Country Music’s Internet Pioneers

BY PHYLIS STARK
NASHVILLE—If you’re a country music fan and want to find information about your favorite genre on the Internet, you suddenly face a dizzying array of choices.

First, there are the full-service country sites aimed at consumers. These include Country.com, a part of Viacom/CBS’ MTV division; Gaylord Digital’s new MusicCountry.com; and the independent CountryCool.com, based in Northern Virginia. Then there are the all-format sites with country pages, including MTVi’s Sonata.com and House of Blues’ HO.com, both of which often partner with Country.com.

There are also sites that feature music information but primarily function as marketing vehicles for the companies that own them. These include Jones International Network’s CountryStars.com, which promotes not only Jones’ syndicated radio programming but also its cable music video network, Great American Country. And if you work in country radio, your choices include the industry-only site AllAboutCountry.com, among others.

In the still fledgling world of online entertainment sites, it’s hard to know how this crowded field will shake out. Executives at Country.com and MusicCountry.com think there ultimately won’t be a market for all the country-dominated sites. But CountryCool.com chairman Jim Dixon says there’s “a lot of room” for more competitors. “I would encourage more competition, because I think it’s going to be a tremendously expanding market,” he says.

Ironically, that statement comes from the company that has struggled the most in the market. In June, just (Continued on page 98)

Proprietary Label Deals Alter Indie Distrib. Scene

BY CHRIS MORRIS
LOS ANGELES—Proprietary relationships between independent record distributors and independent labels, virtually unthinkable only a few years ago, are par for the course in the business today.

Through the ’90s, retail chains demanded more centralized buying, and the indie business evolved from a network of regional distribution fiefdoms to a nationalized distribution system. Distributors increasingly sought, and attained, exclusive national rights to their labels; in some cases, they bolstered their status by acquiring or establishing labels of their own. In other cases, independent labels established distributors or purchased interests in existing distribution firms to ensure their position in a shrinking retail landscape.

In the year 2000, ownership relationships between indie distributors and labels are commonplace and for the most part very profitable.

Times have certainly changed, says Nina Easton, who serves as president of Atlanta-based 404 Music (Continued on page 100)

Tiffany Tells Stories Her Way

Eureka’s ‘Silence’ Aims for Adult Audience

BY MICHAEL PAOLETTA
NEW YORK—Tiffany is tense. Seated in a New York conference room, the singer exudes a nervous energy, seemingly unaware of how often she swivels in the chair. The stakes are high as she prepares to reveal her true creative identity for the very first time.

“Yes, I’m nervous, and, yes, I’m excited,” says Tiffany, as she begins to discuss “The Color Of Silence,” her first full-length collection for Los Angeles-based and self-distributed Eureka Records—and her first U.S. studio set in a decade. “I’m not searching any longer,” she says of the songs on the album. “It’s not manufactured. I hope the album surprises those who didn’t necessarily care for my music before—pleasently surprising them, that is.”

Scheduled to street Oct. 10, “The Color Of Silence” is thoughtful, intelligent, and full of grace. It’s also unpretentious. Consider it Tiffany’s equivalent to Alanis Morissette’s landmark “Jagged Little Pill.” (Continued on page 99)

AMFM Leads Noms For Billboard/Monitor Awards

A Billboard staff report.

NEW YORK—The Billboard/Airplay Monitor Radio Seminar returns to New York this year, Oct. 5-7. The three-day conference will be the presentation of the 2000 Billboard/Airplay Monitor Radio Awards.

When the nominees are broken out into radio groups, the big boys garnered the most honors. AMFM led the pack with 81 nominations, Clear Channel cumed 50, Infinity had 58, and Suspahanna had 11. In terms of markets, Chicago stations garnered 21 honors, fol-

(Cont. on page 99)
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UNIVERSAL MUSIC
LATIN GRAMMY® AWARDS NOMINEES
RIAA, Artists Agree On C’right Language

This story was prepared by The Hollywood Reporter’s Tinsar Couriow.

The Recording Industry Assn. of America (RIAA) and representatives from artists’ groups have reached agreement on a legislative recommendation to Congress that, if passed, would repeal a controversial change to U.S. copyright law that designates sound recordings as “works for hire.”

After months of negotiations and a recent standstill in talks (Billboard, Aug. 5), the sides have agreed on “neutral language” that would “resolve the issue without...”

Jay Cooper, counsel for the artists’ groups—which include the Artists’ Coalition, the National Academy of Recording Arts and Sciences (NARAS), the American Federation of Musicians, and the Music Managers Forum, ASCAP, BMI, and AmSong—says, “Everybody on our side is happy with the language.” He adds that the RIAA was terrific in this; they worked hard. We had a lot of issues to overcome. I was very pleased with the working relationship.

“We said from the beginning we did not intend to change the law and have worked diligently to assure that the issue of work for hire is resolved without prejudice to anyone’s position,” says Hilary Rosen, president, and CEO of the RIAA in an interview. “The book needs to be closed on this issue so we can get back to a united industry on so many important challenges of the day. The resolution is a good one.

Both sides see the agreement as a victory and a means to move on to the larger issues facing labels and artists during the digital age. “We have big issues to resolve when it comes to the cooperation of both artists and record companies—Napster being only one of them,” Cooper says.

The work-for-hire controversy stems from a provision inserted by the RIAA into last year’s Satellite Home Viewer Improvement Act. Artists contend that the provision would have prevented them from seeking to reclaim ownership of their master recordings beginning in 2013. Before the amendment, the law said that artists could demand their masters and labels rights to works recorded after 1978.

The joint draft resolution, which would be retroactive, would remove sound recordings as a work-for-hire category, sources say. It includes language that would ask courts not to take last year’s amendment into consideration when deciding work-for-hire cases.

The draft legislation needs to be approved by Congress; however, as it was on lawmakers’ recommendations that the two parties work together toward a resolution, both sides are confident the bill will be passed.

The artists’ groups would have preferred having the language included in the legislation history rather than the actual bill, sources say, but “to satisfy some concerns the RIAA had, we agreed to it because it didn’t have any negative impact on the artists. It gets us back to where we were before Nov. 29, 1999, without prejudice to either side.”

“...This shows what artists can do if we are willing to stand together to protect our interests,” says Don Henley, a leader in the artists’ effort.

NARAS president/CEO Michael Greene says, “We are proud of all the organizations who represent our artists who worked to change this issue. We are thrilled with this achievement and uncompromising spirit of cooperation to gain restoration of the provision as it was before.”

Henley: Artists’ Initial Mission Accomplished

In an exclusive interview Aug. 9 with Billboard, Artist Coalition co-founder Don Henley discussed the joint settlement with the RIAA on the work-for-hire issue (RIAA) on legal record to settle without prejudice the 1999 “work-for-hire” amendment to the Copyright Act.

Will the mutually accepted new language be inserted into law regarding the work-for-hire amendment actually modify the amendment or serve as the “replacement without prejudice” demanded by the artists? The language that is now mutually agreed upon accomplishes precisely what Congress intended when it amended the Copyright Act (1998) to instruct both parties to do, which is to get back to where we were before November of 1999 when the amendment was inserted into law. The Artists’ Coalition and legal representative Jay Cooper have run this language by some of the most respected legal scholars in the nation, including Jane Ginsburg, a former member of the joint committee of intellectual property law at Columbia University Law School who is the daughter of Supreme Court Justice Ruth Bader Ginsburg, as well as law professor Peter Zanitz at American University in Washington, D.C.; Marcie Hamilton at the Benjamin Cardozo School of Law [in New York]; and Peter Jaszi at the University of California at Berkeley. And they all say that it accomplishes what we’ve after.

This language has been all but the interested parties, including Ann Chaitkin, President of the American Federation of Television and Radio Artists; Barry Bergman at the Music Managers Forum; Lisa Alber of AmSong; Steve Young at the American Federation of Musicians; Mike Greene and Adam Sandler at [the National Academy of Recording Arts and Sciences]; Frances Preston at BMI; Marilyn Bergman at ASCAP; artist attorneys like Bob Donnelly—plus Ron Fierstein at the Artists’ Coalition and my co-founder, Sheryl Crow; the people at the Nashville Songwriters Assn. International; and many others. We’ve been very careful to include everyone in the process.

What’s to stop the RIAA from reneging on this latest accord with the Artists’ Coalition? Well, they have signed off on this, and this agreement has been released to the media. It would look very bad for anyone to back out at this point.

The Napster dispute seems to involve current abuses of copyright, but the RIAA-sponsored amendment seemed to involve perpetual corporate ab- duction of artists’ copyrights, plus abuses of lawmakers power. Which issue has more industry significance? It seems to me that if artists don’t have control of their copyrights, then everything else is a moot point. Or as Bob Dylan said, “When you ain’t got nothing, you ain’t got nothing to lose.”

Why do you think Napster has gotten more widespread attention than the work-for-hire controversy? Napster is a sicker issue because it involves the new technological revolution rather than issues of copyright law, although both issues are related, in some respects. I mean, this is all about intellectual property. But there are some who feel the Napster Issue and Internet piracy are of paramount importance. I disagree. I can assure you this work-for-hire issue is just as important—if not more important—and I hope that people eventually realize that. Because I think this work-for-hire issue goes to the very core of intellectual property rights, and even matters of civil rights.

Clout in Washington is based on ensuring that one’s opponents face consequences on Capitol Hill for any misrepresentation. How do you think the Artists’ Coalition plan to reinforce its standing in the nation’s capital?

The Artists’ Coalition will soon be changing its name to the Recording Artists’ Coalition—in part because evidently someone we don’t know has put up a Web site under the former heading and is disseminating misinformation about this issue. It’s a cursory overview being provided, but it’s not us doing it. So to avoid confusion and further focus our aims and announce our constituency, we could be becoming the Recording Artists’ Coalition.

