we would prevail. A motion to dismiss was denied.”

The court upheld the dismissal’s signifi-
cance. A spokesman for the William Morris Agency, one of the primary parties named in the suit, stated a statement that says, “William Morris Agency has no basis to be on a lawsuit. There is no merit to the complaint. The law firm representing the plaintiffs is not acting in the best interest of its clients.”

“Allegations that William Morris Agency engages in exclusionary practices, condones racism, or discriminates against black musicians are baseless and false,” the rep added.

INDUSTRY REACTION

The BPA has long maintained that black promoters are excluded from many tours by major artists such as Michael Jackson and promote virtually no white acts, while white promoters have a shot at promoting black. A recent survey by the BPA shows that the band’s audience is disproportionately young and African-American.

“The band’s long-term strategy is to dis- continued a new artist claim. We’ve used the Internet for main communication with our street team, which consists of about 100 people out of 140 in the group. In addition, Disturbed was chosen for a week on the second stage at this year’s OzFest tour by the band — which is booked by Dee Kelly of the Agency Group. This is the tour’s last stop in the U.S. throughout the fall. There are also tentative plans for the band to tour Europe, Japan, and Australia. Elsner has been a content manager of the Wheresheer.com Fair Fernando Avenue location in the past. Of the band’s marketing meets, says Disturbed, “More people have been asking about their single with promotion because their single is getting more airplay.”

“Stupify” has risen up the Billboard Hot 100’s Rock Tracks chart, where the single stands this issue at No. 19 and No. 30, respectively. In another chart, the band’s P.O.D. of active rock — WCCO Hartford, Conn., reports, “Stupify” has done really well for us. Disturbed is a band that could poten- tially have a few more hit singles.”

“Disturbed has a legitimate case credibility with the core metal audience,” says Jacobson. “The band’s audience ranges from the core metal fans who listen to Slipknot to the audience that’s embraced Limp Bizkit and Korn.”

Drainman says, “The band’s been consistently Drew — a former Disturbed singer and current tour promoter — has been working with the band to turn around the album. “I’d like to see how much they believe in their case if they had to pay for it themselves.”

Of the 26 promoters named in the suit, none fewer than 20 are part of the SFX entertainment family. An execu- tive with SFX declined to comment when contacted.

Note: Also among booking agen- cies named in the suit is International Creative Management (ICM). ICM books several successful R&B acts and acts has always worked closely with the BPA (Billboard, April 6).

If this wasn’t such a great record, all of this work would be for naught.”

H-T-HOP: New goods from our Top R&B/ Hip-Hop Albums provided fireworks for music stores for the sales week that closed just prior to the Fourth of July. These seven releases each pulled more dollars over the $300,000-mark in sales in each case: the sleekly named Nelly, Lil’ Kim, and Kelly Price, industry-wide album sales would have been down from the prior issue’s volume.

In many weeks, the 252,000 copies sold by rookie Nelly could be a new industry mark, with early chart-topping Eminem and No. 2 Britney Spears hanging tough, he faces stronger-than-usual competition. Nelly is the fellow whose hit “Hot (S**t)!” Country Gram- mar” has that “shimmery shiny coca pop” chorus, the sort of silly summerline hook that sticks to your brain whether you like the song or not.

The 229,000-piece opener by Lil’ Kim’s “The Notorious K.I.M.” is almost triple the first-week sum, 70,000 copies, earned by her debut “Hard Core” set. That 1996 album opened at No. 11 but never spent another week in the big chart’s top 30. She was also featured on the Junior M.A.F.I.A., a group from the camp of the late Notorious B.I.G., which started its 1996 debut, “Conspiracy,” at No. 8 on The Billboard 200 with a first-week total of 60,000 copies.

This issue marks the release for Price’s following, with her 165,505 units more than double the 74,000 copies that her first album had when it bowed at No. 15 in 1998.

LEADER BOARD: Prior to this issue’s charts, list leader Eminem had already sold more than 4 million copies of his latest in five weeks, while runner-up Britney Spears had surpassed 3 million in six weeks. All of which makes you wonder when these albums will hit the wall. According to the Billboard 200, Eminem has surpassed the summit’s 2 million.

Eminem has a 16.5% decline, which still leaves him with a hefty 342,000 units. His “The Marshall Mathers LP” has now No. 1 for six weeks. It has also topped the 300,000 mark in each of its first half- dozens, with the chart-topping “The Marshall Mathers LP,” a No. 1 hit by Eminem and Ron O’Scott, has been declared a blockbuster. “S’No Strings Attached,” cannot claim. “No Strings” moved 248,000 in its sixth week, but at that point, its sales- to-date, 5.08 million, were larger than the 4.4 million that Eminem has sold in the same amount of time.

