Online Music Biz Tackles Tough Issues

BY BRIAN GARRITY

Start-Up Music Sites Face Challenges

BY MARYLyn A. GILLEN

Consumers’ New Needs Prompt Change

BY LARRY FLICK

Exclusive: Madonna On ‘Music’

BY LEILA COBO

Anthony Rides Success Of Dual Marketing Plan

From the Voice of "Mr. Boombastic"

The Highly Anticipated New Album from Grammy-Winning Pop Sensation

Work-For-Hire Talks Stalled

BY BILL HOLLAND

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Napster Ruling May Affect Other Sites

BY STEVE MCCLURE

TOKYO—The Zomba Records Group plans to boldly go where few record labels have gone before, by setting up a stand-alone operation in Japan.

Zomba Records (Japan), K.K. will begin operations Oct. 1, Tak Kitazawa, former head of the international division of independent label Fijapacific Music, has been named president of the new company. Sales and distribution will be handled by Avex, Zomba licensees in Japan since 1996, via Avex Distribution Inc.

The only foreign labels to have set up wholly owned subsidiaries in Japan recently are Taipe, Taiwan-based Rock Records and European label Roadrunner.

“This is something very special for me, I never thought I'd be back in the record-label world,” says Kitazawa, who was GM at Nippon Phonogram before joining Fujipacific in 1991. During his tenure at Fujipacific, Kitazawa expanded the publisher’s involvement with international releases. And this year he launched the company's i-pod division, aimed at promoting international product at a time when (Continued on page 108)
This Week's Unpublished Charts

**Blues**
- Riding With the King
- B.B. King & Eric Clapton
- Goo Goo Dolls

**Contemporary Christian**
- Mountain High
- Valley Low
- Yolanda Adams
- LeAura

**Gospel**
- Mountain Nigh
- Valley Low
- Yolanda Adams
- LeAura

**Kid Audio**
- La Vida Mickey
- Various Artists
- Way Down

**The Billboard Latin 50**
- Son by Four
- Son by Four
- Son by Four

**Music Video**
- Big Money Hustlas
- Krazy Clown Posse
- Psychodrome Island

**Reggae**
- Art & Life
- Renesh
- Smoking Weed Up

**World Music**
- Sangol
- Andrea Bocelli
- Pandora

**American Pie**
- Un parallels Studio
- Home Video

**Dvd Sales**
- The Whole Nine Yards
- Winner Home Video

**KID Video**
- MarryKate & Ashley: Swimming Goals
- Diplyme

**Rentals**
- The Green Mile
- Winner Home Video

**Top Video Sales**
- American Pie
- Universal Studio
- Home Video

**Top Tracks**
- Absolutely
- Here I Go
- Six Days

**Top Singles**
- B.B. King
- LeAura
- Various Artists

**Top Albums**
- B.B. King
- LeAura
- Various Artists

**INTERNATIONAL**
- 73 - Songs from Various Artists

**By Lynne Brody**

The topic of social responsibility is a common one when it comes to cigarette manufacturers, chemical companies, and gun manufacturers. It’s time that we talked about social responsibility in the music industry.

Each day, when I open the newspaper, the article is there. Sometimes it is a large, front-page headline, “Man Kills Wife.” Other times, it is a small paragraph, a brief mention slipped between notice of a community event and a traffic accident. But always the headlines are there, reporting the deaths of women at the hands of their intimate partners. Often the articles include quotes by a neighbor who is surprised that this could happen in such a seemingly perfect family.

But the headlines and stories are no surprise to those of us who work in domestic violence agencies. Every day, the agency where I work turns away an average of five women who, along with their friends and family to save their lives and those of their children. My agency, Respond Inc., encounters more than 3,000 women each year who are seeking safety, counseling, and support.

I am often asked, “Why does this happen?” It happens because for hundreds of years, domestic violence was sanctioned by law and considered to be a normal part of family life. It continues to happen today because it is deeply ingrained in our culture. That’s right, our culture: the music we listen to, the movies we watch, the jokes we laugh at, the stories we tell—all play a part in reinforcing violence against women.

For those of us who see the effects of domestic violence firsthand, the connections between violence against women and...
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House Approves Bill To Preserve Recordings

BY BILL HOLLAND
WASHINGTON, D.C.—The House of Representatives on July 25 passed the National Recording Preservation Act of 2000, landmark legislation that would establish the first nationwide effort to preserve American sound recordings and would create a National Recording Registry in the Library of Congress.

The House-approved legislation, H.R. 4546, would also authorize appropriations to the library of up to $250,000 annually to carry out the program, which will identify and preserve culturally, aesthetically, or historically important recordings. The bill would also create a private-sector foundation to encourage and administer gifts from the public, and promote accessibility to the 2.25 million recorded heritage items held at the library.

Michael Greene, president of the National Academy of Recording Arts and Sciences (NARAS), has been the driving force in getting the bill introduced.

The House bill is co-sponsored by Reps. William M. Thomas, R-Calif., and Steny H. Hoyer, D-Md. The Senate companion bill, S. 1927, has received last Senate and was signed by John B. Breaux, D-La. Insiders say the House approval will probably result in smooth sailing for the Senate bill. The question now is: When will the Senate’s schedule be full, and with the August recess, Congress does not return to session until September?

If passed, the legislation will follow the successful National Film Preservation Act, enacted in 1988 to preserve the U.S. disappearing film heritage.

The new legislation, nicknamed the “grammy bill,” also calls for the establishment of a National Recording Preservation Board to assist the librarian of Congress in choosing recordings to be included.

The board will include representatives of the NARAS and the Library of Congress. The Library will also have the right to administer gifts.

Corporations as well.

More than 90% of the revenue was generated from advertising, according to MP3.com VP of investor relations Karen Silva.

Revenues from the site’s new classical and alternative subscription channels will be reported to the company at the end of the quarter. Silva says the company will report results from those businesses until 2001.

Despite the gains, costs associated with MP3.com’s copyright-infringement lawsuit with the major labels, plus the company’s acquisition of the 80% of the shares of RealNetworks.com, caused total second-quarter losses to soar to $171.1 million, or $2.71 per share.

In June, MP3.com filed suit against its rival, RealNetworks, which it says has been illegally copying the company’s MP3 audio format.

Joining The Heatseekers Club: British pop group S Club 7 has received valuable exposure in the U.S. by starring in its own namesake TV show on the Fox Family Channel. S Club 7’s first self-titled album on PolyGram/Interscope Records was No. 1 on the Heatseekers chart in the May 6 and May 13 issues. Shown wearing their Billboard Heatseekers T-shirts, from left, are group members Jo O’Meara, Rachel Stevens, Bradic McIntosh (bending), Hannah Sheeran, Jon Lee, Paul Cattermole, and Tina Barrett.

Eminem Set To Battle ‘N Sync On MTV’s 17th Video Awards

BY CARLA HAY
NEW YORK—Eminem and ‘N Sync may be tied for six nominations each for the 2000 MTV Video Music Awards, but retailers are predicting that the rapper will emerge as the big winner, in terms of both awards and post-show album sales.

MTV will televise its annual awards show—the 17th annual event—Sept. 7 from New York’s Radio City Music Hall.

“Eminem will win the most awards,” says Jorge Romero, manager of HMV’s Times Square. “It seems that ‘N Sync is also nominated for best male video, best rap video, best direction, and best editing.”

Eminem’s current album, “The Marshall Mathers LP,” has better staying power right now. The MTV Awards will definitely bring up sales.”

“Eminem’s album has more longevity,” echoes Howard Krunbolts, music buyer for Tower Records/Videoworld in West Hollywood.

“He’ll win more awards than ‘N Sync this year because he’s more popular with MTV.”

Eminem’s “The Real Slim shady” and ‘N Sync’s “Bye Bye Bye” are each up for video of the year and the Viewer’s Choice Award. The Eminem video—which, ironically, parody pop acts like ‘N Sync—is also nominated for best male video, best rap video, best direction, and best editing.”

“Eminem still has much more to lose if he doesn’t have the financial wherewithal, if they’re not going to come up with the active artist releases, if they aren’t going to have the management to pull in the consumer in some fashion, then we’ve got to look at some.

Now 4’ Tops Chart In Debut Week

BY JILL PESSELNICK
LOS ANGELES—After eight consecutive weeks at No. 1 on The Billboard 200, Eminem’s Web/Aftermath/Interscope album “The Marshall Mathers LP” has been knocked from its perch by “Now That’s What I Call Music! 4,” a compilation from Universal, EMI, Sony, and Zomba. This marks the first time that an album of previously released hits has debuted at No. 1 in the U.S. “Now 4”—released July 15 with distribution by Universal’s UTV Records, a division of Universal Music Enterprises (UME)—sold 45,000 copies when it debuted in November 1998, “Now 2” sold 171,000 in August 1999, and “Now 3” sold 193,000 in December 1999, according to SoundScan.

Says UME president Bruce Resnikoff, “Eminem’s had quite a run. I think it was another album’s time to step up. Basically, if you have great artists, great songs, and a great brand, the consumers will have an appetite for it. By making sure that the musical quality was good on each of these records, we’ve created a brand awareness.”

The 18-track “Now 4,” which carries a suggested list price of $18.98, features some of the year’s top rock, pop, and R&B hits, including Britney Spears’ “(You Drive Me) Crazy,” Macy Gray’s “I Try,” Montell Jordan’s “Get It On Tomite,” Marc Anthony’s “I Need To Know,” and Billie Joel’s “All The Small Things.”

“It’s going for the summer,” says Eric Keil, VP of South Plainfield, N.J.’s Compact Disc World. “It’s a good blast-your-stereo album. It was top five in our chain, and we’re seeing similar sales compared with the other ‘Now’ series. What I’ve seen is that the albums have great staying power. I would say that it will be in the top 10 through the rest of the summer.”

An unexpected hit has been “One” by The Notorious B.I.G. and “N Sync. It’s a good pop hit and it’s in the ‘Now’ format works. The reason it works is they have new hits packaged together. It’s not old stuff.”

The “Now” albums hit the U.S.

Navarro Pledges Greater Focus On Its Label List

BY CHRIS MORRIS
MINNEAPOLIS—Coming off of one of the strongest sales years in its history, Navarro Corp. convened its sales staff here July 19-22 for the first national meeting of its music division in two years.

Navarro chairman/president/CEO Eric Paulson and music distribution VP Chris Locken told the company that it will focus in the short term on continuing to develop a lean list of strong distributors and in the medium term on maintaining a program of careful asset management.

In an interview in April 2000, Chiado told his sales staff, “We had the most charting, the most media, the most exposure in our history.” He pointed specifically to albums by Kenny Rogers (whose “She Walks The Fields” has sold nearly 2,000,000 units), according to SoundScan, the Irish Times (whose two single collections have sold 305,000 and 60,000 units), Vonda Shepard (217,000), Mannheim Steamroller (65,000), Lee Williams & The Spinners (53,000), and Charlie Daniels (33,000).

The company has brought on a raft of promising new labels and has weeded out its list of artists. (see Declarations of Independents, page 80).

“There are four or five areas that we’ve been looking at much more carefully at when it comes to considering labels or retaining them,” Chiado tells Billboard. “We’ve looked at the labels that we have in the P.I. market, and if they don’t have the financial wherewithal, if they’re not going to come up with the active artist releases, if they aren’t going to have the management to pull in the consumer in some fashion, then we’ve got to look at some...”
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Video on BET and the BOX

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Sony Reports Drop In 1st-Qtr. Revenue

BY BRIAN GARRITY

NEW YORK—Sony Corp. reports that slower sales of new releases and soft market conditions in a number of international regions caused a 23% drop in first-quarter music revenue, before accounting for unfavorable yen exchange rates. Operating income for music declined by more than $85 million.

SONY

The division posted an operating loss of $6 billion ($47 million), compared with a profit of 4.6 billion yen ($44 million) in the first quarter of the previous year.

No specific numbers were reported for the individual music segments—Sony Music Entertainment (SME), the U.S.-based operation, and Sony Music Entertainment Japan (SMEJ). However, Sony said that SME, which recently announced plans to lay off 500 staffers worldwide, reported decreased sales and an operating loss. SMEJ experienced declines in sales and profits.

Sony's chief financial officer, John Silva, said the company was restructuring to improve profitability.

(Joined on page 109)

New Acts Vying For Mercury Prize

BY NIGEL WILLIAMSON and TOM FERGUSON

LONDON—There may be growing doubts about the ability of U.K. acts to make waves in the U.S., but the record number of new acts nominated for the Mercury Music Prize suggests that the Brits' talent pool hasn't completely dried up just yet.

An impressively broad range of debut albums—from Coldplay, Badly Drawn Boy, Doves, Helicopter Girl, and Richard Ashcroft (who has already enjoyed success as vocalist with the Verve)—joins more established acts such as Death In Vegas and Leftfield on the 12-strong short-list for this year's Mercury Prize. The short-list for the previous years, British and Irish albums. With 50% of the list being new acts, it's the highest representation yet for freshmen in the prestigious award's nine-year history.

Retailers in particular welcome the new names on the short-list which, was announced July 24 in central London, and broadcast live on national top 40 station BBC Radio 1. In addition to the debut acts, it features albums by comparably unknown folk singer Kathryn Williams, British-Asian artist Nitin Sawhney, and Scottish indie pop band the Delagados. The list is completed by a classical work, Nicholas Mawe's "Vioin Concerto," which the month before it was announced, no British jazz album was regarded as strong enough to merit inclusion.

Bookmaker William Hill swiftly installed Coldplay's "Parachutes" as the 3-to-1 favorite, with Leftfield and Ashcroft at 4-1. Out-insiders are Williams and Mawe, at 20-1. The prize will be presented Sept. 12 in a televised ceremony from London's Grosvenor House.

(Untotted on page 109)

Urban Hopes To Make A Major Out Of Edel

BY ED CHRISTMAN

NEW YORK—Ron Urban, the newly named president/CEO of edel North America, says he hopes to help edel music chairman/CEO Michael Haentjes build the company into a major.

If not, says Urban, formerly a senior VP at Sony Music, "we are going to make a real good run at building the biggest independent label."

In North America, the RPM-based edel music operates the Edel America Records label, and last year it acquired from Sony 80% of independent distribution company RED. In fact, Urban was a key negotiator for Sony on that deal, in which, sources say, edel paid $75 million.

In a statement, Haentjes says that during the negotiations to buy RED, "I sat across the table from Ron and was impressed by the depth and range of his knowledge and negotiating skills."

Urban says that in North America, edel will initially focus on "content," which he describes as the company's core business. Sources say edel has been actively negotiating about taking an equity position in a number of labels in the U.S., but has yet to make any deals.

Elsewhere, over the past two years, edel's acquisitions have included the Finnish subsidiary of Ktel Interna-tionals from EMI; the long-running Play It Again Sam label, Mega Records Scandinavia and Megason Publishing, and a stake in the U.K.'s Eagle Rock Entertainment.

(Untotted on page 109)

Marks, Former Europe GM For Billboard, Dies At 75

BY JILL PESSELMICK

LOS ANGELES—Frederick C. Marks, the former GM of European operations for Billboard, died July 25 in Surrey, England, due to a brain tumor. He was 75.

Born in Australia, Marks began his career in the music industry there in 1941. He moved into music in the early 50s, when he joined Rupert Murdoch's Festival Records, eventually rising to managing director. Marks was instrumental in bringing A&M Records and many other independent labels to Australia through distribution deals.

In 1970 he moved to England to take over Philips Records; he later worked stints at Pye Records, Fanta-sy Records, and Disney Records.

In 1977 he became GM of European operations for Billboard, helping to develop the editorial and sales arms of the magazine throughout Europe. Tom Noonan, former associate publisher of Billboard, says, "Fred was dynamic with his foreign contacts. He helped Billboard become even more of an international trade paper. He was very well-known, well-liked, and respected."

With then Billboard publisher Lee Zhito, Marks helped organize the annual International Music Industry Conference in Europe. After organizing the first anti-piracy conference, which took place in 1979 in Kuala Lumpur, Malaysia. "The first anti-piracy conference was very well-attended," Noonan says. "All the big shots from the States and from businesses in Southeast Asia were there."

Later in life, Marks returned to Australia to work in the wine industry, before retiring to England. He is survived by his wife, Joan; daughter Peta-Louise Jeffery; sons Richard, Graeme, and Andrew; and seven grandchildren.

VIRGIN TO DISTRIBUTE GRAND ROYAL

BY MELINDA NEWMAN

LOS ANGELES—Grand Records has inked a deal with Virgin Records for North American distribution. The label had gone through Capitol Records.

Grand Royal is owned by the Beestie Boys and their managers. John Silva and Gary Gersh. Gersh worked with the Beastie Boys and Grand Royal while president of Capitol. John Silva and Gary Gersh closed the new deal with Nancy Berry, vice chairman of Virgin Music Group Worldwide.

The first release under the pact is due in July. Texas-based hard rock act At the Drive-In, due Sept. 12. The album was produced by Ross Robinson, who just brought his I Am imprint to Virgin from Roadrunner Records. Other acts on Grand Royal are Bran Van 3000, Scapegrace, Wax, Gangsta Bitch Barbz, and Sean Lennon.

"Something that excited us tremendously is at the drive-in," says Berry. "Additionally, we have the opportunity to work with John, Beestie Boys, and their managers."

Philly to Syndicate

Philadelphia Record Company (PRC) president and CEO Sean Black announced plans to syndicate his Philadelphia Records catalog to terrestrial and satellite radio.

Black, who purchased the rights to PRC catalog in 1997, said it was time to "go the professional syndication route" for the catalog.

Black, who purchased the rights to PRC catalog in 1997, said it was time to "go the professional syndication route" for the catalog.

PRC is seeking new recording artists who will be developed for a major label through its own Philadelphia Records label.

EXECUTIVE TURNABOUT

RECORD COMPANIES. Jerry Blair is named executive VP of Arista Records in New York. He was executive VP of Columbia Records Group.

Michael Scherdtman is promoted to senior VP/PO for Sony Music International in New York. He was VP of finance.

The Sparrow Label Group promotes DJ Peter Cappiello to senior VP/GM in Nashville. The Sparrow Label Group also names Greg Bays VP of sales in Nashville. They were, respectively, VP of operations and administration and senior director of national account sales for the Chordant Distribution Group.

Michael Weiner is named GM of PDSE Records Inc. in New York. He was label manager of 32 Records. Jed Simon is promoted to head of new media for DreamWorks Records in Los Angeles. He was director of finance.

Dino Delvalle is promoted to VP of A&R for Universal Records in New York. He was senior director of A&R.

Grant Cunningham is promoted to VP of A&R for Sparrow Records in Nashville. He was director of promotion/marketing.

Colleen Damiano is named VP of human resources and administration for Virgin Records America in Los Angeles. She was director of operations for head of human resources and risk management for House of Blues.

Jaymi Chernin is promoted to director of rock promotion for Capitol Records in New York. She was director of promotion/marketing.

(Untotted on page 109)
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Dar Williams Courts The Masses With New Razor & Tie Set

BY CARLA HAY
NEW YORK—Ask folk-influenced singer/songwriter Dar Williams how she felt recording “Green World” (due Aug. 22 on Razor & Tie Records), and the word “confident” emerges as a recurrent theme.

“It always feels more sure-footed the more you record,” she says. “I was groomed by Steve Lerman, the album’s producer, to speak up. I was less self-conscious about my voice. I was aiming for my voice to be real instead of perfect. I was surrounded by people who took that kind of creativity seriously.

Williams, a name for herself by playing the Boston-area coffeehouse circuit in the early ‘90s, “Green World,” her fourth solo album, “represents her breakthrough record to a wider audience,” says Razor & Tie VP of marketing Lyle Preslar. “We’re going to ship in excess of 100,000 copies.”

The first single, “What Do You Love More Than Love?,” has been serviced to triple-A, college, roots music, and public radio.

Says Preslar, “The first six months of the campaign will be about having Dar on the road and getting her on triple-A radio. After that, we hope to take her music to top 40 or modern AC radio.”

“Dar’s new album mixes the best of what she is as a songwriter with music that has more mass appeal,” says Kevin Welch, music director of triple-A station KINK Portland, Ore. “Dar appeals to people who love lyrics and thoughtful songwriting. She’s stayed true to who she is as an artist.”

Preslar adds, “Dar’s audience is traditionally drawn from the New England neo-folky crowd, but I don’t know if her audience can be characterized too narrowly. There’s a high level of sophistication in her music. That’s the kind of audience (to which) she appeals: perceptive and intelligent people. She has a very devoted audience.

“Dar has an active online community. We’ll be doing direct-mail and E-mail campaigns,” Preslar continues. “He adds that pre-orders for the album are being taken at razorandtie.com.

The label is also selling a limited-edition version of “Green World” exclusively at its Web site. Only 4,000 copies will be released of that album, which will include a 44-page booklet with extensive liner notes by Williams. The limited-edition set will be bound in a cloth-covered book that contains exclusive photos.

Williams is currently on a North American tour, and the marketing campaign for “Green World” will include a contest in partnership with the Borders retail chain in which the winner will get the “best seat in the house” at a Williams concert. She is booked by Fleming/Tamulevich & Associates and managed by Ron Finster of AOP Entertainment.

“Dar represents the songwriter who’s next in line to singers like Shawn Colvin and Mary Chapin Carpenter,” says Preslar. “Perhaps the best way to experience her is through this tour.”

Of life on the road, Williams says, “You wonder if it’s normal adult behavior. Don’t do a different town every night. It’s perfectly valid and cool when you take it one day at a time. It’s an alternative lifestyle.

She adds, “I have an unusually good audience. They tend to listen to lyrics, and the demographic is pretty diverse. It’s intergenerational. I get a lot of people out of high school and college. I’ve had kids ask, ‘I’ll listen to your Joan Baez records if you listen to my Dar Williams records.’”

Dar Williams is the kind of artist who reaches the ‘sandals and candles’ audience,” says Dave Monite, manager of Tower Records’ downtown Manhattan location. “Folk artists like her aren’t overnight sensations. They tour a lot, and they develop their following that way.”

Williams agrees, and she gives additional credit to the Internet and triple-A radio for helping further her career. “Luckily, I’m a touring songwriter, and I’m helping to take them on. It’s just starting to take off. For every 20 people who came to the concerts, there were 20 who couldn’t get to hear about the concert on the Internet. The grapevine aspect of the Internet is important, especially to touring artists without a record deal.

“If I came along at the right time, when triple-A radio was being introduced, she adds, “I could really feel the effect of going to cities where my music’s been getting played a lot on triple-A radio. More people in the audience now the songs and are singing them back.”

Williams—whose songs are published by Burning Field/Bug Music (ASCAP)—muses, “I try to see art as a cultural experience apart from commerce. You don’t want to see art always identifying itself as an economic entity. I’m really proud to put myself as part of the people’s movement. I hope that more people become smart about the media and how it’s served to them.”

The outspoken singer adds, “The most important thing I’ve learned since I’ve been in the music business is what I call ‘the critical fantasy theory.’ Don’t run your wagon up to a specific star. If I don’t get on the cover of a magazine, it doesn’t matter. Attaching your worth to a number—whether it be your sales figures, your age, or your weight—is a dangerous place to stay too long.”

Indie Artist Jess Klein Debuts On Rykodisc
Acclaimed Boston Singer/Songwriter Was Inspired By Year in Jamaica

BY JIM BESSMAN
NEW YORK—A trip to Jamaica six years ago altered the life of a woman who was initially unaffected. Jess Klein so much that she began playing guitar and writing songs—to the tune of growing acclaim in her Boston base, four independent releases, and now, her hotly anticipated Rykodisc/Slow River debut, “Draw Them Near.”

“As a producer and label head, you’re always looking for that one song—and Jess has got dozens,” says Rykodisc president George Howard, who produced the Aug. 22 release. “Draw Them Near” does in fact deliver 12 songs by the 26-year-old Ryko Music ASCAP writer, who had been writing prose and pursuing other creative outlets prior to picking up the guitar.

“I’d been singing with other friends in college, and playing clarinet and sax and drums, and all these stories and dancing my whole life,” says Klein, who hails from Rochester, N.Y., and has lived in Boston since her return from Jamaica. She ventured to the island to study liberal arts in Kingston and “experience something different,” she says. During her year there, she hung out with local artists and musicians and realized she could write songs and perform.

“I came back and continued to listen to a lot of music and work on writing songs and get experience performing,” says Klein, who proceeded to release three tapes independently, sign with Gabriel Unger Artist Management, and self-release an album, “Wishes Well Disguised,” in 1996. She eventually sold 6,000 copies of the album from the stage; the disc also helped her earn four Boston Music Award nominations and a song on last year’s acclaimed anti-domestic-violence compilation “Respond,” as well as an impressive following.

“I first saw her two years ago opening for some band, so it wasn’t necessarily her crowd,” says Howard. “But she stood there with her acoustic guitar and won the whole audience over. So it was real easy to be drawn to her because of her songwriting, and then I started doing research and found out she was working musician with a fan base, ambition, and goals—and that was a no-brainer on the signing front.”

On the production front, “Draw Them Near” was recorded in Nashville with Wilco drummer Ken Coomer, Ron Sexsmith, Matthew Sweet bassist Brad Jones, and Kim Richey and Josh Ouse guitarist Wil Kinnbrugh.

“We listened to a lot of Mick Taylor-era Rolling Stones, because he brought soul to the Stones, and to me Jess is ultimately a soul singer,” says Klein, who calls Klein “the anti-Britney Spears.” “She’s a young, beautiful girl who also writes her own songs and isn’t manufactured in any way, and I find a lot of people are out there who are looking for someone (Continued on page 99)

Patty Loveless’ Mountain Soul Is At The ‘Heart’ Of Epic Set

BY RAY WADDELL
NASHVILLE—After a nearly three-year hiatus from the studio, country songstress Patty Loveless says that she approached her latest recording effort free of “emotional baggage,” and the result is perhaps her most diverse and adventurous album to date.

Due Aug. 29 on Epic, “Strong Heart” finds Loveless trudging easily from contemporary country pop to down-and-dirty blues/funk, while offering up one of the purest Appalachian voices in country music.

The wide variety was partly due to Loveless’ lengthy absence from the recording studio. Her last album of new material was 1997’s “Long Stretch Of Lonesome,” which yielded the critically acclaimed single “You Don’t Seem To Miss Me,” a duet with George Jones.

“It has been a while,” Loveless admits. “For so long, it was ‘record, tour, record, tour,’ and I wanted to get away from that routine for a while. I felt I needed to step back, slow down, and get back to basics.”

Her break was well-timed, she says, because “with the changes at radio and everything else, stations were beginning to play [artists’] older songs.” She notes that this meant it was “perfect timing” for “Classics,” her 1999 greatest-hits set. “Classics” allowed me to have time to focus on the next project.”

“Classics,” which includes Loveless’ most successful songs from her Epic years, also afforded her the (Continued on page 99)
Artists & Music

Def Jam Gets LL Cool J’s ‘G.O.A.T.’

Rap Innovator Returns With ‘More Intense’ Issue-Driven Set

BY MARCI KENON

LOS ANGELES—On Sept. 12 LL Cool J ends a three-year break from releasing albums with “The Greatest Of All Time (G.O.A.T.).” —a Def Jam/Def Soul set that the venerable rapper believes is his most important recording to date.

“For me, the title is an opportunity to talk about how long I’ve been doing this and the fact that I really feel like one of the greatest at what I do—as a real artist and a musician,” says the 15-year music veteran, who has also earned a solid reputation in recent years as an actor, thanks to appearances in films like the forthcoming “Kingdom Come” and the recent box-office hit “Any Given Sunday.”

Actually, LL Cool J’s film schedule has dictated the time flow of recording and promotion for “The G.O.A.T.”

“We are kind of limited because he’s also a movie star, and he’s shooting two films,” says Kevin Liles, president of Def Jam. “So, we are going to do some creative things like fly some people to the set from around the country.”

The promotion campaign for the album is being planned around the filming of “Rollerball,” a remake of the ’70s-era classic that’s slated to shoot in Montreal through October.


Deidre Golum, product manager at Def Jam/Def Soul, is being creative in working around the artist’s schedule. “If he’s off on a Friday, Saturday, and Sunday, Thursday night he is on a plane to L.A. or Atlanta to do some album releases, and some late-night radio shows, and some record-in-store appearances,” she says, adding that the artist is doing whatever is necessary to let the music industry know that he’s serious about this project as he is about his budding film career.

Hip-hop has carried LL Cool J a long way from his 1985 debut single, “I Need A Beat,” which also marked the debut of Def Jam Records. Both artist and label have survived and thrived in a genre where so much is fly-by-night. LL Cool J has recorded eight albums ("The G.O.A.T." is his ninth full-length set), and each has sold more than 1 million copies, according to SoundScan.

“Most rap artists are gone in two years,” Liles says. “They do one or two and then move on.”

New Moon Rockers, Austin, Texas, band Vallejo is the first rock outfit signed to Emilio Estefan Jr.’s Crescent Moon label. The act has just completed its debut disc, “Into The New,” with producer Michael Barbiero. Due this fall, the project will carry the Crescent Moon label and be released on a new label.

‘Today’ Collects Its Best Performances; Twisted Sister Says, ‘We’re Still Here’

TODAY’S THE DAY: “The Today Show: Best Of The Summer Concert Series, Vol. 1,” which NBC Records releases Aug. 22, will chronicle several of the top performances that have taken place over the past six years in the show’s Rockefeller Plaza outdoor stage in New York.

The album is a joint venture between the newly formed NBC Records and Reelin Entertainment. Billboard’s most recent label record label. The project will be distributed through RED Distribution’s Red Ink division. Some of NBC’s proceeds from the album will go to the National Co-Rect Cancer Research Alliance, which was re-launched by “Today” co-host Katie Couric and Lily Tartikoff, whose husband, Brandon, was president of NBC. Both Couric and Tartikoff lost their husbands to cancer.

Among the artists on the album are Phil Collins, Sheryl Crow, Huey & The Show, the Bearers, and the Doobie Brothers. The album will feature a new song from Sixpence None The Richer titled “La.” The band’s tour, which runs through August, will feature the album’s first single, “Shepherd’s Song.”

Doobie Brother Keith Knudson says playing the first version of the concert series gives a band the kind of publicity you can’t pay for. It certainly one of the top reasons an artist would want to do the show. You appear on that, and people remember.

The band released its latest studio album, “Bad Medicine,” in March. It was released on the label’s first single, “Shepherd’s Song.”

The album’s liner notes inform people about the alliance. Additionally, the enhanced CD has a message from Couric about the disease and the charity.

For NBC VP of music business development Kim Nien, the album was a chance to raise money for charity, launch the new label, and enhance awareness of the concert series. The single will be released in September.

Although the album is labeled ’Vol. 1,’ Niemi says there’s no release date for a second volume. “We’d love to put out one a year, but right now we’re focused on the first release. We want to let fans know it’s out there, and if it does well, we’d love to do more.”

Traditionally, albums featuring music performed live on television have not done well at retail. “Live From 6A: Great Music Performances From Late Night With Conan O’Brien” has sold 9,400 units since its 1997 release, according to SoundScan’s “Live On Letterman: Music From The Late Show,” released the same year, has sold 71,917 copies.

While well aware of how such albums have fared in the past, Reid VFGM Howie Gabrielson hopes this project will succeed because the “Today” show is almost like a way of life for so many people. When you watch the concert series or show the day on a daily basis, Katie Couric, Matt Lauer, and Al Roker feel like an extended family. “We’re hoping that warmth and familiarity will give us a successful record.”

Also, NBC has planned a wide array of promotions to push the disc, including a radio and television affiliate promotion in the top 25 markets that will award a trip to next year’s summer concert series to a winner in each market.

In addition to retail, the album will be available through an 800 number which will run all through the “Today” show, and through NBC’s Web site. The disc carries a suggested list price of $17.98.

I WANNA ROCK: Twisted Sister guitarist Jay Jay French calls after we reported last issue that Twisted Sister’s Dee Snider is ending his music career after his solo album comes out Aug. 22.

French, who oversees much of Twisted Sister’s business affairs in addition to managing such acts as Sevendust, tells Billboard that Snider’s comments pertain only to his solo career, and that, in fact, Snider and the rest of the band are quite open to possibilities that may come their way, including a tour.

“If the right circumstances came along and promoters came up with a real offer, we’d look at it,” French says. “Given the right deal and the right scheduling, it could happen.” He adds that the even though everyone in the band is busy with their nonperforming careers, they are “open to soundtracks. We’re able to meet in the studio and write and record.”

STUFF: Christmas is coming, and so is the new Dave Matthews Band album. The still-untitled set, which was originally planned to coincide with the group’s summer tour, is now slated for an Oct. 7 release on RCA... Warner Bros. will release Paul Simon’s new album, “You’re The One,” this fall. It will be Simon’s first album since he released his version of songs from his misbegotten Broadway play, “The Capeman,” and his first studio album since 1990’s “The Rhythm Of The Saints.”
1997 **Secure Commercial Download**
First major label digital download. Duran Duran (Capitol)

1998 **Live Internet Performance**
First live performance with immediate publishing for download. The Jesus and 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**
First online distributor to receive a "Supplier of the Year" award.

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Artists & Music

Swedish Success Simmonds Set For U.S. Debut On Priority

BY ERIC AIESE
NEW YORK—Three years after achieving success in his native Sweden, singer/tunesmith Stephen Simmonds is ready to take on a new challenge: the U.S. market.

Back home, his 1997 debut, “Alone,” was nominated for five Swedish Grammys. Here in the U.S., however, he is starting all over on the road to fame with the Sept. 19 release of his first Priority Records set, “Spirit Tales.”

Simmonds’ musical experience started when he taught himself piano at the age of 12. “I had a pretty good ear to pick out songs from the radio . . . learning to play R&B and pop music ranging from Stevie Wonder to Chris DeBurgh,” he says.

He began writing his own music at 19, and after meeting Peter Catrines (co-producer of “Tales”), they recorded in Catrines’ encouraged Simmonds to send a tape to label, but he was hesitant. “I really thought that a record company was going to pick it up,” the artist says, “but [they] called back and wanted to meet me.”

“Alone,” the European version of “Spirit Tales,” was released on Diesel Records, and the dark ballad “Tears Never Dry” became a crossover hit in Sweden, with sales of more than 35,000, according to Priority.

In the U.K., budding interest in Simmonds led to a deal with Parlophone. The prospect of recording for the same label that was once the home of the Beatles was a deciding point, Simmonds says. “It’s amazing. [Parlophone] has a very nice tradition of songwriters, which I really like. The Beatles were one of my idols, and Radiohead is one of my favorite groups.”

Most Swedish acts that have found success in the U.S. have been pop acts like Abba, Ace Of Base, and Robyn. Simmonds breaks this mold twice. First, he has written or rewritten every song in the album—unlike many Swedish exportsh, which tend to lean on superstar writers like Max Martin. Second, his songs are equipped with intelligent lyrics and a message. On “All The People,” for example, he tackles prejudice and hate, singing about friendship and love.

“That’s the whole point of making music,” he says. “You want to reach out to people; you think you have something to say. I’m inspired a lot by people like Bob Marley [and] things like] the movement [of] peace, love, and understanding.”

Despite developing his own style of lyric writing, Simmonds has been inspired by some of his native country’s music. “I’ve felt some Abba in some of my songs, especially with the harmonies in ballads. Bjorn [Ulvaeus] and Benny [Andersson] are incredible songwriters. Great pop lyrics, but the music is really, really great.”

Simmonds says he has also been inspired by other musicians, ranging from Stevie Wonder, Michael Jackson, and Prince to Radiohead and the Beatles.

Such diverse influences have molded a unique artist, says Steve Oaklander, senior director of A&R for Priority. “He has a live feel that we’re not getting from anything else. He sounds like an Otis [Redding] or Stevie [Wonder]. You don’t hear stuff like that anymore.”

While primarily an R&B set, “Spirit Tales” dabbles in a number of other genres. Several tunes include gospel, funk, and jazz stylings. Some songs explore other styles. The leadoff U.S. single, “I Can’t Do That,” produced by fellow Scandinavians Soulshock and Karlin, features a drum’n’bass finale.

Simmonds also collaborated with Raphael Saadiq, of Lucy Pearl and Tony Toni Tone fame, on the funky “If I Was Your Man.” He says of Saadiq, “He’s so cool. We have a similar mentality when it comes to musical taste. He and [Lucy Pearl’s] All About Muhammad, who was also out there when we recorded, are so versatile, they don’t have any barriers. That’s exactly where I’m coming from.”

His versatility was evident at a recent media showcase where Simmonds transformed Nirvana’s “Lithium” into a reggae groove, showcasing his ability to transcend genre lines.

Despite his approach to music, Simmonds has noted differences between the music business in Sweden and in the U.S. He says to work with someone in Sweden, “you say, ‘Hey, you wanna work?’ You hang out, and you try something out. If it works out, it works out. But here, it’s like you contact their lawyer, the management, a big operation, three-page agreements. It’s such a big thing. I think I’m still a bit Swedish-naive in that sense.”

(Continued on page 21)

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years, "Liles says. "They do one or two albums. LL is still relevant to the hip-hop audience. All the artists respect him and love him."

The new 16-song set includes guest appearances by Redman, Method Man, Snopp Dogg, Ja Rule, Xzibit, Jayo Felony, and Carl Thomas and production from Rockwell, DJ Quicks, V9, Nolen, and Ty Fife.

"The music really hasn't changed," says LL Cool J, regarding the album, which succeeds in being rugged and gritty as well as smooth and socially conscious. "I've always made records that reflect who I am and my neighborhood in Queens. But I agree that this record is definitely more intense in terms of the subject matter I'm talking about. I'm speaking about issues that are more relevant in the city and the urban communities around the country."

"Homocide" addresses black-on-black crime in relation to the media, while "Can't Think" deals with the feelings of being trapped in the inner city. "Part of my mission on this album was to be a voice of reason—and to hopefully get the walls ears, so that a lot of different people can understand the pain and what's going on," he says.

Although LL Cool J, who is managed by Violator and booked by International Creative Management, has not had a full-length set in the marketplace for three years, in a feature on singles, including Montell Jordan's "Get It On Tonight," which topped Billboard's Hot R&B/Hip-Hop Singles & Tracks chart earlier this year.

"As always, LL Cool J is coming with a strong album," says Violet Brown, director of urban music at Wherehouse Music/CheckOut.com. "All the new material coming out, I am most excited about this release. May take a few breaks between albums, but it's always worth the wait."

According to Graham, Wherehouse Music is among the chains slated for a retail road trip, during which LL will also visit Trans World Entertainment, Target, Circuit City, and others. The marketing campaign is hands-on. "We are doing the 'Teen Jam with Coca-Cola here in New York,'" Liles adds. "We are doing the Promote Summer School campaign, with Hot 97 [WQHT New York]."

LL Cool J also recently made a surprise appearance at the Impact convention April 29 in Nashville, performing several classics as well as two new songs. "If you didn't believe in him, you walked out of there a believer," Graham says. "People had their hands in their hair about the whole 45 minutes he was on." Dorsey Fuller, assistant PD at KBBT Los Angeles (the Beat), says his station "jumped on ['Imagine That'] immediately. But it was a little early, so we backed off of it. Now that it has a video, it has been easier for the station to get back on it."

Hype Williams directed the video for the single, which premiered July 5 on MTV's "Making The Video." Other television appearances are in the works, Graham says.

"We want to go and take over a whole day at BET," Graham says. "We have a one-hour network special in the works, in the vein of recent specials with Santana and Celine Dion. We are planning to have it air the second week of September. LL is currently selecting the artists he would like to appear on the special. They will be artists who have worked with as well as artists he has always wanted to work with." Consistency and longevity give LL's claims validity. "He has stood the test of time," says Fuller. "There is a strong argument for dubbing him the greatest of all time. That's not far fetched at all. LL is a huge artist."

For The Greater Good. Veteran session singer Paul Lockwood recently issued his debut disc, "Posi-

ve," an album intended to further raise awareness of issues surrounding the ongoing AIDS epidemic. The project, issued on the independent Endurance Records, was produced by Andre Karkos. A portion of the profits from "Positive" will go to AIDS-related charities as well as organizations devoted to animal rights and environmental issues.