We will have an extensive, well-designed Web site, and we will continue to grow the coalition. Our membership is increasing every day, and we continue to cultivate our membership about the issues at hand. We intend to be a very formidable presence both within the industry and on Capitol Hill. We will have a staff, and we will also continue to work with attorneys and lobbyists. We hired a two different lobbyists on this issue, the Haley Barbour firm [Bar- ron, Acton & Horwitz, & Roger Stout and Greg Stevens on the Republican side, and Margaret Cone on the Democratic side. Even though this issue has ostensibly been worked out on the House floor and off this, and we will continue to bring it up before members of the Senate to ensure the smooth passage of this agreement. We will continue to work and worry over yet, and we will be working to ensure we don’t have any backsliding or erosion during the final stage of the process.

The final report on this, it’s been a good thing, because it has served as a wake-up call to the entire artistic community. From this day forward, we will intend to be wide awake and well aware of all the things that impact artists’ intellectual property rights. We intend to protect what is rightfully ours.
BY FRANK Saxe

NEW YORK—In a deal that will further integrate the various properties of the growing Viacom media empire, cable music channel VH1 has signed an exclusive three-year agreement with Westwood One to develop the VH1 Radio Network.

The Westwood One radio network is 176-owned by Infini- "Divas Live" and the VH1 Fashion Awards, which will be held Oct. 20 this year at the Theater at Madison Square Garden in New York.

The entry into the radio marketplace is seen as part of VH1 president John Sykes’s 2-year-old mission to return the network to music-based programming.

“We think this is a natural step with our brand and what we’re all about. Our audience trusts us when it comes to music,” says Ann Sarnoff, VH1 executive VP of business strategy and program enterprises, who adds, “We want to be where our audience is. It’s a great marketing tool and another way to service our audience.”

VH1 has been considering the radio market for the past two years, and executives have been meeting with a number of radio networks. The choice to go with its sister Westwood One was made before the CBS-Viacom merger was completed in May, says Sarnoff, who adds, “That’s the king on the cake.”

Westwood One president/CEO Joel Hollander says this is just the beginning. “There’s a lot of synergistic programming that we can do. We have an existing deal with MTV, and there are opportunities for other programming venues which we’ve been researching.”

Now 6 years old, the MTV Radio Network is also dis- tributed by Westwood One. Like the cable channels, Hollander says, VH1’s and MTV’s radio products will not compete but will complement one another. He notes that MTV Radio targets younger- skewing top 40 and modern rock stations. Beyond offering audioslips of VH1 programming and interviews, the network will provide morning drive radio shows with a prep-service, offering music news to be read by local DJs. Original programming may be added at a later date.
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Industry Defends MAP

BY ED CHRISTIAN

NEW YORK—The major music manu-
facturers and retailers say a price-
fixing lawsuit filed against them by
a coalition of states and commer-
cial entities is without merit (see Retail
Track, page 80).

Filed in early August in U.S. Dis-
trict Court for the Southern District of
New York, the lawsuit states that
music specialty merchants the Music-
land Group, Trans World Entertain-
ment, Warner Bros. Records/Video/
Books put pressure on the five majors
to institute drastic minimum-adver-
tised-pricing (MAP) policies that
would discriminate, would "heavy
enforce" financial penalties on such
discounters as Best Buy Circuit City,
Target, and Wal-Mart (BillboardBulletin,

The lawsuit alleges that the dia-
logue between the music chains and
the major music manufacturers about MAP was aimed at "fixing, raising,
marking, or stabilizing" prices at artifi-
cial levels, as required by the Sherman
Act. Led by the New York State
Attorney General Elliot Spitzer, says, "Because of these conspiracies, tens
of millions of consumers paid inflated
prices to buy CDs of artists including
Supernova, Whitney Houston, Madonna,
and Michael Jackson. But some of the major music compa-
"We still believe that MAP was a legitimate and appropriate practice."
—KEITH ESTABROOK

nies have gone on record opposing the lawsuit and defending MAP.

iện Bridges, a spokeswoman for EMI Recorded Music, says, "We believe that the claims are without merit." Keith Estabrook, a spokesman for BMG Distribution, says, "We still believe that MAP was a legitimate and appropriate practice, and we are confident that the courts will reach the same conclusion." But the Warner Music Group issued a statement saying the lawsuit lacks merit, adding, "We continue to believe that MAP served a valid busi-
ness purpose of protecting consumers by substantially furthering retail competition and that it was an appropriate and lawful practice." The lawsuit named in the suit have declared their intention to fight the action.

Minneapolis-based Musicland Group spokespeople say, "We have not been served with the complaints, but management believes that any charges in this matter against Musicland have no basis, and we intend to undertake a vigorous defense."

In Albany, N.Y., John Sullivan, senior VP/CFO of Trans World En-
tertainment, says, "We don't believe [the lawsuit] has any merit, and we plan to vigorously contest it."

The major music industry, Universal Music Group, and Tower Rec-
ords/Video/Videoplace either declined to comment or didn't return calls seek-

ing comment.

In a press release from Spitzer's office, the attorney general says, "Our
nation's business economy has been built on the notion of fair and free competition. When there is illegitimate activity to fix prices—as was the case here—the consumer is always the loser.

In bringing an antitrust action against the majors and the three retailers, the attorneys general are seeking to recover monetary damages allegedly suffered by the "con-
sumers. The complaint doesn't specify damages. Scott Brown, a spokes-
man for Spitzer, says that the states' next step is a cost, for damages, which will be determined after experts are hired.

The suit is seeking suing three times whatever the amount of dam-
gages is, the imposition of civil penalties as provided by state statutes, injunctive relief sufficient to prohibit and prevent any recurrence of the defendants' conduct, and reimburse-
ment of expenses in bringing the suit, including reasonable attorneys' fees.

Brown says that the New York state attorney general's office always prefers to see if a settlement can be reached out of court. But if we can't come to a fair settlement on behalf of consumers, then we will go to trial," he says.

Stock Show Broadens Portfolio

BY CHUCK TAYLOR

NEW YORK—Imagine a midday te-
vision program that features reports on the stock market, company pro-
files, economic news, interviews with CEOs—and music. That's the name of the game on cable network CNBC, whose live, noon-2 p.m. weekday talk show, "Power Lunch," not only keeps viewers on target with their personal stock portfolios but showcases a variety of musical portraits from popular artists of the day.

Since the first musical artist appeared on the show in August 1999 (it
was Rolling Stones touring keyboardist and former member of the Classic
Quartet Lieber and Loeb) and we've served up their waves during "Power
Lunch" have included Aretha Franklin, Jackson Browne, and John Squire
of the band "The Stone Roses." But "Power Lunch" hosts return
remotes on a quarterly basis.

The inventive notion of meshing business news and a hot musical performance, obviously, a novel idea, serves a simple, straightforward function for the show.

"Our mandate in a niche market—
finance—is always to try and broad-
the audience as much as possible. We
can do that through music. "Power
Lunch" anchor Bill Griffith. "It also
allows us to broaden the reach of
CNBC and to get beyond the num-
ers on the ticker tape. If anything,
we're holding a little bit of the audi-
ence and reflecting who they are.

"It reinforces that this is a place
they can come for business news and culture. It's always a pleasure to see the
dollars in which we live all," Griffith
adds.

CNBC, based in Fort Lee, N.J., and
covered by NBC, reaches 28 million
U.S. households through 5,000 affili-
ates in the U.S. and Canada, plus 150 million homes in Europe and Asia. It

celebrated its 10th anniversary in
April 1999. The show's target: plain
and simple, adults.

The idea of including musicians on
"Power Lunch" didn't come about via
a corporate think tank or from a clev-
er PR agency hired by the network. It was a popular建议, wherein—out of a segment in December 1998 about the business of Christ-
mas trees.

"One of our segment producers came up with the idea to interview Chuck Leavell, the tree farmer of the year across the U.S.," says "Power
Lunch" producer Ramona Schindel-
heim. "That all worked out fine, and in August 1999 we were traveling down the Eastern seaboard doing remotes and ended up in Atlanta again, where he lives. I knew I couldn't just interview him again, so we just fig-
ured, since he tours with the Rolling
Stones and used to be in the Allman
Brothers, how about if he just wants to play?"

Leavell ended up writing a song for the show, "Power Lunch Crunch." He
brought in his great drum set and a mix of melodic and rock tracks.

But "After that, such a great response from our audience," Schindel-
heim says. "People thought it was a
cool way to break up the day, with the news, the interviews, and the
added bonus of the music in the mid-
dle of the day. We weren't sure if this audience even existed, but there they
were, enjoying the music with all the

Jewel Earns Diamond. Atlantic recording artist Jewel was recently awarded the Recording Industry Assn of America's Diamond Award for the album, "Pieces Of You," which featured the hit singles "You Were Meant For Me," "Who Will Save Your Soul," and "Foolish Games." The Diamond Award recogn-
izes sales of more than 10 million copies. "Pieces Of You" has since been cer-
ified 11-times platinum. Shown at the award presentation, from left, are Val
Azzoli, chairman/co-CEO of the Atlantic Group; Jewel; and Ron Shapiro, executive VP/GM of Atlantic.
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IN STORES 9/12/2000

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U.K.’s MCPS Extends Anti-Piracy Reach As Counterfeit Product Appears On Web

BY GORDON MASSON
LONDON—British music pirates are turning to online mail-order distribution in an effort to cash in on their illicit product. But the stakes are increasing, with courts issuing stiffer sentences to those found guilty of copyright infringements. The level of piracy has caused the Mechanical Copyright Protection Society Ltd. (MCPS) anti-piracy unit to step up its activity, resulting in the seizure, during the first half of 2000, of 1.6 million pounds ($2.7 million) worth of counterfeit CDs and illegally copied MP3 discs, plus computers and copying equipment worth many thousands of pounds more.