In her seventh week, Spears has an even smaller erosion from the prior issue than that of Eminem, down by 6% (257,000 units). She exceeded the 300,000 milestone in each of her first five weeks.

YOUNG AND RESTLESS: With so many developing acts blossoming this summer, it seems appropriate that The Billboard 200’s Hot Shot Debut belongs to a new act. Just a few steps below Nelly, you see Papa Roach blast into the top 10 (11-9, an 18% increase), reaching third its charts. Papa Roach, another rock band, 3 Doors Down, bullet, its third in four weeks.

Top rookie Jessica Simpson remains on a fast track, as her album moves up to some on a 43% gain to earn its 1st at No. 20, and it’s 1st in 1997. Papa Roach, another rock band, 3 Doors Down, bullet, its third in four weeks.

Top rocker Jessica Simpson remains on a fast track, as her album moves up to some on a 43% gain to earn its 1st at No. 20, and it’s 1st in 1997. Papa Roach, another rock band, 3 Doors Down, bullet, its third in four weeks.

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BBMAK BREAKS ON HOLLYWOOD
(Continued from page 13)

of sales and marketing Daniel Savage.
"This is a great record. It speaks to all different age groups. It's sophisticated yet accessible." The positioning of BBMAK as a more "sophisticated" act than the current crop of boy bands has been an ever-present theme in the band's publicity and marketing campaign. Hollywood has taken great pains to note that, unlike most boy-band acts, the members of BBMAK play their own instruments, they co-write their own songs, and they don't dance in concert.

BBMAK's name is an anagram of songs for the band: Christian Burns, Mark Barry, and Ste McNally, all in their early 20s. The group was signed to Hollywood after a bidding war. Before "Sooner Or Later" was released in the U.S., the "Back Here" single had already hit No. 1 in several countries, including Japan, Hong Kong, Thailand, Singapore, and Malaysia.

The U.S. version of "Sooner Or Later" includes songs not found on the Japanese release of BBMAK's debut album. Barry explains, "We've just got better songs for the American album. We've got seven new tracks [on the U.S. release], and it's a much stronger album." Savage says of the U.S. marketing plan for BBMAK, "Our goal was to start out with consumers who are younger and a little more active than the average music buyer. We were able to take advantage of our Disney assets. Radio Disney played 'Back Here' before we went to commercial radio. BBMAK was also featured on a Disney Channel show 'In Concert' special.

"Disney-owned" ABC was the broadcast network's official station that aired June 23. Disney- land and Disneyworld had the band perform several nights in a row. Disney Adventures will have BBMAK on the cover of the next issue. There will also be a BBMAK book released this fall.

The band has done several online chats at its official Web site (bbmakk.com) and other sites. A live show that BBMAK performed at ABC's "Good Morning America" studio was broadcast live on Radio Disney and played back June 22 on the Internet.

In addition, BBMAK has made a slew of appearances on several other TV shows, including "Entertainment Tonight," "Access Hollywood," "Donny & Marie," "Live With Regis & Kathie Lee," and MTV's "Total Request Live." The video for "Back Here" has been a top request on the latter program. The band performs on "The Tonight Show With Jay Leno" on Wednesday (12).

BBMAK—managed by Diane Young of DayTime Entertainment and booked by Craig Brouck of Evolution Talent—has also landed a high-profile opening-act spot on Britney Spears' current U.S. tour. The band is being placed by Dome Entertainment Group. Disney PreEmx in the Park live dates beginning Tuesday (11). All of this valuable exposure has paid off in name recognition. BBMAK, says Z. Codero, manager of retailer Sam Goody's South Street Seaport location in New York, "People who were in the store and were looking for the BBMAK album know immediately who the band is. We don't get people asking us to identify them and then try to put the right name on the song. A lot of people are buying the BBMAK album are the same people who buy a lot of boy-band music, but BBMAK seems more mature because they play their own instruments.

"Group members McNally agrees. "People do think our music is a lot more mature than the other boy bands out there." He attributes BBMAK's ascent on the U.S. charts to "a combination of all the press we've been doing and being on TV. The radio stations and touring we've done have also been great opportunities."

Savage adds, "BBMAK is a case of making repeated impressions, and it's reached a critical mass."

"We're just getting started on the radio, and the reception has been positive," J.R. Ammons, music director of mainstream top 40 station WSTR Atlanta. "I'm still getting a lot of airplay on the album, and it appears to be loaded with a lot of hits."

With "Back Here" already a hit at top 40 radio, Savage says that Hollywood is aiming to make the single a hit at modern AC radio. BBMAK will continue to tour until at least the end of the year.

As for being taken seriously in the music business, Burns says: "The fact of the matter is that, if we all looked like Iggy Pop, we'd just get called a band. Because we're young and we're not bad-looking, people automatically put us in this boy-band category just based on looks. Music definitely comes first with us. Image is secondary."