Digital issues: The Top 250 albums chart can be found online at the Billboard Web site, www.billboard.com.
WILDER

Alas, the track didn’t catch on, but it’s just as well. Over the past two years, Wilder has shed her club garb and discovered the rockers whom apparently has been waiting for a chance to shine. She’s currently shopping a strong five-song disc on which she displays a knack for crafting infectious tunes that carry an undeniable edge of romantic angst.

“Boys and such fine. And though song. Well, with the ed,” which is “It’s Really Love” that even more radio-friendly now than it was in its dance incarnation. Also pretty immediate are “Half The Night,” which has a sticky little chorus, and “Pearly Departed,” which is fondly reminiscent of the ’61 Tuesday-era compositions of Aimee Mann.

For a quick taste of Wilder, check out broadbandtalent.com, on which her cuts are currently featured. We are betting that it will inspire listeners to order the whole, while possibly tweaking A&R execs to do a little contract bidding. For more information, call 718-690-5110 or fax 212-545-6014.

ROCKIN’ HARD: Any band brave enough to tag its first CD with the line “remember when listening to music felt dangerous” had better have the goods or prepare to be cranked by critics. Well, Acts Magdalena does—and then some.

The New York–rooted duo of singer Christian Merry and guitarist/bassist Rick Van Benschoten has intentionally created a disc that is tough to categorize. By and large, it’s a rock-rooted offering. The twist is that the tunes willfully dart from sweetly melodic to assaultingly harsh, sometimes within the space of one song. Merry’s performances often trigger pleasant thoughts of PJ Harvey and Diamanda Galas while ripping through compelling cuts like “Bullet” and “Wasteland” as if she were possessed by the extreme emotions portrayed in the material. Simpily put, you believe her every syllable.

Acts Magdalena does a fine job of capturing its sound on CD, though you really need to experience this act in a live setting to get the full effect.

Get more information on this unique band by calling 212-982-4821 or E-mailing ActsMag@aol.com.

HEY, KE: If you have a hangover for something left-of-center, Ke is your guy. He won kudos several years ago with an album on RCA that maximized his talent for blending street-wise poetry with quirkily vocals and jagged rhythms.

Ke is currently shopping for a new label deal with a demo that reveals notable growth as both a tunesmith and a performer. He’ll never be a mainstream artist, and that seems to suit him just fine. And the truth is that there’s such a raw beauty in his work and such a passion in his delivery that any kind of compromise would be a mistake.

In addition to the tracks he’s shopping, Ke can be heard on the soundtrack to “The Fluffer,” a film by Christine Vachon (“Kids,” “Boys Don’t Cry,” Velvet Goldmine”). For additional details, call Curt Johnson at 212-595-7381, or E-mail him at newworldinc@aol.com.

SIMMONDS (Continued from page 18)

Not only are people in the Swedish record industry different from those in the U.S., but Swedish fans differ from their state- side counterparts as well. The Swedish, says Simmonds, are more down-to-earth. “In Sweden, people don’t go berserk, even for the biggest stars.”

As Simmonds works on the new geographic territory, Priority will explore new turf as well. Longtime rap power, the label offers something new with this R&B album.

“It’s a natural direction for us to move into,” says Oaklander. “We’re an urban music label. R&B fits that description.

To properly promote within the new genre, Priority is using different methods from those typical for rap releases. Instead of concentrating primarily on street promotion, the label is planning a lifestyle marketing campaign. Samplers will be distributed to 300 coffeeshops around the country. In addition, a Web site, currently in design, will offer downloads of unreleased mixes and audio postcards.

Promotional efforts will also target concertgoers. Audiences will receive cassette samplers at select stops along Gerald Levert’s tour. Also, Priority has purchased a video- screen time at shows on the Rhythm of Love tour, featuring Chante Moore, Gerald Albright, and Will Downing. Between the concert’s acts, the audience will see Simmonds’ video for the single “I Can’t Do That.”

Directed by video veteran Guy Gillet, the clip is already receiving extensive play on BET. Unlike the samplers, the video spotlights Simmonds’ photogenic image. “He has a great look and sex appeal,” says John Rotella, head of marketing for Priority. “He doesn’t have a sense of how charming he is. He’s a real guy.”

Dance remixes of the song by Masters At Work have been circulating through clubs and are generating strong singles. A 12-inch single was released July 17, to be followed by a commercial CD single in mid-August. The promo single ships to R&B radio Aug. 7 and to crossover radio Aug. 28. Priority plans a more organic approach for jazz/AC, NPR, and college radio.

For Simmonds, however, the main focus remains the music. “I’ve been waiting so long for this album to come out,” he says. “I’m really excited about it. I want to get out and play. That’s why I’m hoping things will work out.”

FOR THE RECORD

In the July 29 edition of Billboard, a story about the Dandy Warhols had an incorrect release date. The project, the band’s second for Capitol, went to retail on July 29 (1). The set’s first single is “Bohemian Like You.”

www.billboard.com
For twenty years, Active Industry Research (AIR) has provided the radio and record communities with valuable information regarding current music. The company was founded on the premise that "It All Starts With Listening." The concept is based on a competition. Radio Programmers listen to songs and vote on their hit potential using Billboard's Monitor charts. The most accurate predictions are rewarded for their skill based on their final placement. The primary objective is to introduce new music to PD's and MD's, to ascertain its potential and enhance radios awareness with regard to the best new music available.

Two years ago, AIR launched The Masters Competition. The idea was to give our past 1st and 2nd place winners from Mainstream, Rhythm/Crossover, Modern Rock, and Adult competitions, a chance to test their skill at predicting the hits against the "best of the best", in a competition of their own. The panel consists of many of the most successful and influential radio programmers in the country, and some have participated in AIR since its inception. AIR Masters participants evaluate new songs and artists from all formats. The Masters chart qualifier is the Billboard Hot 100. The competition encourages listening and keeps the participants on the cutting edge of trends in all formats. AIR is very proud to be associated with so many talented programmers and to provide this service that enhances music awareness.

Our first Grandmaster is not such a surprise. He has won the AIR Modern Rock Competition two times in a row and has for many years broken numerous bands and demonstrated his instincts for new music in Boston.

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GARTH BROOKS
JENNIFER LOPEZ
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LIT
LONESTAR
MACY GRAY
MADONNA
SELBY’S ‘STORMS’: Singer/songwriter Mark Selby has racked up some impressive songwriting credits, including Dixie Chicks’ “There’s Your Trouble” (a No. 1 hit on the Hot Country Singles & Tracks chart in 1998) and the Kenny Wayne Shepherd Band’s “Blue On Black,” which hit No. 1 on the Mainstream Rock Tracks chart in 1998. The latter song also won the Billboard Music Award for rock track of the year in 1998.

Now Selby steps into the performative spotlight with his bluesy, soulful, and powerful debut album, “More Storms Comin’,” due Sept. 26 on Vanguard Records. He describes his influences as “an old amalgam of blues players and 19th century poets where Muddy Waters and Walt Whitman, R.L. Burnside and Henry David Thoreau get tossed together in this funky stew, along with a bit of Fogerty, Van Morrison, and Hank Williams.”

Although there are no immediate plans for Selby to do an extensive tour, he says that “one of the things he’s learned when performing live is you just have to learn to keep playing through anything. In one of the first gigs I ever played, a biker rode his Harley right up to the front of the stage... It was louder than the whole band.”

MR. SMITH’S JAZZ: Roger Smith has already been a hit jazz artist—his 1999 album, “Both Sides,” reached No. 9 on the Top Contemporary Jazz Albums chart. Smith’s current album is “Consider This,” released July 25 on Miramar Recordings. Guest artists on the album are Dave Koz, members of the Temptations, Peter White, and members of Tower Of Power.

Smith is on a limited tour of the U.S. with dates that include Aug. 6 in Woodinville, Wash.; Aug. 12 in Sacramento, Calif.; and Sept. 7 in Fresh, Calif.


B R A Z I L I A N D I V A: Marisa Monte’s latest album, “Memories, Chronicles And Declarations Of Love,” is set for release Aug. 15 on Metro Blue Records. The Rio de Janeiro, Brazil-based singer will embark on a U.S. tour this fall with dates that include Sept. 22 in

ROGUE OF ROCK: Los Angeles-based modern rock band American Pearl’s first studio album is set for release Aug. 22 on Wind-Up Records. Drummer Noah Sain says of the album, “We tried to capture the danger, sadness, angst, and mix of emotions that make really great rock ’n’ roll music.” American Pearl will start a U.S. tour Aug. 14 with labelmates Creed.

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Concerning the Billboard's Heatseekers, Album Chart, the chart lists the best selling titles by new and developing artists, as defined those who have never appeared in the top 100 of The Billboard 200 chart. When an album matches this level, the album and its artist's subsequent albums are immediately eligible to appear on the heatseekers chart. All albums are based on sales in the U.S. and \* Note: indicates deals with U.S. labels. Albums with the greatest sales gains. © 2000, Billboard/BPI Communications.
Not available.
underground electronics and progressive house beats. Opening with "Tino Maas' "No Trace’" and closing with "Cyrus Cobourne’s "Satellite’" the CD set spotlights bittersweet moments like Soulwacka’s "Battery’", Andrew McRae’s "Lagu’De Nuit Story’" Nigel Richards’ "The Medicine’" Vinyl Watch’s "Digital Reduction’", and Humate’s "Chinese Life / Mixed Life’" accomplished what very few DJ-mixed complications rarely do: it captures the energy and integrity of the club setting. A job well done.

**SPOTLIGHT**

**BRITNEY SPEARS**

**CD:** Lucky (9-3)

**SONG:** "(You Drive Me) Crazy"

**LABEL:** Jive

**PHOTOGRAPHY:** Warner Bros. Records

**WILLIAM R. S. MILLER**

**REVIEW:** This one is about Joe. "(You Drive Me) Crazy" is a catchy hook with a strong beat and a poppy chorus. Britney Spears delivers her vocals with confidence and energy. The song features a blend of electronic beats and pop melodies, creating a catchy and danceable track. The production is well-executed, with strong instrumentation and clear vocal production. Overall, "(You Drive Me) Crazy" is a fun and enjoyable pop song that is sure to be a hit on the dance floor.

**COUNTRY**

**CHRIS CAGLE**

**MY LOVE GOES ON AND ON**

**PRODUCER:** Robert Wright

**WRITERS:** C. O’D. Phillips, D. R. Phillips

**LABEL:** Warner Bros.

**PHOTOGRAPHY:** Warner Bros.

**REVIEW:** "My Love Goes On And On" is a country ballad that features a simple guitar melody and a heartfelt vocal performance. Chris Cagle's voice is warm and expressive, perfectly suited for the emotional content of the song. The lyrics are a reflection of the ups and downs of a relationship and the challenges that come with loving someone deeply.

**NEW ARTISTS**

**VARIOUS ARTISTS**

**ALBUM:** Blues For A Rotten Afternoon

**LABEL:** Sugar Hill

**REVIEW:** "Blues For A Rotten Afternoon" is an album that features a diverse range of blues artists performing covers of classic blues songs. The album showcases the raw energy and soul of the blues genre, with each artist bringing their unique style and interpretation to the music. The album is a tribute to the rich history and legacy of the blues, and it is a must-listen for fans of the genre.

**NEW AGE**

**STEPHAN MICUS**

**ALBUM:** Stephan Micus

**LABEL:** ECM

**REVIEW:** "Stephan Micus" is an album that features the German avant-garde keyboardist and composer Stephan Micus performing a variety of solo works. The album is a showcase of Micus' unique musical style, which blends classical, jazz, and experimental elements. The music is thought-provoking and introspective, with each piece reflecting on the themes of life, love, and existence.

**WORLD MUSIC**

**CHRIS ARDON & DOUBLE CLUTCH**

**BEST SECRET**

**REVIEW:** "Best Secret" is an album by Chris Ardon of Double Clutch. The album features a mix of acoustic and electronic sounds, creating a unique and dynamic listening experience. Ardon's voice is warm and soulful, perfectly suited for the genre, and the music is well-produced and polished.

**SINGLES**

**NEW MUSIC**

**PICTURES**

**REVIEW:** "New Releases with no potential chart action, that the reviews highlight because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl, or CD singles equally deserve for the reason for the broadest audience. All releases available to radio and retail in the U.S. are eligible for review. Send copies to Chuck Taylor, Billboard, 777 Broadway, New York, N.Y. 10003. Country singles should be sent to Deborah Evans Price, Billboard, 49 Music Square W., Nashville, Tenn. 37203. Contributions by Bradley Barnett (N.Y.)
Cupple has delivered a single that's fresh and innovative, lacking a chorus that's repetitious, without losing its pop sensibilities, and it's strong enough that it should signal good things ahead for other tunes on his album. Your listeners will love it for AC.

ROCK TRACKS

ELASTICA - Mad Dog (3:56)

WRITER: Edgardo V. "Moe" Gore
PUBLISHER: Universal Music (BMI)
Alstonic 300259 (CD promo)
It's been five years since the debut album from alt-rock and synth-pop act Elastica, and with "Mad Dog," the first single from the upcoming "Memenz", it's apparent that the band has been nurturing its musical process during this time away. Lead singer Justine Frischmann and friends return with a post-modern anthems that employs synthesizer elements reminiscent of '80s new wave, with Electronic guitar and drumming that fuels the pop-rock-industrial sound that's just beginning to permeate the airwaves. The uninformed may compare Frischmann with a super-grrl. Even Stefanina from Na No Deu, though any- thing that was around in the '80s would know the difference. As is tradition, her singing is loose and passionate, layered with her own bit of trashy Run-DMC playing alongside in the background. Instrumental- ly, there's not a moment where the aggressive in- strumentation lets up. You can hold on tight. This month we Me We Mean- Business rockers would sound great on modern rock radio, where the audience is already more than familiar with this act. (5/5) $50,000 copies of first album "Elastica"

SUZY & DONNY ONSOM Now I Know (2:16)

PRODUCER: Desmond Child
PUBLISHER: Big Leap Music/BMI
Atlantic 300259 (CD promo)
Young suburban mothers of two aren't typically known for jumping out of the box with their first single label release. But there's a buzz around Suzy C. Haill- ing from Southern California, she got her start in the entertainment business at an actress in a number of ABC "After-School Special" Series. She recorded a demo tape and gave it to her Beverly Hills dentist brother, who played it for a high-powered entertainment attorney during his dental visit. (Captive audience, indeed.) He then introduced Miss Suzy around, leading to a talent deal for Suzy. Since then, she has been hooked on radio-friendly pop. "How'd this happen?"

PRODUCER: Desmond Child
PUBLISHER: Universal Music
Atlantic 300259 (CD promo)
It's easy being De La Soul. The hip-hop elder statesmen, who have been lauded by critics, fans, and fellow artists alike, have never received the commercial recognition they merit—but things are about to change. The first single from "Art Official Intelligence: Mixtape Thumb", the group's fifth album and the first in the "Art Official Intelligence" trilogy, tours the Long Island, N.Y.-based trio with Funk Docto Spock, that being Redman on a big-shiny rockabilly-produced track. The trippy baseline horns along with a party vibe that keeps heads nodding. Although the single is a departure from the group's typical heavily conscious, it still gives De La familiar flow and sound. Funk Doc Spock is slowly picking up on this fun single, which is also a plus. The group is currently recording the Strike- er tour in support of the upcoming album. "Ooh!" may be what De La finally needs to get the respect it deserves.

MAJOR FIGGAS Yeah That's Us (2:41)

PRODUCER: Terraria "TU" Love
PUBLISHER: Universal Music
Ruff/Universal/Berner Bros. 100151 (CD promo)
Looking to follow in the footsteps of super groups like Junior M.A.A.P. and the Ru- Byrders, Philadelphia-based Major Figgas bring their steely funk with the group's single "Yeah That's Us," which also happens to be RuffNation's debut single. The single, produced by Terrace "TU" Love, employs a xylophone sample to introduce Figgas' MCA's—Sundance, Dutch, Bianca, Bumpa J. and Fiji Kid, Al Live, and Res—to the hip-hop world. Although the lyrical content is nothing new, the synth-bass and guitar lines are so interesting in their own way that it won't matter much. Ruff has already picked up the single with minimal airplay. It's worth mentioning it for its production. The single's accompanying clip has Terrace "TU" Love and his posse as well as anyone with production credits on any video. Major Figgas are picking up on this fun single, which is also a plus. The group is currently recording the Strike- er tour in support of the upcoming album. "Ooh!" may be what De La finally needs to get the respect it deserves.

PRINT

IN GRIOT TIME: An American Guitarist In Mali
By Hansi Vantour
Temple University Press
256 pages: $15.95 (paper)

"No matter how long a piece of wood floats in the water, it will never become a canoe. So goes a Malian proverb that, to author Banning Eyre, epitomizes the dilemma of any Western attempting to immerse himself in the complex world of West African music. No matter how many indigenous songs he learns or intricate guitar licks he masters, the outsider will of course never be a 'pro'—that artist who is a living link in a centuries-old chain of traditional African storytellers.

Yet Eyre—a guitarist and music journalist from Boston—has perhaps come as close as any foreigner to discerning the essence of the Malian griot, or in the Manding Bambara language, the jean. For seven years, he lived with the family of Super Bass Guitarist Djelima Toukara in Bamako, the capital of Mali, to study the style and spirit of Malian guitar from the griot master. Eyre ended up learning more than his stay proved him. It was his years of working with an infinitely complex, even bewe- dering society. Thankfully, he wrote about the experience—and with clarity, insight, even beauty.

"In Griot Time" is not simply a book on Malian music and its lead- ing figures—although Eyre luckily explains the music's forms and functions, and he gives us unique first-hand vignettes of totemic singing star Saifid Keita, koru virtuoso Toumani Diabate, and other conscious diva Oumou Sangare, and world-renowned singer/guitarist Ali Farko Touré, among others. "In Griot Time" is an in- timately observed traveling report, brimmed with the sort of human detail that makes one feel as if he were watching a film rather than reading words on a page. Eyre describes the food, weather, and daily travails of life in Africa evocatively, moreover; the myriad musicians, their families, and various side characters come alive as real people, rather than as a parade of hard-to-pronounce names.

Central to Eyre's tale is the tute- lage at the hand of Toukara, whose status as a born leader and supreme musician doesn't preclude a rather ad-hoc way of doing things. Eyre writes that glowing pearls of six-string wisdom from Toukara is like "reaching into a rushing stream hoping to pull out a fish but allowing it to slip away."

Still, the author learns quickly and is an inductee as an inaugural member of the Rati Band. He also becomes part of the community of young musicians backing up various griots as they sing their praise songs at wedding gigs, and he participates in jam sessions in Bamako's rough-and-tumble-afters-hours bar scene. Along the way, discussions touch upon the origins of American blues as well as the influence in style between the Manding and Toukara traditions. However, the author seems to have missed the elusive place of griote in Mali society, as well as the need to learn the specifics of each generation of griote. The author has already explained how others have kept alive, no matter your age, your mother's name, which could be worked on by etiologists. So to pro- ceed on our own, nobody does it better, really. A real treat. That's what makes doing research here so damn rewarding."

Yet through his obvious love and will for the soulful sounds of Malian music, Eyre was accepted by his hosts. And even if his enter- prise didn't make him a griote, he has proved to be a wonderful story- teller just the same.

"In Griot Time" has the power to beguile even those who have never heard a word of West African music, although the reading can't help but lead to listening. Helpfully, a CD has been released in conjunction with the book, "String Music From Mali" on the Stern's Africa label.

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CLEOPATRA

Cleopatra Seeks To Rule The U.S.
U.K. Trio’s Sophomore Maverick Set Heavier On Hip-Hop

By Desiree Jones

New York—Even though the 1998 debut single “Cleopatra’s Theme” and album “Comin’ Atcha” made Cleopatra a huge sensation in Britain, the same reaction didn’t quite materialize in the States. Now with the Aug. 22 release of the trio’s blockbuster effort, “Steppin’ Out,” Cleopatra returns with tracks produced by such big guns as Jimmy Jam and Terry Lewis, Darryl Simmons, well-known England-based trackmasters Caffather and Joe, and producers from Dallas Austin’s D.A.R.P studios.

In addition, pop-up members and real-life sisters Zainam, 20, Cleopatra, 18, and Yashah, 16, wrote over 90% of the material (published through EMD—just as they did on the first album. But this particular end result is a more mature pop/R&B set with a hip-hop flavor that’s very much the opposite of the cute, teeny-bop pop that dominated much of the first project.

“The last album was very pop-dominated,” agrees band member Cleopatra. “But this album offers a variety and is easier listening for American audiences. That market is more or less R&B-dominated, so it will be accepted easily.”

Barbara Bauman, Maverick’s head of marketing, says, “We actually didn’t get a lot of radio support on their first album, so we did a lot of street marketing and mall touring. I also think timing was a problem with the first record. Their sound (on that album) was like that of a young teen group, which is all the rage now. But it was ahead of the curve then.

“Musically, this album is a lot more competitive,” she adds. “The minute we heard the record, we were so excited because Cleopatra’s all grown up—not only individually but also musically.”

Zainam says she wasn’t at all disappointed by the first album’s state-side performance. “I think it did quite well, actually. But I wished it would have done much better because we worked very hard and did a lot of promotion. But now we’ve got a second chance. We want to break the American market because it’s... (Continued on page 55)

R&B/hip-hop confab panelists to include
Rah Digga: KRS-One exits as reprise VP

Conference Call: FlipMode/Elektro’s Rah Digga, Big//Love, Violator/AMG President Chris Lighty, RuffNation’s Chris Schwartz, and Mandlay-Prioleau Entertainment president Jeff Claman are among the confirmed panelists for the upcoming Hip-Hop Conference, Aug. 16-18 at the New York Hilton. The three-day affair promises to be a can’t-miss event. So if you haven’t registered yet, please punch up the Web site at billboard.com/events/ri. See you there.

Industry Briefs: KRS-One (aka Kris Parker) has exited as VP of A&R at Reprise. He was named to the post in October 1996, a successor has yet to be announced.

Two Parker-initiated projects, Mad Lion and Lady Red, are slated for the fourth quarter and early 2001, respectively. A DreamWorks spokesperson confirms that female rap quintet Deadly Venoms is no longer with the label... Columbia’s Ant D we’re now a trio with the departure of Farrah Franklin; she and Michelle Williams joined the group earlier this year.

Michael Knowles and Kelly Rowland in February.

Never Too Late: That’s the mantra of Big Bug (aka Frederick Lee Drakford), who’s banking that his newest project, “Never Too Late”—his first for Flav-
or Unit Records—will re-ignite his solo career. That’s why I chose that title,” says the self-billed “real R&B singer,” “because it’s never too late to blow up. I’m still in the game after 13 years despite all the ups and downs.”

As the former lead singer of Motown quartet Today, Bug rapped up the No. 1 R&B song “Girl I Got My Eyes On You” in 1989 and the top 10 hits “Why You Got Funky On Me” and “Him Or Me.” As a solo artist, he hit top 20 in 1992 with “I Don’t Mind” on WestEast. It’s been almost three years since his last album, “Timeless,” on Emar/Universal, which peaked at No. 16 on Billboard’s Top R&B/Hip-Hop Albums chart.

He wrote most of the “Never” album (in stores July 18) with Today colleague Larry Singletery, the first single is “Material Girl,” Notes Bug, “I was in a different zone when I did this album. I just wanted to write and sing about everyday life—relationships, love, clubbing—because the younger crowd relates to that.”

Between albums, Bug has stayed busy writing, co-writing, or producing for such acts as Mary J. Blige, Blackstreet, and Case. And while he’s currently doing songs for K-Ci & JoJo’s next project, he doesn’t rule out a Today reunion.

“I’d love to get back together because we got the short end of the stick,” he says. “Plus R&B isn’t where it’s supposed to be because other groups are taking and running with our [R&B groups’] style and dance ability. I respect them, but I’m tired of it. R&B groups need to step it up.”

Keep an ear out for: “Lead The Way,” the Oct. 3 sophomore set by TDWY (The Whole Damn You’) on Trump Street/Thump Records. Ant Banks produces a new TDWY lineup with Dolla Will, Captain Save’em, and others; guests include Too Short, Ice-T, and Kuru.. The CD is already out as a single... Erykah Badu’s highly anticipated second album is currently being mixed. Rap group OutKast’s long-awaited “Stankonia,” which is now slated for release Oct. 24... As is the debut of Sunday, a five-girl vocal group from New York co-managed by Robyn Crawford and Whitney Houston through AngelArtists. The fivesome’s first single, “I Know”—produced by Warryn Campbell for Better Place Records in association with Capitol—arrives in September.

Blues for kids: Producers Kashif (Whitney Houston), Lester Chambers (Chambers Brothers), and Lee Oskar (War) are participating in a special blues compilation/fund-raiser CD under the auspices of the Los Angeles-based Sir Charles Blues Lab. The nonprofit organization—named for Florida blues musician Sir Charles Atkins—is seeking to raise money for musical instruments and instruction for inner-city L.A. high school students. The ultimate goal is to take the project national. For more info, contact Norman Winters at 323-499-3454.

Save the Date: The fourth annual Urbanworld Film Festival (urbanworld.com) takes over New York Aug. 24-28. Special presentations include the world premieres of “Backstage,” the documentary about Jay-Z’s Hard Knock Life tour, and Spike Lee’s “Kings Of Comedy.” A digital conference and film panels round out the event.

Artists & Music

Six Questions

Six Questions is an occasional feature that focuses on noteworthy industry people. This issue’s subject, Shakim Compere, is CEO of Flavor Unit Entertainment.

Compere co-founded the company in 1989 with partner management client Queen Latifah, whose newest album, “Nasty Lady” arrives later this year. Flavor Unit’s roster has included such acts as Naughty By Nature, LL Cool J, Next, OutKast, Mary J., and Faith Evans.

Compere runs the day-to-day operations of the multifaceted company which include the management of producers and songwriters. Current releases include “Armageddon, the debut album by hip-hoppers Channel Line, as well as “Never Too Late,” an album by former Today lead singer Big Bug.

Compere continues to guide Latifah, known as one of film/television actress and talk show host. He’s also engineering the expansion of Flavor Unit’s presence in film and television with several screenplays in pre-development.

Flavor Unit is celebrating 11 years. What’s the secret behind its longevity?

“It has been the loyalty between Latifah and myself,” says Compere.

The secret has been the loyalty between Latifah and myself.

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R&B ARTISTS & MUSIC

Rap Scene Heating Up In France

Award-winning rap: France boasts the 1998 World Cup and the recent Euro 2000 soccer cup. Now the country is going for the gold in the global rap arena.

"This is the second-biggest market for hip-hop right after the U.S.," declares Virgin France product manager Laurent Desideri.

Because the French are very chauvinistic about their language, they've managed to create a viable French-rapping scene. And that's been helped considerably by the 40% French content on-air quota for radio—imposed in the mid-'90s of which half must be new artists.

EMI Music France president Marc Lumbruno says the importance of lyrics in France is another reason for the country's No. 2 position. Sony Music France product manager Karim Tkiam notes, "In the '80s, all anyone ever listened to was American rap, with the French rap scene almost nonexistent. Lyrics have always held an important place in French music. And since words are very important in rap, French rap naturally began to grow."

French radio has been looking desperately for modern French music in order to reach the 40% quota, says Sony Music France international marketing coordinator Antoine Gouilly.

Sony acts such as Stormy Boys, B-side, and 113 have produced platinum-selling albums, while veteran group NTM's pre-Hip Hop "double CD "NTM Live." 1998's "Supreme NTM," is double-platinum with 700,000 in sales. According to Sony, Meneli's single "Bye Bye" sold 570,000 units, while Yannick's "Cea Sorries Là" (Oh, What A Night) hit 1.5 million.

In addition to its sales success, 113 has earned two honors for rap album of the year and breakthrough act of the year at the Victoires de la Musique awards. "We came from the street and haven't forgotten where we came from, even after such success," says 113 member Rim-K. "People feel this.

113's "Les Princes De La Ville" (Princes Of The City), one of Sony's 11 local rap/hip-hop albums released within six months, has sold 350,000 copies since its November 1999 debut. Another 1999 release with major potential is EMI's "A Lo Cubano" (The Cuban Way) by Orishas. It's sold 100,000 in France, 50,000 in Spain (gold), and is nearing the 50,000 gold certification level in Italy, according to Lumbruno.

Unlike their contemporaries, who put American-flavored R&B, and jazz, for their musical bed, Orishas relies solely on Cuban salsa and bolero. The members—all Cuban—engagingly mix rap with traditional Latin singing.

"Our first single in France was a cover of (veteran Cuban musician) Carlos del Puerto's 'Chan Chan'—it helped us get the message across," says group member Roldan.

The album was released July 31 in the U.K. It's set to be launched in Germany at the PopKomm music convention (Aug. 17-19) and comes out in October in South America. In December the group will tour Cuba.

French rap's main strongholds have been electric, Belgium, Switzerland, and Canada. However, Germany and Spain have begun opening up. And the U.K., which once resisted non-Anglo rap, except for France's trailblazing MC Solaar, is beginning to open.

(Continued on next page)
up to Gallic rhyme and sound. For example, Source/Virgin French/Latino has been a hit since the crew recently went over to the U.K., where it impressed the underground scene and garnered considerable attention from the rock-vibed New Musical Express newspaper. The crew’s "KLR" album displays a fun-loving group that mixes rapping, singing, and toasting (dubbing as rapping) over hip-hop, R&B, and dancehall reggae grooves. Highlights include the interesting posse cut “Pitche Y And Scratch Live Show,” on which American rapper Record Time Blow, DMX, and Eminem to Blackstreet and Busta Rhymes.

America is also eager on down the French music road: Virgin France's sister duo Les Nubians “Les Nubiennes” album has sold 300,005 units in the U.S., according to the Recording Industry Association of America (RIAA). The group's success has been bolstered by the release of several hit singles, including "All That's Endured," "Liquid," and "The Slim Shady." The group's popularity has expanded beyond the United States, earning them critical acclaim and international success. The album includes a mix of pop, rap, and R&B elements, with lyrics that resonate with fans across the globe. The group's dynamic performance style and engaging stage presence have contributed to their success, making them a popular act in the French music scene.

Next up for state-side action is Oritas, which has been signed for the U.S. and South America by Universal. The group will promote its work in the States during October. However, the French Hip-Hop Avant Garde across Europe and issued it statewide on Ultra. It contains contributions from Les Nubians, Big Red, and Solaria’s collaboration with East-West label Missy Elliot on "All My Grill." EMI is working two important compilations: "Hop Hope," a spring release of French classics adapted and performed by young rappers, and "Tine Bosh," a compilation by DJ Mars. Released in France, Belgium, and Switzerland this spring, it has sold around 20,000 units, says the label.

"All this illustrates the dance of the French rap scene," says Rim-K. "And young acts, such as Key, the Intouchables, Le Rat Luciano, Uncut, and Karl-Ito, are here to prove it." The group's influence extends beyond the French-speaking world, with fans in the United States and beyond enjoying their unique style and sound. The group's success highlights the growing popularity of French hip-hop and its potential to continue expanding its reach and influence in the music industry.
### Hot R&B/HiP-Hop Airplay

**Billboard**

**August 5, 2000**

**R&B Singles A-Z**

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Note</th>
</tr>
</thead>
</table>
| 1   | Let's Get Fried | Bobby Brown | LaFace | **I**=
| 2   | Separated | K-Ci & JoJo | Left Eye | **I**=
| 3   | I Wanna Be | Jodeci | MCA | **I**=
| 4   | Not Love | Aaliyah | Jive | **I**=
| 5   | Sonya | Sisqo | Arista | **I**=
| 6   | Dance Tonight | Jodeci | MCA | **I**=
| 7   | No More | K-Ci & JoJo | Left Eye | **I**=
| 8   | Do That Country Grammar | Dr. Dre | Shady/Interscope | **I**=
| 9   | Incomplete | Aaliyah | Jive | **I**=
| 10  | What'chu Like | Ludacris | Def Jam | **I**=
| 11  | As We Lay | Talib Kweli | Interscope | **I**=
| 12  | The Next Episode | 50 Cent | Shady/Interscope | **I**=
| 13  | Just Be A Man About It | Dr. Dre | Shady/Interscope | **I**=
| 14  | Treat Her Like A Lady | Dr. Dre | Shady/Interscope | **I**=
| 15  | No Matter What They Say | Sisqo | Arista | **I**=
| 16  | Don't Really Matter | Aaliyah | Jive | **I**=
| 17  | What Day It Is | LL Cool J | Def Jam | **I**=
| 18  | Baby U Are | Sisqo | Arista | **I**=
| 19  | Reality | Ludacris | Def Jam | **I**=
| 20  | Open My Heart | Simply Red | Epic | **I**=
| 21  | Big Pimpin' | Jay-Z | Roc-A-Fella | **I**=
| 22  | Take The Light | Dr. Dre | Shady/Interscope | **I**=
| 23  | I Wanna Know | Aaliyah | Jive | **I**=
| 24  | Try Again | Aaliyah | Jive | **I**=
| 25  | Got It All | Dr. Dre | Shady/Interscope | **I**=
| 26  | Bad Man | Nelly | Interscope | **I**=
| 27  | Get Your Roll On | Dr. Dre | Shady/Interscope | **I**=
| 28  | Wobble Wobble | Dr. Dre | Shady/Interscope | **I**=
| 29  | Crazy Things I Do | Dr. Dre | Shady/Interscope | **I**=
| 30  | Bounce With Me | Dr. Dre | Shady/Interscope | **I**=
| 31  | Come Back In One Piece | Dr. Dre | Shady/Interscope | **I**=

**Instructions:**

**What's Your Fantasy**

**I Don't Care**

**I Got It**

**I Didn't Want**

**Push Over**

**Who Ride With Us**

**Cherish Laughter**

**I Got That Fire**

**Between Me and You**

**Take a Stand**

**Focus**

**Girls Die Young**

**The Way I Am**

**Coming Back Home**

**Where I Wanna Be**

**Hot R&B/HiP-Hop Recurrent Airplay**

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Note</th>
</tr>
</thead>
</table>
| 1   | U Know What's U Up | Bone Thugs-N-Harmony | Ruthless | **I**=
| 2   | It's So Hard | Aaliyah | Jive | **I**=
| 3   | Party Up (Up In Here) | Sisqo | Arista | **I**=
| 4   | I Don't Wanna | Aaliyah | Jive | **I**=
| 5   | Get It On Tonight | Ashanti | Motown | **I**=
| 6   | That's What I'm Looking For | Sisqo | Arista | **I**=
| 7   | Hot Boy | Dr. Dre | Shady/Interscope | **I**=
| 8   | No Love | Aaliyah | Jive | **I**=
| 9   | Too Close | Aaliyah | Jive | **I**=
| 10  | I Ain't Never | Aaliyah | Jive | **I**=

**Additional Notes:**

- Billboard Hot R&B/Hip-Hop Airplay
- Billboard Hot R&B/Hip-Hop Recurrent Airplay

**Radio & Records**

**August 5, 2000**

**Hot R&B/HiP-Hop Singles Sales**

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Note</th>
</tr>
</thead>
</table>
| 1   | 38  | No More | Sisqo | Arista | **I**=
| 2   | 36  | Let's Get Married | 50 Cent | Shady/Interscope | **I**=
| 3   | 34  | Call Me | Jodeci | MCA | **I**=
| 4   | 32  | Can We Make It | Dr. Dre | Shady/Interscope | **I**=
| 5   | 30  | I Don't Care | Dr. Dre | Shady/Interscope | **I**=
| 6   | 28  | Hold You Closer | Dr. Dre | Shady/Interscope | **I**=
| 7   | 26  | What's Going On | Sisqo | Arista | **I**=
| 8   | 24  | Don't Think | Sisqo | Arista | **I**=
| 9   | 22  | I Wanna Know | Dr. Dre | Shady/Interscope | **I**=
| 10  | 20  | 10 Little Cigars | 50 Cent | Shady/Interscope | **I**=
| 11  | 18  | Just Me | 50 Cent | Shady/Interscope | **I**=
| 12  | 16  | Always On My Mind | Sisqo | Arista | **I**=
| 13  | 14  | Push You Out | Sisqo | Arista | **I**=
| 14  | 12  | It's So Hard | Aaliyah | Jive | **I**=
| 15  | 10  | One Last Time | Sisqo | Arista | **I**=
| 16  | 8   | I'll Be There For You | 50 Cent | Shady/Interscope | **I**=
| 17  | 6   | On My Own | Sisqo | Arista | **I**=
| 18  | 4   | I'll Be There For You | 50 Cent | Shady/Interscope | **I**=
| 19  | 2   | I'm Sorry | Sisqo | Arista | **I**=

**Additional Notes:**

- Billboard Hot R&B/Hip-Hop Singles Sales

**Radio & Records**

**August 5, 2000**

**Hot R&B/HiP-Hop Recurrent Airplay**

<table>
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| 7   | Hot Boy | Dr. Dre | Shady/Interscope | **I**=
| 8   | No Love | Aaliyah | Jive | **I**=
| 9   | Too Close | Aaliyah | Jive | **I**=

**Additional Notes:**

- Billboard Hot R&B/Hip-Hop Recurrent Airplay
A special thank you to the artists, DJs, attendees, panelists, and sponsors for making this year's Dance Music Summit the biggest and most successful ever!

See you in New York City next year for DMS2001...
BINGO BANGO & DJX/MAITREYASHAWATV No. 1

DANCE TRAX (Continued from Page 31)
ing night party of the Billboard
Dance Music Summit (July 12-14),
and, quite frankly, our nerves
were this close to being completely frail.
But within minutes of putting down
one (of a four-day set), we were
in the CD player, we couldn't help but be over-
taken by the feel-good-all-over vibes
of "Little" Louie Vega and Kenny "Dope" Gonzalez, aka Masters At Work.
Spotlighting definitive remixes and original productions from the
duo's early years (1990-1996), the set
includes such winning moments as
Urbanised Feat. Silvano’s "Helpless," Martha Wash’s "Carry On,"
Lisa Stansfield’s "Set Your Free Love,"
Nuyorican Soul’s "The Nervous Track," Lil’ Mo’s "Yang’s "Reach," and Hardrive’s "Deep Inside."

In the Latin department, both the old school and new school are represented
via tracks by Tito Puente ("Para Los Rumberos" and "Pan Kan Kan"),
Marta Anthony ("Ride On The Rythym"), and India ("Love And Happiness" "When You Touch Me," and "I Can’t Get No Sleep").
Of course, don’t even think about
ignoring Desiya’s "Comin’ On" Strictly Rhythm, which marked the first time
that Masters At Work, Todd Terry, and Tony Humphries worked collectively
under the Magic Sessions banner.
And just so ya know, Masters At Work: The 10th Anniversary Collection,
Part Two is scheduled to street Sept. 4.
Equally groovy, albeit a tad more laid-back, is Groove Armada’s
"Back To Mine" on DMC/Ultra
Records. Quickly becoming our favorite series, "Back To Mine" offers a nifty glimpse into the private listening habits of some of clubland’s finest DJs (we’re still stoked by Danny Tenaglia’s stirring "Back To Mine" set, which was released earlier this year).
For Groove Armada—aka Brit-
shers Andy Cato and Tom Findlay—
above is a dream come true: making
Latin rhythms. That said, go directly to
Barry White’s "Playing Your Game Baby,"
Tony D.’s "Piano Grand,"
Sidewinder’s "Starway’s Reminiscence,"
Dayton’s "Sound Of Music," Mica Paris’ "I Should’ve Known Better" and
Tears For Fears’ "Pharohas."
Also included are Groove Armada’s
Acoustic mix of A Tribe Called Quest’s "Description Of A Fool" and
Tim "Love" Lee’s remix of Groove Armada’s "Your Song." Bliss was
sounded so good—so utterly relax-
ing.
Lynn’s ‘Still Country’ On Audium Debut
First Recording After Husband’s Death Includes Tributes To Spouse

BY DEBORAH EVANS PRICE
NASHVILLE—It’s been more than a decade since Lorrie Lynn recorded her last solo album for MCA. Now after one of the most difficult periods of her life, the legendary coal miner’s daughter has returned, and as the title of her Audium Records debut proclaims, she’s “Still Country.”