In the past six months, the MCPS has carried out 19 separate raids on houses, company premises, markets, and computer fairs. Those raids led to 21 people being questioned and interviewed. Nick Koukounias, head of the MCPS anti-piracy unit, says the discovery of mail-order piracy adds another dimension to the problems of conventional piracy. "We have not stepped up our raids deliberately by targeting a certain number per week. A lot of our raids are in response to tip-offs and complaints that are made to trading standards officers around the country," he says.

Recalling the discovery of the online piracy threat, Koukounias tells Billboard, "The IT (information technology) director of a big law firm in Bristol found MCPS on the Internet and rang me to say they'd been doing an audit of one of their staff's E-mails, because she had been spending a lot of time using E-mail rather than working. Through that audit, they found that she'd actually come across the Internet being used as a distribution system, rather than a market stall or a guy on a street, selling illegal CDs."

Nick Kounoupis

"With MP3, we are getting on top of the problem" - NICK KOUNOUPIAS -

The technology for the outlet has changed as much as the technology on which the infringement is taking place.

The changing face of music delivery is also changing the scope of anti-piracy activity. Says Koukounias, "With MP3, especially you need to find investigations going on the back of a raid. In other words, you do a raid in one place, and that sparks off a completely new and separate line of inquiry. So we've almost been creating work for ourselves because of the success of the raids that we have done."

But it is in the courts that the anti-piracy war is achieving most results. People are going to prison now for copyright and trademark infringement. "There are now about 20 courts across the country trying these cases, and the courts have now realized that theft of intellectual property is not different from theft of ordinary property, and they are going to sentence in the same way. They are not going to see it as being a sort of civil-type action; they see it as much a criminal act as somebody stealing your car or burgling your house." Despite the consolidation, EMA (Continued on page 109)

EMA Acquires Chunk Of Concert Industry

BY KAI R. LOFTHUS
STOCKHOLM—It's merger round-up time in the Scandinavian concert industry, and SFX-owned EMA Telstar Group is corralling the entire herd.

The Stockholm-based company, founded in 1969 by current chairman Thomas Johansson, has since inception had informal talks and partnerships with leading companies in other Scandinavian cities. Now, all of them are wholly owned affiliates of EMA.

The buying spree started two years ago, when EMA acquired Motor, a Gothenburg, Sweden-based agency that manages such acts as the Cardigans and books small- and medium-size acts from home and abroad.

Last year, EMA itself was absorbed by U.S. giant SFX Entertainment. Backed by those deep pockets, EMA, so far this year has produced Korn's European tour (DKB) in Copenhagen, Welldone Agency & Promotion in Helsinki, and now Gunnar Eide Concerts (GEC) in Oslo (Billboard/Bulletin, Aug. 8).

While these companies control a substantial share of the market, the deals are not subject to regulatory approval, according to Johansson. Although the companies now share the same parent, they will not make alterations in their staffs or profiles, he says.

All of EMA's operations amount to more than $79 million, EMA, which employed 250 people, last year had sales of 470 million Swedish kronor ($50.9 million). As for the individual affiliates, DKB had revenue of 30 million Swedish kronor ($7.3 million); GEC, 65 million Norwegian kroner ($7.2 million); Welldone, 63 million Finnish markka ($9.6 million); and Motor, 56 million Swedish kronor ($6.53 million).

"For the past 10 years, me and my colleagues have had intentions to make one business unit for the whole of Scandinavia," Johansson tells Billboard. "This would have happened even if [the SFX deal] wasn't made. We have to do this if we are to make it in the international market and continue to offer global megastars."

In his tenure, Johansson has arranged all Swedish dates from major international artists, as well as coordinating the world tours of such acts as Abba, Europe, and Roxette. His company books approximately 800 international concerts annually and produces the tours of Roxette, Anitool, Emilia, Jessica Folcker, Robyn, and others.

Despite the consolidation, EMA (Continued on page 109)

Universal’s ‘Nuttty’ Plan Soundtrack Versions Tailored To Global Markets

BY GORDON MASSON
LONDON—The staggered theatrical release of Eddie Murphy’s latest film, "Nuttty Professor II: The Klumps," will bring with it several versions of a soundtrack, as Universal Music Group looks to exploit local talent in key markets.

The movie was No. 1 at the box office for its first week of release in late July, and Universal is hoping to build on that success by tailoring the Def Jam soundtrack album to include local artists in various territories.

The concept owes much to the film industry’s tradition of staggering the release of movies around the world. Should the “Nuttty Professor II” experiment prove successful, the strategy borrowed from Hollywood studios could quickly become the norm for Universal soundtracks.

Jim Caparro, chairman of Island/Def Jam Music Group, explains that the film’s release schedule around the world gave birth to the idea of using local artists for the soundtrack. "This idea has given us the [chance] to look at how we may be able to offer other Universal companies throughout the world the opportunity to include in the soundtrack package some of their local artists, which may have a lot of appeal in those local territories," he says, adding that the actual music in the movie will remain the same.

Caparro says the concept was first discussed during a meeting between himself, Universal Music U.K. deputy chairman Lucian Grainge, Island/Def Jam Music Group president Lyor Cohen, and Universal Music International senior VP of A&R and marketing Max Hole. "We talked about this notion and thought it was a great idea, so we set about making it a reality. Lyor and Max were looking to drive it, and while I was over in Japan for the Bon Jovi world tour premiere, I looked to drive the idea home there as well," says Caparro.

Universal claims that the soundtrack has topped more than 1 million sales (Continued on page 101)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Matt Signore is promoted to senior VP of planning for the Island/Def Jam Music Group in New York. He was VP of finance for Island Records.

Mark Shimmel is named senior VP of artist relations for Arista Records in New York. He was COO for LaFace Records.

Kim Garner is promoted to senior VP of marketing and artist development for Universal Records in New York. He was VP of marketing and artist development.

John Vlautin is named senior VP of communications for Priority Records in Los Angeles. He was founder of SpinLab.

Joe Ponzek is named regional sales manager, Northeast region, for Walt Disney Records in Newton, N.J. He was market director for EM1 Music Distribution.

Iris Tesson is promoted to director of press and artist relations for the Elektra Entertainment Group in New York. She was associate director of press and artist development.

Craig DeGraff is promoted to manager of A&R pre-production for Rhino special products in Los Angeles. He was flashback records coordinator.

PUBLISHERS. Dr. Peter Boyle is promoted to senior VP for ASCAP in New York. He was VP/chief economist.

Brian Postelle is promoted to VP of urban music for Famous Music Publishing in Los Angeles. He was senior creative director of urban music.
UNIVERSAL MUSIC & VIDEO DISTRIBUTION

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TEXAS
Billboard shines its light on the Lone Star State with a look at the emergence of major dot.com companies, the growth of Rock en Espanol and Americana radio stations, the developing urban Hip/Hop scene and what’s shaking in Austin. The world’s eyes are on Texas—don’t miss out!

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SANTUARY
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- STUDIOS & RECORDING EQUIP. - Issue Date: Sept 30 • Ad Close: Sept 5
- GEORGE WEIN - Issue Date: Oct 7 • Ad Close: Sept 12
- LATIN MUSIC 6 PACK V - Issue Date: Oct 7 • Ad Close: Sept 12
- NEW FACE OF RADIO - Issue Date: Oct 14 • Ad Close: Sept 19
- TOWER SUNSET 30TH ANNIV. - Issue Date: Oct 14 • Ad Close: Sept 19

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Barenaked Ladies bursts back huge launch set for reprise’s ’Maroon’

BY JIM BESSMAN
NEW YORK—After years of deliberation, postponed touring of the U.S., Canada’s ecclesiastically entertaining but boldly relevant Barenaked Ladies broke through in 1998 with their quadruple-platinum fifth U.S. album, “Stunt,” and its No. 1 single “One Week.”

“We kept playing the U.S. and identifying our markets and building our audience show by show, so that by the time ‘Stunt’ came out, we actually had people out there anxious to hear the new record,” says Steven Page, who plays guitar and flute and shares most of the lead vocal and songwriting responsibilities with guitarist Ed Robertson, who also plays banjo and percussion. “People were really fortunate to have such a big hit, but while it was very exciting, it’s not necessarily the key for the band we are.” We’re more a career and a band: We’re happy for the radio and MTV play but can’t count on it or pander to it.

In other words, no concessions to continued commercialism have been made in creating “Sett” follow-up “Maroon,” due Sept. 12 on Reprise Records. But the set did choose a new producer; Dan Was, whose work with the likes of Paul Westerberg and Iggy Pop the band had admired.

“It really understood the dilemma of Barenaked Ladies,” says Page. “He was in Was (N.Y.C.), which was a humorous group but also art rock, which was sad- ded by a new hit (“Walk The Dinosaur”) that kept people from seeing what the band really was. So he sympathized with our plight, though by the end of the record we were happy that people saw the depth and breadth of what we do in addition to being fun.”

Leading the charge for “Maroon” (Continued on page 105)

Rhino offers Crenshaw classics

BY JIM BESSMAN
NEW YORK—Marshall Crenshaw is perhaps the epitome of the critically acclaimed, commercially overlooked singer-songwriter, though Rhino Records is now giv- ing him two second chances.

On Tuesday (15), the label releases a second collection of Crenshaw songs, “This Is Easy: The Best Of Marshall Crenshaw,” together with a reunion of his 1982 self-titled album (Continued on page 102)

‘Now’ is good for SR-71 single, tour propels act’s debut up charts

BY CARLA HAY
NEW YORK—Like the built-for-speed aircraft for which it’s named, rock band SR-71 has been clearing the charts with its major-label debut, “Now You See Inside,” on RCA Records. Industry observers are credit- ing the album’s recent ascent to first single “Right Now” and the band’s steady touring.