Assistance in preparing this article was provided by Chuck Taylor in New York.

ELEKTRA'S ADAMS CROSSES OVER
(Continued from page 13)

and what was very successful."
"Mountain High ... Valley Low"—which this year won a Billboard Music Award for best contemporary soul gospel album—is Adams' first studio set for Elektra; the singer previously recorded for the BMG Verity label.

Adams says, "Elektra has done a remarkable job in marketing and making sure the album is being heard by folks in places they have no idea who Yolanda Adams was before. This is the album of kids that I'm looking to get airplay on R&B and CCM stations, and I'm looking to get airplay on BET and we're looking into other TV appearances."

Adams' profile will be raised even further with a string of dates starting on June 26 that will continue to get its music out to "the right audience." She's also meeting with a positive reaction. People just love this record."

Upcoming plans for Adams include a Christmas album due in the Fourth Quarter of this year. This album is being managed by Shiba Haley of Mahogany Entertainment and booked by Reginald Stephens. Adams does not have a publishing deal but is affiliated with publishing rights through BMI. For now, Elektra will continue to work "Open My Heart." A follow-up single has not been determined.

Adams believes that the breakthrough of "Mountain High ... Valley Low" speaks to the emotional vulnerability found on the album. "We all have peaks and valleys in our lives," she says. "There are times when we don't have the right answers. A lot of people don't want to perform songs where they expect to get answers. I know at times I've been unsure of myself, and I'm not afraid to say that on my album. When you've been at a place where other people have been, they relate to that on a personal level. That's how I try to deliver the lyrics. I've never liked having a preachy approach to my music. People need an alternative to the negative."

She adds, "Elektra has gone beyond the call of duty to make sure that I and my music are not compromised. The label's focus for me is simple; it's a pleasure to work with an organization that allows you to be yourself."
Wes Orshoski has joined Billboard as news editor. He replaces Carolyn Horwitz, who recently was named news editor of Billboard. Orshoski has begun his new tenure in Los Angeles, working closely with Michael Anicone, managing editor of the Bulletin, to whom he reports. Eventually, Orshoski will relocate to New York.

Meanwhile, Horwitz has begun her transition to the bill- board staff. She will effectively succeed Marilyn Gillen as news editor of Billboard on July 10, when Gillen fully turns to her new role as executive editor/new media.

Orshoski comes to Billboard from The Orange County Register, where he was a staff writer covering the police and legal beats and other news assignments for this suburban Los Angeles daily. Prior to joining the Register in March 1996, he was associate retail editor of The Album Network. He also has been a reporter for The Charlotte (N.C.) Observer.

Orshoski received a bachelor's degree in communication studies from the University of North Carolina at Charlotte in 1996. While at UNC, he worked on the student newspaper, The University Times. He also was a college marketing representative for Virgin Records America, helping promote Virgin artists to retailers and college radio stations throughout the Carolinas. He also has interned for Interscope Records in Los Angeles.

Also in the editorial department, Billboard has appointed Christopher Walsh pro audio technology editor, replacing Paul Verna, who resigned to pursue other interests. Walsh, who will be responsible for Billboard's weekly pro audio section and contribute news and feature stories to the magazine, reports to managing editor Don Jeffrey.

Walsh has been covering the professional audio business for Pro Sound News since February 1997. He also has written for Gig Magazine, Replication News, Videography, and the AES Daily. Prior to joining Pro Sound News, he spent three years working at a Wall Street brokerage.

"Christopher is an experienced journalist on the pro audio scene whose background in the industry also includes hands-on knowledge as a working musician," says editor in chief Timothy White. "Christopher will bring both practical savvy and reporter passion to a beat his predecessor helped greatly expand, and will play an important role in keeping our coverage pertinent for industry readers as well as pathfinding for professional seeking sound ideas."

Walsh attended Kenyon College, in Gambier, Ohio, and the University of New Hampshire. A musician, Walsh plays guitar in Lowdown Payment, a group that performs regularly in New York.

AB Unveils TradeShow And Convention Guide

The 2000/2001 edition of the TradeShow and Convention Guide is now available from Amusement Business. The new directory contains information about the world's trade show industry as well as related facilities and services. Updated annually, the Guide has thousands of listings of conventions and trade shows with show dates for up to the next five years. It also includes data on locations, attendance, exhibitors, costs and contact information. The directory provides information on businesses directly supporting the trade show industry, including moving and storage companies, exhibit designers and producers, security companies and much more.

The 2000/2001 TradeShow and Convention Guide is available for $115 per copy. For more information, call 615-321-4250.