As she celebrates her 40th year in country music, Lynn is gearing up for a new chapter. In addition to the new album, she’s preparing a museum to open next spring near her home in Hurricane Mills, Tenn., and is also finishing a book about her life.

The activity follows some devastating times. “I’ve had lots of problems, so we didn’t get around to recording,” says Lynn of her self-imposed hiatus. “I stayed with my husband for so long while he was in the hospital. Lynn’s 68 before last week until he had passed away.”

After 48 years together, Lynn’s husband, Mooney Lynn, died in 1996 at the age of 49. Lynn moved to Nashville to get away. “You lose your mind,” she says of the grief. “I looked at a friend and said, ‘I have been here a couple of years. I don’t want to go back.’” And she said, “You’ve been here a year.”

Eventually Lynn began writing songs again and went to the studio with longtime friend Randy Scruggs, who produced her album. “It was a result of ‘Still Country,’” the first solo album Lynn has recorded since 1988’s “Who Was That Stranger?” (it was recorded “Hats off to Him,” with Dolly Parton and Tammy Wynette in 1988). The opening cut, “On My Own Again,” was penned by Scruggs. “It is about Lynn,” says Lynn. “I listened to that song, and I knew he wrote it for me. I cried.”

Lynn wrote two songs on the record, “God’s Country” and “I Can’t Hear The Music” (co-written with Cady James and Kendal Franceschi). The latter cut is a vulnerable ballad about losing her husband. “I never could get through it without crying, so they had to leave part of that on there with me crying,” she says.

“I went into the chorus of the song completely broke down,” she continues. “Randy brought me into the control room and said, ‘Think about something that’s happy. Think about something you are wanting to do or things that you would like to do, and it would be something that will get your mind off the song. I hadn’t eaten all day, and I thought about the Snickers candy bar that I would eat if I was hungry, and it’s the vending machine. I said, ‘OK, I’m going to go get that candy bar, and as soon as I did I get it, I’m going to eat it.” She went back out and got through one more take.

The other songs were much easier to record, including “Country In My Genes,” the album’s first single. The song was written by Larry Shell, Betty Kay, and Larry Cordle.

“Most of the tracks were written before the song came down here and watched every show I had ever done on my radio, she says of her radio show. “Every day I sell tickets is what I put in that part of the record. I said, ‘You wrote my show didn’t you? He said, ‘I sure did.’

“We’re getting a tremendous response on it,” says WSM-AM Nashville PD John Malone of the single. “It’s a great record from the performance all the way to the production. Our audience is absolutely responding to it. It’s just Lorrie. She’s so confident, so sassy, and so energetic. It’s great to hear her again.”

To commemorate her 40th anniversary, Audium has released the original recording of her first single, “Hanky Tonk Girl,” on the same disc as the single. The label is also issuing a video for “Country In My Genes” featuring Lynn and special guests Reba McEntire, Martina McBride, Cheryl Wray, Brad Paisley, and John Anderson, and her legendary father, Earl, who plays on the album.

Lynn is not worried about making hard decisions about the current pop climate. “When I come to Nashville, everybody was going pop when I came in with ‘Hanky Tonk Girl,’” she recalls. “Jim Reeves was my mentor, and he had A White Sport Coat And A Pink Carnation.” Paty (Cline) was pop.

“Everybody was going pop, and I walked in with a little country long country song that they didn’t use drums on, and doogie if I didn’t get in the door, I couldn’t believe it…” Now I’m going to walk in with a song like that, I’m going to walk it. I’m just going to sit right here and wait until the format comes around and needs me again.”

Audium Records president Nick Hunter anticipates Lynn’s album reaching the gold status (“00,000,000”) that George Jones achieved in his current album. “Our biggest marketing plan is to get Loretta herself up to as many people as possible and let them see what’s all about, and then I don’t worry about any of the rest of it,” he says. “The music is fine, and when they see her, they are going to want the music… And Loretta has made a tremendous record.”

Hunter says the label will likely release “I Can’t Hear The Music” as the next single. “That’s me, it’s the hit record on the album,” he says, “but it’s the perfect way to do it.”

Hunter’s sounds their dream would be to make a video with the song with Patsy Lee Jones and Susie Speckhly replying on their roles as Loretta and Lynn in the film “Coal Miner’s Daughter.”

“He says, “Everyone would know it’s her, and they’re making her relive it again.”

Lynn, who is managed by Lane Cross and booked by Monterey Artists, will be touring this fall, and Hunter says she’s agreed to appear at numerous in-store events at retail. He also says she wants to visit radio stations, just as she and Mooney did in the beginning of her career. “She’s warned that he might pull up at midnight at an unsuspecting station with a pot of coffee.”

Lynn will also be making the rounds of the media circuit with appearances on “Late Show With David Letterman,” “The Rosie O’Donnell Show,” and others, as well as performing on the Grand Ole Opry’s 75th anniversary show.

Chicks Show Why They Rule The Roost; Hall Of Fame, Satellite Broadcaster Link Up

ANYBODY who thinks the country music industry may never recover from its current downturn needs to catch Dixie Chicks on their current Fly tour. Now clearly a prominent force in the country music scene, the group, led by vocalists Natalie Maines, Emily Robison, and Martie Seidel, of the Tennessee State Fairgounds have been home to Fan Fair for the past 19 years.

Lynn’s Bluebird Cafe is raising money for the Alcohol and Drug Council of Middle Tennessee by selling local items on eBay. Artists from Garth Brooks and Trisha Yearwood are among these available.

SIGNINGS: Nancy Russell’s Nashville-based company FORCExThe Tennessee State Fairgrounds have been home to Fan Fair for the past 19 years.

Lynn has signed Alan Jackson to a co-management deal with Los Angeles-based Howard Kaufman’s Halifax Management. FORCEx also manages Trisha Yearwood. Its publicity arm had Jackson as a client. Kaufman also manages Aerosmith, Jimmy Buffett, Lenny Kravitz, Chris Isaak, and Stevie Nicks. Jackson split with former manager Chip Peay this year.

HighTime Records has signed San Jose, Calif.-based honky-tonk singer-songwriter Dallas Wayne to its independently distributed HMG imprint. His label debut, “Big Thinkin,” is due Sept. 12. The album was produced by Robbie Fults. Billed by St. Paul, Minn.-based Hello Booking, Wayne will begin touring in September.

ON THE ROW: Kelly Keifer, formerly Arita/Nashville’s regional sales director, joins DreamWorks Records in a similar capacity. Former Arista promotion coordinator Jackie Proft recently also joined DreamWorks in a similar capacity.

William Smith son joins Warner/Reprise Nashville as national publicity manager. He had an associate manager at Warner Entertainment.

Nick Granato, the former director of Christian music at Cal IV Entertainment and Chestnut Moon Music, has formed Song Harbor, based in Hendersonville, Tenn.
Country Singles A-Z
PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

BY RAY WADDELL

WARRIORS

BY RAY WADDELL

NASHVILLE—The hard-touring Warren Brothers recorded “King Of Nothing,” a new sound that will contribute to their album release, once they finish-up their current tour, according to guitarist, producer, and band member, Brett Warren.

“During the recording of this album, I got married, had a kid, and toured constantly,” he says. “We’ve got a great band that’s been with us for a long time, and they play on a lot of the new record.”

The Warren Brothers have been playing clubs and “wherever we could make a living” for more than 10 years. Their debut, “Beautiful Day In The Cold Cruel World,” came out in 1998, and until recently, it was a hit single.

“If you’re interested in 20 songs before we got down to the 11 we were gonna keep,” he says. “We just kept writing new stuff”.

The brothers co-produced the record with Chris Farmer. “We wanted to break the Nashville mold of having somebody else write the songs, somebody else arrange them, somebody else engineer and release, BIN will get to come in and play,” says Brett. “Nothing against session players. They’re great, and sometimes you really need them. A lot of times you do so many sessions, you wonder why they can keep bringing in something new.”

Sometimes a rough sound is good, Brett says. “If you make a rectified and perfect it, you could probably deliver the life out of it. That’s why so much country sounds pop now.”

RHYTHM KINGS

“King Of Nothing” finds the brothers offering up a collection of guitar-based vignettes sometimes reminiscent of their country rock stylings of Don Henley and the Eagles. Through-out, Brett’s singing is soulful, Brad’s playing is engaging and appropriately loose, and the siblings’ harmonies are fresh and effective. The songs are thoughtful and incisive, with a straightforward lyrical approach.

An edgier sound separates the Warren Brothers from many of their country contemporaries. “We’re not looking back any more, and we’re not looking down at what anybody else is doing,” says Brett. “We’re not virtuous, but when we get together with our band, we have a vibe and a sound, and that’s why [ASCAP/Big Machine] Salante signed us in the first place.”

Among the highlights are “Superstar,” a memorable homage to ultraviolent, ultra-virginal, ultra-bad, and ultra-violent in the music business. “It’s about a woman coming to Nash-ville and sleeping her way to the top,” says Brett, stressing that they wrote the song with no particular story in mind. “Everybody that hears it in Nashville laughs, so it must have struck a chord.”

He’s not worried that the song is too controversial. “At the end of the day, it’s just another song that involves—radio, management, even—I—gets caught up in worrying if something’s too country, not enough country, or whatever, instead of whether it is a good song, band, or artist. Hank Williams said that the one thing that separates country music from rock & roll is sincerity. You may not like me. I may not wear a hat, but I’m sincere.”

Also included on the new album is “The Girl For No. 33.” The song is written and performed with RCA artist Sara Evans and included on the soundtrack to the motion picture “Where The Heart Is.” The song has become the Warren Brothers’ most successful single to date by recently cracking the top 30 on the Hot Country Singles & Tracks chart.

WORKING THE WARRENS

Label executives are optimistic that if the Warren Brothers can gain exposure, their natural charisma and live performance chops could lead to big things. “We think the first album did really well as an initial release, and we’re off to a great start with the single,” says Butch Waugh, RLG’s senior VP/General Manager. “He adds that radio is coming around.

“There were about 30 stations we couldn’t get to commit to [singles from the first album], and on this one we’re winning them over,” says Waugh.

“These guys have probably the best live show of anybody in Nashville.”

The brothers’ status as a performing band is having an impact in other areas of their career. Gregor, the band’s production guru, KEEY (1012 Minneapolis, was an early believer. “We’re poster children for the Warren Brothers,” he says. “From the moment I saw them live for the first time, I realized our format, their music, we can get this.”

“We just have to find a way to open the door for them at our format. If we can, I believe these guys will be huge.”

Opening doors is exactly what Waugh and the BNA staff are trying to accomplish. “It’s a lot of micro-marketing,” says Waugh. “We look at where they’ve had success in the past and where they’re having new success, and these are the mar- kets we’ll focus on. The music will react to an active audience.”

The brothers will do radio shows and visit radio stations to promote the band. It’s similar to the same way as radio, by identifying receptive markets. “We want to make sure they know they’re one of the markets we can get to.”

He says, “It’s all about seeing these guys live and how well these songs are crafted.”

The Warren Brothers are ready for more broad-based success. “We want to make hit records and have songs on the radio,” says Brett. “We’re not try- ing to be art-fagging. We just feel like there’s a way to make commercial music with soul.”

The Warren Brothers are managed by Vector Management and booked by the William Morris Agency.

Wade Jeness can be reached by E-mail at wjeness@billboard.com.
## Billboard Top Country Albums

**August 5, 2000**

### No. 1/Greatest Gainer

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<tr>
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<th>NUMERICAL DISTRIBUTING LABEL</th>
<th>TITLE</th>
<th>PEAK POSITION</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>BILLY GILMAN</strong></td>
<td>EPIC (10.98/16.98)</td>
<td><strong>ONE VOICE</strong></td>
<td>2</td>
</tr>
<tr>
<td><strong>SHANIA TWAIN</strong></td>
<td>RCA (11.98/17.98)</td>
<td><strong>I HOPE YOU DANCE</strong></td>
<td>1</td>
</tr>
<tr>
<td><strong>REBA MCENTIRE</strong></td>
<td>RCA (11.98/17.98)</td>
<td><strong>SO GOOD TOGETHER</strong></td>
<td>9</td>
</tr>
<tr>
<td><strong>ALAN JACKSON</strong></td>
<td>RASSEL FLATTS</td>
<td><strong>EVERYWHERE WE GO</strong></td>
<td>3</td>
</tr>
<tr>
<td><strong>JUSTIN TIMBERLAKE</strong></td>
<td>MCA NASHVILLE</td>
<td><strong>WHAT A WONDERFUL WORLD</strong></td>
<td>4</td>
</tr>
<tr>
<td><strong>JUSTIN TIMBERLAKE</strong></td>
<td>MCA NASHVILLE</td>
<td><strong>EVERLASTING LOVE SONGS</strong></td>
<td>19</td>
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<tr>
<td><strong>KEITH URBAN</strong></td>
<td>MCA NASHVILLE</td>
<td><strong>THE CHAIN</strong></td>
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<tr>
<td><strong>STEVE EARLE</strong></td>
<td>MCA NASHVILLE</td>
<td><strong>TRANSITIONAL RUES</strong></td>
<td>26</td>
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<tr>
<td><strong>COLIN RAYE</strong></td>
<td>MCA NASHVILLE</td>
<td><strong>NIGHTMARE IN THE DARK</strong></td>
<td>8</td>
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<tr>
<td><strong>GARTH BROOKS</strong></td>
<td>CAPISTEM</td>
<td><strong>DOLL &amp; OTHER FAVORITES</strong></td>
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<tr>
<td><strong>TRISHA YEARWOOD</strong></td>
<td>CAPITOL</td>
<td><strong>REAL LIVE WOMAN</strong></td>
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<tr>
<td><strong>CLINT BLACK</strong></td>
<td>MCA NASHVILLE</td>
<td><strong>DECEPITIOUSLY</strong></td>
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<tr>
<td><strong>SHANIA TWAIN</strong></td>
<td>CAPISTEM</td>
<td><strong>SWIMMING IN CHAMPAGNE</strong></td>
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<tr>
<td><strong>VINCE GILL</strong></td>
<td>MCA NASHVILLE</td>
<td><strong>THE BEST OF VINCE GILL</strong></td>
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<tr>
<td><strong>MARTINA McBride</strong></td>
<td>MCA NASHVILLE</td>
<td><strong>EMOTION</strong></td>
<td>35</td>
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<tr>
<td><strong>DARIL WORLEY</strong></td>
<td>EMI/REPRISE</td>
<td><strong>HARD RAIN DON'T LAST</strong></td>
<td>33</td>
</tr>
<tr>
<td><strong>BROOKS &amp; DUNN</strong></td>
<td>CAPITOL</td>
<td><strong>WHO NEEDS PICTURES</strong></td>
<td>13</td>
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<td><strong>LEANN RIMES</strong></td>
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SCORING RESULTS
The newest Gospel Music Association statistics are just as impressive. For every 10 country records sold, seven Christian records are sold. And if, as with country, the growth of gospel is dependent on the growth of artists who will champion the genre, gospel may be gearing up for its best season yet.

An impressive slate of forthcoming releases includes key stars like Donnie McClurkin, John P. Kee and Kirk Franklin, who will introduce his "One Nation Crew" Aug. 15, as well as the highly anticipated debuts of Tonex and Atlantic Christian's Da'mita Haddion.

Also expected to boost gospel's burgeoning record portfolio are alliances struck with pop artists like Lou Rawls, who will release his first-ever gospel project on Malaco Records later this year. EMG Gospel scored a coup with its signing of pop star Aaron Neville's Tell It Productions to an exclusive distribution agreement in conjunction with the Aug. 29 release of his first inspirational gospel CD. Gospel Centric has signed Dru Hill member Woody Green and, just last month, Patti Labelle, Mary J. Blige, Boyz II Men, Gladys Knight and Rawls joined Franklin and Mary Mary in lending their vocals to a forthcoming project from Shirley Caesar.

Already this year, gospel is scoring impressive results with Yolanda Adams, Mary Mary and Fred Hammond & Radical For Christ, whose current release, "Purpose By Design," is fast approaching gold certification. Sony executives predict "I Thank You," which debuted at No. 2 on the gospel charts before advancing to the No. 1 spot and holding it captive, along with the R&B charts as well, could be certified gold by the end of August.

And, with SoundScan reporting sales on Yolanda Adams' "Mountain High, Valley Low" at 212,000 units—excluding the core Christian market—and the album's second single, "Open My Heart," winging its way up to No. 2 on the gospel and Christian charts, Elektra executives have good reason to believe the record will also certify gold.

Elektra publicist Lisa Jefferson says, "Yolanda Adams is one of our biggest priorities. Last year, she performed at the WFA convention and blew everyone away. And she is selling.

As gospel's "gold club" continues to grow, what excites industry insiders most is that the numbers—and excitement—are up across the board.
Atlantic Christian is putting a major push and big huck behind the September debut of Damita Haddon, enlisting such A-list secular producers as Brian McKnight, whose clients include Celine Dion, Barbara Streisand, Bette Midler and the Atlanta-based Noontime Group (Toni Braxton). So impressed by one of the cuts from the much-anticipated eponymously titled debut, "The Wedding Song" ( penned by her producer/artist husband, Deitrick Haddon), was "Brides"-with a readership of 5.5 million— that Haddon is being included in the publication's forthcoming promotional campaign.

NEW APPEAL

In Sony's efforts to boost its position gospel's newest sensation and hottest duo, Mary Mary—which was the smash single "Shackles" has struck a chord with their primary core demo of 16 to 35-year-olds across the board—executives lined up a full range of exposure opportunities spanning the Christian Bookstore Association and the Full Gospel Baptist Church Fellowship to the Essence College Tour and a possible opening slot on just the right urban concert tour. An "At-Home" feature in the August issue of Ebony and a series of shows for the Odyssey Network are part of Elektra Records' campaign to heighten Damita Adams' profile with mainstream audiences. The heightened TV profile coupled with growing airplay of her debut, "Mountain High, Valley Low," has boosted her sales figures to 14,000 to 15,000 units per week. All are prime examples of ways in which a growing number of labels are working to position gospel artists for mainstream acceptance and success in conjunction with a trend that has translated into huge revenues for artists like Kirk Franklin, Trini-T-Eye 5:7, Fred Hammond and Donnie McClurkin, and labels like Gospel Centric, Interscope and Sony's own Gospel Relations for Atlantic Christian.

For those who see gospel as a business, the balance is tied to profits.

ON THE RADIO

"Contemporary gospel artists get better exposure and greater marketing, so, naturally, there's more sales," notes Larry Robinson, owner of Detroit-based God's World. "The stations are going for cutting-edge artist who's bringing the hip-hop beats and feel of the street to gospel, and it's not like finding an artist and having to put him with a producer to bring out his best. Tonex is bringing it in a finished package. There is no need for a remix. Its appeal is urban."

With gospel's newfound appeal, imaging has become a top priority. Demetrius Alexander-Stewart, VP of Gospel Relations for Atlantic Christian, observes, "Because Damita's music is very urban and youth-oriented, we actually did two photo shoots trying to get the right image. The mainstream side didn't want it to look too churchy and, for gospel, it couldn't look too worldly, so we were trying to strike a balance."

GOING MAINSTREAM

Labels Are Prepping Gospel Artists For Success

Continued on page 44
100% Pure

America's Classic
One
Listen Formula

Gospel
All New

ACTIVE INGREDIENTS INCLUDE:

t.boy 5.0*
4th elemynt*
deleon richards
desmond pringle
new divine destiny
spiritual pieces
shelly gaines*
* kim burrell
tonex
attaq*

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CAUTION: PLEASURABLE TO THE EYE.
HARMFUL IF NOT LISTENED TO.
SEE CAUTION ON SIDE PANEL.

33.3 RPM

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CAUTION: PLEASURABLE TO THE EYE.
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33.3 RPM

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ratings and your bigger companies are going for the dollars. People are still hungry for traditional gospel, but the pipeline seems to be getting smaller. Artists like Luther Barnes are not going to be heard on the big stations.

"We have three gospel stations, but they are all AM so the signal is not that strong," Robinson continues. "Besides, the majority of churches don't listen to gospel radio. The top station here is WJLB for R&B. They look for gospel that will fit into their format because they want to get a message out, but it has to be slick and well-packaged. Artists like Mary Mary, Trim-I-Tee 5:7, Kirk Franklin and Yolanda Adams blow in the mix. And when they get played in the morning and evening drive, the sales are going to quadruple."

Characterizing the trend as part of the continuing secularization of gospel music, many, like Bobby Jones, have some concerns.

"I'm bothered by some of the imaging, with many of our artists looking just like everybody in rap music," Jones says. "It's too close to secular, including me. Do we really need all that?"

Other leading artists, like John P. Kee, share that view, though Kee is quick to add, "I'll never say it's gone too far. You have your Kirk Franklin who have really jumped out there and, while everybody's trying to reel him in, the Bible is saying, 'Go ye therefore.' We're at a point now where we really do need to be defined, and we'll never define it if we allow other people to tell us what to do with our ministries."

Alexander-Stewart believes that, in many cases, it's the record labels. "Most, if not all, of the labels are tied to mainstream companies," Stewart explains. "They're pushing for an imaging that conglomerates their marketing efforts. The retailers have to be able to rack the product in a more definite position. You tend to move away from what looks more traditional if that's not what you like or what sells."

They're not going to put a choir robe next to D'Angelo.

GROWTH AND DEVELOPMENT
The truth is, traditional artists have benefited as well from the attention now paid to packaging and imaging, as reflected in a rise in their popularity and stronger sales figures.

"Take Lee Williams [of the Spiritual QCs]," Doug Williams says, "he sold well over 100,000 units. And we did well over 150,000 units [of the Williams Brothers' record to their own label, Blackberry Records]."

"While we're seeing some of the stations gearing their formats toward younger audiences and playing little, if any, traditional gospel, we're still finding that young people like traditional gospel as well," Williams adds. "We know that by the wide range of ages we draw. And young people continued on page 46.
SPRITUAL RELEASES
Continued from page 42
Kurt Carr And The Kurt Carr Singers, “Awesome Wonder” (TBA)
Soundtrack, “His Woman, His Wife” (September)

In Sync Records
Tim Bowman, “Smile” (October 1)

Integrity Music
Various Artists, “Get Ready—The Best Of T.D. Jakes” (September 6)
“Faith In The House With Bishop Andrew Merritt” (September 20)
Gary Oliver, “More Than Enough” (October 18)

Malaco Music Group
Pilgrim Jubilees, “You Were There” (August)
Carolyn Taylor, “Don’t Wanna Be Left Behind” (September)
Rev. Benjamin Cone, untitled (September)
Willie Neal Johnson, untitled (November)

MCG Records
Michael And Regina Winans, “Always Remember” (September 2)

Lee Williams And The Spiritual QCs, untitled (September 25)

Myrrh Records
Shirley Caesar, “You Can Make It” (September 5)
The World, “How U Gonna Live” (October 3)
New Direction, “Get Your Praise On” (October 3)
Milton Brunson’s Thompson Community Choir, “Real” (September 17)

Savoy Records
Dr. Charles G. Hayes And The Cosmopolitan Church Of Prayer Choir, “Lord Have Thine Own Way” (August)
Rev. Timothy Wright, “He’s A Rock” (October)

SGM Records
Jacquie Anderson-Myers And Committed, untitled (TBA)

Verity Records
Donnie McClurkin, “Live In London And More” (August 22)
Various Artists, "Gospel Greats Vol. 5: Women Of Gospel" (August 26)
B.B. Jay, “Universal Concussion” (September 12)
John P. Kee And The New Life Community Choir, “Not Guilty” (October 24)
Tonex, “ToneX Pronounced Tooe-nay” (September 26)
Ben Tankard, “Christmas Love” (September 26)

GOING MAINSTREAM
Continued from page 44
rush Lee Williams during performances as if he were Kirk Franklin.

In fact, key gospel-specialty store operators in Miami and Los Angeles say that, despite the increasing popularity of urban-contemporary gospel artists, traditional sales remain steady and, in cities like Raleigh, N.C., are thriving thanks to the advent of 24-hour gospel stations and the artists’ own imaging. Musical tastes not only vary regionally, but by market in some cases. Houston-based Songs Of Solomon store owner Avonda Williams says her sales are 50-50 contemporary gospel, while Bill McGee, who runs Sun’s Records in Fort Worth, Texas, says he sells more traditional.

Carolyn Sanders, Shirley Caesar’s manager of 19 years, reports that Caesar’s audiences have increased as her traditional market base continues to expand. What’s more, all too aware of the trends linking mainstream appeal to imaging, traditional artists have become just as savvy. A forthcoming project from Caesar will feature Patti LaBelle, Gladys Knight, Lou Rawls, Kirk Franklin, Mary J. Blige, Boyz II Men and Mary Mary.

“And,” Sanders adds, “we’re playing more larger venues than your traditional church. What makes her unique and so popular is that her style—in the midst of singing—a ministry. You really feel as though you have been to church, or if I can get to that service I can get a lift.”

The bottom line for label executives like Tyrone Murray, director of national marketing for Columbia, “is that for gospel or urban, the imaging has to make sense to the growth and the development of an artist. My goal with Mary Mary is not only to secure maximum and mainstream exposure but to make sure that people know the girls are genuine. That they are young, beautiful girls who are turned on to God and that this music is their ministry.”

—L.C. 

The phenomenal ministry of Tim Kepler, "from Folsom to Forgiven"

His awesome testimony has changed lives across the country.
His dynamic range and style have touched the souls of thousands.
Experience for yourself this masterpiece, of exceptional quality,
be to enjoyed over and over again.

Available now on CDs and cassettes nationwide. Look for Tim's upcoming video!

Nominated for "Traditional Male Artist of the Year" by the California Gospel Announcers Guild - September 2000

August 2000 Concert Dates:
Super Mission 2000 - Tokyo Japan, August 12, 14, 15 and 17, with Ron Brown and 4th Elemynt
New Life Community Church - Norwalk, CA, August 26 with Jon Gibson

For booking, promotional material, product or radio servicing, contact:
Tammy Taylor at One Entity - (615) 731-3379 One Entity@aol.com or
Tim Kepler Productions - (714) 321-7635 kepler@atdial.net

Tim Kepler Productions
Anaheim, CA

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THE NEW MILLENNIUM
Continued from page 41

Tommy Boy Gospel is one of a growing number of major labels looking to cash in on urban youth's more than passing interest in gospel, with artists whose unique musical ministries fall outside the four walls of the church.

"We're hitting our target goals with a more direct marketing approach to young urban and churchgoing youths, aged 13 to 27, with acts like 4th Element, New Divine Destiny and, in the near future, Tonex," Wright expounds. "I don't believe we've realized the potential yet. If we keep creating fresh, cutting-edge innovative gospel that has mainstream appeal, the sky's the limit."

The music we're creating is more universal; it's not just for kids who go to church. And, because the company is a hip-hop company, street marketing is where our expertise lies, so we can use our mainstream staff to supplement what we're doing, especially with radio, publicity and street teams," adds Wright.

A GOOD DAY FOR RADIO

For all the new alternative marketing, airplay—be it gospel or urban—remains critical.

"Whatever the radio plays, that's what I sell," reports Alve Miller, owner of one of Miami's biggest gospel-specialty stores, Pages Of Life. Avonlea Williams, proprietor of Houston-based Songs Of Solomon, concedes. "It really boils down to the artist and the songs."

Our radio plays a good mix of both traditional and contemporary, but one of the secular stations plays James Cleveland's A Good Day" daily and, although it was originally released back in the early '80s, we can't keep it in the store," she says.

Jazzy Jordan, VP of marketing, Verity Records, observes, "That's what's really so great about the gospel industry. Gospel records have longer shelf lives. They can be on the charts scanning 1,000 to 3,000 records for years, so with many of these projects, it's not where you begin the race, it's where you end the race."

"Gospel is a very sound business, if you do it right. A lot of these companies—including us—are making sizable investments in artists like Tonex, Mary Mary, Yolanda Adams, Fred Hammond and Tra"e 5:7, but these are acts that will yield great projects over a long period of time," Tyrone Murray, director of national marketing for Sony Music, says. "It all boils down to the music. Great music is great music, no matter the trends. We sign and become partners with the best artists, and we want our artists to be true to their ministries and deliver to us what it is that they do."

"Conversion"

"Once you listen to this album, a 'Conversion' will take place in your soul, your spirit will be 'Encouraged' and your mind set 'Free'. All because Chris Simpson answered the call to be a 'World Changer'."

In Stores July 18, 2000
For All The Hardcases

When Hezekiah (Walker) delivered 'Let's Dance,' which was totally different than anything he'd done, it was up to him. It wasn't the suits at the company dictating..."
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Alliances with the "Bishops" (namely Bishop T. D. Jakes and, more recently, Bishop Clarence E. McClendon) with creative input from Fred Hammond has helped to boost sales on the 4-year-old Urban Praise imprint upwards of 1.4 million units.

Simply put, McGuffey explains, "It's really the growth of the indigenous music of the church. It doesn't see color or sound and can be packaged in any musical format, stylistically."

But, while both worship and praise and urban gospel are helping to boost sales, the gospel industry's biggest challenge remains in the retail arena.

"Over the last three or four years, gospel has been given a lot more attention in CBA stores and the general market as well," McGuffey states. "Still, overwhelmingly, we're not getting enough shelf space. Yes, the majors are getting involved and spending more promotional dollars, because they see gospel as big business. But, as a whole, we're still pretty far behind in terms of being relegated to two or three bin sections in major retail chains. The smart retailers are seeing that if you put it out there, people will come. At the same time, you have to spend in the retail arena to get the shelf space."

Larry Blackwell concurs, noting, "Gospel is still a subgenre in their minds, and in a hit-oriented chain (which most of them are), you make space for the hits—like Joe and the Backstreet Boys. For a place like Best Buy or Target, it's all about square footage. Kirk Franklin can't compete against Britney Spears."

Most of the chains have been able to identify what sells the strongest, where to better determine price and positioning, but some of the price-and-positioning packages offered by these stores are cut of the ballpark. It's just way ahead of the curve in terms of how many units we sell," he continues.

"It's about the almighty dollar," Blackwell adds. "We have gospel budgets, so we get gospel placements. Then again, roughly 45% of the sales on Fred Hammond's current release, 'Purpose By Design,' were scanned in major chains, so we are making headway."

With that headway—and slicker, better-quality production—has come the employment of smarter business sense.

Shavo Tate, director of marketing at EMI Gospel, concludes, "Although we are spending more money to market our artists, we're looking more closely at how those dollars are appropriated in terms of coverage, be it in one core gospel market or taking advantage of other exposure opportunities. We're marketing to the gospel market place and beyond with savvy imaging, and you see that reflected in the sales."

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CLEOPATRA SEeks TO RULE THE U.S.
(Continued from page 28)

one of the most important markets in the world.”

“U Got It,” the first commercial single, is slated to arrive in stores on Aug. 8. Meanwhile in the U.K., the Spice Girlish, pop-flavored “Come And Get Me” was released July 17 as the first single. The album is scheduled for U.K. release on Oct. 2.

While the album has more than its share of young-love songs, one of the most interesting cuts is “Questioning Jealous.” Zainam explains, “It’s basically about people who say you’re pretty and wonderful to your face. Then when your back is turned, they’re saying bad things about you. We’ve lost a lot of friends to jealousy by being in this business.”

The Manchester, England-based trio launched its career eight years ago after snagging first place in a local talent show. But Cleopatra—currently managed by Errol Waters and Tony Howell of LET Entertainment—didn’t really take off until British soul star Mark Morrison gave one of its videos to his label.

Shortly after taking Warner Bros. U.K. office by storm with an a cappella performance, the trio caught the attention of Madonna, who signed it to Maverick. A long list of successes soon followed, including platinum singles, performances at Wembley Stadium and the Vatican (at the request of the pope), and two television shows.

In conjunction with its different sound, the group’s look has also changed. Notes Bausman, “Our next challenge from a marketing standpoint was taking their image from very young girls with bright-colored braids having fun and doing mall tours to young women.”

The new look is sultry and appealing, yet age-appropriate, which makes Zainam very proud. “The whole point we’re trying to put across is that we don’t have to show everything to be sexy. A lot of artists show a little too much.”

Cleopatra shares the sentiment, adding, “We are going to stretch a little more. But I know we’ll never go into raunchy. We like to keep it clean, especially for the younger generation.”

The trio’s image transformation is one element in the label’s strategy to make the group more visible to American audiences this time around Cleopatra can be seen in a new Cover Girl commercial with supermodel Niki Taylor. The spot debuted July 10 and will continue to air through Aug. 27.

The trio was approached after someone from Cover Girl heard samples of the album. “They came to us and said, ‘We really want you girls to promote this new lipstick called Triple Lipstick,’” recalls Yonah. “And we said yes. We’re three black girls from Britain, and this is something not a lot of people actually achieve.”

Maverick’s full-scale marketing and promotional engine pulled out July 28 when Cleopatra came to the U.S. for a promotional tour that wraps Aug. 19. The William Morris Agency’s Peter Grosslight books concerts and tours for the group.

Already secured are video commitments from Nickelodeon, Disney, and the Box plus live Internet chats. On the international front, Hassan Choudhury, director of international marketing for Warner Bros. U.K., notes, “The whole campaign both in the U.K. and internationally is to broaden the demographic. Yet we want to hold onto those fans that gave them such a great start.”

Bob Moss, music buyer for HMV’s Harlem, N.Y., outlet, says the album “is much better than the first. Their sound is a bit more adult, appealing to the crowd that’s really buying music. They’re still going to be remembered as a cutey group. But they’ve grown up, and people are going to get into them again. I don’t know if it will be a big record, but it will make some noise.”

Tremaine Romeo, DJ for HMV Harlem, adds, “The production is tight, but it’s all about marketing. With the right marketing, this album has the potential to do very well.”

In addition, up to several million analog and digital tape master recordings from the ’70s and ’80s in major-label vaults are in grave peril due to unstable tape material, a problem exacerbated by poor storage policies in the past. Each analog tape must be heated for up to eight hours before a digital transfer can be made. The original tape then reverts to a sticky state.

Large-scale reclamnation and preservation at the labels will be an expensive, daunting task. Most majors continue to save tapes only on a project-by-project basis.

To put the problem in perspective, if a crew of six engineers, working eight-hour shifts, attempted to stabilize and transfer every one of the industry’s at-risk tapes, it would take them 17 years (Billboard, June 5, 1999).

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**Top Jazz Albums**

**Jazz BLUE NOTES**

by Steve Gunby

No Fear: Paul Wertico remembers the impact music had upon him in his formative years. "In the 80s and 90s, there was a lot of turmoil and positive energy, where people wanted to make the world a better place," says the drummer, whose trio date "Don't Be Scared Anyway" (Pronunciation) will be released Aug. 15. "Jazz was experimental then and had a real edge. Now I feel like the music is paying homage to the past, but without the intensity and drive that fueled the music. The edges have been fine-tuned until there is nothing left."

Along with fellow Chicagans John Moulder (guitar) and Eric Hochberg (bass, guitar, trumpet), Wertico creates music that virtually bursts with energy. The distorted, shards-of-sound tones of Moulder—himself an ordained Catholic priest in the archdiocese of Chicago—gives the music a rough-hewn edge that is equal parts Jimi Hendrix and Ornette Coleman. The trio's boldly interpretive approach to improvisation is both ruminative and aggressive, as it paints canvases with broad strokes, skirting deftly around melodic ideas that are broken down as quickly as they are developed.

"I come from a background of Miles Davis and John Coltrane, but also from the Who and Cream," explains Wertico. "The music we are playing is the way I hear music in my head—in your face and experimental."

The trio initially formed in 1984, when Wertico was approached for a tour of Germany and Poland. That trek was chronicled on the 1997 release "Live In Warsaw!" (on the German Igmod label). Although the three musicians frequently work together in various ensembles in the Chicago area, "Don't Be Scared Anyway" is their first studio recording.

A self-taught musician, Wertico combines unbridled enthusiasm with seasoned and experience garnered as a 17-year member of the Pat Metheny Group. "If you are in the 30- to 50-year-old age group, the industry blows you off," laments Wertico. "If you are 52 or younger, you are a young lion. If you are older than 70, you are a legend. At my age, I feel full of life, but the industry tends to tag you as having no marketing potential."

The drummer notes that "the jamband scene and experimental nature of college radio have opened the ears of younger listeners, making the timing right for the kind of music the trio is doing. Ultimately, Wertico believes that music should be an uplifting experience. "Being an artist is about exciting people," he says. "Music should touch the listener and bring something positive out in them. It should make them happy to be alive, and that is what I hope to do."

**Artists & Music**

The BMI Foundation has inaugurated a Charlie Parker composition prize, to be awarded annually to the writer of the best new work composed in the BMI Jazz Composer's Workshop. The first recipient of the $3,000 award is bassist Rufus Reid, for the composition "Skies Over Emilia."

**TOP CONTEMPORARY JAZZ ALBUMS**

- **Boney James**
  - Rhythm
  - Rhythm

- **Georg Benson**
  - Absolute Benson

- **Walter Beasley**
  - Won't You Let Me Love You

- **Dave Koz**
  - The Dance

- **Kenny G**
  - Classics in the Key of G

- **Al Jarreau**
  - Tomorrow Today

- **Acoustic Alchemy**
  - The Beautiful Game

- **Steve Cole**
  - Between Us

- **John Scofield**
  - Bump

- **James Carter**
  - Chasin' the Gypsy

- **Boney James**
  - Body Language

- **VARIOUS ARTISTS**
  - Smooth Grooves

- **VARIOUS ARTISTS**
  - Smooth Grooves Volume 2

- **Urban Knights**
  - Urban Knights!!

- **Keiko Matsui**
  - Whisper from the Mirror

- **Craig Chaquico**
  - Whispers of the Wind

- **Larry Carlton**
  - Fingerprints

- **Paul Taylor**
  - Undercover

- **Jeff Golub**
  - Dangerous Curves

- **Kirk Whalum**
  - For You

- **Down to the Bone**
  - Live from Japan. Album II

- **Matsui**
  - Live From Japan (2-disc)

- **Galactic**
  - Left For The Future

- **Paul Hardcastle**
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The area surrounding Broadway in downtown New York is home to recording studios of varying sizes, serving every level of artist from unsigned up-and-comer to platinum-selling star. A recent resurgence of mid-level studios, once nearly eliminated by the project studio boom of the '90s, is in evidence here. It has not been completely painless, though: In the past year, some New York facilities have either closed, relocated, or become private production houses, but that has been more the result of the skyrocketing cost of Manhattan real estate than a shortage of clients.

In the heart of this downtown cluster of commercial and private recording studios, one of the newer facilities, the Cutting Room, is quietly defining itself as a mid-level alternative to the high-end studios concentrated further uptown. Founded by a young engineer with no prior commercial studio experience, the Cutting Room is a textbook example of how successfully grow a business in the face of tremendous overhead and competition.

The August 1999 installation of a Solid State Logic (SSL) 4046 G+ console was a major step, elevating the two-room facility to a higher echelon in the recording community, but the youthful, energetic staff here is responding to the studio's upward trajectory in a manner suggesting experience beyond their years.

Cutting Room owner David Crafa started recording while still attending New York University. A musician himself, he moved his nascent business from a live/work loft space on West 25th Street—where he was recording demos with a 1/4-inch 16-track recorder he'd saved up for—to its current location in the mid-'90s, when rent for the fifth-floor space was a fraction of what the market would command today.

"Back in those days, I was engineering while trying to get my hand together," Crafa recalls. "You get a couple of gigs and think it's just a shot in the dark, but all of a sudden clients turn their friends on to you, and you start working with other people. You think the gigs are going to stop next week, but you're booked, and all of a sudden you have a budding business and keep putting the money back into it. What are you going to do? I mean, if you have something like this."

Putting in 70 to 80 hours per week at his new endeavor, Crafa grew his business by wearing many hats and steadfastly reinvesting profits. But only after several years at that pace, he explains, was he able to see what was happening. A moment of clarity came with the purchase and installation of the SSL G+, which had belonged to MG Sound in Vienne, France but was up for grabs at a third of a SSL Axiom-MT. The Soundcraft 3200 console that had been housed in A went to Studio B, further upgrading that room's capability.