Released June 29, “Now You See Inside” debuted at No. 4 on the Heatseekers chart in the July issue; it eventually peaked at No. 2 in the July 29 issue. The album reached Heatseekers No. 1 status when it rocketed from No. 127 to No. 94 on The Billboard 200 in the Aug. 12 issue; it was also the Pacesetter’s No. 128 for 12 weeks. The album is No. 12 this issue.

Like many rock acts on major labels, SR-71 established an early follow- ing by self-releasing its material. The Baltimore-based melodic act, previously known as Honor Among Thieves, toured behind its 1996 inde- pendent CD and econ- omically-minded attention of RCA senior VP of A&R, Ben Bendeth. He produced “Right Now”: the rest of “Now You See Inside” was helmed by Gil Norton (Foo Fighters, the Pixies).

SR-71’s current lineup, which has been together since 1995, comprises lead singer/guitarist Mith Allan, guitarist Mark Beauchamis, bassist Jeff Reid, and drummer Dan Garvin.

“We’re a cynical, wise-cracking band,” says Allan. “We have had from about 10 different major labels. RCA fit the bill. They have the same vision of the band that we did. When we stepped into the RCA family, they pretty much left us alone. We picked the album’s producer, and we...” (Continued on page 102)

Dan Hicks trades Hot Licks on Surfdog set ‘Beatin’ The Heat’

BY JIM BESSMAN
NEW YORK—Three years in the making, Dan Hicks & the Hot Licks’ “Beatin’ the Heat” is the first studio album from unique and venerable Bay Area scencee Hicks since “It Happened One Bite” in 1976.

Hicks emerged in the mid-’70s as drummer with the seminal San Francisco rock band the Charlatans, then picked up a guitar and put together the Hot Licks with two female vocalists, a lead guitar- ist, a violinist, and a string bassist.

On the new album, upping the excitement level for his fans, is his return to the Hot Licks band format, as well as the presence of such major fans as Elvis Costello, Bettye Midler, Tom waits, Nickee Lee Jones, and Brian Setzer.

The disc, which features Hicks’ custom- ized blend of rock, jazz, swing, folk, and country, comes out Aug. 29 on Encinatas, Calif.-based Surfdog Records, which is distributed by Holly- wood Records. The set was produced by guitarist and labelmate Gary Hoey and label president Dave Kaplan.

Long a cult artist, Hicks has been low-profile for some time. He’s been playing all the time, but people say at gigs, “Where have you been?” He says. “Luckily for Hicks, one of those fans turned out to be Dave Kaplan. ‘I couldn’t find a label,’ says Hicks. ‘I got offers from small ones with no budget, and bigger ones politely said they didn’t know what to do with me. But there was never a person with his own little label who always wanted to record me himself.’

Indeed, Kaplan has been under Hicks’ spell since the age of 12. “When you analyze it,” Kaplan says, “he has certain different lyrical and melodic twists, and he’s a great singer who, like Sinatra or Ray Charles, has a unique way of phras- ing that moves the human spirit.”

Like many, Kaplan—a veteran manager whose current clients include Setzer and the Butthole Surfers—hadn’t heard anything about Hicks since the ’70s. But after meeting someone who knew him, Kaplan obtained his phone number and called him at home in Mill Valley, just north of San Francisco.

“I ended up flying up there and suggesting he do another Dan Hicks & the Hot Licks record,” says Kaplan. “I said, ‘The Stones are still the Stones, and the Hot Licks were so great and could be again.’ But Kaplan says he didn’t want a record that sounded “like where they left off in ‘73.” Instead, he wanted something that could appeal to a new audience, that was contemporary and stretching the bound- aries, like [with] drum loops and samples and maybe younger players.”

“They were things I hadn’t thought of or maybe even wanted, but the songs are basically my tunes and arrangements,” says Hicks, a Great Guns Publishing (ASCAP) writer, who wrote most of the material on “Beatin’ The Heat.” “Sid Page, violinist from the old band, is on, and they brought in a drummer who’s more aggressive than I would have done myself. But I’ve always had an anal- ogical approach, and it’s still there.”

Kaplan says the album took three years to record, much of which was spent securing the stellar guest list. “Elvis Costello said, ‘Please don’t fin-

ish the record without me singing with Dan.’ Same with Bette Midler,” says Kaplan. He sings out the remake of “I Scare Myself” which first appeared on the 1972 Hicks & the Hot Licks album “Striking It Rich” and now features vocals by Rickie Lee Jones, who says Hicks was his personal influence, adds, “It’s a nice piece of poetry to be singing back to him on his own record. The western swing thing and what unique to its time and a real inspiration in a sea of Wings, Elton John, and Roxy Music. It was revolutionary irreverence, with a slight Western accent and rather sophisticated swing, all dressed up.”

Laura Ellen Hopper, PD at triple-A roots-music station KPGF Free- dren, Calif., is also excited about the “I Scare Myself” remake on the album’s other duets. “The one we’re playing the most around here, though, is ‘I Don’t Want Love’ (feat- uring Brian Setzer), which is perf- ect for the station. But you can go really deep on this record, and I’m sure we’ll be playing it forever.”

Terri Currier, owner of the two Music Millennium stores in Portland, Ore., shares Hopper’s enthusiasm.

“We’re a major Dan Hicks store,” notes. “We opened in ’69, and he became part of the woodwork, from the original Hot Licks records to the Charlatans reissues, as well as the Christmas records he did. This should be a pretty decent record for us.”

It won’t mean a lot to the kids of the world, but it could end up selling 100 to 150 copies between our two stores.”

Surfdog is emphasizing lead track “My Cello” at radio, but “any [play] is good for us,” Kaplan says. He notes that the Absolute-booked Hicks, who is managed by his wife, Clare, is doing an extensive national tour coming on the album’s release date. The label will aggressively back the album at retail with co-op advertising and in-store performances and signings, Kaplan says.

“At the end of the day,” he con- cludes, “this is clearly a project from my musical heart. It’s not one for cap- italizing on a trend or looking at SoundScan and quarterly projections every week but something that’s very symbolic to me of when I was a kid. That’s why I’m so dusted up and putting it out, and hearing people so far say, ‘Wow! How cool!’ is enough of a reward for me right there.”
By Chris Morris

Los Angeles—Willie Nelson’s fans will be able to take a cue from the lyrics to Nelson’s “Night Life” and “listen to the blues they’re playin’” when Island Records releases the veteran country singer/story writer’s album “Milk Cow Blues” Sept. 19.

Nelson is joined by veterans B.B. King, Dr. John, and Francine Reed and young luminaries Susan Tedeschi, John Mayer, and Michelle Shocked. Nelson says the album is an all-blues project that includes reinterpretations of Nelson’s own classics and versions of several blues war horses.

Island product manager Ann Balliro says the project isn’t a stretch for the versatile Nelson. “The places history: Willie Nelson grew up in a town that was filled with blues artists and blues musicians grew up there and were their inspiration for the music came from.”

Nelson himself points out that the blues is a formidable part of his musical resources.

The title song, “Milk Cow Blues,” is a song he’s been doing (onstage) every night of his life since I can remember,” he says. “I heard it first from a western swing pioneer Bob Wills, and he learned it from his father, along with other blues songs. ‘Basin Street Blues’ and some of those other traditional things I learned through western swing music.”

The album’s all-stars include B.B. King, Dr. John, Francine Reed, Susan Tedeschi, John Mayer, Michelle Shocked and others. The album has been backed by Universal’s new A&R, and the album was produced by Universal’s Steve Bono.

Nelson will be touring in support of the album, and he will be appearing at the 1999 Blues and Jazz Festival in New Orleans.

New Head Seidenberg Restarts Mammoth; Etheridge, Koz, Others Head To Convention

Mammoth Changes: Following the departure of label founder Jay Faires in January and label GM Steve Balsem in May, Mammoth Records has been staffed up under the guidance of new president Rob Seidenberg. Two holdovers from the previous regime are VP of publicity Keith Hagan and director of marketing Billy Maupin, who is the only employee from the label left by John Wesley Harding.

New hires by Seidenberg, who was previously a Hollywood Records A&R exec, include former Arista partner Steven Rosenblum, now Mammoth’s VP of promotion, former Virgin Records employees Tommy Delaney, national director of promotion, Denise Wadsworth, marketing coordinator, and Giovanna Melchiorre, manager of publicity, and retail marketing manager Nancy Schilhia, who was with Universal Records. Some of the New York-based positions are replacements, while others are new additions.

In Los Angeles, Mammoth, which is part of the Buena Vista Music Group, has appointed Susan Tedeschi as Seidenberg’s former assistant, Abe Baruch, to A&R manager. He is the only Mammoth employee in the L.A. office, which formerly housed up to three Mammoth staff members.

“When I think of Mammoth historically at its peak, probably prior to its involvement with Disney which bought the label in 1996, I realized that the label was one of the few labels able to maintain its own artists and albums; the ability to stay focused and to really not give up until everything was done to expose the artist to the public,” says Seidenberg.

He plans to apply that ethic to the modern-day Mammoth, although he admits that the label may see a shift from its hip, outsider status more toward the mainstream. “I see most, if not all, of the artists on Mammoth as ones that will have the ability to be played on pop radio and reach a large cross of people,” he says. “However, the route by which we get there will be a channel through modern rock and triple-A (and will) tend to be a little alternative. It’s unlikely that you’ll see a song in the top 40, but it’s very likely you’ll see a Fastball kind of act.” (Seidenberg signed Fastball to Hollywood and will continue to act as its A&R rep.)