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Vertical Horizon Gets ‘Everything It Wants’

THERE'S NO UNDERESTIMATING the value of a commercial single. Just ask Vertical Horizon, the group that makes a dramatic 6-1 relaunch on The Billboard Hot 100 with "Everything You Want" (RCA). As an airplay-only track, "Everything" had climbed as high as No. 3 but then went into a dive. Now that consum- ers have a voice in the song's fate, it goes into the record books as No. 1 hit.

That means Vertical Horizon has reached peak position with its first chart entry, and it's the first group to do so in 2000. The last three sets to reach the summit in their very first try were counting back. Enrique Iglesias ("Bailamos"), Christina Aguilera ("Genie In A Bottle"), and Jennifer Lopez ("If You Had My Love"), all in 1999.

The rise of Vertical Horizon leads one to ask, when was the last time a male group on RCA had a No. 1 hit? And the answer would be 1986 years ago, when Bruce Hornsby & the Range led the way with "The Way It Is."

By advancing to No. 1, Vertical Horizon keeps the men ahead in terms of weeks at the top in 2000. Reversing the trend of the past two years, when female artists spent more time at the top than males, men have been on top for 21 weeks this year; and women for only seven.

EVERYBODY LOVES LOUIS: There's no question who the most senior artist on The Billboard 200 this issue. As debuting at No. 192 with "The Millenium Collection: The Best Of Louis Armstrong" (MCA), the jazz icon stretches his rock-era span on this chart to 44 years and nine months, dating back to the Oct. 1, 1955, debut of "Satch Plays Fats" (a tribute to Fats Waller, not Fats Domino, who wouldn't have been ready for a tribute album in 1955). Armstrong first appeared on a Billboard chart in the '40s, when "I Wonder" debuted on the R&B singles chart in the March 31, 1945, issue.

'HIGHER' GROUNDS: The two longest-running songs on the Hot 100 continue to be Lonestar's "Amazed" (BNA), sliding 31-32 in its 51st chart week, and Santan- na featuring Rob Thomas' "Smooth" (Arista), rebounding 36- 34 in its 51st chart week. Within the top 30 portion of the chart, the longevity champs are Faith Hill's "Breathe" (Warner Bros.) and Creed's "Higher" (Wind-Up), both in their 37th chart week.

HIGHER," which holds at No. 9, entered the top 10 last issue in its 36th chart week. That's the latest any single has ever entered the top 10, and although "Higher" has had two separate chart runs, it makes this accomplishment no less impressive.

VERVE FORECAST: Britain's the Verve only had one chart entry on The Billboard 200: "Urban Hymns" peaked at No. 23 in February 1998, fueled by the single "Bitter Sweet Symphony" (a No. 12 hit on the Hot 100). Now Verve front man Richard Ashcroft makes his solo debut on the album chart, as "Alone With Everybody" (Virgin) enters at No. 127. In the U.K., where Ashcroft's "A Song For The Lovers" was a No. 1 hit, "Alone With Everybody" enters at No. 1.

WEEDED BLISS: With its fifth chart single, Jagged Edge collects its first No. 1 hit R&B/Hip-Hop Sin- gles & Tracks. Ironically, "Let's Get Married" (So Do It) replaces "Separated" (Magic Johnson) by Avant.

Market Watch

A Weekly National Music Sales Report

FOR WEEK ENDING 7/20

YEAR-TO-DATE OVERALL UNIT SALES 1999 2000
TOTAL 377,190,000 304,229,000 (UP 9.9%) ALBUMS 332,316,000 354,981,000 (UP 8.8%) SINGLES 44,864,000 23,311,000 (DN 34.7%)

YEAR-TO-DATE SALES BY ALBUM FORMAT 1999 2000
CD 279,288,000 314,140,000 (UP 12.5%) CASSETTE 52,248,000 40,017,000 (DN 23.4%) OTHER 770,000 824,000 (UP 7%)

OVERALL UNIT SALES THIS WEEK 14,596,000 ALBUM SALES THIS WEEK 13,747,000
LAST WEEK 14,347,000 LAST WEEK 13,509,000
CHANGE UP 1.7% CHANGE UP 1.8% THIS WEEK 1998 15,587,000 13,941,000
CHANGE DOWN 6.4% CHANGE DOWN 1.4%

SINGLES SALES THIS WEEK 849,000 US
CHANGE UP 1.3% THIS WEEK 1998 1,664,000 1,580,000
CHANGE DOWN 48.4%

DISTRIBUTORS' MARKET SHARE (5/29/00 - 7/2/00)
UMVD BMG INDIES SONY WEA EMD
TOTAL ALBUMS 27.5% 16.1% 16.7% 13.4% 18.2% 8.2%
CURRENT ALBUMS 29% 19.5% 15.2% 12.5% 17.2% 6.6%
TOTAL SINGLES 24.5% 20% 14.2% 21.1% 15.7% 4.5%

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