"Over the last three years, it's sunk into my mind a bit what we are, where we're going, and that is possible to do what we want to do," says Crafa. "Now that we've got the SSL in there, it's a different ballpark. We still had A-list clients—we did Bruce Hornsby's last album on the Soundcraft console—but when we made the move to SSL, things really started to solidify: OK, we're running a major studio, and we've got major clientele. I've got to really take a look at my staffing, take a look at everything, and sort of reconstruct.

Crafa's next move was to hire studio manager Bob Brophy, who came from Battery Studios and has a background in artist relations and assistant manager Dhimas Sugiarito, as well as SSL-experienced assistant engineers. Brophy brought with him the skills and contacts of a larger, more corporate environment—Battery is part of the Zomba Recording Corp.—and Sugiarito brought Internet skills, an area Crafa wants to pursue in depth.

"At some point when you make the quantum leap, not everyone makes the next rung," says Brophy. "I'm trying to put a team together that can do a lot of different things," Crafa adds. "We're trying to do a lot of other things than just be a commercial recording studio. We're trying to seize other opportunities."

One of those opportunities, Crafa confides, might be a Web-based record label. "We really got involved with the Internet and want to start doing some Internet broadcasting. We want to go after an online label and eventually, maybe, dedicate one room to in-house production. We still want to do great commercial projects and work with great artists but also start developing that area of our business. I hope we can take on a lot of different ventures in the future with the right staff and use this as our headquarters and as a springboard to other possibilities."

The Cutting Room's Web site (thecuttingroom.com) has already proved its value. "Brophy notes. "We really got involved with the Internet and want to start doing some Internet broadcasting. We want to go after an online label and eventually, maybe, dedicate one room to in-house production. We still want to do great commercial projects and work with great artists but also start developing that area of our business. I hope we can take on a lot of different ventures in the future with the right staff and use this as our headquarters and as a springboard to other possibilities."

"This is a spot where we can do a variety of work and offer an alternative to the larger studios, yet still have the same comfort, the same quality, and the same gear," Crafa notes. "It's gone farther than I ever thought it would go, just based on return clients and lots of booking. It's always great when a person who was your idol from long ago comes in, and he's paying me to do something for him."

"If it's a business," adds Brophy. "We're more like a hotel or a fine restaurant. We're servicing primal needs. We're not making doughnuts; we're working on people's dreams, which involve ambition and fame and music. I think if we just hang in there long enough, we will. I don't think it's any particular skill set, but if we back up, we come out well. I think that's the extent of our business plan."
vate studios, then completed and mixed on the 9000 in Studio 4 at record Plant. "Inside Job" was produced by Stan Lynch and recorded and mixed by Jacobs.

"Elton John’s The Road To El Dorado," a collection of newly interpreted songs from the film “The Road To El Dorado,” took advantage of Record Plant’s distinct environments. At one point, explains engineer Brian Channing, three of the facility’s four studios were in use. “We were tracking in one studio, mixing in another, and doing overdubs in the third,” Channing recalls.

Another recent project, Bette Midler’s upcoming album, was produced and recorded by Don Was and Ed Cherney, using both Studio 4 and Studio 2, Mann reports.

Track Record Studios in North Hollywood welcomed percussionist Sheila E., producing the upcoming Concord Records release for her father, Latin jazz legend Pete Escovedo. Jess Sutcliffe engineered, assisted by Larry Sturm. Making a guest appearance on the recordings was the late Tito Puente.

Also at Track Record were Howie Dorough of Backstreet Boys and songwriters Andrew Fromm and Shelly Piken, writing and arranging new material for the upcoming Backstreet Boys release.

NEW YORK

PRODUCER/PROGRAMMER/arranger Jason Miles has completed the 6.1 mix of his “Celebrating The Music Of Weather Report” at BearTracks in Sullivan, N.Y. Telarc released the stereo mix in February, which has remained at No. 1 in Japan for more than a month. The release will be Telarc’s first DVD Audio release, due in September. Miles used KIKK Exposure E8 monitors for the mix.

In nearby Hackensack, N.J., mastering and replication studio Travone Inc. has been busy. Engineer Phil Austin recently mastered to vinyl Groove Armada’s “If Everybody Looked The Same” for a Jon/Zeena release. Austin and DJ Nicky Siano mastered “Tiger Stripes” and “Move” by Downtown 161, also for vinyl release.

Other recent projects by Austin include mastering “Straight Out Of The Jungle” by Jungle Brothers, for a 12-inch release on Warlock Records; “One Minute Science” by Sunna; for a 12-inch release on Astralwerks/Caroline Records; and Richard “Humpy” Vission’s new remix CD, “I’ll House You,” for Tommy Boy Silver.

German microphone manufacturer MIHO established a U.S. presence one year ago by setting up an office in the Williamsburg section of Brooklyn, N.Y., a neighborhood buzzing with recording studios and venues for the abundance of musicians and performers living in the vicinity. MIHO officially celebrates the first anniversary of its products’ availability in the American market at the Audio Engineering Society’s (AES) Convention, to be held Sept. 22-25 at the Las Vegas Convention Center.

MIHO will introduce the MIHM-622 stereo PFM electric condenser microphone for the U.S. market at the AES event. The 622 is a pressure-zone microphone based on the Jecklin disc, with two high-grade condenser cartridges with hemispherical, omnidirectional characteristics.

The MIHM-622 was originally developed for recordings of symphonic orchestras, chamber music, and opera. In the U.S., the use of the 622 has been expanded by New York engineers and producers, such as Mark Ronolt, owner of 33 1/3 Recording in Williamsburg, as a room ambiance microphone for drums and percussion. Ronolt’s credits include work with Happy Mondays, Ziggy Marley, and Tom Tom Club.

NASHVILLE

WOODLAND STUDIOS recently reopened Studio C, now housing a 48-channel Sonocord Ghost console with MIDI-mute automation and a Digidesign Pro Tools installation. Woodland owner Bob Solomon has ventured with producer/engineer Roger Mouton, who owns a portion of the extensive array of equipment in Studio C. Main monitors are Westlake cabinets with TAD drivers, and nearfields are Yamaha NS-10s.

Long a favorite among many artists, producers, and engineers, be they Nashville-based, national, or international, Woodland suffered extensive damage in a tornado that swept through Nashville in spring 1996, forcing a lengthy closing. However, it has been up and running again for more than a year; pleasing its long-time clients. Studio C had suffered more damage than Woodland’s other two rooms, delaying its reopening.

Toby Keith’s hit single “How Do You Like Me Now?” has earned BASF Master Awards for the recording’s producers, engineer, and studio. BASF Master Awards are presented whenever a recording on BASF media reaches No. 1 on any of the Billboard’s charts. “How Do You Like Me Now?” reached No. 1 on the Hot Country Singles & Tracks chart. The album was mixed on BASF Studio Master 990 Maxima.

Accepting BASF Master Awards were engineer Chuck Ainlay, studio manager Michael Koreiba, and operations manager Warren Rhoades of Backstage at Sound Stage Studios in Nashville, where the album (of the same name) was mixed. Also receiving BASF Master Awards were producers Toby Keith and James Stroud. Also at Backstage—the SSL Axion-MT digital console-equipped room at Sound Stage Studios, which is co-owned by Ainlay and Sound Stage—recording and mix engineer Salvo recently finished projects with Tammy Trent and contemporary Christian artist Israel.

Producers Billy Joe Walker Jr. and Kyle Lehnin have once again teamed up with artist Bryan White at Ernest Hall Sound Studios, working on the SSL 9900 J Series console in the Tracking Room. Engineering is by Jason Lehnin, with assistance from Scott Kidd. This project is the fourth collaboration among Walker, Lehnin, and White. Their previous efforts all achieved gold and/or platinum status. The current project is slated for fall release.

Please send material for Audio Track to Christopher Walsh, pro audio editor, Billboard, 770 Broadway New York, N.Y. 10003, fax 212-654-4780, E-mail cwanab@billboard.com.
How International Indies Use The Web
Promotion, Catalog Info, Karaoke Among Internet Applications

The Internet is transforming how music publishers do business worldwide. Here are examples from independent music publishing companies from around the globe.

London—Boosey & Hawkes (B&H) is one of the oldest U.S. music publishing companies and also has a musical-instrument manufacturing arm. Its internationally renowned catalog includes such notable 20th-century composers as Rachmaninoff, Richard Strauss, Bartók, Prokofiev, Stravinsky, Britten, Copland, and Bernstein and current names like John Adams, Sir Harrison Birtwistle, Steve Reich, Sir Peter Maxwell Davies, Henryk Gorecki, Elliott Carter, and James MacMillan.

The firm also owns other areas of music, from Victorian ballads to Karl Jenkins’ million-selling “Adiemus,” from Duke Ellington to the “Calypso”-based music library, from teaching materials to innovative interactive MIDI software. B&H’s growing media division encompasses the company’s music, radio, and TV advertising jingles and the administration of copyrights owned by media companies.

The B&H Web site (booseycom) attracts more than 80,000 hits per month. It includes composer birth centenaries for Copland and Gerald Finzi, a dedicated area for award-winning interactive karaoke software (buyaband.com), and a facility for media professionals to hear the latest media titles in the B&H backlist.

A “Wix” library (wixlibrary.com/new).

“All areas of the company are actively pursuing the potential of the Internet,” says B&H spokesman David Allenby. “Traffic volumes are set to rise further with the relaunch of a new B&H Web site in September, offering enhanced content, searchable catalogs, online licensing, and strategic alliances with music industry partners.”

Williamson Music administers Irving Berlin’s catalog.

The book trade: Music Sales Corp. has bolstered its music book division with two acquisitions and a lineup of newcomers from its Omnibus Press imprint.

In recent music weeks, the company has acquired Schirmer Trade Books, which currently offers 100 tomes covering bios, history, reference, instruction, pop culture, theater, and film titles. In another deal, Music Sales Corp. has acquired the MusicHound series from Visible Ink Press, a unit of Omnibus Press.

On its own, Omnibus Press has book titles on Bruce Springsteen, Tom Jones, The Bee Gees, David Foster, Faith Hill, and Led Zeppelin.

Production music assn.: The New York-based Production Music Assn. has opened up to support the interest of writers, publishers, and others engaged in making music for the commercial and advertising usages. Current membership totals 11 companies. The association board chairman is Mike Dowdle, president of Salt Lake City-based Non-Stop Music Library. For more info, visit pmmusic.com.

Print on print: The following are the best-selling folios from Warner Bros. Publications:

1. “Stevie Wonder—Past, Present and Future”
2. “John Lennon and Yoko Ono”
3. “Bruce Springsteen—The Legend Lives On”
4. “Jimi Hendrix—The Man Behind the Myth”
5. “Bob Dylan—The Man with a Mission”

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LATIN TRACKS
A PIPURO DOLON — Omer Alrenno • EMA/ASCAP

Rodgers and Hammerstein Library Promotes Irving Berlin’s Catalog

from the master: “show business—irving berlin’s broadway” is new promo cd from the Rodgers and Hammerstein Theatre Library that doesn’t enter berlin’s great show songs but does have a good amount of rarer material from the master among its 21 selections this classic “annie get your gun” receives extra-special attention.

“god bless america” is among the tracks, though it’s not strictly one of berlin’s broadway show tunes; it’s a rewrite of an unused song he wrote for an army show in world war i.

the cd includes a number from berlin’s last musical, 1962’s “mr. president,” that indicates that he understood times had changed since 1930, when kate smith introduced “god bless america.”

the song, “it’s a great country,” says to america, but berlin’s lyric also takes note of the more pessimistic climate of the early 60s. in addition, “god bless america” is a song that observes that patriotism has gone out of fashion,” the lyric concludes, “if this is flag wavin’... do you know of a better flag to wave?”

the genius of berlin was that he could capture public sentiment, make note of it, and still come up with a robust declaration of faith in his country’s ideals. missing from the cd, by the way, is berlin’s poignant musical setting of emma lazarus’ poem reprinted on the statue of liberty, “give me your tired, your poor,” from 1949’s “miss liberty.”

the selection of the cd’s cuts are culled from recent productions of berlin shows, including “annie get your gun,” “as thousands cheer,” and two “encore” presentations, “call me madam” and “louisiana purchase.” all are available for stage presentation through the Rodgers and Hammerstein Theatre Library, a unit of the Rodgers and Hammerstein Organization,
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Music Publishing

When STREET Meets Suite

As more hip-hop scribes sign with mainline publishers, cultures collide and creative fusion results. It's a win-win for writers.

BY RASHAUN HALL

The recent crossover success of R&B songs like TLC's "No Scrubs," Aaliyah's "Try Again" and Destiny's Child's "Say My Name" have made urban songwriters hot commodities in music publishing. The recent signing of hitmakers like producer J-Roc, Gotti and songwriter/producer James Posner to major publishing companies like Famous Music Publishing and BMG Songs, respectively, are sure signs of such. This leads one to wonder if the recent success and subsequent proliferation of urban songwriters is a trend or the overdue recognition of writers who have long been overlooked. "Urban songwriters bring a fresh perspective to songwriting that is so diversified that it can cross anything from hip-hop to R&B," says Brian Jackson, senior VP of creative/SEE East Coast for EMI Music Publishing. EMI's roster, which includes Rodney Jerkins, Jay-Z, Jermaine Dupri, Jimmy Jam & Terry Lewis and Sean "Puffy" Combs, among others, recently expanded with the signing of LaFace recording artist Pink.

EMI was this year's recipient of the ASCAP Rhythm & Soul Award for Publisher of the Year. The company was also awarded the same honor at the 2000 ASCAP Pop Awards. Famous Music Publishing also reaped the benefits of an urban roster. "Urban songwriters have turned the company upside down," says Brian Postelle, VP of urban music division director at Garth for Famous. "These songs have taken Famous to another level.

Famous, the worldwide music-publishing division of Vivar's Paramount Pictures, has seen its involvement in this area grow since 1996, when it began with two urban writers, Chris "Tricky" Stewart and Sean "Sep" Hall. Currently, the famous roster includes Fred Jerkins III, Redman, Montell Jordan, Boyz II Men, Enamor, Lucy Pearl's Dawn Robinson and Prash "Scruffy" Brooks.

FILLING VOIDS, BREAKING NECKS

For some publishers, urban songwriters helped fill in the blanks. "There were certainvoids that needed to be filled here; for example, we didn't have very strong lyric writers for our urban division," says Derrick Thompson, VP of urban music for BMG Songs. "As the urban division grows, it allows BMG Songs to compete with other majors." BMG's signings include Tyrese, Aaliyah, Chico DeBarge, More B Deep, The Roots, Garth for Famous, "These songs have taken Famous to another level."

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Is the recent success, and subsequent proliferation, of urban songwriters a trend or the overdue recognition of writers who have long been overlooked?

From left: EMI's Jackson, DreamWorks' Kaye, Hitco's Stewart, BMG's Thompson, Famous' Postelle

EMI has a lot to offer songwriters too," says Jackson. "The people who work here are knowledgeable in their posts. This system is a well-oiled machine that deals with film/TV soundtrack placement—and artist-breaking."

For Universal Music Publishing, the best way to serve writers is with support. "The publishing business is a pretty simple one," says Tom Sturges, executive VP of creative affairs for Universal Music Publishing. "It's the art of it that makes Universal different. We have two fully-staffed urban offices, in Los Angeles and New York. We also have the full support of our 46 offices worldwide, so there is a commitment to urban music. Universal's roster hosts an eclectic array of artists, from the own-sounds of D'Angelo to the hardcore lyricism of Ice Cube. Other successful Universal artists include The Beastie Boys, Kiley Price, Mary J. Blige, Brian McKnight, Common and Tom Fretes (Whitney Houston).

RAISING THE ROOF

Like Universal, DreamWorks offers support on a broad scale. "DreamWorks is the first media company in the business to include film, television, a label and a publishing company all under the same umbrella," says Chuck Kaye, president of DreamWorks Music Publishing. "Our philosophy is to focus on the creative, therefore we take care of our writers first. We have the ability to collaborate with songwriters and artists in some of our other projects. Many majors have association for song placements in film/TV, but the fact that we all started together so pure instinct or passion for the music.

"When I look to sign someone, I look for talent, attitude, chemistry with the label, management, etc," says Postelle. "For example, when I was in talks to sign Eminent, I wasn't sure at first, but when I heard he had Dr. Dre and Interscope president Jimmy Iovine behind him, I knew. Those two go after what they want, so I knew he had it.

Similarly, Hitco's Stewart looks for writers who have vision. "I look for writers that can write classic records for tomorrow, and not today," says Stewart, whose roster includes Kevin "Shep'shere" Briggs, Destiny's Child's Beyonce Knowles and Roc-A-Fella recording artist Beanie Sigel. "Because, if you write for today, the song will be dated by the time it's released?"

Briggs obviously has that vision, as he was responsible for many recent chart-toppers, including the aforementioned "No Scrubs."

Sturges believes that finding talent, no matter the genre, holds precedent over following a contemporary trend. "In my opinion, talent is the final and deciding factor," says

Is the recent success, and subsequent proliferation, of urban songwriters a trend or the overdue recognition of writers who have long been overlooked?

Sturges. "If you identify a great writer, it's the duty and responsibility of the publisher to sign him or her. You find the art and create the commerce."

Publishing-company spokesmen all seem to agree that the influence of urban songwriters is nothing new, but, as cultures collide, the fusion is created. "The influence of urban business is tremendous," says DreamWorks' Kaye. "R&B has always been an influential musical genre, and, with the advent of rap and hip-hop, its position has only grown.

Jackson agrees, observing that "Urban songwriters also have an impact on the music industry as a whole, influencing genres across the board. Even pop tunes have R&B undertones. Writers in the urban genre are becoming powerful."

Kaye continues, "The influence of urban culture on pop culture overall continues to grow. Rock acts like Korn, Lil' Bitty, Rage Against The Machine and Papa Roach have all been touched by rap music. Top pop acts have been inspired by the sounds of urban dance. So there is this cross-pollination."
Music Publishing
Top Songwriters
New Blood Rules, But Vets Get Props Too

BY GEOFF MAYFIELD

Young blood takes center stage in this year’s Music Publishing Spotlight. Few of the top songwriters to date on The Billboard Hot 100, R&B/Hip-Hop Singles & Tracks, Hot Country Songs, and Hot Latin Songs Tracks were among the top 10 writers in last year’s Music Publishing Spotlight.

Most, if not all, were not among the top 10 writers—either in our Music Publishing or Year In Music Spotlight—during any of the last five years (Billboard has included the top 10 songwriters for Hot 100, R&B/Hip-Hop and Country in this Spotlight since 1995 and for Latin since 1996). Among those who are known to the Top 10, were none—she has placed on The Hot 100 this year.

HOT 100: BRIAN’S SONGS

As a singer, soulful Brian McKnight has been No. 1 on Hot 100 Airplay (1999’s “Back At One”), on Top R&B/Hip-Hop Albums (1998’s “Anytime”) and on Adult Contemporary (1997’s “Love Is”). Now, the siren song that is one of the most memorable renditions of “Back At One,” he has one more chart-topping accomplishment, as he heads the Hot 100’s songwriters list.

McKnight’s own version of the song bowed in last year’s August issue and rose as high as No. 2; it spent 16 weeks in the top 10, including 11 in the top five. He got additional juice from “Back At One” in the hands of Mark Williams, who made it into the hit at radio, radio’s Mills’ rendering rose to No. 2 on Hot Country: Singles & Tracks, garnering enough audience to rise to No. 36 on the Hot 100, where it charted for 22 weeks. In fact, Mills’ charting was strong enough to place McKnight somewhere you might not expect to find an R&B crooner: No. 4 among this Spotlight’s top country songwriters.

McKnight’s domination of the Hot 100 writers list also benefits from his share of “Stay Or Let It Go”, which he co-wrote with four others, including multiple hitmaker and songwriter, Kevon Edmonds.

McKnight has never been ranked among the Hot 100’s top 10 writers in any of our prior Publishing Spotlights, nor as one of the chart’s top 25 contributors in Billboard Issues. There’s a lot of that going around this year, as Roberts (No. 3), Timothy “Timbaland” Mosley (No. 4), Matthew Scannell (No. 6), Cory Rooney (No. 7) and Marc Anthony (No. 10) all debut among the Hot 100’s top 10 writers. The list, however, is not devoid of familiar faces, with pop machine Marlin stationed at No. 2 and the inescapable Diane Warren camped at No. 5.

Many of Martin’s points on the rise of the Backstreet Boys, as he co-wrote the group’s “Show Me The Meaning Of Being Lonely,” “The One” and “Larger Than Life,” which rose to peaks of, respectively, Nos. 6, 30 and 25. Martin also had a hand in “That’s The Way It Is”, an upbeat number by ballad-sound Collins, which rose to No. 6, as well as ‘N Sync’s “It’s Gonna Be Me” (No. 7) and two of Britney Spears’ hits: “Oops! I Did It Again” (No. 9) and “(You Drive Me) Crazy” (No. 10).

NOT SOLD IN ANY STORE

Morgan may have overtaken McKnight if his songs had been readily available in stores. The two Spears songs were released as 12-inch vinyl singles but were not released in the standard-selling CD and cassette configurations. With the addition of sales points, Morgan could have easily had some No. 1 under his belt, as well as a higher standing on our songwriters list. Morgan moves up from the No. 3 standing that he held in the Hot 100 repertoires of both Billboard and Year In Music issues both of 1998 and 1999.

For Warren, the slip to No. 5 puts her on unfamiliar ground, her ranking no lower than this year’s 30th place and not released in the standard-selling CD and cassette configurations. With the addition of sales points, Morgan could have easily had some No. 1 under her belt, as well as a higher standing on our songwriters list. Morgan moves up from the No. 3 standing that she held in the Hot 100 repertoires of both Billboard and Year In Music issues both of 1998 and 1999.

The recaps in the Music Publishing Spotlight (over the period from the Dec. 4, 1999, issue (the start of the 2000 chart year) through the July 8, 2000, issue, The Hot 100 and Hot R&B/Hip-Hop charts are computed using a combination of radio/record sales gross as monitored by Broadcast Data Services (BDS), point-of-sale data provided by SoundScan, and reported airplays from radio stations in markets not monitored by BDS. Recaps for these charts reflect actual sales and airplay points for each week a song appears on the chart. Recaps for Hot Country Singles are computed using total detections as monitored by Broadcast Data Services. These charts are the most representative of what songs are being heard on the radio. Recaps for Hot Latin Songs are computed using detections monitored during each week a song chart.

In cases where a song is written by more than one songwriter, the points are divided equally between each composer. Publisher and publishing–composition points are likewise equally split. Publishing corporations receive 25% of the point value based on publisher that administers but do not own. These recaps were compiled by Anthony Colosimo and Michael Cusson with assistance from chart manager Silviu Petreanu, Stéphane Lopez, Wade Jessen and Ricardo Cantones.
"(YOU DRIVE ME) CRAZY" (Britney Spears, writer Jörgen Elofsson)
"FREESTYLER" (Bomfunk MCs, writer JS-16)
"COME ON OVER" (Christina Aguilera, writers Anders Hansson and Johan Åberg)
"JOIN ME" (HIM, writer Ville Valo)
"IT FEELS SO GOOD" (Sonique, writer Linus Burdick)
"RIDING WITH THE KING" (B. B. King and Eric Clapton, writer John Hiatt)
"SUPERGIRL" (Reamonn)
"IF I LET YOU GO" (Westlife, writer Jörgen Elofsson)
"SUMMER GIRLS" (LFO, writers Dow Brain and Brad Young)
"MIXED BIZNESS" (Beck)
"ROCK STAR" (Cypress Hill)
"YOU GOT ME" (The Roots/Erykah Badu)
"STAYIN' ALIVE" (Bee Gees)
"COWBOY TAKE ME AWAY" (Dixie Chicks, writer Marcus Hummon)
"17 AGAIN" (Eurythmics)
"AMAZED" (Lonestar, writer Aimee Mayo)
"(HOT S**T) COUNTRY GRAMMAR" (Nelly)
"NON DIRGLI MAI" (Gigi D'Alessio)
"ALLES" (Doe Maar, writer Henny Vrienten)
"LE TRIBU DE DANA" (Manau)
"IF YOU BELIEVE" (Sasha, writers Michael Kersting and Stefan Baader)
"BYE BYE" (Menelik)
"PARÍSÍEN DU NORD" (Cheb Mami)
"TORN" (Natalie Imbruglia, writer Phil Thornalley)
"ANGELS" (Robbie Williams, writer Guy Chambers)
"BAG IT UP" (Geri Halliwell, writers Absolute)
"DAY & NIGHT" (Billie Piper, writers Percy & Lever)
"YELLOW" (Coldplay)
"BACK HERE" (BB Mak, writer Phil Thornalley)
"WE THINK IT'S LOVE" (Leah Haywood, writers Haywood, Jörgen Elofsson)
"SANTA HELENA" (Daniela Mercury)
"NO STRINGS ATTACHED" ('N Sync, writer Brad Daymond)
"THE PLACE WHERE THE SUN SHINES" (Misia)
"IF YOU WANT ME TO" (Ginny Owens)
Aside from McIntosh, matchbox twenty vocalist Rob Thomas has the highest standing of this list’s six freshman, residing behind Martin at No. 3. In addition to being the voice of the huge Santana hit “Smooth,” Thomas was half of that song’s writing team. It was No. 1 for 12 straight weeks, with half of those tallying in the chart’s first two weeks.

The release of matchbox twenty’s second album and its successful lead radio track, “Bend,” written solely by Thomas, contributes to its standing. The song has been on a fast track, reaching the Top 3 at the end of its first month chart with the No. 9 spot in its 11th week.

As for the other first-timers, it was only a matter of time before prolific producer Mosley joined this list. It happens now, thanks in part to the strong partnership of Aaliyah’s “Try Again,” which made Billboard history by becoming the first airplay-only track to hit No. 1 on the Hot 100. Five of the six collaborations that place Timbaland atop the R&B/Hi-Hop songwriters list were also on the Hot 100 during the current chart cycle.

A PUSH FROM AIRPLAY

Scannell is a fledgling member of Washington, D.C.-based quartet Vertical Horizon, one of this year’s top new acts. He was the sole author of the title track of the band’s RCA debut set, “Everything You Want,” which reached No. 40 on The Billboard 200. The song rose to No. 1, after it hit retail record stores on June 27.

Producer and arranger Rooney, whose credits include tracks by Mariah Carey and Trey Lorenz, benefits from the emergence of Latin artists on the pop charts. He partnered with Marc Anthony on the singer’s two top-5 hits and also co-wrote “Feel So Good.” Jennifer Lopez’s take with Fat Joe and the late Big Pun. As mentioned above, Anthony has twice visited the Hot 100’s highest floors with songs from his second album, “I Am.” The New York City native made a steady climb to No. 3 with “I Need To Know,” while “You Sang To Me” felt just shy of the coveted No. 1 slot.

R&B/HIP-HOP SONGWRITERS OF THIS WEEK

Of this issue’s top 10 R&B/Hi-Hop songwriters, only three have made this list in previous mid-year Music Publishing Spotlights: lead-packing Timothy “Timbaland” Mosley, runner-up Missy “Misdemeanor” Elliot and the ubiquitous Diane Warren. Two others, D’Angelo and Raphael Saadiq, were both among the top 10 R&B scribes in 1996’s Year In Music issue. Do the math, and you’ll realize that these three writers are top 10 R&B/Hi-Hop composers for the first time in their careers.

One song, “Hot Boyz,” recorded by Elliott with Nas, Eve and O-Tip, is the top point contributor for each of the top two songwriters, the run-up writer being Elliott, who recorded the song. It was No. 1 for four weeks.

Timbaland was No. 7 among R&B writers in the 1996 Music Publishing Spotlight, and, although his listing at No. 5 in the 1998 Music Publishing Spotlight, when “ Truly Madly Deeply” became Savage Garden’s first U.S. chart-topping single.

Hot Country Singles & Tracks Publishing Corporations

PUBLISHERS CORPORATION (No. of Charted Titles)
1 UNIVERSAL MUSIC (41)
2 SONY/ATV MUSIC (15)
3 WARNER CHAPPELL MUSIC (10)

Hot Country Singles & Tracks Songwriters

PUBLISHERS (No. of Charted Titles)
1 SONY/ATV FREE MUSIC (15)
2 UNIVERSAL MUSIC (16)
3 EMI APRIL, ASCAP (10)
4 BMG KENMARE, BMG (7)
5 UNIVERSAL SONGS OF INTERPOLATIONAL, BMI (7)
6 BLACKBIRD, BMI (6)
7 SONGS OF JAMES HILL, BMG (6)
8 SONY/ATV CROSS KEY, ASCAP (5)
9 ACUFF ROSE, BMG (5)
10 SILVERKISS, BMI (5)

Billboard Spotlight

Warrren, at No. 4, is the only returnee from last year’s Music Publishing Top 10. She was No. 5 on her 1999 mid-year list, although she said to No. 9 by the close of the chart year. She was among R&B scribes in 1998’s Year In Music issue and No. 2 in 1997’s.

The biggest contributor this year to her impressive rise is Warner Chouest’s “I Learned From The Best,” which rose to No. 13 on Hot R&B/Hi-Hop Songs & Tracks. Warren also benefits from Mary J. Blige’s “Give Me You” and 112’s “Your Letter.”

Six of Warren’s songwriters debut in this year’s chart’s top 10, the leader is Bryan Michael Cox, a producer who has shared the board with the likes of Jermaine Dupri and Toni Braxton. Three of the songs he has co-written reached the chart’s top Ideal’s “Get it Done,” which rose to No. 2, and two Jagged Edge tracks, “He Can’t Love U” and “Let’s Get Married,” each hit No. 3.

Continued on page 66

Hot Latin Tracks Publishing Corporations

PUBLISHERS CORPORATION (No. of Charted Titles)
1 F.P.P., BMI (11)
2 EMDA, ASCAP (4)
3 UNIVERSAL MUSIC (4)
4 VANDORE MUSIC, BMI (3)

Hot Latin Tracks Publishers

PUBLISHERS (No. of Charted Titles)
1 F.P.P., BMI (11)
2 EMDA, ASCAP (4)
3 UNIVERSAL MUSIC (4)
4 VANDORE MUSIC, BMI (3)

Hot Latin Tracks Songwriters

1 Omar Alfonso
2 Victor Quiñones
3 Lalo Ebratt
4 Fernando De Lucia
5 Jorge Mejía Avante
6 Marco Flores
7 Ricardo Arjona
8 Pepe Aguilar
9 Antonio Carmona
10 Víctor Manuelle

Hot Latin Tracks

Billboard Spotting

Billy Joel

113 123 133 143 153 163 173 183 193 203

Billy Joel

113 123 133 143 153 163 173 183 193 203

Billboard Spotting

Billy Joel

113 123 133 143 153 163 173 183 193 203

Billboard Spotting

Billy Joel

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Billboard Spotting

Billy Joel

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Of the others who are new to this Spotlight's list, three, besides Cox, have also fallen shy of our Year In Music top 10s. Kell "K" Lewis makes the cut (No. 5), thanks to the impressive resurgence of his group Mint Condition. Keyboardist Lewis was the sole composer of Mint's "If You Love Me," which climbed to No. 7.

Kasseem " arson " makes the list (No. 6), who goes by the moniker Swizz Beatz in his role as producer. The Puft Ryder's camp, has seen three of his collaborations reach the top 15: DMX's "Party Up (Up in Here)" (No. 6), Eve's " Love Is Blinn! " (No. 11) and Mya's " Best Of Me " (No. 14).

Singer Brian McKnight (No. 7) rounds out a successful year as composer by making three of this issue's top-10 songwriting lists. His big Hot 100 hit, " Back At One, " also landed well on the R&B/Hip-hop chart, cresting at No. 7. His tracks " Stay Or Let It Go " and " 6, 8, 12 " add to his writing portfolio.

In light of his considerable chart success as a production star, it's somewhat surprising that Rodney Jerkins (No. 10) has never before made the top-10 writers lists of either our mid-year or year-end Spotlights, although he stood at No. 15 at the close of 1996 and at No. 27 in '98's Year In Music issue. One reason he has never ranked higher as a composer is that he almost always writes in teams. This year, for example, the six songs Jerkins has charted were co-written by at least three, and usually more, other composers. Thus, his writer's points are split with his collaborators.

Of the six charting tracks Jerkins helped write, the two biggest were Braxton's " He Wasn't Man Enough " and the Destiny's Child single, " Say My Name. " Both had multi-week stays at No. 1.

Sadaq and D'Angelo complete the list, standing at Nos. 8 and 9, respectively. The biggest point builder for each is a song they wrote together, D'Angelo's Prince-like " Untitled (How Does It Feel), " which rode all the way to No. 2. Sadaq also co-wrote " Dance Tonight, " the top-five chart debut by supergroup Lucy Pearl, of which he is a member.

Aside from " Untitled, " D'Angelo has seen three other co-written songs chart this year. Two of them, " Left & Right " (which featured Method Man and Redman) and " Send It On, " were from his own chart-topping " Voodoo " album.

NEW KIDS ON COUNTRY'S BLOCK

While it is true that all of this issue's leading country songwriters have never before appeared on Music Publishing's top-10 lists, this honor roll is peppered with some familiar names. Clint Black, for example, has been penning hits for Hot Country Singles & Tracks since the early '80s, not only feeding his own performing career but serving up songs for a diverse array of artists, including Reba McEntire, Lee Greenwood and even Sissy Spacek. Although missing from those mid-year recaps, he was the No. 5 country writer in the Year In Music issues of both 1995 and 1996 and No. 12 at the close of the 1997 issue.

Another familiar face on the list belongs to another performer, Toby Keith, who has charted 16 of his own songs since 1993, while Jeffrey Steele first cracked the chart in 1992 with Boy Howdy's " Our Love Was Meant To Be."

But aside from Black, Keith and Steele, the rest of this year's top 10—including No. 1 hit man Keith Urban—did not receive songwriter credits on the country chart any earlier than the mid to late '90s.

Three of the songs that made the list for Foilise during the current chart year rode all the way to No. 1: Faith Hill's " The Way You Love Me, " written with No. 6 co-writer Michael Dulaney, Tim McGraw's " Something Like That " and Martina McBride's " I Love You. " He also had a top-10 hit with Lonestar's " Smile. " While new to the Music Publishing round-up, Foilise ranked No. 14 among country writers in 1999's year-end issue.

Bill Luther is this issue's runner-up, thanks to McGraw's chart-topping " My Best Friend, " Kenny Chesney's top-10 track " What I Need To Do, " and the recent R&B/Urban hit " Let's Make Love. "

Black revives his ample songwriter credentials, notching third place. Black the composer can thank Black the performer for the accomplishment, as he sang each of the five songs that have charted in 2000. That haul includes the chart-topping " When I Sky I Do, " which also featured the voice of wife Lisa Hartman Black, and the top-five " Been There, " which enlisted the talents of Steve Wariner.

Remember that ditty on the kids show " Sesame Street " that observed " One of these things is not like the other? " Such might be the case with an R&B crooner standing tall among Nashville's leading writers. But, given the trend in recent years of country and pop artists sharing the same songs, Brian McKnight seems right at home here with Mark Wills' treatment of the romantic " Back At One. " Five months after McKnight parked his renditions in the top 10 of Hot R&B Singles & Tracks, and three months after that take peaked at No. 2 on The Billboard Hot 100, Wills' version of " Back At One " hit No. 2 on
THE HOTTEST ARTISTS IN THE WORLD SING A UNIVERSAL SONG

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BON JOVI
GERALD LEVERT
BLOODHOUND GANG
GODSMACK
THE CHEMICAL BROTHERS
COMMON
BEASTIE BOYS
FATBOY SLIM
AQUA
ICE CUBE
SHANIA TWAIN
MARY J. BLIGE
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the country list in the March 4 issue. The triple play was reminiscent of 1994's "I Swear" and 1995's "I Can Love You Like That," songs that were taken to country radio by John Michael Montgomery while versions by All-4-One circulated at top-40 and R&B stations. 

Wills also figures into the career of this year's No. 5 country writer, Aimee Mayo, who was his one of three artists to reach Hot Country Singles & Tracks in 1995, the first year her name appeared on the chart. Two of the songs that place Luther at No. 2 among country scribes—McGraw's "My Best Friend" and the Hill/McGraw duo "Let's Make Love"—contribute to Mayo's ranking. She also co-wrote Lonestar's "Amazed," which reached No. 1 on both the country list and the Hot 100.

As mentioned above, Duane accompanied with Folles on Hill's No. 1 hit "The Way You Love Me." He also contributed to "What Do You Say," which McIntyre rode to No. 3. Duane was No. 9 among country writers on 1997's Year in Music list. Keith, No. 7 on this list, was one of the co-authors of "How Do You Like Me Now?" which he took all the way to No. 1. "When Love Fades," another collaboration from his first DreamWorks album, also made the Singles & Tracks list and he is the sole author of this year's most recent entry, "Country Comes To Town."

MCGRaw-Hill Outing

Three of the songs that helped place other writers on this list—Lonestar's "Smile" and "Amazed" and the Hill/McGraw outing "Let's Make Love"—give Chris Lindsey the eighth spot. He also scored with Keith Urban's "Your Everything," which reached the top 20. It only takes two songs to place Liz Hengber at No. 9, but those two collaborations have been powerful. Andy Griggs' "She's Mine" made it to No. 2, while Clay Davidson's "Unconditional" rose to No. 3. Hengber made her first chart ripples in 1995.

Steele shares the distinction with pack leader Folles of being the only two from this circle to appear among the top 25 country writers in 1997's Year in Music list. Steele was No. 10 then and No. 10 now, this time clicking with Collin Raye's "Couldn't Last A Moment," which galloped to No. 3. Songs charted by LeAnn Rimes and Paul Brandt also help Steele edge out Keith writing partner Chuck Cannon, who just barely misses this list.

LATIN'S CROSS POLLLATION

There are more familiar faces on the Latin list than are found in this Spotlight's Hot 100, R&B/Pop & Rap and country top 10s. More than half of this list's writers have previously had top-10 songwriting status, either in Billboard's Music Publishing or Year In Music reports. 

Latin pop songs are a predominant ingredient on this list, although the tropical/salsa and regional Mexican formats are also represented. One noticeable trend, though, is that more artists are using various mixes to connect with multiple formats.

Christina Castor, Marco Antonio Solis, Miltie and Rudy Perez are among the performers who have recently managed the once rare feat of staying rings for songs on all three Latin airplay format charts—Pop, Tropical/Salsa and Regional Mexican—a strategy that yields standing on the multiformat Hot Latin Tracks. There is also less collaboration in this camp than on the other writers lists: only two of the songs by Latin's top 10 writers were created by more than one composer.

Topping the Latin composers is Omar Alionno, who brought you the Son By Four hit "A Puro Dolor," a No. 1 song that also invaded gringo stations and made a charge on The Billboard Hot 100. Alionno was No. 8 a year ago and No. 6 in both the 1996 and 1998 Music Publishing reports. He was the No. 3 Latin writer in 1999's Year in Music list.

While the pop and tropical/salsa lists are where one would typically find Castro, his "Alguna Vez," written by No. 2 composer Kike Santander, also reached the Regional Mexican chart. Santander has also tasted multi-format success with Castro's "Volver A Amar," Mark Anthony's "Da La Vuelta" and Los Tres' "Se Va El Amor," as well as Despacio's recent top-10 hit "Vuelve."

Santander was No. 4 in last year's mid-year Spotlight and No. 2 at year's end. He has been a top-10 writer in Music Publishing for each of the last four years. Carlos Vives wrote his own chart-topping "Fruta Fresca" and co-wrote "Tu Amor Eterno," which also reached Hot Latin Tracks. This marks the first time the popular Colombian performer has been a top-10 writer in either our Music Publishing or year-end lists.

Rudy Perez wrote Pablo Montero's multi-format hit "Que Voy A Hacer Sin Ti," which drove to No. 6 on Hot Latin Tracks, and the top-five Jac Velasquez song "Solo Tu." Marcos Llanes and Millie also connected with his material.