Upcoming releases on Mammoth include a new album from the Rolling Stones, “Voodoo Lounge,” and a live album from Black Sabbath, “20 Years Live.”

Staff: National Football League director of programming Constance Schwartz has been named Ariston’s VP of marketing. She starts her new post on Aug. 28. The new job will be to oversee the NFL’s efforts to reach fans and help them connect with the league. She will work closely with the league’s marketing and media departments.

Derek DePard: Derek Shulman is leaving his post as president of Roadrunner Records by the end of this month, citing “philosophical differences” with Roadrunner’s Netherlands-based parent company, EMI. “It was a mutual decision,” says Shulman, who was officially named president in May 1999 after consulting with the label for months. “I’m very proud of the fact that I’ve been involved in the world’s first platinum act [Snoop Dogg] and the radio breakthrough we’ve had with acts like Nickelback. It was a great deal of hard work to make the company a player in the mainstream as opposed to the fringe.”

Wessells’ comment on the situation beyond addressing Shulman “has differences.”

“As happens in this business at certain times, people don’t get along,” he says. “We feel that there are different ways of looking at artists and how to deal with artists, and that is basically the case in this matter.”

“I have great respect for Derek is as a person and for his stature in the business,” Wessells adds. “I wish him all the best. The things that happen are very out of the ordinary. He said he expects to hire a new president within the next few weeks. Shulman said his next move will be keeping him on the ‘couch’ and “Just another day, if you like, a lumpy of coal and shaping it to be a diamond. That’s a creative process that I really enjoy. Whether it’s an artist breaking through to platinum or a small label that might to a small label that could.”

Assistance in preparing this column was provided by Brian Gervitz in New York.
Congratulations to Henry Droz from Your Friends at Universal Music Group

7 Out of the Top 10 - WOW!

### Billboard 200 Chart (AUGUST 19, 2000)

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Fastball Exposes ‘Harsh Light Of Day’ On Hollywood Follow-Up

BY CHUCK TAYLOR

NEW YORK—Following the platinum-plus success of its 1998 breakthrough “The Pain Money Can Buy,” pop/rock trio Fastball is hoping to score a second home run with follow-up “The Harsh Light Of Day.”

Again produced by Julian Raymond and the guys—Miles Zuniga on guitars and vocals, Tony Scalzo on bass and vocals, and Joey Shuffield on drums—the project, due Sept. 19 on Hollywood Records, showcases the signature quirky hooks, crafty songwriting, and creative instrumentation that set the ball in motion for “The Way,” Fastball’s novel No. 1 Modern Rock Tracks chart hit and a top five Hot 100 Airplay hit in 1998. The Grammy-nominated outfit also scored a top 20 hit on The Billboard Hot 100 last year with the downtrodden ballad “Out Of My Head,” also from “All The Pain.”

Zuniga says the new 12-track album represents a continuation of good things hatched last time around, but with more of a rock edge, punctuated with a heavier rock start.

“Was it important to be true to ourselves and yet do something a little different,” he says. “We wanted to be more up tempo this time. We found when we were playing live with the last album, our songs were more midtempo even as we thought, so we’d end up having to give them a little more sweat and spittle onstage. On the new album, we wrote them that way from the beginning.”

The album’s title was inspired by the band’s relentless touring schedule. “It’s a good title, both in terms of what we expect the record to be subjected to critically and the dichotomy of living out of a suitcase and the highs and lows of the road,” Zuniga adds. “Shows are the high point of the day. We play, we party afterward. In the daytime, we’re sitting on a flight or we’re stuck in traffic.”

The set’s leadoff single, released to pop and rock radio, is “You’re An Ocean,” a buoyant up tempo ditty that perfectly suits a day at the beach during these dog days of summer.

“What does it mean? Oh, nothing,” says Scalzo, who penned the track. “It’s just a fun rocker, kind of rousing with a joky lyric.”

“That was actually the first song we did for the album,” adds Zuniga. “Tony wrote it back when we did All The Pain Money Can Buy.”

One thing that sets this album apart from its predecessor is the presence of several guest stars. Billy Preston plays piano on “You’re An Ocean,” while Brian Setzer adds guitar to the raucous mariachi number “Love Is Expensive And Free.”

“This is why people do this,” enthuses Zuniga. “To hang out with your heroes and peer through the looking glass is the best. Brian just came down and sort of hung out with us. It was cool.

“I think the guys in Fastball have taken giant strides with this new album,” says Hollywood senior VP of sales and marketing Daniel Savage.

“One of the things that always made Fastball stand out is that when they deliver an album, they do so in the classic sense. Each song has its own personality and style, and together, it holds together as a great piece.”

Marketing behind the project is “so big we had to put it in a three-ring binder,” Savage says. It begins with an appearance Sept. 15 on “Late Night With Conan O’Brien.”

Hollywood will also service a limited-edition deluxe package to certain retail accounts that includes three previously unreleased tracks, such as a live version of “The Way.” The Internet is also a key strategy, with a software tie-in with the purchase of the CD that offers free online service and an America Online chat on the day of release. A “bitz” tour of 15 key markets will run from mid-August to mid-September, followed by a full-blown U.S. tour in the fall.

“We know we have 1.3 million Fastball fans already who bought the last album,” says Savage. “We’re going to find them and make sure they’re locked in. We also want to make sure that people remember that this is the band that delivered ‘The Way’ and ‘Out Of My Head.’”

At retail, the forecast also points to promise. “For one thing, Hollywood has been strong with its acts like BMak and Youngtown. They seem to go on a roll,” says Paul Marnbito, a buyer for South Plainfield, N.J.-based Compact Disc Wise. “And the album: There’s a very strong structure to it; it definitely sounds like a good one for them. The songs are catchy. It’s like a continuation of the last one.”

With that in mind, the band is preparing to take its new tunes on the road. “We’re never going to look at having more than anything else, we’re credible. We’re not manufactured in the slightest. What you see is what you get, and I think a lot of people are really hungry for that.”
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Jive Has [hed]pe Case For Rap/Rock Pioneers

By Larry Flick

NEW YORK—With the Aug. 22 release of “Broke,” Jive/Volcano band [hed]pe wants to make one thing perfectly clear: It is not climbing on the ragged bandwagon currently driven by acts like Kid Rock and Limp Bizkit. It helped construct the engine that propels the vehicle.

True alternatives to the musical hybrid that has become a prime representation of teenage angst will note that the Orange County, Calif., act has been blending turntable-influenced beats with abrasive guitar and rebel-yell vocals since 1994. Its eponymous debut, “Broke,” was released in 1997 and went platinum.

“Broke” is more than merely a trigger for teen angst. Jahred proves his matured lyrical skills here, as he weaves verses that are actually about the end of the world, and how everybody in Western culture just wants to drive their big cars and never bother with the people in the world who are hungry or dying or whatever,” he says.

The anchoring cut on “Broke” is also the project’s lead single, “Har- tender,” which juxtaposes a wicked party groove against intense, often melodramatic words about loneliness. The song is indicative of Jahred’s mission to delve deep into his psyche for this project. “The lyrics are def- initely more personal on this album,” says the Huntington Beach, Calif.-based singer. On [hed]pe’s self-titled 1997 debut (and the band’s ‘96 indie EP, “Church Of Realities”), he says, his lyrics were more explorations of his surroundings, rather than revealing introspection. In short, everything is different now.

“I’m talking a lot about the rock ’n’ roll lifestyle on this one, because none of us in the band had experi- enced it when we wrote the first one,” he says. “After being on the road for two years, it’s become part of our reality.”

Fortunately, Jahred and bandmates Westyle, B.C. the Minak Diz, and Chizad have developed the thick emotional skin needed to endure a long road haul. They’re going to spend much of what’s left of 2000 and a decent portion of 2001 stomping on behalf of “Broke.”

“This is a band that must be experienced in a live setting,” says Randy Miller, senior VP of marketing at Jive.

Punters have had the chance to experience [hed]pe live since early July, as part of the Tattoo the Earth tour. After wrapping up that jaunt in mid-August, the band will join Papa Roach for approximately a month of dates, taking a brief break from tour to participate in an elaborate event Aug. 24 in its Orange County home base. The label is planning a concert event in a local venue to be announced. The event is a key element in an extensive street-marketing plan that began in May, when the band played a series of dates with Slipknot.

At the shows, a sampler of cuts from their forthcoming album was handed out, and the band’s assorpted paraphernalia were distributed. Since then, the street team of promoters has targeted a wide range of fans.

“Broke” was shipped to mainstream and modern rock formats July 28. Among the early supporters of the track are KROQ Los Angeles and WXRK New York.

Beyond radio, Jive has assembled a wide-reaching marketing plan that leans heavily on Internet activity. The band has launched its own site (thedepit.com) and secured pages with Streetwise.com and ArtistDirect.com. It created a special Web-only video for the track “Killing Time” for viewing on the band’s site.

The CD pressing of “Broke” will be enhanced with video footage of the band and a bonus track, “Bad Dream.” Footage from the clip supporting “Bartender,” directed by Rob Mayfied, may also be featured.

“Every possible base will be covered in marketing this band,” says Rick Sales, [hed]pe’s manager. He believes the band’s dedicated fan base will be “seriously heard this time,” thanks to the high quality and commercial accessibility of “Broke.”
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**Artists & Music**

**NELSON**

(Continued from page 12)

with both advertising and publicity onslaughts, Island plans to exploit alternative marketing routes. Balliro says, "A lot of it involves programs in a lot of coffee shop environments, where they'll be playing the record. Several of the trucks from this record will be in different sample sizes that are basically featured in Starbucks and lots of individual local coffee shops around the country.

"There are a couple of different programs that a lot of people typically buy into," Balliro continues. "There's a company called Real Life Marketing that we use for a lot of different things... The way it works is that they not only in-store play for the full-length record, but also they service out samplers. So Willie will definitely have some of the featured tracks on those samplers. We also will have the opportunity to do table-toppers and create a lot of extra visibility."

"I realized that I knew a lot of blues songs and I had written some blues songs... so it was sort of a natural to want to do [the album]"

-WILLIE NELSON-

Nelson—who is managed by Mark Rothbaum and booked by David Snyder at William Morris—will maintain his customary heavy touring schedule (including a Farm Aid date Sept. 17 at Nissan Pavilion in Bristol, Va.) through the summer and fall. He will also make a high-profile A&E and "Live By Request" appearance in late August.

Nelson says with a chuckle, "We'll have to come out of hibernation, so we'll be playin' off the blues album. Hopefully somebody'll request somethin'. If they don't, well, we'll do it anyway... and say, 'Well, here's one I'll bet you wish you requested.'"

At the Rhino records retail store in L.A., where the late Jimmy Cliff's album on Atlantic and other all-star projects have performed well, roots music buyer Allen Larmann predicts solid sales for "Milk Cow Blues." "Willie is a blues singer, in a way," Larmann says. "That adds to the appeal. And those guest-star records really seem to appeal to consumers."

With his blues set finally completely, Nelson plans to return to his long-in-gestation reggae album. He says he has finished covers of Jimmy Cliff's "The Harder They Come" and "I Shot Lenny," and a ska version of his own tune, "It's been decided now that we'd like to do a little more to it and go to Jamaica, Do Wops and I, maybe go down there and hang out with some of those guys and work on it a little bit more, fine-tune it, and make sure we don't do it right."

**SAE**

SAE IT'S SO: We've been a big fan of Kelli Sae's for a long time. If you're a fan of dance music with an artful, jazzy flair, chances are good that you've also enjoyed her sultry voice in the past.

Sae is perhaps best known for her hit turntable collaboration with beat maestro Bobby D'Ambrosio on the house music anthem "Here I Am," that's kind of the twisted girl next door.

That twisted girl has a penchant for blending swaggering funk and R&B with traditional Latin music, utilizing a voice that is, by turns, wonderfully subtle and startlingly gritty. You're pulled into Sae's world within several seconds of the hit-worthy set opener, "Only," which weaves spicy salsa piano lines into rumbling percussion that is fondly reminiscent of Santana's "Black Magic Woman." By the time you reach the song-along chorus, you're irresistibly hooked. And you can imagine that, unlike Jennifer Lopez, Sae is still happily riding that train. The depth and reality of her performance and songwriting is undeniable, and it's downright intoxicating. For more information, call 718-557-0872.

**POUNDS OF AGRGRESSION:** At its best, rock'n'roll is a vehicle for catharsis, the kind that leaves you spent yet oddly invigorated. There's plenty of current music that generates the former reaction, and not that triggers the latter. Pound Of Flesh gives you a little bit of both.

The alias of musician/tunesmith Darrell J. Probst, POB is earning props from underground critics and club punters alike for a self-made, eponymous CD that playfully darts back to the '80s era of rhythmic, guitar-soaked industrial rock without sounding dated or precious.

Instead, notable jams like the racy, jock-grabbing "FILL Me Up" and the frenetic "Freak" build a powerful bridge between nos talgic musings and forward-reaching visions. There are times when Probst is so overcome with passion that his vocals seem choked and tortured. If he didn't seem to be laying himself so bare, we might beg him to pull back a bit. But instead, his histories are compelling—and ultimately relatable. He strikes a particularly intense chord on "Belief," on which he layers ominous keyboards and creepy distorted vocals over a hypnotic, almost mind-altering groove.

This is deep stuff, kids, that will take you on a journey that you will want to experience again and again. We're clearly not alone in this assessment. Various cuts from "Pound Of Flesh" are currently getting airplay from local Chicago commercial and college radio stations WKQX, Chicago's. WNUR Northwestern University, Evanston, Ill.

For additional details, call Kevin M. Drake at 773-975-6513, or E-mail him at DrakeRaven@aol.com.
September 20 on Priority Records. Estes was nominated for a Best R&B Song Grammy for co-writing Whitney Houston’s hit “It’s Not Right But It’s Okay.”

The first single from “Two-Eleven” is titled “Hot, which was also featured on the “Next Friday” soundtrack. Estes describes her album as “hardcore R&B with some real singing on top. I knew when I left school, I didn’t want a ‘regular job,’ I wanted to sing.”

The Tubbs, Osaka, native got her first big break working on demos with producer Jon Jon (TLC, Babyface), before landing a deal with Priority. Estes, who co-wrote most of the songs on “Two-Eleven,” says that the album has “real sentiments and real emotions. When you listen to my music, you’re listening to my soul.”

The Vandals on the Loose: Veteran Los Angeles punk band the Vandals return this month with their latest album, “Look What I Almost Stopped,” due Aug. 29 on Nitro Records. The band toured as part of last year’s Vans Warped concert tour and is expected to do another tour later this year. Meanwhile, the Vandals will

Another R&B Toni: There’s Toni Braxton, who steps into the spotlight as a performer with her debut album, “Two-Eleven,” due Sept. 20 on Priority Records. Estes was nominated for a best R&B song Grammy for co-writing Whitney Houston’s hit “It’s Not Right But It’s Okay.”

Jason’s Country “Soul.” Jason Ringenberg, who head- ed the ’80s rockabilly/roots band Jason & the Scorchers, is now a country music artist. His latest album is “A Pocketful of Soul,” released on his own Couragious Chicken Records. Ringenberg says, “I felt drawn to do an acoustic folk/rock record.”

THE REGIONAL ROUNDUP

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NO PLEASANTERS

INDUSTRY SHAKEDOWN

KINA

SONICFLOOD

WHITE LADDER

THE MAN WHO

ICY CITY OF SYRUP

WHO NEEDS PICTURES


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SPOTLIGHT

HALFORD

Resourceful
PRODUCER: Ray 2
Metal Sn-Sac 25500
After making a later foray into industrial-tranged rock as one-half of the set, former Judas Priest front man Bob Halford returns to his heavy metal roots with a vengeance. Meticulously designed to bring out the arena arena and air, the entire album is a straight-back tour de force. Halford approaches the material (most of which he penned with producer Tony X., among others) with the breakthrough energy of a starved newcomer. All the while, he also offers the kind of savvy rhyming indicative of his vast experience. It's a perfect combination that renders jams like the forceful "Locked & Loaded" and the winning "Silent Screams" (both right irresistibly. Wisely, Halford doesn't taint the set with trendy sounds. Instead, the emphasis is on the classic riffs that puncture still (and always will) remain. It's never to be seen that "Resurrection" will embrace "Resurrection." But you can expect to hear blasting from boom-boom and car stereo owners for months to come.

VITAL REISSUES

IGGY POP

New Values
PRODUCER: James Williamson
Rushda/BMG 74465 99662
Soldier
PRODUCER: Pat Miron
Rushda/BMG 74465 99661
Partly
PRODUCER: Terence Boyce
Rushda/BMG 74465 99660
Relatively clean and coming off an artistic high with the David Bowie-produced gems "Last Love Life" and "The Idiot." Iggy Pop inched a three-deal with Arista at the tail of the '70s. Old out of print in the U.S., the fruits of his old days and more contemporary material is enhanced by many excellent chores, including a CD-ending rendition of Bob Dylan's "Like a Rolling Stone." "I Feel My Love." The oldies include "Remember," "Heart," "Beautiful," "Even," "Savannah," "Someone Else's Life Is Here To Stay," and "Angel Eyes." Iggy, who also plays keyboard, is ready and very able on all sorts of songs that require a special expressiveness.

DEBELAH MORGAN

Dance With Me
PRODUCERS: Dave Alvin
Atlantic 83342
Debelah Morgan is no quitter: Having battled adversity in creating the album of her choosing, the artist, who began her career with Atlantic, returns to the label to offer her newest set. Her tracks are a dreamy mix of pop and R&B that perfectly highlights Morgan's winning range. The fun starts with the album's title track, a hip-hop-infused tango tune that's full of hit material. Morgan also courts fun on the sensual "Let's Get It On." In the song (which is not a cover of the Marvin Gaye ballad) Morgan takes the song's own line, and the result is a perfect update on a guitar-based sample. The songstress, who co-wrote most of the album with her brother Giloh, shows his softer side with ballads like "Close To You" and "What Would You Do." Morgan pulls out all the stops—and octave—on the gut-screwing "Bring Back The Sun." The lushness of the track is matched by Morgan's heartfelt crooning. "Dance With Me" offers the spectrum of emotion without ever doing overtime, which is no small feat.

SPOTLIGHT

HAROLD BODD

The Room
PRODUCER: Harold Bodd
Atlantic 83382
From the opening notes of "The Room Of Ancillary Dreams," it's evident that pianist Harold Bodd has returned to form. Most of his compositions and performances, as well as his ability to reinterpret classical and contemporary styles with ease, have resulted in a fresh, invigorating sound. The album's title track, "The Room Of Ancillary Dreams," is a testament to the power of the piano in creating a sense of depth and intimacy. The album also includes a bonus track, "The Pearl." "The Pearl" stands out as a highlight on the album, showcasing Bodd's ability to craft a piece that is both haunting and beautiful. Overall, "The Room Of Ancillary Dreams" is a powerful and evocative work that will leave listeners with a sense of wonder and awe.
(Continued from preceding page)

another consistently brings the music to higher levels of intensity, and when they slow down, as on the ballad “Ayanna,” the transition is seamless. This is 1982 music’s best-working bands, one that shows no danger of resting on its laurels.