Perez, No. 4 this year, was No. 6 a year ago and No. 2 in the 1998 Music Publishing Spotlight. On the strength of regional Mexican stations, Los Angeles Azules took "El Listin De Tu Pelo" all the way to No. 4 on Hot Latin Tracks. It garners enough points to place composer Jorge Mejia Ayavere at No. 5, his best standing to date. He was No. 8 in both the 1997 and 1998 Publishing Spotlight, the only other time he has appeared on either of our annual songwriters honor rolls.

Like Vives, the No. 6, and No. 7 songwriters—Marco Flores and Ricardo Arjona, respectively—make their first-ever appearances on either Music Publishing's top-10 or Year in Music's 25-place Latin writers list. Each has Hot Latin Tracks chart-toppers under his belt. Flores has rung the bell twice, with Thalía's "Entre El Mar Y Una Estrella" and Carlos Ponce's "Escuchame." Arjona's own performance of "Desnudo" also rose to No. 1.

The Nos. 8-10 writers—Adolfo Angel Alba, Solis and Ron Gonzales Mora—were supported primarily by regional Mexican stations, although Solis has also crossed to pop and tropical/salsa stations. Veteran performer Solis is the most accomplished of the three, having appeared in the top five of each of our four previous Music Publishing Latin recaps.

Los Temerarios took Alba's "Te Hice Mal" to No. 2 on Hot Latin Tracks, while Mora hit the top five with Conjunto Primaver's "Mori De Amor." Solis has made the list four times during the chart year, with "Si No Te Huberas Ido" and "El Peor De Mis fracasos" each reaching the top five.

IN GOOD COMPANY

EMI Music Publishing stands as the mid-year leader among parent companies on both The Billboard Hot 100 and Hot R&B/Pop & Rap Singles & Tracks. This is familiar terrain for EMI, which led the R&B category in both the Music Publishing and Year In Music Spotlights of 1999.

Although EMI trailed Warner/Chappell on last year's mid-list, it gained first place by the close of '99. Among country and Latin publishing corporations, there has been a changing of the guard. Universal Music Publishing's zips from No. 3 on both last year's Hot Country Singles & Tracks lists to the pole position. Warner/Chappell, now No. 4, was the genre's top dog in both the Music Publishing and Year In Music issues in '99.

On Hot Latin Tracks, Foreign Imported Productions Publishing (FL.PP), No. 4 a year ago and No. 2 in Year In Music, replaces Warner/Chappell as the top publishing parent. Among publishers, EMI April, ASCAP and Sony/ATV Tree, BMI, hold their accustomed places atop R&B/Pop & Rap and Country, respectively, the same spots each had in both of last year's publisher recaps. FL.PP moves atop the Latin pack, up from the runner-up spot on both of 1999's publisher lists.

On the Hot 100, EMI Blackwood, BMI, No. 4 on both the Music Publishing and year-end recaps of '99, switches places with last year's leading publisher, WB, ASCAP.

Assistance in preparing this article was provided by Donati Casas-Silva, Keith Caulfield, Michael Cusson and Anthony Columbus.
Classical Keeping Score
by Bradley Bambarger

RATTLE AND HUM: "I'm not really interested in opera per se," says Dutch composer Louis Andriessen. "When I saw Verstrekken (The Enigma) 1963, I was already dissatisfied with the meaningless" symphonies. His work was recorded by the Netherlands Symphony Orchestra in 1970. Verstrekken was part of a group thrown out of Amsterdam's Concertgebouw on demonstration. "I was never interested in Verstrekken's lack of enthusiasm," Andriessen said. "He always tells me how sad he is—and, well, I'm just not interested."

But his uncompromising style of the modern—every bit as developed as that of Pierre Boulez, if not more aggressive—produces rare things: an utterly individual sound. Like the work of some royal bourgeois, Andriessen's European brand of minimalism is percussive and homogeneous, hard-edged and aggressive; anti-romantic. And in a league with painterly film provocateur Peter Greenaway ("The Cook, The Thief, His Wife & Her Lover") as director/director, Andriessen has succeeded in creating two very contemporary operas.

Premiered in 1984 in Amsterdam, the first Andriessen/Greenaway opera, "Rosa: Death Of A Composer," has been released on CD. The opera opens with a cardboard box containing Andriessen's major works over the past decade. The outrageous, abstractive plot of "Rosa"—tracing in roundabout style a murderous plot against composers from Weber to John Lennon, with several fictional ones in between—is certainly an opera in the 19th-century mould; neither by all reports was its staging. The score is not numbered and is not scored; the orchestra is based around the intimate string sections. The score's period is more of a historical tableaux withstructural elements. The opera's impact stems from the famous domestic tranquility; a 17th-century picture, with the story revolving around the intimate (fictional) letters written to Verstrekken by the key women in his life on a rare trip of his away from home. He returns, but home sweet home goes the way of the Dutch Golden Age when the doors are closed to open the French; the floodgates have been opened. The opera is even more lyrical of a style. The composer's operatic style stems from the famous domestic tranquility. The opera's impact stems from the famous domestic tranquility. The opera's impact stems from the famous domestic tranquility.
Artists & Music

by Leila Cobo

TRANSCENDING, and even surviving, child stardom has never been easy. But for Lucero Hogaña, the entire process seems to have been a breeze. Known in her kid days as Lucerito—the precocious child singer and actress who charmed her way through TV shows, soap operas, and a string of records in Mexico—Hogaña had the sense to drop the diminutive at the end of her name to become Lucero in 1988.

The change signaled the beginning of her career as a "mature" artist, one who took on maturity roles (including one where she portrayed triplets: a good one, an evil one, and a blind one) and who alternated between pop and mariachi roles.

Throughout the transition, Lucero’s audience, incredibly enough, grew up with her and stayed with her; at least in Mexico, where she’s revered. Still, despite her strong, husky voice and a decidedly charming personality, great commercial success has eluded Lucero outside of Mexico. Now, fresh off a signed deal with Sony Music Mexico, the singer, 31, is looking to broaden her appeal with her first release on the label, “Mi Destino Eres Tu,” due Tuesday.

There’s a variety of producers, and that makes the album even more versatile, more entertaining,” says Lucero, who is currently shooting a soap in Mexico, "Mi Destino Eres Tu,” whose theme by the same name gives her new album its title.

Lucero's original idea was to record material by Rafael Perez but the veteran producer who’s made several of her previous albums, Sony agreed but suggested bringing in other producers and composers as well, including the New York writing team of Jimmy Green and Ray Contreras, who wrote the album's single “Nena Malo Mas” (already released on Fono, which Lucero also recorded in its original English version, titled “Don’t Waste My Time.” The move to sing in English, a first for Lucero—who is fluent—further signals Sony's desire to internationalize her.

“We wanted to create a new sound and a new identity with Sony,” says Angel Carrasco, president of Sony Mexico, who signed Lucero after her contract with Melody/Fonovisa expired.

“One of my targets had long been to sign Lucero, because I’ve always believed she is Mexico’s most rounded artist, given her personality and her abilities as a singer and an actress,” adds Carrasco, who is also VP of A&R for Latin America at Sony Music International.

And because she commands different styles—pop and ranchera—that signals she has a long career ahead of her.

Although Lucero is well-known beyond Mexico, her career as a singer has never truly taken off elsewhere. This can be at least partly attributed to an awkward situation in which Universal distributed her records even though she was a major artist signed to another label.

It was strange," she says. "But it did work for a long time, and when it stopped working, Fonovisa allowed me to leave, and now Sony distributes me (Continued on page 72)

Latin Tracks A-Z

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De La Hoya At Capitol. EMI Latin artist Oscar De La Hoya recently met with EMI Music executives at the Capitol Records Tower to discuss marketing plans for the worldwide release of his debut album, due this fall. Shown, from left, are Richard Schaefer, CEO of Golden Boy Enterprises; Roy Lott, president/CEO of Capitol Records; Ken Biren, president/CEO of EMI Recorded Music; De La Hoya; José Behar, president/CEO of EMI Latin; and Bruce Binkow, executive VP of Management Plus.

Veasno’s Blue Thumb. Brazilian composer/performer Caetano Veloso recently stopped by the Verve Music Group’s new offices in New York to talk about his new album, “Prenda Minha,” released July 25 on Blue Thumb. The set, the first in a series of Blue Thumb titles aimed at the world music market, was recorded live in Rio de Janeiro, Brazil. Veloso, left, is shown with Ron Goldstein, president of the Verve Music Group.

LATIN NOTAS
(Continued from page 70)
both nationally and internationally.

Beyond the logistics, the album, which was recorded in Miami over a one-month period, features Lucero as a lyricist on three tracks, her first stab at songwriting. It’s a role Lucero—who by her own admission is not a songwriter—has taken because of the intimate nature of those particular tracks, including “Mi Destino Eres Tu,” which reflects the subject of her soap opera.

More notably, Lucero also wrote the words to “Vamos A Cantar,” a track destined for an annual telethon she hosts for disabled children. Both of these tracks have obvious strong ties to Mexico and to Lucero’s role as traditional actress and perennial goodwill ambassador.

But in general, “Mi Destino” strives for a younger, hipper sound, and by not including mariachi tracks (which might he the theme for her next album), Sony is aiming for a broad, international audience.

“I haven’t changed my image nor my singing style,” explains Lucero. “But before, I do feel, my albums made me appear perhaps more matronly than I really was. And I didn’t enjoy that because I have many years left to be matronly. So, what I looked for in this album, and what Sony understood, was to record songs that belonged in the year 2000, that were new, fresh, and rhythmic. And I think it’s worked. It’s a younger Lucero.”

THE ANNUAL Billboard Music Video Awards, set to take place Nov. 19, have expanded to include a Latin music category; in response to the ever-growing visibility and importance of the genre. This year, for the first time, three awards will be given in the Latin music category: best clip of the year, best new artist clip of the year, and best local/regional Latin music show.

All labels are invited to submit their entries by Sept. 1 in order to be considered. There is no limit to the number of submissions, but all entries must be Spanish-language videos. The only requirement for the Latin music show entries is that the shows air at a local and regional, not a national, level.

A panel of industry professionals determines final nominations, and the winners in the video categories will be voted upon by Billboard readers. The awards will be presented Nov. 19 at the Universal Hilton in Universal City, Calif., at the close of the annual Billboard Music Video Conference, which takes place Nov. 8-10 at the same location. Winners in the local show categories will be voted on by attendees of the conference.

If you have not yet received application materials, please contact Michele Jacangelo, Billboard’s special events director, at 646-654-4660 or at mjacangelo@billboard.com.

Leila Cobo may be reached at 305-361-5279 or at lcobo@billboard.com.
Vitaminic Wins Labels' Acceptance

Download Site Partners With Italy's FIMI On Web Initiatives

This story was prepared by Kor R. Lehtkus in Oslo and Mark Wortman in Milan.

Following the news that downloading Web site Vitaminic has joined Italian labels' Federation Industria Musicale Italiana (FIMI) (Billboard-Bulletin, July 30), the two parties are forging a collaborative link to shape the thriving online music scene in Italy.

The arrival of Vitaminic marks the first time that an online music company has been accepted as a member of a group affiliated with the International Federation of the Phonographic Industry (IFPI). Vitaminic, with offices in the U.S., Sweden, Italy, France, Spain, Germany, Holland, and the U.K., primarily acts as a promotion and distribution platform for unsigned artists as well as 300 independent and some established record companies. According to FIMI, Vitaminic is linked as a "small independent label" in the organization's classification hierarchy.

Vitaminic, the self-styled "Web community leader in Europe for the ADM [distributor of music] industry," is currently readying itself for a flotation on the Milan stock exchange. The company was founded in April 1999 by crooner Stefano Rosi, the Milan-based CEO of Vitaminic Italy, who holds managerial positions in the recording industry for nearly two decades. Rosi was head of promotion at indie label CGD from 1988 until it was purchased by Warner Music Italy in 1998. He became marketing director at East-West Italy that same year and worked there until he was named managing director of Mercury Records in 1994. After six years with the PolyGram-affiliated label, he joined Vitaminic last June.

"The [enrollment] came as a result of a request from FIMI director general Enzo Mazzal," explains Rosi. "I know him very well, and we have recently met several times during conventions and meetings. He asked us whether we would like to join as a partner; where we wouldn't take part in all label-related activities but rather discuss problems and challenges inside the association instead of outside it."

Mazzal says his organization and Rosi are already discussing initiatives related to protection of copy-righted material on the Web. "That's going on now," he says, adding, "Vitaminic provided us with information about their assets and strategies, and we consider them to be a reputable company."

Although he admits he's not sure about how regular the meetings with FIMI will be, Rosi is nevertheless clear about their objectives. "What we need to do now is set up proper rules regarding the business [of online music companies] and the problems we are facing. It's important for the industry to have partners it can trust. The two groups are expected to discuss legal and technical aspects of the digital delivery of music as well as plans for a public information campaign related to music and the Internet."

Rosi adds, "Although I'm working in an Internet company, I talk to ex-colleagues almost every day, and they're saying that sales are down. This is a crucial time for the industry, and things have to change. But that's going to (Continued on page 63)

Universal Spain Soars To 1st In Market

Company President López Credits Its 3 Labels As Key To Success

BY HOWEL LLEWELLYN

MADRID—Universal Music Spain (UMS) has swept from fourth to first spot in market share in its first full fiscal year ending June 30, according to company president Jesús López. López says that UMS's market share during that year was 20%, up from the 17% it claimed after the January-June merger of Universal and PolyGram, at which point the combined operation was only the fourth-biggest record company in Spain.

Vitaminic Says Figures Show That Between January and June of this year, UMS's share rose to 23.3%, and he expects it to be around 25% by year's end.

"López's claims are backed by industry estimates that now put EMI/Virgin second in Spain with about 18% market share, followed by Warner—including its wholly owned Spanish label DRO East West—at 17.5%, with Sony at 16%.

"When Universal and PolyGram merged," says López, "Spain was the only country in Europe where the two labels combined were not market share leaders, and in no other country was the combined share below 20%.

He continues, "When I came here from [Universal Latin in] Miami in January 1999, I said our biggest challenge was to become market leader as in the U.S., but the results are rather surprising. Savior López says that Universal's net sales in Spain rose 25% from fiscal year 1998-99 to 1999-2000 to 12.7 billion pesetas (71.7 million); growth in earnings before interest, taxes, depreciation, and amortization was 60%.

"But I should note that the key to success was having three pop labels—Universal, Mercury, and Polygram—instead of the two that a market of Spain's size would normally have. "For that, we relied on the enormous support of [Universal Music International president/CEO] Jorgen Larsen and the London office, because with two labels we would not have had such success," López says.

The executive insists that he is delighted with, but not surprised by, the results. "Even though the Spanish market fell 7-8% in value last year [by 3%], according to International Federation of the Phonographic Industry (IFPI) figures, in line with the generally flat results in Europe, and Spain dropped from eighth to ninth in world rankings, I knew this company could grow as it has, and I expected these results."}

Platinum Crush: After the first night of the act’s sellout Japanese tour, members of Bon Jovi were presented with quadruple-platinum awards marking sales of more than 800,000 units of their latest Mercury album, “Crush.” According to Universal, the album has now sold more than 1 million units in the Asia-Pacific region. From left, Joey (Vince), Jon Bon Jovi, Richie Sambora, Hugh McDonald, and David Bryan; and Island/Def Jam Music Group chairman Jim Capar. (Photo: William Hames)

Nicoli Assures Shareholders EMl Will Grow

BY LARS BRANDLE

LONDON—EMI Group chairman Eric Nicoli reassured shareholders at the company’s annual general meeting (AGM) at London’s Inter-Continental Hotel July 21 that the group is “well-placed” to meet full-year growth targets.

"In the first three months of this financial year, overall trading has been satisfactory," Nicoli told the AGM. "We remain optimistic about our recorded music release schedule—which is stronger this year, and particularly so in the second half—and we’re confident that the momentum we’ve built in music publishing in recent years will be maintained."

Nicoli also highlighted the recent chart successes of Ringo Sheena in Japan, A Perfect Circle and the 504 Boys in the U.S., and Richard Ashcroft and Coldplay in Britain, noting that the latter act’s debut album, “Parachutes,” was at the time holding down the top album chart spot in the U.K. "What we want is a strong and profitable global business...sustainable success," Nicoli emphasized.

EMI Recorded Music worldwide president/CEO Ken Berry admitted EMI’s loss of market share last year in the U.S. from 12.3% to 9% was a "weakness" and suggested that improving (Continued on page 77)

BY NAZIR HUSAIN

SINGAPORE—After a failed attempt in 1996, Virgin Megastores is hoping to open a store in Singapore next year.

According to Virgin (Asia) Management chairman/CEO Andrew Craissati, Virgin is looking at two possible sites along Orchard Road, Singapore’s prime shopping and tourist belt, for a 50,000-square-foot Megastore.Virgin is on the verge of signing a lease with local property developer Ong Beng Seng four years ago but abandoned the plan.

"If we are successful in negotiating for one of the sites, then we would try to open a Megastore by sometime next year," says Craissati, who has helmed Virgin (Asia) Management since it was set up in Singapore in February to oversee the Virgin Group’s Asian operations outside of Japan. Craissati previously headed Seagram’s operations in the region.

The Virgin Group also has plans to launch new businesses in Singapore, including Virgin Mobile, a cellular phone company; Virgin Vie, a cosmetics company; Virgin Net, an Internet service provider; and possibly Virgin Radio and Virgin Cinemas.

"The Virgin Megastore is a wonderful way to tell people what Virgin is all about," says Craissati.

International music retailers Tower, HMV, and Borders already have stores in the Asian city-state. In May, Virgin signed a $1 billion deal with Singapore Telecoms to form a joint venture to provide the region with cellular phone and Internet services. Another Virgin-Singapore connection was forged last December when Singapore’s national carrier Singapore Airlines, took a 49% stake in Virgin Atlantic, worth about $917 million.

Virgin Plans Second Attempt To Open Megastore In Singapore

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BILBOARDS AUGUST 5, 2000

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### Japan

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Zomba Canada Grooms New Acts
Barlett Sets Up Carter, Hed, Jake For Potential Breakthroughs

BY LARRY LOBLANC
TORONTO—When veteran Canadian music executive Laura Barlett launched Zomba Records Canada last April, she hit the ground running with extraordinary velocity—and she hasn’t stopped since.

Back in May 1999, in the week that Backstreet Boys’ second album Millennium sold 1 million Canadian units, “Millennium,” debuted at No. 1 on SoundScan’s Canadian retail album chart (dated May 25), it was announced that Barlett had been hired as president to set up Zomba’s Canadian affiliate July 1.

As Barlett began organizing a head office in downtown Toronto (initially with a staff of four), the Backstreet Boys album continued to sell heavily, and plans were laid for their November Canadian tour. At the same time, pop diva Britney Spears was nearing the eve of her own nine-date Canadian tour, and her Jive album, “... Baby One More Time,” released six months earlier, was storming the charts.

Barlett had just left Universal Music Canada, which she had joined as senior VP only five months earlier. Previously, she had been chief marketing at HMV North America and prior to that had worked for 13 years at Virgin Music Canada, leaving as president of that company in 2003. Zomba Records Canada, which handles the Jive, Silvertone, Volcano, and Verity imprints, employs a national staff of 12.

“Laura has done a tremendous job for us,” reports fellow Canadian JoAnn Kaeding, international VP, BMG Records Canada. “Our sales in Canada have been absolutely fantastic. Laura has really been on the case—and it has helped that she has friends with Lisa Zitineh [president of BMG Music Canada].”

Zomba Group labels are distributed by BMG Music Canada, via a licensing and distribution agreement initiated last year. BMG Music Canada had licensed the group’s product since 1998. Zomba had been active in Canada on a licensing basis for 17 years, initially with the now defunct Quality Records, then BMG starting in ’92.

“Laura has an incredible amount of energy,” notes Zitineh. “She had to start from ground zero and has put together a young and real creative team.”

By developing an in-house marketing team that supplements BMG’s sales and distribution efforts, Barlett has achieved hugely improved Jive Records in New York. Street Boys “Millennium” has sold 1 million units here to date, according to SoundScan. That’s backed up by strong performances by Spears’ “Baby One More Time” ($66,000 units) and “Oops!... I Did It Again” (325,000 units) and by ’N Sync’s “No Strings Attached” (575,000 units).

Barlett acknowledges that skeptics may argue that, with Zomba’s rich artist lode, such strong sales are inevitable. But she counters that “while these artists are certainly delivering unbelievable records, there are strategies to what we do. We make sure, of course, an artist’s core audience knows immediately of a new release. Then, as the project is [due] in 60, 120, or 180 days, depending on what singles are available, we work hard rock, and rap.”

“Carter’s album “Aaron’s Party (Come Get It)” is enough of a Canadian priority that it will be released in the United States on June 23, two weeks prior to its Sept. 26 U.S. release. “Aaron is already [almost] a platinum artist in Canada,” explains Barlett, noting that Carter’s first album had sold 40,000 units here to date, according to SoundScan.

For the past few months, Zomba Canada has been boosting Carter’s profile here. He guested at the YTV Achievement Awards in April in Toronto and was back in town in June to shoot five videos for tracks from the new release. On Aug. 12 he opens for Spears at GM Place in Vancouver. “Aaron will be in the Canadian market [for] three or four days when his album hits the street,” promises Barlett.

Zomba Canada’s Canadian presence isn’t surprising. Jive artists—particularly Backstreet Boys (which includes Aaron’s brother Nick), ‘N Sync, and ’N Sync—have each paid close attention to Canada, offering to be there early and often for promotional setup duties and touring.

In fact, with these three becoming hugely successful worldwide in recent years, and with Zomba affiliates growing steadily worldwide, it seems evident in Japan (see story, page 5)—their access time has become more restricted. According to Barlett, Zomba Canada’s geographical position makes it easier for her to focus on Canada and against her company gaining significant promotional priorities with these artists.

However, being so close, these artists can make the day trip in,” says Barlett. “But there’s also the argument that by getting all of the media and attention and by making them into a household name in Canada, it’s the best way to prepare the market. It’s important to be there early and often, and as the industry becomes more international, the country becomes more international too. There are more flights, and it’s easier to get in and out. It’s important for us to be there.”

“We try to get our artists off to Europe with the first single [from an album],” explains Kaeding. “For the week of the album release, we try to have the artist in New York for MTV and other media. I also try to pop a day in Canada, so [Zomba Canada] can get the same kind of benefit during the release.”

Bartlett emphasizes that having a fellow Canadian in New York heading Jive’s international department in Canada “is a big benefit. When you talk about [Canadian media] people, she knows who they are and what their impact is,” she says.

Two Zomba Canada artists have already sold more than 12,000 units here to date: newcomer Chris Taylor, whose album has sold 13,000 units, and newcomer Michael Ray, whose album has sold 12,000 units.

The high court in London ruled July 20 that the damages Spice Girls must pay after losing a lawsuit to Italian motorcycle manufacturer Aprilia should be reduced from 1 million pounds ($1.6 million) to about 400,000 pounds ($660,282). The judgment ordered Spice Girls to pay damages of 45,500 pounds ($86,929) to Aprilia and legal costs estimated at $300,000 pounds ($523,680). The reduction follows a February ruling that the group had breached a sponsorship deal with the Italian company (Billboard/Bulletin, Feb. 25).

TOON CHIN, managing director of London-based CD manufacturing plant Mayor Multimedia Ltd., and Charles Eley, owner of “Rap ’n’ Fuse,” which assembles and boxes CDs, were sentenced July 21 to 10 months imprisonment for their part in a £6 million counterfeitcompact-disc operation. Oxfordshire Crown Court also fined the CD plant 10,000 pounds ($15,000) and ordered it to pay 30,000 pounds ($45,270) in legal costs. An investigation involving Dutch collecting society BUMA-STEMRA, the British Phonographic Industry, and Britain’s Mechanical Copyright Protection Society revealed that the duo had shipped 200,000 perfect copies of music CDs, with an estimated street value of 3 million pounds ($4,927 million).

JOHNNY DUNCAN, one-time player in the U.K.’s influential pre-rock ’n’ roll “skiffle” scene and later a noted country artist, died July 15 at age 68 in his adopted home of Australia, as a result of inoperable bowel cancer. Tennessee-born Duncan migrated to Australia in the ’70s. He had retired from music, although last November he recorded four new songs with writer/producer Keith Glass, with a return to live work planned. The new tracks will be part of a 30-track “Best Of” set, due to be released by U.K. indie label Rollercaster.

Barlett expects Zomba Canada to have its first hip-hop breakthrough with New Orleans rapper Mystikal’s fourth Jive album, “Let’s Get Ready,” due Sept. 26. “Mystikal has really delivered with this album,” she says. “It is going to happen big in the U.S., and I’d like to have that success here, too.”

Zomba Canada’s first Canadian pop act, Jake, is actually signed to its Nashville affiliate Revision. The band’s debut album, “Let Me Know,” is being issued Aug. 23. “We’re going after this act at a radio level and will try to break it out on a regional basis,” says Barlett.

Zomba Canada has 20 new acts on its roster. The company, which is owned by Warner Music Europe, is run by Carolath Lopez, who became Zomba’s U.K. managing director in 2000 after being reappointed as members of the advisory board.

GERRIT FERGUSON

INTERNATIONAL
ChaosMusic Represents Web On AMRA Board

BY CHRISTIE ELIEZER
SYDNEY—The increasing importance of E-tailing is reflected by the arrival of ChaosMusic founder and CEO Rob Appel on the board of the Australian Music Retailers Assn. (AMRA) as of July 20 (Billboard/ billboardonline, July 21).

Appel replaces Jeff Harrison, former managing director of Melbourne brick-and-mortar store Gaslight Records, which Chaos bought out in 1998; Harrison initially became Chaos’ CEO but left in June. AMRA emphasizes, however, that Appel is being brought in primarily because of his knowledge of new technology and to represent the interests of Australian online sellers of CDs, videos, DVDs, digital downloads, and other media.

AMRA chairman Gavin Ward says that E-tailing is “a fledgling industry” but that “it would be unrealistic to say that E-tailing doesn’t exist when it’s clearly part of a new retailing industry’s future. We have a lot of common issues.” The four main Australian music e-tailers are all represented in AMRA, although they are based in different parts of the country’s future. Has the new tax posed a problem for E-tailers? The E-tailers have noted that the majority of their product sales and marketing focus is on CD retail.

Module Technologies Australia, which runs the E-commerce website (www.mtonline.com), is AMRA’s E-tailer representative. Beside Appel, AMRA board comprises Ward (GM of the 250-outlet Powerplay chain), chairperson Geoff Bonnorri (GM, Mall Music), John Carrig (managing director, CC Music), Barry Bull (owner/GM, Toomboola Music) and marketing director, HVMi, Ross Gegen (director, Abels Music), and Mark York (computer division manager, Voz Retail).

Appel identifies two issues that he says E-tailers should be aware of: first, the tax; and secondly, the future. The first involves the Australian government’s increase in the goods and services tax (GST) that took effect July 1 (Billboard, July 1), replacing a previous 22% wholesale tax. The new tax is needed for parity on DVD releases.

The immediate result of the introduction of the GST was a $1 Australian ($0.50) price increase on all ranges of CDs at retail. Consumers, however, have widely anticipated that the new tax would lead to a drop in full-priced CDs of up to $1 Australian ($0.50).

Apart from consumer disappointment at the level of price reduction, the new tax has posed a problem for E-tailers. Previously they had sourced much of their stock from overseas, without incurring the wholesale tax. Post-GST, the domestically manufactured product they now sell is subject to the new 10% tax.

“Too many music consumers are not aware of or familiar with AMRA,” says Appel. “It’s important for consumers to be aware of and familiar with the AMRA.”

However, Appel says the new tax could cause more Australians to return to offline marketers such as U.S. E-tailers Amazon.com and CDNow, which now still have the lion’s share (Continued on page 88).

U.S. Plans For Finland’s Värttinä Still Up In The Air

Act Sees Album Released In Europe & Japan, Pushes On With Promo In U.S.

BY JONATHAN MANDER
HELSENSK—It was quite possibly a stroke of divine intervention that allowed Värttinä’s “Koo” to become the band’s first international hit. “Litarna” (Godess Of Air) to reach retail outlets in Japan and most European countries in May and June (as well as the U.K. in September), has furthered the band’s international potential.

“Litarna” was released under the umbrella of the band’s tour. Things seem to be moving smoothly now, but being realistic, it can change, and it might still put a wrench in our system,” speculates Phillip Page, who manages the band and coordinates its international tours.

However, a release date in the U.S.—one of Värttinä’s most receptive regions—is still up in the air. “Don’t have any clues, says Page, adding, “I want to sort it out as soon as possible so that we can get the album out as soon as possible. We have so many unanswered questions.”

That is not to say that the band members have been stumped by the situation; they are well-acquainted to switching labels. Their first two albums, “Värttinä” and “Musta Linde,” came out on Warner’s Finlandia label in 1987 and 1989, respectively.

The highly acclaimed “Oi Dai” (1990) and “Selenko” (1992) sets were released via Spira/PolyGram and (on Xenophile no. 9) on Xenophile and, respectively, in the U.S. 1994’s “Aitara” was released on various indie labels, including Xenophile in the U.S. The album “Koko” emerged in 1996 on None/such/Warner, while the two most recent albums (1998’s “Vilma” and the new set) are handled by Wicklow/ BMG.

To ensure promotional opportunities in various countries, Page has personally been lobbying the individual BMG offices for the album to be prominently featured on priority lists. Amid speculation over its prospects in the U.S., the band embarked on an ambitious world tour in April, taking it through cities in Spain, Japan, France, Italy, Hungary, Austria, the Netherlands, Belgium, and the Czech Republic. The tour tentatively ends in October.

Page expresses his gratitude for the act’s commitment to both Wicklow and BMG, as well as the fact that BMG is so big in the U.S. now. There has been a lot of work put into Värttinä, I’m thankful for it. Things haven’t been stuck in corporate bureaucracies.

But as with many folk-oriented colleagues elsewhere in the Nordic region, it’s a different story at home. While local journalists are usually enthusiastic, the new record has not garnered much support at radio. “It’s not a radio-focused record,” explains Page. “There are no hits, but it’s an interesting experience if you listen to it from beginning to end.”

Jan Väisänen, deputy sales manager at Finland’s largest retail chain, Anttila, says, “Although it’s not a main-stream favorite, it’s on sale in all our stores. It’s the tourist season now as well, so it’s important to keep it available, since many tourists are familiar with the band.”

While the audiences seem faithful to its music, the band is constantly reinventing its sound. Kari Reini, who composed six of the album’s 11 tracks, recalls the first meeting with its French producer, Hughes de Courson. “His views on what kind of album we should make were very similar to what we had in mind,” Reini says.

“We wanted an earthy album, a step away from the massive sound on the previous albums.”

Contributing to the new style are more solos by the four singers in the 10-piece group. However, the music is still firmly rooted in the Finnish rune singing tradition, which is characterized by the use of old language and dialect forms. Reini calls the album “the band’s most Kalevala-influenced album to date.”

“Kalevala,” a collection of songs, poems, and chants compiled by Elias Lonrot in 1855, is Finland’s national epic and has been a source of inspiration for bands in Finland and for former and newer composers. Even symphonic poems by Jean Sibelius were based upon it.

The band is like a small village with its own musical tradition. New people join in and adapt to that by bringing their own interpretation,” says Reini.

The band originally started out in Rääkkylä (a village in Karelia in the southeastern region of the country) in 1983 with 21 members reciting Karelian poetry and playing kantele, Finland’s national instrument. Now Värttinä consists of a mere 10 people: Susan Aho, Mari Kaasinen, Kirsi Kähkönen, and Liikka Väyrynen on vocals, Markku Leipistö on accordion, Antto Varilo on guitar, Peika Lehto on bass, Reinan on folk and kantele, and Janne Lappalainen on bouzouki, sax, and wind instruments, and Marko Timonen on drums and percussion.

Reinan admitted that the band’s collective efforts “We managed to create what we set out to create. Again, we learned new things about making a record, so next time we’ll have another set of tools to use,” he says.
Burnside Keeps A Regional Focus 
Oregon & Calif. Distributor Creates Niche In Roots Music

BY CHRIS MORRIS

LOS ANGELES—In an era when many regionally based distribution companies have strived to become national entities, Portland, Ore.-based Burnside Distribution Corp. is an anomaly—a region that is bent on staying regional.

Founded in 1982, Burnside Distribution is the sister company of the label Burnside Records and the nationally known three-store retail unit Music Millennium. Terry Currier—who bought out Millennium founder Don MacLeod in the late ’80s after joining the chain in the mid-’80s as an operations manager—serves as president of all three. Bill McNally, who previously worked at Michigan retailer Schoolkids’ Records and the Jem/Passport and Mesa/Blue Moon labels, acts as GM of all three companies. A third partner, Dave Cobb, a one-time staff member at the Portland weekly Willamette Week, acts as GM of the distribution company.

According to McNally, Cobb’s arrival sparked the notion for Burnside Distribution.

“Terry was trying to get [Cobb] interested in coming on board with Burnside Records,” McNally recalls, “and he was more interested in doing a distribution company. Basically, that was the genesis of it.”

“The main thrust was, we took a look around and said, ‘Millennium is carrying so much product that’s being consigned by bands from all over the country, and we’re far away from Seattle and Eugene, and it’s a hassle for the bands to come up and consign it and try to hit individual stores,’” he adds. “It just made sense to start a regional distribution company.”

While Burnside Distribution’s business has spread down the West Coast over the years, it basically began in the Pacific Northwest and has largely remained there.

“Our biggest customer, of course, is Music Millennium,” McNally says. “It was mainly mom-and-pop stores where we really got our start. … Then we gradually started expanding, and started dealing with all the Towers regionally and all the Borders stores regionally and dealing more and more up in Seattle and Eugene, and then started dealing with stores in Las Vegas after that.”

We got a rep in Sacramento to help with what we were doing and in the last year we really aggressively tried to get into the Bay Area, and have a rep down there who’s covering San Diego and L.A. and Las Vegas. That’s kind of where we’re headed with it.”

He adds, “I’d say that about four years ago, we really felt the need to sell more. We were carrying some lines out of Denver [like] Not Lame Records, and Pine Hi Records out of L.A., and there was more of a demand to sell to other areas. But we’ve really kind of shied away from the big chains. My experience has been you’ve got to have something that’s pretty big and has pretty much of a national scope, label-wise and artist-wise, to deal with them. Dealing with them regionally is a lot of work, and there’s very little reward unless you have something that makes a lot of sense for them.”

With such a highly regionalized focus for its business, Burnside Distribution maintains a staff that McNally describes as “pretty lean.” Besides McNally, Currier, and Cobb (who handles all day-to-day operations), the company employs three in-house salespeople, a Sacramento-based sales rep who also works the San Francisco Bay Area, and Ray Paul, an L.A. rep who also runs Permanent Press Records, one of Burnside’s distributed imprints.

That small staff handles a roster of 178 labels, though McNally states, “A lot of these are one-offs.”

Operating on the same hometown turf as the regionally based distributor Northwest Alliance of Independent Labels (NAIL) has led Burnside Distribution to carve a stylish niche for its offerings.

“We tend to stay away from the really alternative music,” McNally explains. “We’ve got NAIL here in Portland, and that’s kind of their forte. Any bands that are too aggressive for the sales base that we have, we tend to steer over to NAIL. It just makes sense.”

Thus, Burnside mainly sells what McNally defines as “roots music—blues, jazz, folk. It’s kind of across the board. We have some classical titles. Quite frankly, our decision-making process as to what we carry has always been, from day one, somebody submits something, the three owners listen to it, and if we like it, and we can see some potential to sell it, we’ll pick it up.”

“We never really wanted to be another distributor that carried [a label] along with 20 others,” he continues. “Pretty much all the bands that we have are on an exclusive level. … I’m gonna guess around 80% of what we’re doing is an exclusive. The balance, there are some other deals out there that they’re dealing with—possibly Redeye on the East Coast or MAD in the Chicago area.”

Interestingly, Burnside Records and its subsidiary Sideburn Records, both solid roots music imprints in their own right, are not handled by Burnside Distribution.

“Burnside Records and Sideburn are completely separate entities from Burnside Distribution,” McNally says. “It just so happens that our owners work for it. But Sideburn and Burnside are still going through Distribution North America here in the U.S. We’ve never really tried to put Burnside’s stuff through Burnside Distribution … The label has done very much a national level. It started off regionally, too, and we’ve grown further and further into a more of a national scope.”

McNally says, “Bill has done a good job.”

While Burnside Distribution’s gross sales will probably total a relatively modest $500,000 this year, sales have continued to increase at a 10% rate.

The company is rapidly outgrowing the 2,000-square-foot space it shares with Burnside Records, just down the street from Music Millennium’s offices. The firm is also exploring the possibility of bringing in a full-time San Francisco rep, and perhaps staffers in Seattle and Denver as well.

But McNally adds, “I don’t see us growing like a lot of the regionals have, like Redeye and so on, and trying to have a national presence. … We wanted to take care of folks in our own backyard, and I think a lot of the regionals that have become nationals, I tend to wonder if they’re still able to look after all the regional bands and still carry them for distribution when they’ve got such a big national focus.”

He concludes, “Too many companies are trying to be nationals, and they have the reserves to deal with it. We’re just doing it by small little spurts. Going into the L.A. market was a big, big move for us. We’ll just kind of cautiously take a look each time we move and not try to bite off more than we can chew.”

“... We wanted to take care of folks in our own backyard”

- BILL McNALLY -

Music Devices Shown At New York’s PC Expo

BY STEVE TRAIMAN

NEW YORK—Internet download devices and software for music, movies, games, and audiobooks were the featured players at the recent PC Expo here. New lines of DVDR recorders were demonstrated, as well as high-end CD recorders.

The keynote speech at the event, held at the Javits Convention Center in late June, was given by Amazon.com CEO Jeff Bezos, who reiterated that he expected “our music, video, and books division … to be profitable for the full year for the first time.”

He also discussed Amazon’s “personalization” program, which uses “filters” to provide new sales opportunities for its 20 million-plus buyers. “We keep a customer’s purchases in a database and match these with similar buyer purchases of music or videos, for example. We then suggest titles bought by these persons that a specific customer might find interesting. It’s sort of like finding needles of interest in the Internet haystack.”

But, noting consumer and government concerns about privacy and the Internet, he added, “We don’t ask for a lot of demographic information, as we know that trust is a two-way street and privacy is very important. For those that do provide more voluntary details, we’ve built a ‘trusted friends’ network with more than 2 million people worldwide and about 22% of purchases outside the U.S.”

On the new music-product front, here are some of the highlights from PC Expo:

Sony Electronics previewed its new MiniDisc (MD) Walkman PC product bundle, which uses a PC-Link, a USB interface, and MusicMatch software to record a combination of Internet music, tracks from personal CD collections, and songs off the radio. It will be available this month at $249 list price.

“With MD media priced at $2 to $3 per disc, it’s affordable and flexible to create a personalized MD mix,” said marketing manager Tracy Farrington.

Sony also showed its Memory Stick MP3 Walkman with 64 megabytes (MB) of memory for 120 minutes of Internet recording ($399 list) with a 128 MB version available by year’s end and a 256 MB unit in the first quarter of 2001.

As a licensee of the Palm operating system (OS) technology, Sony previewed a prototype of its first personal digital assistant (PDA) which will be available in early fall with Memory Stick capability for entertainment options.

InnoGear is also working with MusicMatch—which developed one of the first personal Internet jukebox software programs—to bundle the MM Jukebox with its MiniJam MP3 digital audio player, which fits into the expansion slot of the Handspring Visor version of the Palm OS PDA. Available (Continued on next page)
MUSIC DEVICES SHOWN AT NEW YORK'S PC EXPO
(Continued from preceding page)

able online first at $199 list with 32 MB memory and $259 with 64 MB, the unit comes with Sennheiser mini headphones. It will sell at most retail stores that handle the Visor PDA product line in August, then in Europe and Japan.

Creative Labs demonstrated its Nomad Jukebox, available in August at $499 list. Spokesman Hector Martinez said it will offer “six gigabytes (GB) of storage, or more than 100 hours of music.” The portable device will have a five-minute anti-skip buffer, surround sound with Creative’s “back” headphones, four rechargeable batteries, and an AC adapter.