LATIN

VANIA ABREU
Seni Da Baha
PRODUCERS: Leo Da Silva, Vania Abreu
Notes 1006

On her third recording, singer Vania Abreu blends traditional and modern genres and compositions with arrangements that use lush strings as much as acoustic guitars. The end result is an exquisite album of understated elegance. Abreu navigates from Salvador Bach to the samas of Rio, touching upon the baile-fusion of the new Brazil in the traditional “Donas Telas Tristes.” Alternating between the popular and the obscure, she relishes on contemporary composers like Marcelo Quaranta ("Mais De Mim") and Carlos Carega ("Seni Da Baha") for some of the most profound tracks. Throughout this album, Abreu showcases her deep understanding of the music and its nuances.

COUNTRY

SHANIA TWAIN
"You're Still The One"
PRODUCERS: Robert John "Mutt" Landa, Mark Perry
LABEL: Warner Bros.
PUBLISHER: Warner Bros. / EMI
SUMMARY:
Singles: "You're Still The One" (No. 1)

"You're Still The One" is one of the singles from Shania Twain's album "Come On Over," which was released in 1997. The song reached the top of the charts in the U.S. and Canada, and it was a massive hit worldwide. It was written by Robert John "Mutt" Landa and Mark Perry, and it was produced by Mutt. The song is a love ballad that celebrates the enduring love of a couple. The single was a huge commercial success, becoming Shania Twain's 20th consecutive Top 10 hit in the U.S., and it helped to solidify her status as a country music icon.

(Continued on next page)
music, MCA
Ice Trey
WRITERS: predecessors
charisma.

RUS: I sit in the corner
with fiddle and weepy
sings, "I howl, I howl,
myself into the
world, I am a song.

To the end, Fagen and Becker's
painting technique didn't
oblivious to social grooves in the
least—it actually cultivated funky
rhythms, along with all
manner of piquant harmonic,
melodic, and textual nuances.
Stirring side by side
they show listeners how they did it,
isolating parts and finishing each
other's sentences as they discuss
the genesis and realization of hit
tracks like "Peg," "Josie," and
"Deacon Blues." Also interviewed
are producer Gary Katz and
engineer Denny Doherty, along
with vocalist Jeff Barry, whose
of songwriters and their
unevenly divided mix of
20th-century and
contemporary

The true story of these
often-overfamiliar totems take on new
timber, and each listener will
find something different in its

Chuck Rainey, drummer Bernard
Purdie, backing vocalist Michael
McDonald, and jazz saxophonist
giant Wayne Shorter are just
some of the true reflect upon their individual
titles in the "Aja" mosaic.

Discussing the guitar solo in
"Peg"—which saw seven or eight
top players famously try and fail
to please the songwriters—Fagen
and Becker isolate a couple of the
rejected takes before moving over
Graydon's keeper. (Politely, they
don't tell us who played those for
sukton solos.) Most such divine
details are analyzed, but some
escape mention, frustratingly,
next to an original reference to one
of the truly Steely Dan epiphanies:
Steve Gadd's breathtakingly
dramatic drum solo in the suite-like
title track. And full live-in-the-studio
recreations of "Peg" and "Josie"
with Fagen and Becker, joined by some
of the original players, help nudge us
at any discussion of the track. "I
Got The News," although it plays
over the closing credits.

Far more is in the film than
missing, including Fagen and Becker's
outstanding over those musical
influences (bebop, vintage R&B, classic
film scores) and a topic often
glossed over—their lyrics. Dylan's
ambitious, cinematic imagery is
given as a key inspiration for the
carefully observed and cliché-free
expression in songs like "Home At
Last" and alt-culture paean "Dea-
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Another excellent new "Classic
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Marley & the Wailers' "Catch A
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recent, riveting session with Bunny
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home movies and footage of the
Wayne playing such songs as
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Although the revolutionary ideals

ROCK TRACKS

HOT/DEEP: Bartender (I Just Want Your Company)

STELLY DAN: Aja
 Directed by Jeffrey Levy
Rhino Home Video
60 minutes (VHS)

BOB MARLEY & THE WAILERS: CATCH A FIRE
 Directed by Jeremy Marre
Rhino Home Video
60 minutes (VHS)

FLEETWOOD MAC: RUMOURS
 Directed by David Hoffman
Rhino Home Video
75 minutes (DVD Video)

In an era that tends to emphasize
songwriters and their craft over
production. The documentary
investigates the creation and context of
certifiably great rock albums,
including Fleetwood Mac, Steely Dan,
engineers, label boosts, and outside
commentators in the examination of
each record, song by song.

The result is that these often-
viewer's eyes and minds.

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What’s The ‘2-11’ On Priority’s Estes?

Co-Writer Of Whitney Houston’s ‘Okay’ Hit Makes Her Debut

BY TODD DAVIS
SAN FRANCISCO—Toni Estes has already left an indelible mark in the music world—even before the release of her own debut album. The gifted singer/songwriter co-penned Whitney Houston’s Grammy-nominated “It’s Not Right But It’s Okay” from the New Jersey hit machine to capture her share of success with her Priority album, “Two-Eleven,” which bows domestically and internationally Sept. 26.

“When I was younger, I just sang around the house,” says Estes about her musical calling. “Then I actually did a couple of shows with my dad, who’s a drummer, opening up for people like Gladys Knight and Natalie Cole. That seemed like a cool job, so I [began to] pursue a record deal when I was 16.”

The chance to write for Houston came about through Estes’ work with super-producer Rodney Jerkins. “I was doing some singing for Rodney when he said he wanted me to work with him on Whitney’s next project,” she says. “He called me two years later and said he was ready.”

Following that beneficial exposure, Estes—who’s also written for singer Lauryn and is managed by her father Billy—signed with Priority. Citing Bobby Womack and Frankie Beverly & Maze as two major influences, the artist describes “Two-Eleven” (the address of the house where she grew up) as “young and soulful. It’s a mixture of a lot of different things.”

Estes, who’s been with M-RCAP (Metro Records Co.) for seven years, is one of eight of the album’s tracks and worked with a production lineup that includes Teddy Riley, Jon. Jon (Babyface), Teddy Bishop (Monica), Warrn Campbell (Tru Hill), and Brian Cox (Ideal). The set’s being formally introduced by the single “Hot,” which also appears on labelmate J Cee’s “Next Friday” soundtrack and bows commercially Aug. 15.

By Todd Davis

John Rotella, Priority’s VP of marketing, says, “Toni’s not a metropolis artist. She’s very organic, very real, and loves to tell a story. She’s basically spearheading Priority’s re-entry into R&B. This is a long-term commitment and not about first-week sales. She’s a strong female artist.”

Priority A&R director Mark Brown concurs, saying, “The one thing I recognized was her great voice and overall talent. In putting together this album, we wanted to make something that could really relate to women. It features real-life stories that Toni’s writing about from personal experience. It’s a strong album that will relate to men as well.”

In terms of marketing, the label has staged live showcases in New York and Los Angeles for Estes, who’s booked by the William Morris Agency’s Jeff Frasco. Additionally, says Rotella, Estes filmed a promotional ad with a company called Right Between the Acts that’s been airing during intermission at the Rhythm of Love tour (featuring Will Downing, Chante Moore, Gerald Albright, and Phil Perry), which wraps at the end of August.

The label is also distributing 20,000 cassette samples, pairing Estes with labelmates U.S. newcomers Stephen Simmonds (Billboard, Aug. 5), at the Rhythm of Love show as well as at the Honey Nut Cheerios-sponsored concert tour (with Gerald Levert and others), which runs through September. Complementing that push are several other projects, including the placement of three albums on Vibe magazine’s subscriber-only “Summer Jam” sampler.

“As long as they market her right, she’ll do well,” says Darryl Hacker, assistant PD at WKYS Washington, D.C. “Hot” is something radio can work with—there’s a need for uptempo music.” Adds Samuel Stuson, owner of Los Angeles’ Midnight Records, “‘Hot’ is a strong, uptempo song. And ‘Two-Eleven’ is an album that can be worked for a very long time.”

Jaz-Z Gets ‘Nutty’

Jaz-Z recently shot a video for his newest single, “Hey Papa,” from the “Nutty Professor II: The Klumps” soundtrack. The video features Memphis Bleek, Aml, and Pamela Anderson and was directed by Hype Williams. “Hey Papa” is the third single off the soundtrack. Shown on set in Malibu, Calif., from left, are Brian Grazer, co-chair of Imagine Entertainment and one of the film’s producers; Jaz-Z, Timbaland, the single’s producer; and Williams...
DOG'S FETCH: Back in the July 15 issue, I told you about a 13-year-old Columbus, Ohio, native who is a junior high school honor roll student. That student, Lil Bow Wow, and his single, "Bounce With Me" (So So Def/Columbia), were making great strides at radio. Much as his producer and mentor Jermaine Dupri, Lil Bow Wow made a strong impression on me when I first saw him. I was sold on this kid.

It seems the general public agrees that Lil Bow Wow is a force to be reckoned with in the rap genre. "Bounce" was the Greatest Gainer/Sales/Tracks for the week of Aug. 19. The chart features the top 15 Hot R&B/Hip-Hop Singles & Tracks and the top 14 Hot Rap Singles. On the former chart, the tremendous increase causes Lil Bow Wow to jump over such established acts as Tommi Brooks, Destiny's Child, Joe, and Janet Jackson. Lil Bow Wow's album, "Beware Of Dog," hit retail Sept. 26, and, with the support gained thus far, along with the backing of the likes of Snoop Dogg and others within the rap world, Lil Bow Wow seems to have a bigger bite than his bark.