Also shown was the new Nomad II MG (magnesium), in stores this month at $399 list, with 64 MB of on-board memory, an FM tuner, voice recording, and Macintosh compatibility.

Taiwan-based Multi Technology Equipment (MTE) said it is looking for distributors for its innovative NTO MP3 player, which is offered as a home set-top box, a PC module that fits into a PC bay, an in-dash car unit or an in-trunk with a remote that sits atop the dashboard, at a target $299 to $399 list. Jim Buchheim, president of MTE, that offers U.S. $270 retail.U.S. sales are to begin in late N.J., said the CEO “has enough hard-drive memory to store up to 12,000 songs, or 1,000 CDs.”

Audible.com, the leading provider of Internet-delivered audiobooks, announced an agreement under which Digitext is licensed to develop and distribute a Duo-MP3 digital audio player using a standard audiocassette format for playback in home, portable, and car units. According to Jonathan Korzen, Audible senior manager, media relations, it will be available this fall at a list price of $99-$149. The unit “will be able to play back more than 11,000 audio titles and more than 22,000 hours of spoken-word content” available at audible.com, he says.

At the expo, the company launched an open-end promotion that offers U.S. $270 retail sale of the Diamond Rio 500 MP3 player for $99 with a one-year subscription commitment for Audible.com content at $9.95 a month, or about $120.

RockWindow TV Network, a start-up Web-based classic/modern rock music network in Los Angeles, is the first company to purchase an ImaginOn ImOn.com TV instant interactive “TV station in a box” to Webcast music, videos, news, and celebrity interviews.

Consumers can see the RockWindow media console in their PC browser and play back music and video content that has been automatically pre-downloaded. ImaginOn spokesman Abe Matar noted that each ImOn.com TV station features 20 to 200 unique, simultaneous video streams from $55,000 to $84,000. The technology enables any Web site to present interactive TV through a PC browser window.

Marketing coordinator Natalie Hill reported that due to the increasing demand for more memory, Dan-Electric Corp. U.S. is offering budget-price cards for multiple formats. SmartMedia memory cards are available in eight MB, 16 MB, 32 MB, and 64 MB ($110 list); CompactFlash memory cards are about $2 per MB, available in eight MB, 16 MB, 32 MB, 64 MB, 128 MB, and 192 MB (about $400); MultiMedia cards are offered in 16 MB and 32 MB ($40-$55 list).

Disc Makers of Pennsauken, N.J., said the only full-line duplicator/reproducer at PC Expo. Marketing project manager Lisa Riegel noted that a plant audit was under way by the International Recording Media Assn. (IRMA) that will lead to a certification of compliance from the IRMA anti-piracy certification/compliance program for manufacturing plants.

The company is getting good sales for its CD-ROM duplicators for small-run customers and will not take orders without an official CD-ROM product identification form that protects intellectual property rights of the owner of the original content.

“We’ve turned down a number of customers who did not complete the form to our satisfaction since we began using it last year,” Riegel says.

Gateway introduced upgraded versions of its popular MusicWare software. Included are the “CD Creator Pack” with CD-RW, CD Stomper Pro labeling system, Gateway Country store instructor-led training, and “Using Your PC To Explore Music” ($229-$379 list). The “Diamond Audio Creator Pack” for the Diamond Rio 500 MP3 player contains Gateway Country training and “Using Your PC To Explore Music” ($299 list), and the “Extreme Audio Pack” includes CD-RW, CD Stomper Pro, Diamond Rio 500, Gateway Country training, and “Using Your PC To Explore Music” ($299-$419 list).

InterVideo introduced WinCinema, its new, fully integrated all-software suite for PC multimedia users. According to Joe Monastiro, VP of sales and marketing, it will be released in September at an introductory list price of $149.

The suite will be marketed extensively online with affiliations such as Amazon.com, Express.com, HiFi.com, and NetFlix. The suite’s six individual products ($29.95-$49.95 list) are the WinRip MP3 ripper/encoder/player with plug-in digital signal processing sound effects; the WinDVD, which supports DVD, MPEG1, MPEG2, CD Audio, Video CD, and Super Video CD playback, plus Dolby headphones; the WinVR digital VCR with functionality similar to that in TiVo and RepleyTV products; the WinTV software-only decoder for high-definition TV on the PC; the WinCoder software-only MPEG2 real-time encoder; and the WinStream module, which lets users play back Internet video and audio files.

Plextron and Teac both introduced the industry’s fastest CD-RW drives, with 12x write, 10x rewrite, and 32x playback speeds. The PlexWriter 12/10/32A is now available at $329 list, which includes a MultiMedia Producer 2000 software package that handles playback of music and video files. Teac’s 12x/10x/32x CD-RW drive will be available at about $300 list in the late third quarter.

Both the DVD-RAM and DVD-RW groups were on hand at PC Expo to showcase the latest in DVD recording hardware and software. DVD-RAM has a long lead in the market, with Panasonic demonstrating its new DVD-RAM recorder by copying music videos of some leading Japanese artists to DVD-RAM discs that now can handle up to 4.7 GB of storage in a two-sided version, or 4.7 GB for a full-length movie on a single-sided disc.

Hitachi, JVC, Samsung, Teac, and Toshiba are other key RAM supporters. The Panasonic recorder will be available in the U.S. this fall at about $2,500 list. The DVD+RW group, including Sony, Philips, Hewlett-Packard, Mitsubishi, Ricoh, and Yamaha, offered a new spec for real-time video recording on blank media and a hardware verification program.
The Kenny Rogers Effect: At the 2000 Navarre Corp. music convention, held July 19-22 at the Hyatt Whistle Stop in Minneapolis, the New Hope, Minn.-based company announced deals with new labels operated by recording industry veteran Richard Marx and Judy Collins.

If the record business exhibited laws, as the science of physics does, then these latest developments at the distributor could be termed a result of what we would call “the Kenny Rogers Effect.”

As most readers know, Rogers, who was in a winning and fruitful career at the majors and racked up a string of pop and country hits in the ’70s and ’80s, started up his own distributor label, Dreamcatcher Records, last year.

Rogers’ first Dreamcatcher album, “She Rides Wild Horses,” became a runaway hit, thanks to the massive popularity of the baseball-themed hit “The Greatest,” one of the first indie releases to top the national singles charts.

The album has sold nearly 730,000 units to date, according to SoundScan.

Rogers’ career, which had been in eclipse for years, was resuscitated when he took the reins in his own hands. That phenomenon—the Rogers Effect—would have plenty of adherents for other veteran performers who may feel they are unable to get a fair shake from the majors, which appear more concerned with filling the February calendar month over the top than with promoting long-lived talents with strong fan bases.

One such is Orbison, a career too familiar with the vicissitudes of major-label life is Marx. Though he authored several platinum and multi-platinum pop and country albums and a Capitol from the late ’80s through the mid-’90s, his career languished when a new label administration put the emphasis on marketing and promotion. Though he hasn’t been idle—he has written and produced for N Sync, among others—he hasn’t had a hit in his own right for several years.

So, a couple of years ago, he began talking with his close friend Bobby Colomby, a former Sony Music Publishing/repertoire and songwriting manager for Blood, Sweat & Tears, about starting his own independent label. After a long gestation period, the partners’ Signal 21 Records will bow this fall with Marx’s new album, “Days In Avalon.” (Coincidentally, Marx wrote and produced a couple of tracks on Rogers’ new Dreamcatcher album, “There You Go Again,” which arrives Oct. 3.)

Marx introduced himself to Navarre’s salespeople and a group of invited guests (including Musicland chairman/CEO Jack Engster) at a solo acoustic show July 23 at Minneapolis’ Oar Fin Studio. Hilarious and charmingly self-deprecating, the vocalist performed songs from his old hits and concluded the set with an all-too-appropriate selection: his caustic 1987 take on the record biz “Don’t Mean Nothing.”

Collins was ushered into a Navarre sales staff meeting as a surprise guest July 20 and later ap-

Today I feel like I’m starting out again — Judy Collins

peared at a company barbecue at Navarre headquarters, where she led the firm’s employees in a version of “Amazing Grace.” She told Declarations of Independents that she too, felt alienated from the majors (she was most recently with Geffen Records) before she signed with Wildflower Records (named after her hit 1968 album “Wildflowers”) to issue her own albums.

“Today I feel like I’m starting out again,” she told the Navarre staff.

Wildflower’s first release will be “Judy Collins Live At Wolf Trap,” a live album recorded Oct. 24. The release will precede a simultaneously titled PBS special that will air during the public television network’s December pledge drive period.

Given the kind of treatment music videos are receiving from the majors these days, Marx and Collins could be just the first of many artists driven into Navarre’s arms by the Rogers Effect.

New Labels Galore: Signal 21 and Wildflower were only two of a horde of new labels recently picked up as Navarre exclusives.

The distributor has experienced an immense turnover in its roster recently. In his July 20 presentation to the Navarre sales staff, music distribution VP/GM Jim Chiado noted that such companies as Del-Fi, Undeniable, Morning Crew, Forebiddin, Available Entertainment, V-Wax, Supreme Entertainment and all had left the fold. (Days before the conference began, William Morris’ Santa Monica, Calif.-based label, Ultimatum Music, exited the Navarre camp, just over a year on board, sources say the company was talking with RED-distributed Artemis Records about a new deal.)

At the same time, Navarre has brought on a diverse slate of new labels that includes Scarlet Moon, the Nashville-based label operated by songwriter Paul Overstreet, who played a strong solo set during the convention; Blue Jackel, the world music and jazz label noted for its hand-crafted produced boxed sets of Brazilian and Cuban music; Etheriane Music, the Lakewood, Colo.-based world music, Celtic, and new age label, which has been without conventional label distribution since the collapse of Independent National Distributors Inc. in 1997; and [S] Affiliated, the L.A.-based book/record firm aiming its product at hip-hop music fans (Billboard, May 6).

Additionally, Navarre has picked up a number of new labels that used to be conventional or based on the East and West Coast record labels, all new labels that went into receivership recently. The new entities include Music Matters, which handles the Irish Tenors, and Matrix Music Marketing, which releases the “Star Profiles” series.

Quick Navarre Hits: Ethereal’s president Chad Darnell said the label has hired former Warner Bros. and senior VP of sales Charlie Springer to handle national account sales. Springer, who worked for Warner for two decades, left in a mass layoff in April 1998.

One of Navarre’s perennial top sellers, American Gramaphone’s Mannheim Steamroller, will have a new label home Aug. 22. A DVD version will be issued in the first quarter of 2001 . . . One of the hits of the Navarre conference was Dreamcatcher’s new act Marshall Dylan, a five-piece “boy band” aimed at the country market. On the basis of a management company set that left the Navarre staff hooting and stomping, the fresh-faced outfit could strike gold for Kenny Rogers and company.

Kudos: Navarre’s top salespeople were feted during the July 20 company barbecue. Detroit Metro’s and Southern California rep Toni Swann Pardigne (who received her trophy from former Navarre Western sales director Frank Mooney, who now serves as a consultant for the company). Declarations of Independents sends a hearty “ congrats” to all.
newswire...

MUSICLAND STORES reports that consolidated net earnings for the second quarter increased to $3.7 million, or 5 cents per diluted share, compared with $1.0 million, or 4 cents, a year ago. During that period, store earnings rose from $2.2 million to $3.6 million, while on a per-share basis they rose to 11 cents from 6 cents. Meanwhile, losses connected to the company's investment in its E-commerce division nearly tripled, to $1.9 million, or 6 cents a share, from $704,000, or 2 cents a share.

Consolidated sales rose 5.6% to $402.5 million from $381.1 million during the second quarter of 1999. Store sales increased 5.2% to $460.8 million from $381 million, and comparable-store sales increased 4.4% in the quarter. Second-quarter E-commerce revenue totaled $1.7 million, compared with $300,000 last year.

NAVARRE reports a reduced consolidated loss for the second quarter, on lower net sales. The company posted a loss of $2.1 million, or 9 cents per share, for the three months that ended June 30, compared with a loss of $2.6 million, or 11 cents per share, last year. Excluding the consolidation of its eSplice subsidiary and an equity investment loss in NetRadio, the company says it turned a profit of $153,000, or 17 cents per share, compared with a net loss of $292,000, or 15 cents. Net sales slipped 4.5% to $415,000, or 55.2 million from $477.8 million.

KMART says it plans to close 72 "marginally profitable" stores in 28 states by Nov. 1. It will take a pretax charge of $740 million in the second quarter to account for store closings and restructuring costs. The move is expected to affect about 5,000 workers.

CIRCUIT CITY says it plans to restructure its business, exiting major appliance lines and positioning itself exclusively as a retailer of consumer electronics, software, and home office products. The company also says it plans to remodel almost all of its superstores over the next three years. Excluding the one-time costs of exiting the appliance business, Circuit City expects second-quarter earnings of approximately 32 cents per share, down from 35 cents in the same period last year. But it says it expects higher fourth-quarter earnings from the move. The company will take a pretax charge of $30 million to cover restructuring costs and will cut around 1,000 jobs.

ATLANTIC RECORDS is teaming with the Sundance Channel, Elle magazine, and Popcast.com on a promotion inviting filmmakers to produce a short movie using a song from the new self-titled Dashing Trains album as the soundtrack. The five finalist submissions will be broadcast on Popcast, and the winning submission will air on the Sundance Channel in September during its monthlong music film series. The series, "Sonic Cinema," will showcase unusual and/or cinematic music videos as well as a number of feature documentaries about rock artists, including the Rolling Stones, Bob Dylan, Radiohead, Pugazi, and Sophie B. Hawkins.

STARTUPMUSIC.COM, a record-label services company, and Web audio technology company Voquette have entered into a cross-marketing and strategic partnering agreement. As part of the partnership, Voquette will provide hosting services for StartUpMusic.com's audio catalog, and StartUpMusic.com will promote Voquette's Media Manager through its Web site.

LAUNCH MEDIA says increased ad sales and content licensing fees drove revenue higher in the second quarter, which ended June 30. Launch added 34 new advertisers during that period and increased its registered user base by almost 1 million. Net revenue for the quarter doubled to $7.8 million, from $3.9 million a year earlier. The company, which announced the acquisition of the Wapped tour during the quarter, also posted a higher net loss—$12.2 million or 91 cents a share, from $8.8 million or 76 cents a share a year ago. Launch stock fell 6.2% on the news to $8.09.

PREVIEW SYSTEMS, a digital rights management services company, says revenue rose 217% in the second quarter to $2.4 million from $447,000 during the same period a year ago. Its net loss increased to $5.3 million from $3.9 million. Shares fell 7.6% to $12.25.

VOLATILE MEDIA, parent of EZCD.com, has launched a fulfillment service for online companies looking to sell custom-compilation CDs. The company will provide partners with access to its retail CD catalog and a linked storefront.

INTEL and Superscape have made strategic investments in mediawire, a digital music player software application that also functions as a Web browser. The technology is compatible with America Online's Winamp player.

HOME VIDEO. Phil Jackson is named president of Paramount Home Entertainment International in London. He was senior VP/managing director of Buena Vista Home Entertainment (Europe, Middle East, and Africa).

DISTRIBUTION. Steve Sterling is named president of Eagle Vision Inc. in New York. He was VP of development and marketing in automatic productions for Sony Music Entertainment.

Jon Burk is promoted to market director for EMI Music Distribution in Los Angeles. He was market director for the Boston office.

RETAIL. Shari Roth is named director of A&R for Columbia House in New York. She was music director and assistant PD for WNY-FM New York.

NEW MEDIA. Launch Media promotes Spencer McClung to executive VP of advertising sales and business development in Santa Monica, Calif. Launch Media also names Alex Maghen chief technology officer and Briggs Ferguson executive VP of product strategy and marketing in Santa Monica, Calif. They were, respectively, senior VP of advertising and business development, chief technology officer for the MTVI Group, and senior VP of marketing for EMI Music Distribution.
Page/Crowes Set Sales Seem To Favor Retail

As followers of this column know, I have been watching closely the Jimmy Page & the Black Crowes live album, "Live At The Greek," which initially was available exclusively through the Internet from Feb. 29 through July 3 on Musicmaker.com.

The strategy of going through the Internet first like this, as well as Prince's endeavor with the "Crystal Ball" set two years ago, could be a harbinger of things to come as artists seek ways to maximize income. That's why it is interesting to see how the Page/Crowes album is performing.

According to SoundScan, the Page/Crowes set has sold about 61,000 units in its first three weeks of availability, including about 1,500 in the week prior to release, thanks to stores jumping on the street date. The 61,000-unit total has been achieved despite the fact that Trans World Entertainment and HMV have refused to carry the album because of the Internet exclusive period. Some other chains are carrying it but refusing to promote it.

As for the Internet sales prior to the retail street date, Musicmaker.com has consistently refused to reveal figures, but when the managers of Page and the Crowes—Bill Curbishley, a principal in Trinifold Management, and Pete Angelus of Angelus Entertainment, respectively—were shopping the album to labels for release to brick-and-mortar, the number they were telling interested parties was about 30,000 units, sources say.

Initially, Musicmaker was going to have the album exclusively through October, but in order to achieve the reported $1 million advance sought for retail release, the managers of Page and the Crowes apparently had to rethink the retail street date, which is why TVT was allowed to come to market in July with the album.

Don't think that Musicmaker gave on the album just because the Page/Crowes set went to retail. During the tour, the site was handing out postcards promoting its version of the album, listing song titles and how to place orders for the album. So for lack of any other information, Retail Track will speculate that Musicmaker had about 5,000 units on stock the week it was shipped to brick-and-mortar. That means that by the next week—if you assume that the album will generate at least 10,000 units at brick-and-mortar for the week ending July 29—the TVT version of the album likely will have doubled the sales of Musicmaker. Moreover, it is interesting to note that retail achieved its sales in a four-week period, vs. the sales generated during the 18-week exclusive period enjoyed by Musicmaker.

While some industry observers suggest that this shows that the two-tier release structure makes sense, since the acts probably got a greater percentage of revenues from Musicmaker than they would have if all sales were through retail, other observers suggest that the album would have sold more if it went directly through retail from the get-go.

I hear that we will eventually know the answer to which strategy makes better sense, as sources indicate that the current Page/Crowes tour is being recorded for a possible volume two. A number of Led Zeppelin classics that don't appear on the "Live At The Greek" album are in the set.

I had the pleasure of attending the show June 30 at the PNC Bank Arts Center in New Jersey and was amazed that Page/Crowes played one of my favorite Zep tracks, "In The Light," which was never performed live by Zeppelin itself.

If a volume two comes out with that song on it, and if it is first made available through the Internet again, I confess now that I will betray all of my friends at brick-and-mortar and buy the album as soon as it's out.

Out and About: I've been in convention land for the past few weeks, and while I was out on the road, it seems that Gary Ross, president of superstores at the Musicland Group, left the company to head up the Los Angeles-based Purebeauty, a growing beauty product chain that currently numbers about 30 stores.

Ross had been a 15-year veteran at Musicland. With Ross' departure, his responsibilities were placed under the bailiwick of Jonathan Rockford, who joined Musicland from Circuit City stores in May 1999. So Rockford's title changes from president of mall stores to president of stores at the Minneapolis-based chain.

Making Tracks: Richard Plummer-Raphael, former VP of national sales for Valley Media, left the company and is seeking opportunities. He can be reached at 916-987-6841.
ANDREAS DETTORI speaks to his former employers, Vitaminic, about his new music business.

**Merchants & Marketing**

**VITAMINIC WINS LABELS' ACCEPTANCE**

(Continued from page 73)

take time. The traditional business model hasn’t changed for 30 years, apart from the transition from LPs to CDs. A lot of people are ready for something new.”

Despite its newfound acceptance from the local music industry, Rosi concedes that Italy “is just the country where Vitaminic was founded. Seventy percent of our foothold was just outside Italy” Underlining that fact, some 45% of the company’s 75 employees work beyond Italy’s borders.

Dettori says that, even in the age of the Internet, the European music business remains decidedly focused on local talent. “A group like [Mescal label signing] Subsonica may be big in Italy,” he declares, “but nobody has heard of them across the border.”

In June, when Vitaminic reportedly had 8 million hits, the company delivered 1.2 million streams and 800,000 downloads, according to Rosi. The total roster consists of 12,000 artists and 50,000 songs. Those are impressive numbers, considering it just began over two years ago. Dettori says he had the idea for the company about six months before that, “when nobody had even heard of AMRA.” He adds, “When I downloaded my first song from the Web, I decided to quit Lycos and set up Vitaminic, which I hoped was going to be a sort of Yahoo! of music.”

To do so, he teamed up with two marketing men, Franco Gonella and Adriano Marcometto, and used venture capital funding to set up the company.

Vitaminic now represents 250 musical genres, 300 record companies, 10,000 artists, and 40,000 songs. Those concerns with the company are also keen to emphasize that it is no Napster: On the contrary, it presents itself as being at the service of record companies and artists. Its recent move into the U.K. market, for example, was justified as a chance to offer American record companies access to Europe. (“The company’s slogan is ‘one click, eight markets’.”)

At Mascal, one of Italy’s more dynamic independent imprints, label head Valerio Suave admits to having only 13 acts on his books but says he has been more than happy to give Vitaminic access to eight of them, including Subsonica and Mau Mau. “I already knew and liked the guys who changed up Vitaminic, and they have done a great job,” he declares. “They’re aggressive and organized, which is a good thing in the chaos of the Internet.”

“At the moment,” he adds, “a company like Vitaminic is essentially a promotional tool—and a very useful one at that. Of course, things could change in the future, but at the moment my attitude to the MP3 revolution, as a small record label, is ‘if you can beat ‘em, join ‘em.’”

Chris Case, GM of Vitaminic’s U.K. operation, agrees that “for the record industry, MP3 is 90% promotional.” He adds, “ Nowadays when companies think about promoting a record, they look at radio, they look at press, and they look at the Internet. ”

Record companies sign exclusive contracts with Vitaminic under which each featured artist is required to provide at least one song free of charge for a limited period. Although a song can be downloaded from Vitaminic for the cost of 1 euro ($1.79), it’s the free stuff that attracts music fans. Says Case: “The major labels feel that they have nothing to lose. Perhaps the smaller indies, who need the money, are a little less enthusiastic about giving away music.”

Although his home market of Italy has one of Western Europe’s lower rates of per-capita music sales—11 albums per person, compared with 4.1 in the U.K., 2.9 in Germany, and 2.3 in France, according to IFPI figures—Dettori suggests that “a great competitive advantage” for Vitaminic there lies in the advent of the next generation of broadband cell-phone technology.

In marked contrast to their relative apathy for buying records, the Italians are mobile phone-crazy. Vitaminic already has an agreement in place with Omnitel, the country’s second-largest mobile phone service provider, to supply music services through both the Web and the new wireless application protocol (WAP) mobile phones. Says Rosi: “It is reckoned that there are 20 million cell phones in Italy. We hope that, through Vitaminic, these will become 20 million Walkmanes.”

**CHAOSMUSIC REPRESENTS WEB ON AMRA BOARD**

(Continued from page 77)

Appel also calls for a level playing field in regard to video release schedules, particularly to DVD: “If the Italian DVD market carries a region-five encoding, meaning that discs from other regions—including the U.S., which is region one—are unplayable here. However, E-tailers (brick-and-mortar retailers) from region one get the latest DVD titles well ahead of their counterparts elsewhere. The ideal situation is for the producers to release more titles in region five to match those in region one,” says Appel.

The inclusion of an E-tailer on the AMRA board is seen as significant by insiders, although the size of the local online music market is estimated to still be only between 1% and 6% of the entire music market, which was valued by the International Federation of the Phonographic Industry at $56 billion in 1999. Chaos’ own prospector in December 1999 put the local online market’s worth at that point between $34 million and $40 million Australian ($19.47 million and $25.46 million).

Since taking the chair in November 1999, Ward has worked to change AMRA from being a traditional brick-and-mortar association. AMRA claims to represent 60% of independent traditional retailers (some 20 stores), or 45% of the overall market in terms of retail sales. Most of the specialist music chains, including Sanity, HMV, Leading Edge, and Vox Retail, are members. But non-specialist chains like Kmart, Woolworth, David Jones, and Grace Brothers, with an estimated combined 30% of the music market, are not members; nor are record clubs. These operations are all being targeted as part of a current membership drive.

Under Ward, AMRA has worked closely with the Australian Record Industry Assn. (ARIA) on trade, censorship, digital copyright, and marketing issues. AMRA has promised to provide more retailer feedback if ARIA in turn makes its electronic product catalog and ordering system, AEROS, more retailer-friendly and provides improved weekly statistics, which could help music merchants run their businesses better.

AMRA is also spending more on marketing and research for its members and is about to launch a Web site. It is in negotiations with the organizers of the annual Pacific Circle Music Conference to include more retailer issues and co-run a retailer convention next year. Additionally, AMRA is helping to fund Australia Music Week, planned for October. Ward: “Australia Music Week is this year as part of a media/retail campaign to promote Australian music. It was also a founding member of the Five-Star Retailer Retailers Alliance, launched by the National Assn. of Recording Merchandisers Convention this March.”

Ward says he is expecting feedback from members on AMRA’s future direction at its next annual general meeting in October. Its recent focus has been on the arrival of the GST. AMRA published a 50-page “how to cope” booklet and issued frequent bulletins to members with advice from the Australian Tax Office and consumer watchdog the Australian Consumer and Competition Commission. Accompanying ARIA, it negotiated a “safe harbor” scheme with the tax office, saving retailers significant compliance costs.

The GST, says Ward, has been part¬ly responsible for an unimpressive first half of 2000 at retail. He says wholesale shipments to stores for the six months ending June 30 stood at $398 million Australian ($132 million). Figures for the same period the previous year were $227 million Australian ($813 million).

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Traffic Ticker
Top Music Info Sites

<table>
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<th>AT-HOME VISITORS</th>
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<td>197</td>
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Source: Media Matrix, June 2000. Sites cataloged by Billboards.com. Traf- fics are unique visitors using the unique number of users. Each site is cataloged at least once a month. Sites are in the U.S. market and are not in our database at the time of the test.

New Media
MERCHANTS & MARKETING

Columbia Launches Own Web Radio Stations
Steamed Channels Feature Artist Info, Mongo Technology & 'Buy' Button

This issue's column was written by Marilyn A. Gilden.

CALL IT A LABEL DREAM—a radio station that plays "all our acts all the time," and then links listeners directly to a retailer so they can buy the music they've just heard.

The Web, of course, offers the perfect venue to make that scenario a reality, allowing record companies big and small to stream stations that feature music of their choosing.

On July 25 Columbia Records went online with two branded channels, the Columbia Radio Network (columbiarxon.com) and the Rock Network (portraitsrecords.com)—that will feature acts from the Columbia and Legacy rosters 24 hours a day, every day. And no commercials—or all, depending on your perspective.

Informational displays featuring the artist's name, song title, the album the song comes from, and the name of the artist coming up next will also be offered, as will a chance to rate the track and link to the artist's Web page.

A "buy" button takes those who like what they've heard to a retailer to buy. At launch, that's Sony's own store, but Mark Gheime, senior VP of online and emerging technologies for Columbia Records, says plans are to partner with a traditional retailer:

"This is really connecting all the dots," says Gheime, "and making it a complete and satisfying music-listening experience. You get to hear music you like, you get more information on that music, and you can get it that if you want it."

For the label, he adds, "it certainly provides you a further opportunity to market and provide information around your music."

The sites were developed with MongoMusic, and it is the integration of that tech company's proprietary technology that makes the stations stand out.

Menlo Park, Calif.-based MongoMusic has a patent-pending technology, called the Intuitive Music Search System, that uses technical algorithms to find songs that sound like other songs for which individual listeners have expressed a preference.

A "sounds like" button will be integrated within the Columbia Records stations' players, so that visitors can find music similar to what they are hearing on the Webcast.

"I confess I was skeptical at first," says Gheime, "I mean, what's this math that can tell me what I'm going to like? But when I went in and started playing with it and typed in some of my favorite punk anthems, I was amazed at the results. It was pretty spot-on."

In addition to the radio channels—which are streamed and not interactive—the sites will also feature an original, on-demand one-hour show, "Nothin' But New," hosted and programmed by Cleveland radio legend Kid Leo. The show will begin as a monthly program, but eventually move to weekly status.

"The show will have music—stuff that's just been released and is about to be released—but will also have artist interviews, behind-the-scenes looks, insiders' insights, and other unique content that makes it different from anything else put out here," says Columbia executive Blakeindsky.

As for early feedback, both Indursky and Gheime say it's been thumbs up.

"People E-mail me and say 'Hey, you're a music company, and now I can listen to music on your site,'" Gheime says. "Brilliant, huh?"

(Continued on page 85)

Billboard
Top Internet Album Sales

<table>
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<tr>
<th>Artist</th>
<th>Album</th>
<th>Title</th>
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Universal’s ‘Jaws’ DVD Ships 1 Million-Plus; Spinal Tap Seeks Drummer Thru Listen.com

SCARING UP A MILLION: The 25-year-old movie “Jaws” proved it can still take a bite out of retail. The title shipped more than a million units for its special-edition DVD debut July 11, according to Universal Studios Home Video. Division president Craig Kornblau called the film the “crown jewel” among catalog titles in that it was the first film to break the $1 million mark at the box office. The title is the sixth Universal title to break the $1 million barrier. Other Universal titles in the million-unit club are “The Mummy,” “American Pie,” “End Of Days,” and DreamWorks titles “Galaxy Quest” and “Saving Private Ryan.”

“What’s different in the way we release DVD product is that we don’t just release catalog,” says Kornblau. “We take a title and make an event out of it.” In the case of “Jaws,” he says, the supplier specifically timed the release for the summer to coincide with beach time. The strategy worked like a charm, allowing the movie to get the most media attention in Los Angeles. The movie is scheduled to open on the West Coast on Aug. 24.

Moving into the fall, several events are planned for the Oct. 10 DVD release of “Jurassic Park 2” and its sequel, “The Lost World.” For those releases, Universal is setting up a private Web site, and when consumers purchase either title, they can tune in to live chats and streamed video from the set of “Jurassic Park 2,” due in theaters next summer.

Similar theatrical tie-in promotions are in the works for sequels to “The Mummy” and “American Pie,” which will be rereleased on DVD, Kornblau says.

PI LINKS WITH GRB: Following the loss of its top franchise—fitness queen Denise Austin—to Artisan, Peter Pan Industries (PPI) has inked a North American distribution deal with GRB Entertainment.

The multi-year deal covers GRB’s entire catalog, which consists of reality-based and documentary programs, such as the “Movie Magic” specials. The programs, which aired on the Discovery Channel, are behind-the-scenes looks at special effects. Four titles, “Hollywood Declares War,” “Hollywood’s Final Frontier,” “Wild Hollywood,” and “Hollywood Dinosauria,” will be handled by PPI under the new pact.

POSTER POWER: The DVD Entertainment Group has developed a poster outlining the benefits of DVD that will be available free to retailers. The color poster describes the difference between such DVD features as widescreen and full screen, as well as the various sound configurations available on the format.

It also touts the benefits and overall enjoyment of such features as interactive menus, production notes, cast and crew credits, and chapter stops. The poster will be available to any DVD retailer Sept. 1. To receive the poster, contact the DVD Entertainment Group at 310-957-2940.

ROCK STAR WANNABES: Through Aug. 10, consumers have a chance to become Spinal Tap’s new drummer. The contest is part of the promotion for the DVD release of “This Is Spinal Tap” Sept. 12 from MGM Home Entertainment.

To enter, consumers must submit a 50-word essay on why they should be picked and a photo or video of themselves for full Spinal Tap costume to Listen.com at listen.com/promo/spinaltap.asp. The winner receives a trip to Hollywood to be a part of the Spinal Tap party with a performance by the band, which they also get to meet. Other prizes include a drum kit and copies of the remastered film.

TECHNICOLOR RAPS UP: Technicolor announced it has purchased Complete Post, a post-production facility in Hollywood that provides DVD compression, authoring, and other services. Technicolor will be able to offer its customers the ability to produce DVD Web links, multiple camera angles, subtitles, interactive menus, audio tracks, and Dolby Digital.

The company also announced that it will double its DVD replication capacity by the end of this year with the addition of 25 more lines. Seventeen new lines will be added to its U.S. plants and eight will be added to its European plants. The expansion is expected to be completed by the end of 2000. Technicolor says it will be able to replicate 150 million DVD units a year.

Rifkin expects his current production, “Night At The Golden Eagle,” to have a feature-length making-of-documentary on the DVD.

Universal’s Benny says “making-of” documentaries are the top requests for DVD features. The supplier’s “U-571” DVD, due later this year, will include director Jonathan Mostow’s interviews with British veterans and segments on the Enigma code machine used by the Germans during World War II.

Warner’s Horak says added features, such as storyboards, scripts, and other production material, have “opened up the true art of filmmaking to the public.”

What was previously the domain of film students or the rare aficionado is now available to anyone with a DVD player. Consumers are wary about revealing all the making secrets. “We’re really careful about what we include and what we don’t,” says Horak. “We like to give our viewers the inside story, but we don’t go so in-depth on what it takes to make a film.”

However, as consumers demand more insights from the movie-making process, suppliers will continue to seek greater involvement from filmmakers.

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They’re the neighbors you only wish you had. Playboy’s Sexy Girls Next Door. They’re real-life girls next door from across America, willing to do anything for their 15 minutes of fame. Lucky for you, there’s so much more with lights, camera, and a whole lotta action... starring the world’s most amorous amateurs!
<table>
<thead>
<tr>
<th>No. 1</th>
<th>Title</th>
<th>Label</th>
<th>Catalog Number</th>
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- **Billboard Gold certificate**: for sales of 50,000 units or $1 million in sales at suggested retail.
- **Billboard Platinum certificate**: for sales of 100,000 units or $2 million in sales at suggested retail.
- **Billboard platinum certification**: for sales of 250,000 units or $5 million in sales at retail for theatrically released programs, and of at least, 50,000 units and $2 million at suggested retail for nontheatrical titles. © 2000, Billboard/BPI Communications.
Warner Video Gives Big Push To Scooby-Doo

**DOG DAYS:*** Warner Home Video is going all out on its promotion and marketing campaign for its Oct. 3 direct-to-video title "Scooby-Doo And The Alien Invaders," the first Scooby-Doo title to appear on DVD. The 70-minute feature, whose voice talent includes Mark Hamill, carries a $19.95 price tag for VHS and $24.98 for DVD. Merchandiser order date is Aug. 25, and single-unit order date is Sept. 5.

Warner Home Video and the Cartoon Network's sales and marketing departments (the popular detective-dog cartoon "Scooby-Doo" airs regularly on the cable network) have teamed up for the marketing campaign, which involves such corporate promotional partners as Burger King, Pepsi-Cola, Frito-Lay, AT&T Broadband, and Equity Toys. Numerous arms of the Warner conglomerate are also taking part. There are tie-ins with the music soundtrack from Warner-distributed Kid Rhino (which features teen star Jennifer Love Hewitt singing the "Scooby-Doo" theme song), books from Scholastic Inc., and video games from Mattel Interactive.

Burger King's promotion includes 8,000 restaurants nationwide and involves a $3.5 million national advertising campaign, in-store signage, and eight Scooby-Doo premium items, three of which are toys based on the movie. A $1.25 coupon good for purchase of the video or DVD will come with the purchase of any kids' meal. Pepsi-Cola and Frito-Lay are joining forces for a pair of consumer offers supporting the "Scooby-Doo" release, and both will feature major displays and in-store signage in retail outlets across the country. Pepsi will be sticking some 60 million 12- and 24-can multi-packs of soda with offers for a limited-edition, 16-inch talking Scooby-Doo plush toy, which consumers can receive after submitting proofs of purchase plus $6.99. Pepsi packs will also carry notice of a $5 video rebate offer. For the DVD, Warner Home Video will have a "buy three DVDs, get one free" offer on specially marked 24-pack CUBE packages. Those packages will come with a rebate offer for up to $50 off the purchase of a Toshiba DVD player.

Frito-Lay will co-promote with Pepsi the $5 video rebate and the Scooby-Doo plush offers. In addition, [continued on next page]
Frito-Lay is featuring special packaging for promotions supporting the release on more than 13 million trick-or-treat packages of Frito-Lay snacks.

Then there’s AT&T Broadband, which will launch a national “Alien Invaders Adventure” sweepstakes running from Oct. 15-Nov. 15, with a grand prize consisting of a trip to Sedona, Ariz. AT&T is taking out more than 350 90-second TV spots and will also plug the sweepstakes in more than 11 million AT&T Connection cable subscriber newsletters.

Equity Toys will launch its own national campaign, targeting the video in national TV spots pushing its new Pogo Jumping Scooby-Doo toy. Throughout November, 90-second TV spots featuring the video will air.

Wait, there’s more, a whole lot more. More than 9 million Scooby-Doo consumer products have been carrying a $5 hangtag rebate for the video since July. “Scooby-Doo And The Alien Invaders” trick-or-treat bags will be packed on more than 1 million Warner Halloween videos coming out Aug. 22. Kid Rhino and Scholastic will release a soundtrack and books, respectively, based on the movie, and advertisements for the video will be included with the audio and books. Each video will come packed with a coupon booklet good for $2.50 off Scooby-Doo products.

Mattel Interactive will promote the video/DVD on more than 700 Scooby-Doo videos, with a downloadable movie poster, screen saver, and “Making Of-A Scooby-Doo” video game. The “Alien Invaders” DVD will feature an interactive demo of the video game. THQ Interactive will push the video via 1-million-plus Scooby-Doo video games for the PlayStation, Game Boy, and Nintendo 64 formats; through consumer print ads; and inside THQ’s other products.

Plus, THQ is creating a “hints and tips” spot at the end of the video, aimed at gamers. Warner Bros. Online will host a sneak preview Webcast starting a week prior to street date and will also feature banner ads, links, trailers, live chat, and an entire Web site devoted to promoting the movie. If that wasn’t enough, Warner will be advertising the title via TV, print, radio, the Internet, and school programs.

Special features on the DVD include box of the characters, “making of” featurettes for both the movie and a Scooby-Doo video game, an interactive game demo, excerpts from Scooby-Doo “videos and Warner Home Video DVDs, and something called “Scooby’s Steps To Solving A Mystery.”

KING ARTHUR: Arthur the Aardvark has a Halloween-themed video from Sony Wonder, arriving in stores Tuesday (1) and titled “Arthur’s Scary Stories.” The 40-minute, $8.98 video comprises three full-length episodes from the Emmy-winning animated PBS series, based on the popular children’s books of Marc Brown. The three episodes are “Night Fright,” which shows the outwardly tough Binky the Bull-terrier to sleep without his night light; “What Scared Sue Ellen?,” in which the title character investigates some mysterious, unsettling howls; and “The Fright Stuff,” which concerns some real-life poltergeists and a boys-girls battle of pranks.


GREAT SCOTT: Jim Scott, who has a grown-up career muscle—his singer on the Paul Winter Consort track “Common Ground”—has released a half-hour sing-along video called “Big & Little Stuff!” It’s the latest in a series called “Sidewalk Songs” from Sidewalk Productions in Fort Lee, N.J. and includes songs such as “Sing My Song,” “A Great Big Breath,” and, of course, “Common Ground.” Recommended for ages 5 and up.

RHINO ROUNDUP: Rhino Video Home Entertainment will release its first show to market on DVD, with new and nine of the animated series “Transformers”; volumes seven, eight, and nine of “G.I. Joe”; and three-pack of each. Individual releases are $9.95; two-packs are $29.85.

G.I. Joe: The Movie, featuring the voices of Don Johnson and the late Burgess Meredith, is available on DVD for only $19.95. Also out are volumes three and four of Sid & Marty Krofft’s adventure series “Land Of The Lost,” available individually or as a two-pack. Plus, a “Land Of The Lost” DVD has just been released for $19.95 and features four episodes along with new interviews with the creators and cast about the making of the series.

That's Championship Season. Executives from USA Home Entertainment, USA Films, and the NBA pose with Los Angeles Lakers Rick Fox, center, to commemorate the debut of “The Official 2000 NBA Championship Home Video.” USA released the title July 18, shipping more than 125,000 units to retail. With Fox are, from left, USA Home Entertainment VP of sports programming Sal Scamar do, NBA director of home video Charlie Rosenberg, USA Films chairman Scott Greenstein; and USA Home Entertainment executive VP Joe Amodeo.
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ARTICLES

**LIFELINES**

**BIRTHS**
Boy, James Kenneth, to Vicki and Joe Shell, July 11 in Nashville. Father is senior creative director of gospel music at BMG Music Publishing.

**MARRIAGES**
Toni Wine to Allan Rinde, July 5 in Nashville, bride is a songwriter and singer. Groom is a retired music industry executive and restaurateur.

**DEATHS**
Doug “Jocko” Veder, 82, of complications from diabetes, July 15 in Philadelphia. A legendary radio personality, he was among the first to introduce rap to the radio, as his radio shows often featured his quick-witted lyrics and rhymes over beats. On a Decca England record called “Suey,” produced by friend Ed Chalpin, Henderson rappled with the artist Jane while Jimi Hendrix provided backing guitar work. Janie was killed in an auto accident, and the record was never released outside the U.K. Henderson was the original “fly jock” and shuttled daily between WDAS Philadelphia and WWRL New York, Chalpin, now the president of music publishing firm PXP, says Henderson helped introduce Suey as acts such as Dwayne Warwick, the Shirelles, and Bill Cosby.

“Everyone wanted him on their side,” says Chalpin. “I inherited the title.”

**COMMENTS**

Jimi Hendrix produced backing guitar work for the song “Suey,” and Henderson helped introduce such acts as Dwayne Warwick, the Shirelles, and Bill Cosby.

**FOR THE RECORD**
An article on Greg Brown (Billboard, July 6) incorrectly stated that the distributor of the twelfth program “Prairie Home Companion.” The program is distributed by Public Radio International.

**LITIGATION**

**SEPTEMBER**
Sept. 5-10, Sixth Annual College Urban Music Fest, Atlanta University Center and Georgia State University, Atlanta. 770-508-1202.
Sept. 20-23, NAB Radio Show, Moscone Convention Center, San Francisco. 800-342-2460.

**OCTOBER**

**NOVEMBER**
Nov. 8-10, Billboard Music Video Conference & Awards, Universal Hilton, Universal City, Calif. 664-654-4650.

Please submit items for Lifelines, Good Works, and Calendar to Jill Peselichick, Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90024, or jpeselichick@billboard.com.

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Streaming Sites Promise Evolution
Some Warn Traditional Stations Must Expect Competition

BY FRANK SAXE

NEW YORK—The future of audio streaming is anything but “buffering,” say those who are at the forefront. Consumers have just begun to adopt the technology, while the next generation of wireless streaming awaits them, as Web companies continue to debate what people want to hear and who should control that stream.

“We’ve reached a size where there is a critical mass,” says David Card, director and senior analyst at Jupiter Communications, one of the sponsors of the Plug-In online music forum July 24-25 in New York. Card says some figures show that as many as three in 10 Internet users are now listening to or viewing streamed media.

Streaming media has become both a challenge and an opportunity for traditional radio broadcasters as well. The largest radio station group in the U.S., Clear Channel, is still digesting its rapid growth; its radio portfolio has grown to nearly 900 radio stations, plus TV and outdoor holdings. “We’re just trying to figure out how to tie all these together and leverage them,” says John Martin, president of Clear Channel’s Web Services Group. To date, approximately one-third of Clear Channel’s radio stations have begun to stream audio on

(Continued on page 96)

Clear Channel/AMFM Merger Advances
Justice Department OKs Buyout; Fewer Station Spinoffs Possible

Clearing one of the remaining regulatory hurdles in its $23.5 billion bid to buy AMFM, Clear Channel has won Department of Justice (DOJ) approval for the buyout. Yet several questions remain, including whether Clear Channel will have to spin off as many stations as originally thought and whether it will be allowed to own a 30% stake in outdoor billboard company Lamar Advertising.

The DOJ is requiring Clear Channel and AMFM to sell 99 radio stations in 27 markets, worth $3.4 billion. Under the agreement, the companies will sell the majority of the stations required before closing the deal. The DOJ will then file a complaint in federal court along with a proposal to resolve the outstanding issues.

In order to meet ownership limits, Clear Channel attorneys had expected to need to sell 110 radio stations, more than the 99 thus far required by the DOJ. A majority of the stations on Clear Channel’s list and not on the government’s were initially sold to minority broadcaster Chase Radio Partners, including R&B stations WFJO Tampa, Fla.; country WPOC Baltimore; rhythmic top 40 KGKI Riverside, Calif.; and KTSK San Diego, as well as adult top 40 KCNL, album rock KSFQ, and classic rock KUFX San Jose, Calif.

Thanks to the DOJ, Clear Channel has also been able to scrap the sale of AC WMEZ and country WXBM Pensacola, Fla., to Urban Radio Partners, a company formed by R&B WYOK Mobile, Ala., owner Kevin Wagner. Clear Channel’s sale of KVOD Denver to Rodriguez Communications is also off.

DOJ attorneys could add any of those stations to their list as part of the settlement package to be filed in court.

The deal still needs approval from the Federal Communications Commission, which has 60 days from the DOJ ruling to issue its decision. Once that happens, Clear Channel CFO Randy Palmer says the deal could be closed within a week.

As part of the merger, a number of AMFM executives are expected to exit. The latest to announce he’s leaving is senior VP of programming Ken Benson.

Meanwhile, Clear Channel continues to build its chain. In a $75 million sales agreement with Sunburnt Media, it has picked up three new markets in the South. The deal gives Clear Channel stations in Springfield, Mo., and Abilene and Bryan, Texas.

Frank Saxe

CUBAN CONSIDERS LABEL. Broadcast.com founder Mark Cuban is planning to launch a music label in partnership with a major radio group. Speaking at the Plug-In conference July 24 in New York, Cuban said a key component to his business model is radio. “Our focus will be on bringing radio station groups as partners,” which Cuban said will be exchanged for an equity stake in the label. Radio is critical, according to Cuban, because it will ensure his artists get airplay since group owners will have a vested interest in an artist’s success.

Although Cuban said no deals have been reached with any of the groups, Clear Channel Radio president Randy Michaels downplayed Internet reports that it was in discussions with Cuban. Michaels told Billboard that “there are no talks taking place with Mark Cuban or anyone else about Clear Channel being in the label business. We have no current intention of starting a label.”

Cuban said he will “cherry-pick” other labels’ rosters, offering established acts larger profits, in part because he does not plan on spending any money on artist development. Instead, the money will be funneled back to the artist, the label, and its radio partners.

PIRATE SANK AGAIN. Radio pirate turned low-power FM (LPFM) crusader Stephen Dunifer has lost another appeal to return his pirate station to the air. The Ninth Circuit Court of Appeals in San Francisco has ruled that Dunifer has no grounds to challenge the Federal Communications Commission’s (FCC) right to regulate the airwaves in the courts. In the 3-0 decision, the court said he must start his challenge to FCC laws at the agency and then take the case to the federal appeals court in Washington, D.C. The 50-watt station, Radio Free Berkeley, signed on in 1993 from atop Dunifer’s roof. A year later, government agents shut down Radio Free Berkeley and fined Dunifer $10,000—which he attests was not for the FCC’s lack of experience.

Dunifer is now championing LPFM and is among the more than 300 applicants vying for a station in California. He is also organizing a protest for Sept. 20, to coincide with the opening of the National Assn. of Broadcasters’ annual radio show.

KIDS LISTEN LOCALLY. Children between the ages of 6 and 11 listen to the radio eight to nine hours a week, according to a new listening survey done by Arbitron. The survey, conducted in New York, Los Angeles, and Minneapolis, found that kids as young as 6 developed a format preference. For 67% of girls that format was top 40, while 71% of boys opted for rhythm top 40 radio. Other highlights: Kids are loyal listeners and usually stick with one or two stations; standard Arbitron diaries capture children’s listening; and listenership is strongest in the afternoon and early evening hours, followed by before school and weekends.

“This survey confirms what we suspected, that radio fits into children’s lifestyles and is a frequent companion at an early age,” says Rick Berger, president of Next Generation Radio, which develops business for radio focusing on youth-targeted brands.

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### Adult Contemporary

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<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
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<tbody>
<tr>
<td>1</td>
<td>Faith Hill</td>
<td>Breathe</td>
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<tr>
<td>2</td>
<td>Marc Anthony</td>
<td>You Sang To Me</td>
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<tr>
<td>3</td>
<td>Don Henley</td>
<td>Taking You Home</td>
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<td>4</td>
<td>LeAnn Rimes</td>
<td>Show Me The Meaning Of Being Lonely</td>
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<tr>
<td>5</td>
<td>Lonestar</td>
<td>That's The Way It Is</td>
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<tr>
<td>6</td>
<td>Marc Anthony</td>
<td>I Turn To You</td>
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<td>7</td>
<td>Savagre Garden</td>
<td>I've Known You</td>
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<td>8</td>
<td>Backstreet Boys</td>
<td>Someday Out Of The Blue</td>
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<td>9</td>
<td>Celine Dion</td>
<td>I Want You To Need Me</td>
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<td>10</td>
<td>Santana/Rob Thomas</td>
<td>Will You Remember You Live</td>
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<td>11</td>
<td>Backstreet Boys</td>
<td>I Want It That Way</td>
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<tr>
<td>12</td>
<td>Macy Gray</td>
<td>I Try</td>
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<td>13</td>
<td>Marley Schwartz</td>
<td>He's My Son</td>
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<td>14</td>
<td>Jonathan Jackson</td>
<td>Absolute Love</td>
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<td>15</td>
<td>Sarah McLachlan</td>
<td>Am I Dreaming That You Love Me</td>
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<td>16</td>
<td>Jon Secada</td>
<td>I'll Love Again</td>
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<td>17</td>
<td>Elton John</td>
<td>Smooth</td>
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<tr>
<td>18</td>
<td>Santana/Rob Thomas</td>
<td>Don't Let The Sun Go Down</td>
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<tr>
<td>19</td>
<td>Westlife</td>
<td>Swear It Again</td>
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### Adult Top 40

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<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
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<tbody>
<tr>
<td>1</td>
<td>Vertical Horizon</td>
<td>Everything You Want</td>
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<tr>
<td>2</td>
<td>Sting Featuring Cheb Mami</td>
<td>Desert Rose</td>
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<td>3</td>
<td>Nine Days</td>
<td>Absolutely (Rise Of A Girl)</td>
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<td>4</td>
<td>Creed</td>
<td>Maybe We'll Be Around</td>
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<td>5</td>
<td>GoGo Dolly</td>
<td>Broadway</td>
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<td>6</td>
<td>Macy Gray</td>
<td>Try</td>
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<td>7</td>
<td>GoGo Dolly</td>
<td>Staying On Top</td>
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<td>8</td>
<td>Santana/Rob Thomas</td>
<td>Break Up Again</td>
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<td>9</td>
<td>Third Eye Blind</td>
<td>Change Your Mind</td>
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<td>10</td>
<td>Sister Hazel</td>
<td>Back To One</td>
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<td>11</td>
<td>Faith Hill</td>
<td>Breathe</td>
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<td>12</td>
<td>Smash Mouth</td>
<td>Then The Morning Comes</td>
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<td>13</td>
<td>Don Henley</td>
<td>Taking You Home</td>
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<td>14</td>
<td>Splender</td>
<td>I Think They Can Explain</td>
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<td>15</td>
<td>Everclear</td>
<td>Won't Go On</td>
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<td>16</td>
<td>Santana/Rob Thomas</td>
<td>Crash And Burn</td>
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<td>17</td>
<td>Lonestar</td>
<td>Amazed</td>
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<td>18</td>
<td>Henner &amp; The Innocent Criminals</td>
<td>Steal My Kisses</td>
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<td>19</td>
<td>Red Hot Chili Peppers</td>
<td>Otherside</td>
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<td>20</td>
<td>Nina Gordon</td>
<td>Tonight And The Rest Of My Life</td>
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<td>21</td>
<td>No Doubt</td>
<td>Simple Kind Of Life</td>
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<td>22</td>
<td>B.B. King</td>
<td>Nu Interlude</td>
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<td>23</td>
<td>Marc Anthony</td>
<td>You Sang To Me</td>
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<td>24</td>
<td>Vertical Horizon</td>
<td>You're A God</td>
</tr>
<tr>
<td>25</td>
<td>Kryptonite</td>
<td>3 Doors Down</td>
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This story was prepared by Air Play Monitor’s Jeff Silverman.

**Los Angeles**—You can take Paul Drew out of radio, but you can’t take the love of radio out of Paul Drew. Although the legendary program executive ran his KKOX chain and KHJ Los Angeles has retired and moved to Atlanta, he hasn’t lost interest in the business he grew up with and loves.

Currently writing his memoir titled “To Love You More,” Drew still listens to the radio religiously and keeps a sharp eye on current events. He may no longer be a power player, but Drew can still offer the unique perspective as a learned listener.

**Embrace Change**

First off, Drew refrain from waxing nostalgic about the “golden era” of radio—10% of radio stations is now to what happened on radio 10 years ago and 10 years before that.”

**Stay Local**

Drew sees the reasoning behind the growing use of voice-tracking but still believes “the one advantage a local station has is being local. I said it 40 years ago, and it still holds true today: You take an interest in people, and people will take an interest in you. If you do your homework locally and put what’s happening on the radio, then no network or syndicate program can compete against you. Turn their disadvantage into your advantage and be as local as possible.”

But Drew sees other potential dangers to radio’s current boom times. “I don’t know how long radio can be as effective a selling medium as it has been with just two-stop sets an hour,” he says. “It’s not fair to the clients who pay the bills. It’s an insult to those whose spots air the fourth minute in, but no one is doing anything about it. Look how fast stations went to that. Where was that voice that said, ‘These people pay their salaries, and we’re treating them terribly’?”

“Inevitably, [the clients] will realize that anyone driving and listening to that spot will probably punch in something else before their spot airs,” Drew says. “There are fewer hits today than there used to be, because the major labels have succeeded beyond their wildest dreams. Now, thanks to independent promotion [for major labels], they pretty much have total control what goes on the radio and when,” Drew says. “On any almost given week in mainstream and rhythmic top 40, over 90% of the ‘most-added’ records have [industry promotion], because the majors target ‘add’ dates like movies release dates. Over the same week—create a perception that it’s a hit,” he says.

Indie promoters, he continues, “give stations thousands in promo money, concert tickets, and fly-aways—which gives independent promoters the opportunity to claim an ‘add’ to the label and get paid for it.

“Why hasn’t almost 100% of the records ‘added’ on radio come through the majors, even though 15% to 20% of records come from independent [record companies]. And why there are more non-hits on the radio than ever before? They’re just not being heard.”

**Play the Numbers**

Another radio mining-in-action: “I get CDs of Rick Dees’ weekly top 40. He does a great countdown show, but it made me wonder, When was the last time I listened to a station and heard a jock say, ‘This is the No. 3 song in town’? That’s the No. 3 song in town, until it’s at a time when there are more lists and numbers on everything, yet top 40 radio, which invented the playlist, has hardly done anything. It’s time to treat their No. 1 and No. 2 records equally, which takes away an excitement [about music] that’s lost.”

“Of our most important product is music,” he says, “the more we talk about it by saying things like, ‘This week, one of the hottest artists, [name of artist] hit No. 19, now it’s already No. 2,’ the better.”
I asked what inanimate object he most identified with, and BT would be prompted to supply a very unlikely answer: a spoon. A spoon can’t perform many different functions, but a spoon is a multi-tasking utensil.

BT says he was, in essence, treated like a spoon when he was restricted to bringing any non-dance influences to his music. "In my old situation, there were a lot of creative limitations because [Kinetic/Reprise] just wanted me to be the dance guy. That was a lot easier for them to understand. They just wanted to say, 'He's a spoon.' But calling me a spoon? They didn't want to do that."

He was able to break from the "dance guy only" mold with his first Nettwerk album, "Movement In Still Life." The disc blends hip-hop, rock, and house music into a dance collection reminiscent of BT's roots. He says, "My favorite records growing up were not records—they were mix tapes my friends made for me."

The first single off the album, "Never Gonna Come Back Down," No. 18 in this issue’s Modern Rock Tracks chart, fits in well with BT’s blend of styles. It features vocals by M. Doughty of the now-defunct band Soul Coughing.

"Doughty and I literally set up a microphone, and he just went spastic. We did the song in two takes," BT says. "The first take, he just went on and on about the book of Revelation. It was silly. Between the takes, we got a phone call from DJ Rap. After I hung up, Doughty said, 'Was that DJ Rap? She is so hot!' The whole second take was going off about how hot he thinks DJ Rap is."

He continues, "I cut and pasted the vocals and treated it more like a collage than a traditional lyric. That’s something I think is kind of cool about it. It sounds so different from what’s on radio stations."

Music's Digestrati gathered in June for the annual Yahoo Internet Life Online Music Awards, which honor the best in music in the fast-evolving Web, for the third annual Yahoo! Internet Life Online Music Awards, which honor the best in music in the fast-evolving Web.

Both the high-level turntable and high-octane nature of the show—hosted with just the right doses of acid wit and musical expertise by former BBC DJ John Leguiuzano and cybercast on ViVo—were testaments to the increasingly central role that the Internet plays in the business of music, from the A&R to marketing to commerce to the dissemination of news. (OK, so Billbo-ard.com won this category—I’d have mentioned it anyway.)

Anne Mann, who took home honors for best Internet-only album for "Bachlo No. 2," thanked the Internet for saving her career, and gave the Web props for being placed in a place where established acts had lost outside of the major-label system could continue to work and flourish.

Among those lending old-fashioned glamour to the event was David Bowie, who pieced together the world’s best online presence of the year for his BowieNet (www.davidbowie.com) Internet service provider and Ultratrust Internet-entertainment company.

Blow out the big underground Monday (31) with what’s-his-dub’s first interactive “FanMix,” where a track from his forthcoming BBC session package will be mixed with the help of an online fan. In the live-streamed event, which begins at 8 p.m., Bowie and producer Mark Plati will enlist fans on BowieNet to play their favorite version of a track that will appear on the three-CD set due in September.
## Top 40 Tracks

<table>
<thead>
<tr>
<th>No.</th>
<th>Rank</th>
<th>Artist</th>
<th>Title</th>
<th>Record Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>Nine Days</td>
<td>Absolute (Story of a Girl)</td>
<td>X2</td>
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<tr>
<td>2</td>
<td>3</td>
<td>Bent</td>
<td>Language</td>
<td>Matchbox Twenty</td>
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<tr>
<td>3</td>
<td>17</td>
<td>Atlas</td>
<td>Try Again</td>
<td>Aaliyah</td>
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<tr>
<td>4</td>
<td>29</td>
<td>Everything You Want</td>
<td>Vertical Horizon</td>
<td></td>
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<tr>
<td>5</td>
<td>14</td>
<td>It’s Gonna Be Me</td>
<td>N Sync</td>
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<tr>
<td>6</td>
<td>21</td>
<td>Higher</td>
<td>Wind Up</td>
<td>Creed</td>
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<tr>
<td>7</td>
<td>26</td>
<td>There You Go</td>
<td>Pink</td>
<td></td>
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<tr>
<td>8</td>
<td>18</td>
<td>I Wanna Know</td>
<td>Joe</td>
<td></td>
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<tr>
<td>9</td>
<td>10</td>
<td>Jumpin’, Jumpin’</td>
<td>Destiny’s Child</td>
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<tr>
<td>10</td>
<td>17</td>
<td>Back Here</td>
<td>BSB</td>
<td></td>
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<tr>
<td>11</td>
<td>13</td>
<td>He Wasn’t Man Enough</td>
<td>L’Arc En Ciel</td>
<td></td>
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<tr>
<td>12</td>
<td>15</td>
<td>I Think I’m In Love With You</td>
<td>Jessica Simpson</td>
<td></td>
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<tr>
<td>13</td>
<td>5</td>
<td>Doesn’t Really Matter</td>
<td>Janet</td>
<td></td>
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<tr>
<td>14</td>
<td>18</td>
<td>I Wanna Be With You</td>
<td>Donnie &amp; Marie</td>
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<td>15</td>
<td>14</td>
<td>Desert Rose</td>
<td>Sting featuring Cheb Mami</td>
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<tr>
<td>16</td>
<td>15</td>
<td>Try</td>
<td>Macy Gray</td>
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<tr>
<td>17</td>
<td>16</td>
<td>Be With You</td>
<td>En Vogue</td>
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<td>18</td>
<td>9</td>
<td>The Real Slim Shady</td>
<td>Eminem</td>
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<tr>
<td>19</td>
<td>12</td>
<td>Oops...I Did It Again</td>
<td>Britney Spears</td>
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<tr>
<td>20</td>
<td>40</td>
<td>Wonderful</td>
<td>Everclear</td>
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<tr>
<td>21</td>
<td>22</td>
<td>Big Pimpin’</td>
<td>Jay-Z featuring U-God</td>
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<tr>
<td>22</td>
<td>29</td>
<td>I Will Love Again</td>
<td>Lala Fabin</td>
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<tr>
<td>23</td>
<td>32</td>
<td>Come On Over (All I Want Is You)</td>
<td>Christina Aguilera</td>
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<td>24</td>
<td>12</td>
<td>Kryptonite</td>
<td>3 Doors Down</td>
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<tr>
<td>25</td>
<td>9</td>
<td>Hot, S**t! Country Grammar (Edit)</td>
<td>Nelly</td>
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<tr>
<td>26</td>
<td>19</td>
<td>Thong Song</td>
<td>Sisqo</td>
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<td>27</td>
<td>20</td>
<td>Better Off Alone</td>
<td>Alice DeJay</td>
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<tr>
<td>28</td>
<td>35</td>
<td>Could I Have This Kiss Forever</td>
<td>Wyclef Jean featuring Missy Elliot</td>
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<tr>
<td>29</td>
<td>21</td>
<td>Broadway</td>
<td>God God Dollys</td>
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<tr>
<td>30</td>
<td>31</td>
<td>Change Your Mind</td>
<td>Universal</td>
<td></td>
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<tr>
<td>31</td>
<td>38</td>
<td>The Next Episode</td>
<td>Dr. Dre featuring Snoop Dogg</td>
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<tr>
<td>32</td>
<td>25</td>
<td>Breathe</td>
<td>Faith Hill</td>
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<td>33</td>
<td>27</td>
<td>Crash And Burn</td>
<td>Savage Garden</td>
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<td>34</td>
<td>38</td>
<td>Faded</td>
<td>Moby</td>
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<td>35</td>
<td>34</td>
<td>Party Up (In Here)</td>
<td>DMX</td>
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<td>36</td>
<td>30</td>
<td>I Think God Can Explain</td>
<td>Splenda</td>
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<td>37</td>
<td>36</td>
<td>Most Girls</td>
<td>LCK</td>
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<tr>
<td>38</td>
<td>1</td>
<td>Lucky</td>
<td>Britney Spears</td>
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<tr>
<td>39</td>
<td>7</td>
<td>Dance &amp; Shout</td>
<td>MC Shaggy</td>
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<tr>
<td>40</td>
<td>10</td>
<td>Purest of Pain (A Puro Dor)</td>
<td>Sons of Spiderman</td>
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</tbody>
</table>

Compiled from a random sample of display of Mainstream Top 40, Rhythmic Top 40 and Adult Top 40 stations broadcast by Broadcast Data Systems' Radio Track service. 248 Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs are ranked by Audience Impressions. **Tracks showing an increase in Audience over the previous week. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in audience. Records below the top 20 are removed from the chart after 26 weeks. © 2000, Billboard/SPB Communications.

## Radio Programming

### STREAMING SITES PROMISE EVOLUTION

Competition from the new age of broadcaster: “It isn’t about replication (of radio or television) today. It’s a whole new media.”

Rothman thinks most radio broadcasters are discounting what the streaming companies are doing, and that may come back to haunt them. “Pay attention: Radio is going to have to evolve,” he warns. Live365.com may one day be a competitor, but in the meantime it is working with radio stations to create more interactive Web sites and sell CDs.

While online efforts of traditional broadcasters are aimed at extending its brand to the new medium, other online streamers see dollars as key.

“Our goal is to drive more sales,” says Zach Zolan, GM of RadioFreeVirgin.com, the online-station backed by Virgin Audio Holdings, the parent company of the Virgin Megastore chain. “It has to be about selling music; otherwise I’m not sure it will become viable as a business model,” he adds.

### TO PROGRAM OR NOT TO PROGRAM?

For any traditional radio programmer, the concept of having a format, or genre-specific focus, is never in question. But like so many things on the Internet, even the most basic concepts are topics of discussion. For streamers, one such debate is whether a station should be programmed with one specific style of music or whether listeners should be able to craft their own playlists to hear.

Netradio director of audio programming Mark Bauer says online streamers are already exposing listeners to more music. With just two minutes of commercials an hour, he bursts through his library much more quickly, so the site’s playlist must be deeper.

Wireless Internet broadcasters will also be bound by consumer demands, says Bauer. “Listeners won’t tolerate a lot of advertising and the duplication of music.” Bauer, who came from a programming post at country KEEY-1060 in Minneapolis, says his former brethren are slow to see the potential of the Web. “They see it as an electronic billboards and registration box [for contests],” he says. “It’s a content delivery mechanism.”

Martin says Clear Channel is still three or four years away from reaching the point where it reaches critical mass on the Internet. In the meantime, he is not worried about the competition from new media.

Think the Internet is attracting only 17-year-old entrepreneurs? Think again. After spending more than 30 years at WJJB Albany, N.Y., Joe Condon launched his own top 40 Internet-only radio station, Condonization. Also hosting shows on the station are longtime New York radio veteran Herb Oscar Anderson and WWMV Cape Cod, Mass., jock Laurel Redding, who will launch a sister station covering the Cape. While most Internet stations target a worldwide audience, Condon says his station will be just the opposite. “I want to appeal to the radio veteran in every sense,” he says, adding that the station will make appearances and broadcast from local festivals, something few Web-only stations attempt. Pictured, from left, are Redding, Anderson, Albany County Executive Mike Breslin, New York State Sen. Neil Breslin, Albany Mayor Jerry Jennings, New York State Broadcasters president Joe Reilly, and Condon.
Video Awards Add Latin Music; BET To Launch West Coast Feed

LATIN MUSIC CATEGORY
ADDED: In terms of record sales and mainstream influence, Latin music has grown so much recently that in recognition of this growth, they have added a new category to the Billboard Music Video Awards. This year's awards show will take place Nov. 10 at the Universal Hilton in Universal City, Calif.

There will be three awards given in the Latin category: best clip of the year, best new artist clip of the year, and best local/regional clip.

Billboard would like to invite Latin music record companies to submit their videos for consideration. They must be nominated for video releases between Sept. 1, 1999, and Aug. 31, 2000. Those eligible videos are that they must be Spanish-language.

Furthermore, we invite local/regional Latin music shows to enter their programs for a best local show clip, to be presented during the Latin music show.

Local shows, at the local time the application clip is submitted. The local/regional shows eligible for consideration as finalists in the category must consistently pay Spanish-language music.

Application forms for nominations are now available. The deadline for applications is Sept. 1, 2000. More information on how to submit clips to the Billboard Music Video Awards will be available at billboard.com.

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MADONNA OFFERS UPEBT "MUSIC" ON MAVERICK

(Continued from page 1)

Album Serves Up Club-Ready Grooves

"Music" is Madonna's eighth album (not including compilations and soundtrack albums). Following is a track listing of the Maverick/Warner Bros.-distributed Maverick label, based in South Plainfield, N.J. "I'm sure this new record is going to do extremely well."

"I always searching for something more, discovered in one of the few没unlawful people have ever admitted that she would welcome the positive attention of that group, she refuses to be "something I'm not. I'm not a teenag-er anymore, and I won't pretend to be one to sell records. How ridiculous would that be?"

"Music" is distinctly seductive yet youthful culture—the one that emanates from the street. Like "Ray Of Light," this set is drenched with the flavor of the underground raves, a trend with a continued emphasis on electronic music.

While the twist is that Madonna digs deeper into cutting-edge territory than any other artist with a similar history, the addition to "Ray Of Light" co-hort William Orbit, who adds his distinctive touch to three "Music" cuts (the) crooked, ominous beats—"tells the story of what I'm theuti-est, and I'm feeling to communicate. His man-ager had to come in and translate everything at first."

MADONNA

There was none on the board when they recorded me. At first, I was mildy freaked out. It sounded so raw. But then I got into the intimacy of the vocal and I realized it was great. I got into it to the point where I insisted that there be no effects on my vocals anywhere on the album, regardless of the producer.

She says that only Mirwais could have inspired her to "be so open and vulnerable. I've grown to trust him implicitly. He's so incredibly smart and visionary. I listen to his stuff, and I think, 'This is the future of sound.'"

But the world is at large for the first time on "Music." At a time when there's so much sample, riffs, and are that we're not going to do it to any other record on the charts, the bar, the new and minute electronic music alone or is well enough to what it's like to their attention."

LARRY FLEK

"It's also a very deceptive album, a commercial record that seems to be more about the point where I wish things to be for everyone and the share, and, I think, 'This is the point where I this music to be for everyone and the share, and, I think, 'This is the point where I"
PATTY LOVELESS'S MOUNTAIN SOUL IS AT THE 'HEART' OF EPIC SET

(Continued from page 13)


"It seems like every 10 years I go through changes, and that's the same for me," Loveless says, "I've been doing this since I was a kid, and I've been around the people in this industry, great people like John Hammond, Jack Clement and the Wilburn Brothers. I was kind of raised by them, in a way."

While Loveless was finding critical acclaim for her early albums, she was also facing challenges in her personal life, including the death of a sibling and then the illness of her husband and producer, Edory Gordy Jr.

"I was on an emotional roller coaster; one minute I was up, the next down. I finally said, I needed some time to breathe and focus on my family's life, get back to feeling normal again."

She had been thinking material for "Strong Heart," Loveless was on familiar ground. "I've always looked for songs that pull at the heartstrings and are very spiritual, (about) the words. You gotta have a heart, you gotta know Who I Am," Loveless says.

Such emotional music first appears on the album with "My Heart Will Never Break This Way Again," a crystal-clear ballad featuring highly effective backup vocals from Travis Tritt and Carolyn Dawn Johnson.

By contrast, "You Don't Get No More," penned by Loveless and Gordy, is a blistering blues-funk number featuring a guitar solo from Smokey Robinson. "It's a little gasser," says Loveless.

"With this one, we wanted to take what I'm doing—country, a little more funk and soul—mix it with a swampy feel. The George by boy was coming out of Emory on this one."

Loveless also sees from her past efforts with "You're So Vooch," which, was a bit too foofy, too60s, and ultra-light tone, harks more toward contemporary country pop than her more traditional Kentucky pedigree. The song's authors, Matraca Berg and Carolyn Dawn Johnson, perform the backup vocals.

The album's showpiece is "Pattysaurus," a tour de force ballad featuring a lengthy "event" string introduction composed by Gordy and a stirring vocal accompaniment from Travis Tritt who comes off like the song's demo, which featured a male vocal. Loveless wasn't sure the song would work for her. It does.

"As the tune warms up, you don't know if I nailed it or not," she says, adding that she is quite pleased with Tritt's contribution. "To me, he's not really a background vocalist because he's right there with me the whole time."

LOVING PATTY

When talked to Mike Kraski, senior VP of sales and marketing for Sony Music Nashville, it becomes quickly apparent that the label is excited to be able to work new Loveless material. "This is another incredibly strong album for Patty," he says. "Emory is a brilliant producer, and the work they've done together and did absolutely amazing."

Obviously, Loveless is a priority at Epic. "She is always a matter of incredible passion for us," says Kraski. "Thanks to her ability to nail songs strongly on a personal level, but it's important to stress that she is a real, true, honest-to-God treasure for country music.

The fact that it has been some time since Loveless has had a hit that comes into play in the marketing project. "We're treating it like an event and feel consumers will readily embrace this album," Kraski says. "We wouldn't call it a reintroduction. This is more like an anniversary."'

"Thirsty," from "The Only Man I've Ever Loved," was No. 38 with a bullet on the Hot Country Singles & Tracks chart nine weeks after its release. "We have video out, and Patty looks great, very vibrant," says Kraski. "The album packaging is absolutely gorgeous, and the point-of-purchase materials center around the video and marketing.

Radio appears ready, as well. "I think Patty Loveless is a very distinctive artist and one we need in the format," says Ray Massie, operations manager at KFRG Riverside/San Bernardino, Calif. As for the new single, Massie says, "We added it early and are playing the heck out of it. The response has been real good."

At retail, Kraski says, the label will focus on pricing and positioning, with the "high-profile presence needed in the marketplace to support all of the marketing elements in place." He adds that the album has been "in the mix and in Web marketing.

To promote the project, Loveless has committed to 15-20 major-market acoustic shows as listener-driven promotions. She is also playing a series of concert dates this summer. "Being off for a year and a half has been so good for me," she says. "It feels so good being back out in front of people."

She's enjoying playing the new material and adds that the diversity of "Strong Heart" isn't out of character. "In addition to hits, her current live dates include a bluegrass segment she finds particularly gratifying. "She's always been an up, she says, adding that she will remain true to her roots. "They'll never take that mountain soul out of me."

Patty Loveless is booked by William Morris Agency and performed by Vector Management in Nashville.

CONSUMERS' NEW NEEDS PROMPT CHANGE

(Continued from page 1)

who has come to expect ease of use and openness of access from the online music experience.

"What Napster has done is create a benchmark on how easy the legitimate music industry can work for consumers," says Glaser during his July 25 speech at the Plug In online music conference here. "It's gonna be pretty damn hard for others to do."

How to deliver that experience—

but in a way that protects copyright and brings maximum compensation to those providing it—is the tricky new question, according to the traditional music industry as it transitions into the post-Napster online world.

"We once expected it to be easy. It's a lot harder to do this in a legitimate way," says Nicholas Butterworth, president/CEO of the MTV Group. "But I'm excited at a stage, when the guy down the street is giving away free beer."

"Nobody has discovered the quid-pro-quo model yet, allowed Time Warner president Richard Parsons following his July 24 keynote address, "but we can be indifferent to the business model as long as the people who create are taken care of."

PAID ACCESS

At the two-day Plug In conference, many of the key potential business models centered on subscriptions, whereby consumers pay for access to music rather than for individual titles.

Jupiter Communications forecasts that $1 billion will be spent on such subscriptions in 2006, accounting for 12% of total online music purchases that year.

"It doesn't have to be free, but it should feel free," is one oft-repeated mantra, and many say that paid subscriptions offer a potentially passable replication of that experience.

"We're not convinced yet that the customer is per- centage of the new-breed customer, who would be paying as he consumed music files but not necessarily noticing it.

"You might have to put your credit card in one time or agree to have a fee charged to your phone card," says Ted Cohen, VP of new media at EMusic Recorded Music. "And then that's it."

Such an offering would also meet the pressing new criterion of convenient, which many executives, including David Pakman, founder of digital locker company Myplay.com, cite as being fundamental to the online consumer. "To get what you want, when you want it, and to be able to do what you want with it—that's what the customer wasn't getting, that's what we need to be able to find a way to provide them."

We can create a legitimate market, for a заурядный, because we're giving the user, convenience and quality," agrees recording artist Nile Rodgers. "The consumer is willing to be sold to, to give them something that they want to buy."

WHETHER DOWNLOADS?

Whether the digital download in its current incarnation can satisfy some of these post-Napster criteria is a subject of contention.

With the major record labels readying a wider rollout of commercial download product this year and EM and Sony already in the market with limited offerings, the debate is far from theoretical. RealNetworks' Glaser used part of his keynote to lament the complicated process of buying some of EM's labels and "deal with the death of a benchmark, including entering his credit-card number three times. "If this wasn't a science experiment, there's no way I would do this as a consumer," he said. "Computers are built to type in 'R.E.M.' in Ultraviolet."

While the process will inevitably become easier in time, Glaser and others caution that it will never be the same as just grabbing an upload-free tree.

"There is a huge difference between sending a file and building a scalable system to be able to track these files and compensate rightsholders," says EM's Coromy. "It can't be as friendly to the consumer, but it is necessarily going to be more difficult than sending different through a clear file."

"Making it one-click simple on the front end makes for an incredibly complex back end," says Charles Jones, CEO of Crossfire's engineering services company Supertracks, which is working with EM on its paid download efforts. "But we are going to make it easier. We have to."

JESS KLEIN DEBUTS ON RYORDIC

(Continued from page 13)

who represents a certain element of a launching on a musical level. "She's a really passionate singer whose fingernipping is out of this world, but what struck me was that she's old and soulful beyond her years. "I've listened to her songs, there's a kind of redemption to her voice, the nature, which to me what soul music is all about."

Howard will now try to "build a store for those background triple-A and college radio stations by serving them the full "Draw Them Near" album out of the box. Heavy online marketing will include an MP3 download of album track "Little White Dove" on numerous Web sites—

including those of RealNetworks, Launch, and Rolling Stone. Ancillary marketing efforts involve placement of Klein tracks on various samplers, including those from Starbucks, Coors Network, the Anthropologie women's clothes catalog, the hotel-serving Patio Music, and the high school-targeting Shagg Marketing.

"We've also made a tremendous amount of two-song samplers to be handed out not only at Jess' own gigs but their personal appearances, like the Indie Girls, and at the Newport Folk Festival," says Howard. The samplers feature "Little White Dove" and "I'm In.""

"Little White Dove," Klein says, is an "ultimatum to a hiding lover," while "I'm In" is about "escaping to somewhere far away to solve your troubles."

Citing influences including the Stones, Tom Petty, Sheryl Crow, Fleetwood Mac, and Motown, she adds that the album is "sort of a launching point for me to continue to explore all the different directions with my music—and still sound like me."

Klein, who is booked by Drake & Anderson, predicts, "As a young songwriter and performer, it's very hard to see her and not be convinced. "She wins live with performances," he says, "so we'll work a lot of what she's putting out and tour her performances, because it's very hard to see her and not be convinced."

Indeed, Greg Harrington, GM of downtown Boston's Tower Records outlet, saw Klein perform a couple months ago. "She's terrific," he says. "She's a great songwriter, and when I found out a couple days later that she signed with Ryordic, I said we'd have to have an in-store."

Harrington, who has done well con- signing Klein's preceding indie 45 and has now scheduled an in-store performance/signing with the artist on the new album's release date. Over at the University of Philadelphia, PD Bruce Warren, who has been seeing Klein perform for a couple years, is equally enthusiastic.

"She's a wonderful songwriter whose lyrics actually say something, and she's exhibiting terrific growth as an artist.""
marketing campaign that has broached the success of the pop and Latin markets. From the pacing of his just-ended tour, to his very own HBO concert special, to the attention garnered by his single, “My Baby You” (scheduled to hit radio Aug. 22), the 31-year-old salsa- singer-turned-pop-star has not only maintained but increased his momentum in the marketplace a year ago of his self-titled English-language debut.

He’s done so while working with his label, WKTU, Marc Anthony Productions, and in creative, choosing projects that have maximized his visibility with the general-market audience without compromising his sold-out Latin fan base.

The results are apparent in sales of the “Marc Anthony” album, which was certified double-platinum in May. The album has sold millions copies abroad, according to his label, Columbia. At the same time, “Dinelo,” the Spanish version of “I Need to Know,” the album’s first single, has sold only half the copies of the English-language version, but it has sold more than 800,000 copies in Europe.

His New York and his Latin ties are so strong, I don’t even think he’s been to New York City or Los Angeles,” says Geller. “We wanted to do something for our Latin subscribers and introduce someone I thought was going to be a star to our other subscribers.”

Anthony released the well- known Ochoa studio in Puerto Rico. He’ll go there in the fall to record a Spanish-language salsa album, his first for Sony Discos.

Simultaneously, he’ll begin work on his second English pop set, which will be recorded in Puerto Rico and New York. For that, he says, he’ll work with some of the producers from “Marc Anthony” (who included Cory Rooney, Walter Afanasieff, Dan Shea, and Rodney Jerkins) but will take on an expanded production role himself.

**WORK-HIRE TALKS STALLED**

(Continued from page 1)

Angelo, the RIAA proposed changes that differed substantially from the “neutral” language requested by members of Congress. Artist groups and those House lawmakers hoping for a rollback of the law expressed disappointment at the sudden change.

However, Rep. Howard Berman, D-Calif., who requested that the two sides come to an agreement, believes that such jarring rough spots are just part of the process.

“Negotiations over legislation always involve many drafts that are considered and discarded as parties try to craft a law that will work for everyone,” Berman said July 25 remarks, Berman said it would be “incorrect and un- productive to term the current nego- tiations as deadlocked simply be- cause the recording industry put forth a draft proposal that the re- cording artists find unpalatable.”

He adds, “If there is any hope of ever getting legislation through the House or Senate, the two sides must continue to work to come to an agreeable solution.”

Some insiders say Berman was not pleased that he was not able to contact the RIAA to underscore his hope for a successful rollback bill.

Artists groups say that if House- side negotiations break down, they will take the case to the Senate in the fall.

Says artist Don Henley, co-founder of the Artists’ Coalition, “I very much appreciate the efforts of Congress- man Berman and what he has done to bring the parties together. We had hoped that reason would prevail. The labels have grossly underestimated the willingness of the record- ing community to work through to a fair and just conclusion. We’re prepared, if these negotiations fail, to take our case to the Senate Judiciary Committee and, if need be, to the courts.”

The core of the controversy is that recording artists say that the RIAA- proposed bill classifies sound recordings for the first time as works for hire under the Copyright Act, takes away the right guaranteed by law to artists to reclaim their rights to their recordings in the future.

The work-for-hire amendment was signed into law Nov. 25, 1976, just before the Senate budget. As a result of the new law, U.S. record companies now own all artists’ recordings in perpetuity, just as online commerce began doing the same.

The labels are refusing to give up what they see as their property rights.

At the Los Angeles meeting were music publishers, representing a coalition of artists’ groups, and Cory Sherman, RIAA executive VP general counsel.

According to Cooper, Sherman put forward language at the meeting that was entirely different from what he wanted generally agreed to at a July 17 meeting in Washington, D.C., and then taken back to the RIAA for approval. The new language, Cooper says, while rolling back the Nov. 25 law, would add “a really substantive change, a new element that wasn’t there before,” in which sound recordings would be mentioned as eli- gible for works-for-hire status.

“They are trying to remove with one hand and get back with the oth- er,” he says.

The pre-Nov. 25 law does not men- tion sound recordings among its pre- existing nine categories of works made for hire. “Frankly, I’m stunned,” Cooper says. Record companies have long believed that sound record- ings “fit” in two of those categories: as contributions to a collective work and as part of a large collection of 10 Artists’ groups maintain they do not.

Cooper says that, after reading the RIAA draft language, he told Sher- man, “This wasn’t what our concept was. It was the concept that [the roll- back language] would be neutral, and artist groups could argue that this isn’t what’s under discussion.”

The new language was neutral or “without prejudice,” he says. “It’s with prejudice and unacceptable.”

Michael Greene, president of the National Academy of Recording Arts and Sciences, also expressed disappoin- tment and called the RIAA’s language unacceptable. “It seems to indicate that not only did the RIAA have any intention of dealing with this issue in a good-faith manner, despite language previously agreed to by both sides,” he says.

Sherman, who was attending the Napster hearing in Los Angeles, did not return calls. However, he commented on the artists’ reaction in the July 25 issue of The Billboard Re- porter. “The artists have said they can’t accept the words ‘sound recordings’ in the statute, which is all about sound recordings. They are concerned that this would cause factual prejudice to a neutral position.

Also in the pipeline, likely for next year, is a Spanish-language pop al- bum, with ballads, for Sony Discos.

“I see this as one integrated career,” he says of his dualities of lan- guages and styles. “This is not my recording career. I am both. And singing and performing are the com- mon denominator.”

**On the one hand, RIAA creates this flap about Napster and copyright infringement, while they have the other hand, they’ve taken away artists’ copyrights**

— DON HENLEY

A spokesman for Rep. John Con- yers, D-Mich., says he wants “clo- sure” on the issue and “his patience with the industry is wearing thin.”

Asked whether he thought the RIAAs strategy had been to stall the draft negotiations until Congress leaves for the August recess and attention is focused on the Republican and Democratic conventions, Cooper says, “Oh, I’m sure the artist groups feel that this is an issue on Congress’ mind.”

Cooper says he “was very hopeful” after the first meeting, at which he believed he and his group were on the verge of coming to general agreement. He adds, “I’m very disappointed. Ilike (RIAA president/CEQ Hilary Rosen, and I like Cary Sherman, and I respect them very much, but I think this kind of treatment is wrong.”

Most industry analysts say that the RIAA, facing major concerns about the unauthorized use of sound recordings on file-sharing services, is eventually going to require the help of recording artists in the attempt to gain congressional support on the same issues.

“I don’t know what they’re thinking,” Cooper says. “I would say it seems to be very upbeat about this development.”

At the Napster hearing, Sen. Orrin Hatch, R-Utah, chairman of the Senate Judiciary Committee, and Sen. Patrick Leahy, D-VT, were critical of the industry’s response to technolo- gy that is changing the game.

The irony is not lost on Henley. “I find it sad amusing that, on the one hand, RIAA creates all this flap about Napster and copyright infringe- ment, while they have the other hand, they’ve taken away artists’ copyrights,” he says.
UNIVERSAL MUSIC GROUP has struck a three-year licensing agreement with Musicbank and has taken an undisclosed equity stake in the start-up digital-locker company. Terms of the pact—Universal’s first such deal for its catalog—are not revealed.

BMG has already licensed its content to Musicbank, which offers on-demand streaming access to CDs in users’ personal collections. Other Musicbank financial backers are Bertelsmann Ventures, Atlas Venture, andHopefully.

The service is slated to launch in the fall. It competes with a growing number of companies in the category, including Myplay.com, MyMP3.com, and an as-yet-unnamed venture being funded by Sony. BMG has also licensed its catalog for use by MyMP3.com.

MARIAN C. GILLEN

PLATINUM ENTERTAINMENT, facing a mountain of bank debt and with no access to new capital, filed for Chapter 11 bankruptcy protection July 26 in U.S. Bankruptcy Court in Chicago. The Downers Grove, Ill.-based firm, which has $70 million in liabilities and $18.7 million in assets (excluding the undetermined value of its master recordings and publishing catalog), Platinum’s largest secured creditor is its lender, First Security Bank of Illinois, Inc., which is owed $34 million; according to Securities and Exchange Commission documents, the bank’s loan came due in March, and it declined to supply more credit. Platinum closed its Atlanta distribution offices in June. According to Platinum general counsel/senior executive VP Thomas Leavens, the company’s board, including CEO/Chairman Steven Devick, resigned on June 30 after authorizing the transfer of the company’s assets to First Source. However, Leavens says, “during the time of negotiations, the realization occurred that this was something best handled through a Chapter 11 filing.”

First Source, which has agreed to assume the company’s debt, will wind up the company’s activities, and the remaining assets will be sold.

The text of the new law is to enter the statute books within 30 days. The bill was approved by the lower Parliament chamber June 21, more than four years after it was initially introduced in its first reading.

Mauro Masi, commissioner of Italian authors’ rights society SIAE, welcomes the new law. “It brings Italy into line with other major industrial countries by equipping law-and-order forces with effective measures to counter the piracy,” he says.

According to the International Federation of the Phonographic Industry (IFPI), music piracy in Italy represents 25% of the market—more than double the rate of all other Western European countries except Greece. “The new law sends a welcome signal to the international community,” Italy’s music industry is deeply aware of its international obligations,” says IFPI Chairman/CEO Jay Berman.

LOSES WIDENED AT AMAZON.COM in the second quarter. Pro-forma net loss for the period was $115.7 million, or 33 cents per share, vs. a loss of $28.2 million, or 26 cents per share, in the same quarter last year. Net sales rose 84% to $578 million.

The day after the announcement, July 27, Amazon shares dipped to a 52-week low of $29.75 before closing down 13% from the day before at $31.38. Several analysts downgraded the stock, which was trading above $100 in December 1999.

The news came the same week as several other exit Amazon presi- dent/COO. Galli, who joined the company 13 months ago, has shifted to Philadelphia-based B2B company VerticalNet as president/CEO. An Amazon representative says no new executive will be sought; CEO Jeff Bezos will assume his duties and will add “president” to his title.

BRIAN WILSON and his former co-producer Joe Thomas have settled con- traversial legal claims in court. “All the issues have been benefit-

ably and amicably settled,” says Thomas’ Chicago-based attorney, Kimberly Bain, who declines further comment. Wilson lawyer Barry Mullen also confirms the settlement but offers no further comment.

With Wilson’s upcoming, Mellon Conserva-

tive sued Thomas in her husband’s name, alleging that the producer—who worked on Wilson’s 1998 Giant album “Imagination” and served as musical director of Wilson’s touring band in 1999—used association with the singer to promote his own interests and add to his industry profile and tried to wrongfully enrich himself through the relationship. Thomas had more than $2 million of Wilson’s action was filed, Thomas countersued, alleging that Melinda “schemed against” and manipulated” both himself and Brian (Billboard, Sept. 18, 1999). Both suits sought a dissolution of Wilson/Thomas Pro-

uncations, the litigants’ joint venture.

SOLIDATION wave…one that has been predicted since Tunes.com opted to sell itself after his company announced it was going public— is necessarily right around the corner either. In fact, the slow bleed of CNetnow—which saw its stock price fall more than $2 per share to less than $3 and cashed out with Bertelsmann for roughly half of what it was to receive from Columbia House—may be a preview of the future.

Robertson Stephens E-commerce analyst Lauren Coeks Levanit notes in a report to investors: “We see no reason that chief executives of this nature will not be sought after as attractive-sounding Tier 2 (challenged yet sal-

ageable companies) and Tier 3 (challenged) players will be purchased at current valuations. Thus, we look for the weakest E-commerce stocks’ val-

uations to continue to deteriorate until they become more attractive to potential buyers.”

That’s why some industry execu-


tives say that at this point, the better question surrounding a shakeout in the digital music business is not who will acquire whom but whether anyone will buy them.”

“There are two ways a market can consolidate,” says Rob Reid, chief executive of e-storefield Listen.com. “They can get bought, or they can just go out of business.”

Clearly, that’s the fear trenching among competitors, and there’s a sense of insecurity. It’s a concern fueled by news of layoffs (at the likes of Emusic, Beatnik, and Kozmo.com) and players looking to get out of the business.

That’s not to say there won’t be any acquisitions. But many feel that, instead of adding moneymaking franchise stores to their portfolios, they are more likely to be selectively picking over the bloodstream of failing/failed/companies in search of subscriber lists, talent, monetizable communities, and, in some cases, capital. One investor that can supplement their own businesses.

MP3.com CEO Michael Robertson maintains that despite the current fix-


tuation, “The industry is still funded and new publicly companies money may not be as big of an issue as some think. If you look across the digital landscape, with a couple of exceptions, many [companies] are well-capitalized,” he says. “So cash burn is probably not that important.”

What is important, Robertson says, is profitability; how and when and if it will come. To be sure, “profitability” has become digital music’s newfound mantra.

Most digital music companies—


m any of which are promising Wall Street—they’ll be out of the red by the end of the year, Wall says. He hopes digital music’s online and radio marketing campaigns, pricey cross-promotion deals, and expansion and acquisition strategies are enough to drag them up and focus-


focusing at the legal definition of a business that suffers from the combination of big infrastructure cost and fulfillment costs with expensive pre-


tops, requirements and low mar-


gains—has been a much-maligned model of late.

If you look down the list of compa-


cy in digital music, many have taken a very traditional approach to the business, and that has proven to be a disaster,” says Robertson of the strategy. “They’ve all taken the exact same model that’s offline and just tried to put it online, and they failed. The real opportunity is looking at the way new ways people interact with music.”

But Geiger counters that retail mod-


e lns themselves aren’t flawed. Rather, he says the problem is when too much attention given to the “incubation and not enough to diversifying revenues.”

“As it regards to profitability, there’ve been a lot of companies that have not only been in the red but in real silly things,” says he. “They went out and tried to build ‘instant-brand’ like it was instant coffee. But the Web is different. It’s about utility. It’s not just about a brand.”

Perhaps a slow realization of that fact is driving a shift in the approaches that many digital music companies are taking to the business. The new idea for a successful digital music model is value-enhancing offerings and ser-

vices for music fans, rather than sales of individual CDs or tracks.

To that end, EMusic is offering sub-

scriptions for the tracks it is licensed to sell. MP3.com is doing the same with its newly-minted commercial and noncommer-

cial music and advertising. Meanwhile, GetMusic, in its shift from retail to an online ‘local community’ site, reflects the refocusing of popularity of models focused on combining content and advertising.

“Fundamental premise of the business hasn’t changed,” says But-


terworth. “There is a great opportu-

nity for consumers to learn about and enjoy music, for artists and labels to be compensated for the use of their work, and for aggregators of content to build a valuable business with multi-

ple revenue streams, including E-commerce—if they are able to generate great brands, great promotional capabilities, and a best-of-breed technology platform to provide a unique and com-

petitive experience to the customer.”

Geiger warns that patience will be required. He expects the digital music industry’s growth to be not just slow but also steady because there has been a great deal of money spent because of a great deal of money and patience, it’s the only way people will have to realize their goals.

“People don’t plan for a slowdown in growth because there has been a great deal of money spent before. But when you spend a lot of money to get 20% annual growth on its stride, you have to get real for a moment. This is not going to be a straight-line growth.”

MADONNA (Continued from page 98)

getting my record before I’m ready for you to have it.”

That said, the artist sees the potential of digital music as a positive evolution of the music online. “I like the idea of trading information on the Net…that you can sample and pieces and pieces before you get it. It’s really a way to have a whole album online, and then say that’s it’s right to have it for free, is bullshit. I mean, pay for my record, thank you very much.”

With that, Madonna takes a deep breath and ponders the future. Before the year is done, she plans to sharpen her stage chops with a surprise club dates in New York, Los Angeles, and London, “which is my favorite thing to do. The electricity of jumping onstage in a club is so intoxicating.”

She promises that the dates will be a prelude to a long-delayed full-scale concert tour—her first in seven years.

“Get Geiger counting time. I just said, she explains, explain-

ning the delay. “I can’t just go out there half-assed. It has to be right. It’ll be the tour that has the first part of 2001 preparing for it.”

Slated for a summer launch, the trek is not likely to include material recorded before her 1986 Warner Bros. “‘But you never know,” she says, laughing at the notion of dragging around her “Like A Virgin” era wedding dress. “Maybe I’ll make one of my boy dancers do it.”

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ting legal claims in court. “All the issues have been benefi-

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unctations, the litigants’ joint venture.
EMINEM SET TO BATTLE ‘N SYNC ON MTV’S 17TH VIDEO AWARDS

(Continued from page 8)

album sales for artists after they appear on the MTV Video Music Awards, reports Mike Fuljacek, a buyer for the Amarillo, Texas-based Hastings Entertainment chain. “If you look strictly at recent album sales, like Eminem’s, you can fear Eminem will win the most at this awards show because he’s an artist who’s really an MTV artist. You don’t see Eminem everywhere like you see N’Sync everywhere, but MTV is the network that’s been giving him the most exposure.”

Romero agrees that the controversy and economics of the awards for artist, but says for another reason. “He just has more credibility as an artist than ‘N Sync does, he says. “His album is considered a great rap album, and his video is better than ‘N Sync’s video.”

Other top nominees for the MTV Video Music Awards—with fire nods each to Red Hot Chili Peppers’ “Californication,” Metallica’s “I Disappear,” and Sisqo’s “Thong Song” — the nominees were announced July 12 by MTV executives Edward Murphy

and Salli Frackman, who will host the show, ‘N Sync and MTV VJ Carson Daly.

At press time, ‘N Sync and Rage Against The Machine were scheduled to perform during the show. Fuller predicts that Eminem will be added to the list of performers. “I can’t see why he won’t perform, since he’ll probably be there for the awards show,” he says.

For this year’s MTV Video Music Awards premiered on the network between June 12, 1996, and June 9, 2000. For the final voting phase, about 150 ballots were cast by MTV executives, managerial professionals, and about 650 will be select MTV viewers.

MTV executives Dave Sinrich and Laura Ubell have cast their ballots active producers of this year’s show.

Following is a list of the nominees

Video of the year: Blink-182, “All the Small Things” (MCA); Disturbed, “Down with the Sickness” (604); Korn, “Do You Remember?” (Sour Skool); No Doubt, “Tragic Kingdom” (Interscope); and Timbaland, “One Thing” (Jive).

Best male video: Dauntless, “Undaunted” (How Does It Feel); Eminem, “The Real Slim Shady” (Webb/Aftermath/Interscope); ‘N Sync, “Bye Bye Bye” (Jive); Red Hot Chili Peppers, “Californication” (Warner Bros.)

Best female video: Aaliyah, “Try Again” (Blackground/ Virgin); Britney Spears, “Oops!... I Did It Again” (MCA); Christina Aguilera, “What A Girl Wants” (RCA); Macy Gray, “I Try” (Clean Slate/Epic); Toni Braxton, “He Wasn’t Man Enough” (LaFace/Arista).

Best group video: Blink-182, “All the Small Things” (MCA); Dance, “Say My Name” (Columbia); Flo Rida, “Learn To Fly” (Roswell/RCA); ‘N Sync, “Bye Bye Bye” (Jive); Red Hot Chili Peppers, “Californication” (Warner Bros.);

Best rap video: DMX, “Party Up (I’m Here)” (Ruff Ryders/Def Jam); Dr. Dre Featuring Eminem, “Forgot About Dre” (Aftermath/Epic); Jessica Simpson, “Love Is Blind” (Ruff Ryders/ Interscope); Jay-Z Featuring Faith Evans, “Lose My Breath” (Ruff Ryders/ Interscope); and Sisqo, “Thong Song” (Drive-On/Def Soul).

Best R&B video: Brian McKnight, “Back At One” (Motown); D’Angelo, “Untitled (How Does It Feel)” (Def Jam); Destiny’s Child, “Say My Name”; Toni Braxton, “He Wasn’t Man Enough”.


Best rock video: Creed, “Higher” (Wind-Up); Kid Rock, “Cowboy” (Epic); Korn, “Follow Me” (Immortal/ E Elep); Limp Bizkit, “Break Stuff” (Flip/Interscope); Metallica, “Dis排绿 (Vivrant)


Best cinematography in a video: Timbaland, “One Thing” (Jive); Sisqo, “Thong Song”; Timbaland, “One Thing” (Jive); Sisqo, “Thong Song”.

Best video: F. Murray Abraham, “This Is My Life” (Interscope);

Best performance in a video: Jennifer Lopez, “Waiting For Tonight” (Jive); ‘N Sync, “Bye Bye Bye”.

Best special effects in a video: Björk, “All Is Full Of Love” (Electra); Blues, “Coffee Ain’t Nothin’ But A Thang” (Virgin); Sisqo, “Let Forever Be” (Astralwerks); Nine Inch Nails, “Into The Void” (Noth-Interscope).

“We are delighted that the court has upheld the rights of all artists to protect and control their creative efforts,” the members of Metallica said in a statement. “In what we feel is a heroic and historic decision, Judge Patel confirmed that musicians, songwriters, filmmakers, authors, visual artists, and other creators have previously been entitled to the same copyright protections online that they have traditionally been afforded offline.”

CHECK D, the Spanish corporation of the service, sees it differently. “If Patel was the key judge at the last turn of the century, we’ll still be relying on horses and buggies and trains to get around,” he says.

NAPSTER RULING MAY AFFECT OTHER SITES

(Continued from page 5)

not be tolerated, no matter how clever the software program. “We believe it’s legal because companies with similar services can find ways to make them legitimate,” he said.

But RIAA’s Rosen said it is no guarantee that other piracy sites will now stop trying to create a legitimate marketplace. This decision gives us opportunity, but it’s not over.”

Napster co-founder Shawn Fanning, meanwhile, sat in federal court and listened as his dream of revolutionizing the Internet music industry was halted by the judge, who ruled the file-sharing program he helped to develop no not a piracy tool.

Minutes after the judge’s ruling was made, the committee will be decided. Fanning was whisked from the courthouse, surrounded by bodyguards, as photographers snapped his picture through tinted windows.

National Music Publishers’ Assn., president/CEO Edward Murphy also said the ruling sent a strong mes- sage to Internet companies and the people who fund them. “I think the ruling will serve as a good lesson for the copycats, for those who are looking to violate copyright law, and taking their revenues,” he said. “I think also this will send a message to venture capitalists, they will not have to think very carefully about which ventures to invest their money in.”

Napster immediately appealed the decision in the 9th District Court, seeking for an emergency stay. Unless it is granted, the committee will be forced to remove by midnight of July 28 all copyright material owned by record companies and music publishers named in the suit.

Napster lead attorney David Boies called the decision “broad and im- portant.” It “is a signal to anyone who cannot identify all of the plaintiff’s copyright material on the site.”

Patel ordered the engineers at Napster who created the program, in the first place, and that that Napster said it has not used the software for non-infringing uses, but didn’t buy the claim. “This program was created to facilitate downloading of the song which the software is used to facilitate, the judge said. “Piracy was amongst their minds; their thought was nonmusic for the people.”

She also cited dl. Music, a service that allowed Napster executives to download copyright material to their computers.

Throughout the 2½-hour proceeding, Patel frequently jabs at Napster attorney Boies. In one exchange with RIAA outside counsel Russell Frackman, who accused Patel of trying to “rewrite the rules for the industry as we know it today,” the judge shot back, “So they’re trying to be the Microsoft of the music business.”

The combined profit/loss statement for Napster, which was part of the government team that broke up the software giant.

In part, Patel’s swift ruling was swayed by Frackman’s staggering illustration of usage rates by Napster’s 20 million customers.

He estimated that there were 20 million customers and that the company’s servers run 24 hours a day, 7 days a week, 365 days a year.

During the hearing, Patel called Napster’s argument that consumers use the software as a sampling tool “weak and irrelevant.” You have an option to download copyrighted songs, which you can play on your computer, he added.

Universal’s success in the year was boosted by its long-awaited break- through with Eminem. A $20 million in- tensive marketing saw its latest album, “Enrique,” ship 400,000 units here—four times more than any of his previous albums. López adds that Universal sold more than 1 million copies of a 68-strong series of CDs called “El Flamenco Es Universal” during the year, some 600,000 of which were sold through newspaper toothpicks.

“Want to see more local product doing well in general,” he says. “We have seen (recordings by) young artists or young music among the successful CDs, because new Spanish talent is only more exciting to the big market. Frackman, whose system of production is not convincing or forceful. I would like to see more adventurous policy on the part of Spanish music radio. Right now, Spanish music radio is not helping sufficiently to develop local product.”

TO OUR READERS

The Hot 100 Spotlight will return next week.

UNIVERSAL SPAIN SOARS

(Continued from page 73)

market leadership, meant that very quickly we had a united team that was more successful. Now, in Spain,” says López. “is also president of 1FPI- affiliated labels body AFYFE; he says early estimates show that in the Spanish market, end-dated digital-Span- ish music market was up 9% in value and 8% in unit terms compared with the same period last year. Value increased 22 billion pesetas (US$24 million) to 243 billion pesetas (US$273 million) and unit sales were up from 25.1 million to 25.9 million.

“The push towards digital download sales rise in Lopez’s performance,” says López.

Universal’s success in the year was boosted by its long-awaited break- through with Eminem. A $20 million in- tensive marketing saw its latest album, “Enrique,” ship 400,000 units here—four times more than any of his previous albums. López adds that Universal sold more than 1 million copies of a 68-strong series of CDs called “El Flamenco Es Universal” during the year, some 600,000 of which were sold through newspaper toothpicks.

“We want to see more local product doing well in general,” he says. “We have seen (recordings by) young artists or young music among the successful CDs, because new Spanish talent is only more exciting to the big market. Frackman, whose system of production is not convincing or forceful. I would like to see more adventurous policy on the part of Spanish music radio. Right now, Spanish music radio is not helping sufficiently to develop local product.”

TO OUR READERS

The Hot 100 Spotlight will return next week.
Promote your latest music releases and accessories in the guide that every retail buyer will be reading!

Billboard's highly-anticipated 4th quarter retail buyer's guide promises the most-comprehensive look at the latest releases for the holiday season. Billboard surveys the hottest products in every genre with a special focus on R&B/Hip Hop and the exploding children's market. We also examine boxed-set gift giving here and abroad, and travel back to Christmas past with a chart recap of 1999's top selling albums.

contact: Ian Remmer 323.525.2311 • iremmer@billboard.com
The Billboard 200 is a chart that ranks the best-selling albums in the United States. Each week, Billboard publishes a list of the top 200 albums based on sales, digital downloads, and streaming data. The chart is significant for tracking the success of artists and albums, and it is often used as a metric for industry performance.

The August 5, 2000, issue of Billboard featured the top-selling albums of the week. The chart included a variety of genres, with popular artists such as Britney Spears, Dr. Dre, and En Vogue topping the list. The chart was used to gauge the popularity of albums and to inform retail sales and marketing strategies.

The Billboard 200 is an important tool for the music industry, as it helps artists and record labels determine the success of their albums and make decisions about future releases. The chart is also used by consumers to make informed purchasing decisions based on the popularity of albums.
NAVARRE PLEDGES GREATER FOCUS ON ITS LABEL LIST
(Continued from page 8)

thing else. And there are probably another eight to 10 labels that in the next four to six months, once we get past the fall selling season, if they haven’t produced properly, they’re going to go.

Noting that Navarre currently carries 41 labels, Chiado adds, “We’re going to try to get ourselves down to as few as 25 to 30 labels.”

— JIM CHIADO

“We’re going to try to get ourselves down to as few as 25 to 30 labels” — JIM CHIADO

We can’t have to spend anything to attract the traffic.”

In his presentation to the music sales staff, Paulson noted that Navarre had sold $16 million in cash on hand at the end of the quarter ending June 30, vs. only $1 million on hand in the same quarter a year ago.

He tells Billboard that this growth of the music industry. We believe it will enable us to extend the career life of established artist labels and allow us to fully develop the most promising new artists and domestic repertoire.

Kizuta will report to Watson, who has spent much of the past six months setting up the new venture. Watson has also been appointed chairman of Zomba Records Japan.

For Watson, establishing Zomba Japan is a case of déjà vu. In 1991, as president of the Japanese arm of MCA, he ran the last unit of the last major record company a joint venture company, he played a key role in establishing MCA Victor, a joint venture among MCA, Victor Music Industries (now Victor Entertainment), and Victor Company of Japan (VVC).

The way Watson sees it, the downturn in sales of international product is “Japan’s first real crisis.” He says that “the entire Japanese music industry is currently bemoaning a decline in international music sales, instead of looking at ways to grow sales,” he says. “Zomba believes this is the time to launch a new company.”

Our lack of historic infrastructure in the Japanese market—and together with our unique roster of artists—has allowed us to create a model for the future that will take full advantage of these factors. We believe that we will also draw on the expertise of the key individuals we are currently in the process of recruiting.”

“Besides being temporarily located in Tokyo’s MTV Japan studios at Aoyama in central Tokyo’s upscale Aoyama district, Zomba Japan has a projected staff of 17 that will include three or four employees temporarily transferred from the London office.”

Barry Weiss, president of Jive Records U.S., says, “This is a very exciting phase of development in the Zomba Group and its labels—which is being led by the great job that Zomba has done on our repertoire.”

KELLY.

The Zomba Group’s biggest selling release in Japan to date is Backstreet Boys’ “Millennium” album, which has sold some 1 million units here. Watson says Zomba will continue to use its know-how in managing its product in Japan. Kizuta adds that Zomba Japan plans to sign domestic artists “when the right ones come along.”

Clive Calder, chairman/CEO of the Zomba Group, says, “From the first night I had dinner four years ago with Tom Yoda, I felt that this was a man we could entrust with the future of our record labels in Japan. Tom has the experience and the promise to help us create a new industry in Japan, while never neglecting Tom’s promise to promote the best interests of our artists and labels in Japan. “Japan is the one country where it came time for Zomba to establish its own operation in Japan, we were able as always to work out a mutually satisfactory arrangement for the Zomba Group in Japan—which is how good partners are supposed to work together,” he adds.

One industry observer here notes that “Japan’s music industry is more than just a business. It’s our own pocket. We knew it was going to affect our earnings…,[But] there is zero effect of NetRadio on our balance sheet.”

With that drag on Navarre’s bottom line now off the books, some observers may view eSpice—a division that facilitates e-commerce sites for budding merchants—as a “slimmer.”

“Here we go again? Is that it?” Paulson says with an ironic laugh.

“ESpice is a business-to-business organization. We do not need to reinvent NetRadio for this business,” he continues. “ESpice is a business-to-business organization.”

Although the company does not utilize in building NetRadio to attract the consumer, Building a brand on the Internet is absolutely the key, Paulson insists. “We build it out of our own pocket. We knew it was going to affect our earnings…,[But] there is zero effect of NetRadio on our balance sheet.”

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Although the company does not
People had told NEW ACTS the Billboard Challenge Product Previews the announcement (Tee never expected Rob of Downloads the me at her labels’ is inclusion. July experi-

ation of new music, which good major describes “It’s of new record we, Stereophonics, Brothers. Aside from M.J. Cole, Helicopter The World” in

ny vote’s, OK” are promoted with the U.S. releases are the U.S.A. for just $99! For more information call 1-800-745-9292

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adding, “The publicity and promoto-
sion surrounding the event gives retailers a real opportunity to sell their records. The Mercury Music Prize orga-
nizers will supply display materia-
l to major retailers and other BARD describes the short-listed albums will also be promoted with a manufactured budget-price compil-
ation featuring one track from each, due Aug. 21. HMV U.K. retailer that will be supporting the campaign is Virgin Megastores. Newly installed man-
grant director Andy Randall describes the short-list as "eclectic mix." The relative lack of major names on the list, he sug-
gests, is actually a bonus for spe-


cialist music retailers. HMV U.K. product director David Roche agrees that the number of new acts means that there is "a lot of sales potential" in this year’s Mercury campaign. “It’s a good list for HMV,” he notes. “Doves, Coldplay, M.J. Cole, Badly Drawn Boy—all of those have excited us.” And he says that he believes HMV’s Mercury Music Prize still has relevance for retailers, “It’s still worthwhile, particularly when it comes to capturing new music, which we, as retailers, simply have to do,” he says. HMV will be supporting the campaign with strong in-store displays, he adds. Frith agrees that this year’s event is indeed “wide open,” with “fewer huge acts and no obvious trends dominating the current music.” Of last year’s short-

list, he says, it contained a string of major U.K. acts, including the Manic Street Preachers, Blur, Stereophonics, and Oasis, who were "the choice of the jazz solo jazz in the 1999 nomi-
nations—saxophonist Denys Baptiste’s "Be Where You Are (Down Under)" was the only debut album on the list. Last year’s prize was won by Talvin Singh’s “OK” (Island). There were fewer dance albums on the list last year, and the return of traditional guitar rock is striking, most noticeably in the

SONY REPORT (Continued from page 10) In a statement announcing the first-quarter numbers, Sony Corp. of America president/CEO Howard Stringer said that he expects the company and its music operations to continue to benefit from the shift to broadband entertainment. “Conver-
gence offers SME tremendous opportuni-
ties to expand its business,” he said. During the quarter, SME became the first major music company to make available to consumers comprehensive digital downloads worldwide with more than 35 of Alliances Entertainment’s online retailing customers, including Penny Lane Records, Peach Music, and National Record Mart. SME is also working with Tower Records and has announced plans to work with Hastings Entertainment to make downloads available. New releases are expected in the upcoming quarter from Jon Secada, Wheatus, Wyclef Jean, Barbra Streis-
dand, Pearl Jam.

Rhino has a similar deal with Nick-
eeler. Both Nickelback and TV Land are part of Viacom. The “Crimestoppers” CDs will be promoted on-air during the “Crime-

STOPPERS” programming block. The albums hit stores the same time TV Land will begin airing “Charlie’s Angels,” whose theme is included on the “PI. Themes” album. “That’s perfectly timed for us,” says Kinloch. “In addition to the regular promo for the albums on-air, TV Land will be airing additional promos for the albums within the ‘Charlie’s Angels’ promotions they’re doing.” Although not finalized, TV Land and Rhino are also looking at a movie theater tie-in timed to the release this fall of the “Charlie’s Angels” movie starring Drew Barrymore, Cameron Diaz, and Lucy Liu. Kinloch says content for future campaigns is still being planned. We have to be flexible with what’s working and with what the TV goal is to tie in with what’s on the air, because that’s the smartest way to promote.” However, she adds that the goal is that TV Land does not appear to be air-

ing on TV Land to have its music included. A TV Land executive was not available for comment by press time.

Rhino’s Got TV Show Music Label, TV Land Sign 3-Year Album Deal

BY MELINDA NEWMAN LOS ANGELES—Rhino Records and cable network TV Land have entered a three-year deal to compile and release albums of music from virtually television’s programming block. The first two releases, due Sept. 19, are “TV Land Crimestoppers: TV’s Greatest PI. Themes” and “TV Land Crimestoppers: TV’s Greatest Cop Themes.” The albums, which take their names from a block of programming on TV Land, carry a suggested list price of $17.98. To deal exclusively with at least six albums. In addi-
tion to retail, the albums will be available on Rhino. “We’ve been in discussions with TV Land for some time,” says And-

rea Kinloch, Rhino VP of product management and joint-venture marketing. “TV Land was one of our partners and sponsors at Rhino Retropal (a pop culture nostalgia convention held last summer). They have a strong interest in TV series and TV albums. As we were working on Retrofit with them, we started talking about doing something Retailers, have to do," he says. HMV will be supporting the campaign with strong in-store displays, he adds. Frith agrees that this year’s event is indeed “wide open,” with “fewer huge acts and no obvious trends dominating the current music.” Of last year’s short-

list, he says, it contained a string of major U.K. acts, including the Manic Street Preachers, Blur, Stereophonics, and Oasis, who were "the choice of the
Celebrating Billboard.com's victory backstage are, from left, editorial director Ken Schlager; actress/presenter Bebe Neuwirth; senior editor Barry Jekell; Yahoo! Internet Life's Barry Golson; and news editor Jonathan Cohen.

Billboard.com was among the big winners July 24 at the Yahoo! Internet Life Online Music Awards at New York's Studio 54. The site was honored as best music news site, beating out a field that included AOL Music, MTV.com, Spin.com, and Yahoo! Music.

"The victory came as a complete surprise," relates Ken Schlager, editorial director for Billboard.com. "First of all, we thought we'd have a tough time beating out such huge consumer brands as MTV and AOL. Then, when we discovered that our seats were in the balcony, we assumed we were out of the running!" But when actress Bebe Neuwirth announced that Billboard.com had captured the category, Schlager, along with Billboard.com; senior editor Barry Jekell; and news editor Jonathan Cohen, practically flew down from the balcony to accept.

It was a thrill for everyone in the editorial, design and support team to have their hard work recognized in such a widely distributed public forum, adds Schlager. "Moreover, it confirms our belief that Internet readers want journalism of the same high standard that Billboard upholds in print."

The annual awards presentation acknowledges excellence on the Web. Winners are chosen in a vote by members of Yahoo! Internet Life's academy of Internet and music business professionals.

Joel Whitburn examines the 1990s week-by-week and chart-by-chart in "The Billboard Hot 100 Charts—The Nineties" and "1999 Billboard Music Yearbook." These two new releases mark the 79th and 80th books published by Whitburn's Record Research in its 30-year history. "The Billboard Hot 100 Charts—The Nineties" is a collection of every weekly Hot 100 chart of the 1990s. The decade's final year is researched in full in Whitburn's "1999 Billboard Music Yearbook," from the Latin music explosion to the growth of rock-rap, this in-depth chronicle tracks these and other trends in giving the complete chart data from 10 key Billboard charts in 1999.

Both books are available exclusively through Record Research. "The Billboard Hot 100 Charts—The Nineties" costs $70.95 in deluxe hardcover; "1999 Billboard Music Yearbook" runs $39.95 as a soft cover. To order, call 800-827-9810 or visit the web site: www.recordresearch.com.

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Sisqó Ends Modugno’s 42-Year Reign

ALL RECORDS FALL EVENTUALLY. This issue, a Billboard Hot 100 record that has stood for 42 years—well, six days shy of being broken. It's a fitting time for this to happen, as this issue marks the 42nd birthday of the Hot 100, which debuted Aug. 4, 1958. On that very first chart, Italian crooner Domenico Modugno entered at No. 54 with a song that has since become a classic: "Volare." The next issue, while Ricky Nelson hit the No. 1 spot with "Poor Little Fool," Modugno made a spectacular leap from 54-2. That has remained the biggest jump to the runner-up spot, until now.

This issue, a commercial release of "Incomplete" (Dragon/Def Soul) propels the Sisqó single from 55-2, besting the "Volare" move by just one notch. It puts Sisqó into the record books, which perhaps makes up for not having a No. 1 single with his previous solo effort, "Thong Song." A limited vinyl release meant that the song was virtually an airplay-only track, limiting its ability to reach the top of the chart. "Thong" stopped at No. 3, making "Incomplete" a bigger chart hit even before it marches to No. 1, a move that seems certain. The "Incomplete" single, one of 42 years that came closest to beating Modugno’s 1958 move was "Last Kiss" by Pearl Jam, which rocketed 49-2 in June 1999.

IT DOES MATTER: Producers Jimmy Jam and Terry Lewis collect their 37th top 10 hit on The Billboard Hot 100, as Janet Jackson advances six runs to No. 10 with "Doesn’t Really Matter" (Def Jam/Def Soul). The soundtrack hit from "Nutty Professor II: The Klumps" is the 80th chart entry for Jam and Lewis, whose first production credit on the chart was "Just Be Good To Me," the S.O.S. Band single that peaked at No. 81 in November 1983.

Since that auspicious debut, the Jam/Lewis team has racked up 13 No. 1 hits and has spent 34 weeks on top. Eight of those 13 have been Janet Jacksoningles; the others were by the Human League, George Michael, Karyn White, Boyz II Men, and Mariah Carey (with Joe and 98°). And of Jam and Lewis’ 37 top 10 hits, 26 of them are by Jackson.

If "Doesn’t Really Matter" can reach pole position, pushing Jam and Lewis’ No. 1 total to 14, only two producers in the history of the rock era will have more chart-toppers to their credit: Beatles helmer George Martin (23) and Elvis Presley’s producer Steve Sholes (10).

Here and Now: Thirty nine years ago this issue, the No 1 album was "Stars For A Summer Night," a various-artists collection put together by Columbia Records to show off the label’s hottest artists, as well as demonstrate the aural advantages of stereo. As Chart Beat reader Pat Kelly notes, "it was the only such various-artists album to top the chart, until now. Until "Now 4" (Virgin/Capitol/Sony/Universal), that is (see Between the Bullets, p. 108). Meanwhile, "Now 5" which I Call Music 46" is released in the U.K. and shares only two tracks with the fourth U.S. "Now," says Kelly. "It Seems So Good" by Sonique and "Try Again" by Aaliyah can be found on both compilations.

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For more information, contact Michele Jacangelo at 646-651-4680

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MTV ASIA 5TH ANNIVERSARY

Billboard celebrates MTV Asia's 5th anniversary with a recap of its history from origin to present success. Billboard looks at the importance of the channel's initiatives on the Internet and the significant contributions made to the region. Join Billboard in this anniversary tribute!

Contact:
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lkibmatich@billboard.com

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JAPAN

Billboard spotlights this rebounding market with capsules of key Japanese companies. We look at the upsurge of indie music, the emerging music download market, notable recent albums and other key data. Don't miss your opportunity to reach this revitalized market!

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TEXAS - Issue Date: Sept 16 • Ad Close: Aug 21
STUDIOS & RECORDING EQUIP. - Issue Date: Sept 23 • Ad Close: Aug 28
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