RUFF CLIMB: In continuance of artists coming full circle, I must mention Ruff Endz and their single, "No More" (Epic). In my July 8 column, I first mentioned the duo and its great accomplishment of being No. 1 on the Hot R&B/Hip-Hop Singles & Tracks chart after the first week of sales. Like Lil Bow Wow, Ruff Endz are new to the music scene, and their sales out of the box were true signs of great things to come. In the time since their single hit retail, radio has joined the party, moving the single 5-2 on the Hot R&B/Hip-Hop Airplay chart. A 96% gain in total points has "No More" rising 3-2 on Hot R&B/Hip-Hop Singles & Tracks, dropping the gap behind Sisqo's chart-toppling "Incomplete." Their album, "Love Crimes," was initially scheduled for July 25 but has been moved to Aug. 22 to concentrate on their debut single.

WORLD MEANING: Cam'Ron's latest single stabs at a question many have asked: "What Means The World To You?" (Entertainment/Epic). "What Means" moves No. 10 on Hot R&B/Hip-Hop Singles & Tracks, with a 62% increase in radio and retail points. Radio earns most of the credit, as there is only a 12-inch single available to date at retail. Cam'Ron is no stranger to the charts, having had singles from his previous album enter Hot R&B/Hip-Hop Singles & Tracks. He is most recognized for his top 10 hit, "Horse & Carriage," which peaked at No. 9 on that chart in August 1998. "Horse & Carriage" featured Mase, who is now a minister and has left the music industry. Now Cam'Ron returns with help from the Police's legendary "Roxanne" as the sample behind "What Means." Radio has supported "What Means," with such stations as WQHT New York, WUSL Philadelphia, WHHH Indianapolis, KPWV Los Angeles, KIKI Honolulu, and WPGC Washington, D.C., playing the single. This track hit hot on the heels of his previous work, a promotional tour and video support of Cam'Ron and his album, all week long.

Dropped Aug. 1 from DreamWorks. As a production entity, PA delivers a mostレベル in the humdrum world of repetitive hip-hop beats and copycat sounds. As lyricists and MCs, the trio of Reese (aka Muggs e Sinclair), Mello (aka James Hollins), and KP (aka Kawan Prather) introduce a new (Continued on page 28)

DONT SLEEP: Last year, "Rhapsody," a collection of melodic and lyrically superior cuts from Houston rapper Mr. Mike, dropped on Priority with little fanfare. Atlanta-based Parental Advisory (P.A.) delivers a much more mature performance with its third album, "Life, Your Entertainment," which

Simmons Mixes Hip-Hop, B-Ball, Politics

THE CELEBRITY BASKET-BALL game hosted by Russell Simmons' 360hiphop.com and Host.com in conjunction with All Star Puffy/Radio on Aug. 26 in the Hamptons in New York is part of Simmons' major initiative to mobilize the hip-hop community on the political front. Simmons, a former boxer who has been inducted by the World Boxing Council as the new world champion, is organizing a group to promote issues that affect the community. A special vehicle to register 1 million voters is through his support of Rap the Vote 2000.

"I wouldn't consider myself a political activist," says Simmons, who attributes some of his attention to social issues and their solutions to the recent birth of his first child. "I would say it is something that concerns me," Simmons believes that the disappearance of black radio has left the community without a voice. "When I was a kid, we had (New York's) WWRL and WBLL to help us, 'Oh, by the way, Al Sharpton is not a demon, he's a community activist and he supports most of the things that matter to us," he says. "There's no community voice that says [what and who] supports the community now that we have [top 40 rhythm-crossover radio]."

Simmons hopes to fill that gap with 360hiphop.com, which he says has a political and lifestyle focus in addition to music and entertainment.

"While we are talking about registering to vote, we will talk about exercising our right to vote, which I feel we're really not exercising," Simmons says. "I do think it is important that we flex our muscles when we can help and many of people as we are stressing to the community to keep coming back to programs, and they do it silently. But they have never really

STEPHANIE LOPES

RHYTHM SECTION

[Image of the Rhythm Section]
**Hot R&B/Hip-Hop Airplay**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Time (Wk)</th>
<th>Chart Position</th>
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<tbody>
<tr>
<td>&quot;The Real&quot;</td>
<td>Usher feat. Lil Jon &amp; DJ Clue</td>
<td>38/25</td>
<td>46</td>
</tr>
<tr>
<td>&quot;Gotta Get Away&quot;</td>
<td>Akon feat. Snoop Dogg</td>
<td>38/25</td>
<td>46</td>
</tr>
<tr>
<td>&quot;I Don't Wanna&quot;</td>
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**Hot R&B/Hip-Hop Recurrent Airplay**

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flavor, approaching old subjects through fresh eyes and varied ways.

“Rap music is our hustle,” says Reese. “It’s the way we eat, live, and survive.”

P.A. owns Ghetto Vision, a label distributed by LaFace Records. The “Shaft” soundtrack was released by Ghetto Vision and has been certified gold. Reese and Mello handle the label's production duties, while KP oversees the day-to-day operations. The team has written and produced for TLC, Pink, Mystikal, Youngbloodz, and others.

Despite these additional professional obligations, P.A. is still the priority for the trio, and putting it down creatively and realistically was the goal on “My Life, Your Entertainment.” “We talk about real-life situations that go on,” Reese says. “For the audience, it’s like a scary movie. You enjoy what’s happening on the screen, but you’re glad it didn’t happen to you.”
LEFT TO RIGHT: MARY J. BLIGE, ICE CUBE, QUEEN LATIFAH AND JOE
IT JUST DON’T STOP...

As Survival Of The Illse Reigns, Hip-Hop Continues To Invade The Mainstream.

BY RUTH ADKINS ROBINSON

In 1964, Paul Simon wrote that "the prophets are written on the subway walls and tenement halls." But, he couldn’t have projected that, within 10 years, subways streaking out of the Bronx would be adorned by graffiti writers with prophetic words indeed: "Hip-Hop Lives." The train’s destination was a global one. The “Sounds Of Silence” would be replaced by the sound of the cash register’s ring. Soon the noise would become overpowering, as the world clamored to get in on the cultural gold rush.

Hip-hop didn’t have much to do with cross-culturalization in the beginning. The music, and lifestyle, was born of necessity and fueled by the survival skills of its creators—blacks and Caribbeans in the inner cities. But even its originators didn’t count on its long-range impact.

Takin’ It From The Streets

In 1971, an MC called Love Bug Starski tossed out the phrase “hip-hop, you don’t stop,” at one of the street parties that took place in a Bronx neighborhood. Grand Wizard Theodore was scratchin’, the B-Boys were breakin’ and a Samuel Gompers Vocational High School grad was so wild on the turntable he was dubbed Grandmaster Flash. Hip-hop was born.

Flash’s schoolmate, rap producer Van Silk, remembers those days, saying, “There weren’t many of us, and we were all friends. It was a neighborhood thing. Nobody thought it would change things as much as it has.” There is no doubt it has, says Silk, who began promoting his own shows by 1980. "Nobody thought anything we did would end up in museums or being taught in college.”

It has and it is. Universities across the nation examine the phenomenon—DJ Dusk teaches a class on turntable style and its history at UCLA. At Berkley, they delve into the poetry of Tupac Shakur! The newly opened Experience Music Project in Seattle probably spent more cash collecting memorabilia for its Hip-Hop Experience than the combined decade-long income of all those DJ wizards.

Silk estimates “between $2 million and $3 million was paid for a wide range of artifacts and memorabilia—everything from Dapper Dan jackets, turntables, photos and bios to items from Busy Bee, the Cold Crush Brothers, Flash’s jacket and more.” Silk, now VP, urban music at Judgment Records, says “Back in the day, there was no sophisticated marketing. It was about putting up flyers and posters for our shows.” Silk’s Fat Flava record store became home to much of those original party flyers from Harlemworld shows and other events. Those 25-year-old relics are suddenly highly collectible, and pricey.

That’s due in part to the fact that the four components of hip-hop—dancing, rhyming, MCing and graffiti writing—cut a wide swath through American and international culture. Hip-hop became so ingrained in popular consciousness that residents of nursing homes know what “gettin’ jiggy wit it” means, toddlers in preschool wear hat-to-the-back and kids in middle-America screech “whaazz up” as they clutch their latest gangsta rap CD and hi-fi home’s.

HITIN’ IT BIG

While hip-hop lifestyle influenced fashion, films, attitudes and other music genres, rap grew up to be the music of choice for a genera-
Heineken presents Billboard R&B Hip Hop conference

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New York Hilton

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Jeff Clavagan, Mandalay/Prudence Ent.
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Tracy Daniels, Urban Warrior Films
Bob Donnelly, New York Ent. Attorney
Rah Digga, Flipmode/Elektr
Ken Freundlich, Atomic Pop
Peter Griffith, Hook.com
Carla Hay, Billboard
Dwayne Haywood, Platinum Films
Nina Henderson Moore, BET
Stephen Hill, BET
Selwyn Hinds, 360HipHop.com
Rickey Reece, Irie McNeil & Wyatt
Fred Jenkins, Dark Child Gospel
Chris Lighty, Violator/AMG
Larry Linett, FarmClub.com
David Linton, Capitol Records
Kedar Massenburg, Motown
Steve McKeever, Hidden Beach/Epix
Scott Mills, BET.com
Gail Mitchell, Billboard
Connie Orlando, Instinct
Philip Polk, Coca-Cola
Lionel Richie, Rondor Records
Larry Robinson, Avatar
Patricia Russell-McCloud
Chris Schwartz, RuffNation
Scott Hunter Smith, Heineken USA
Ken Spellman, Sirius Satellite Radio
Bill Stephney, StepSun Media
Dedra Tate, Flavor Unit Ent.
Jeff Thomas, DreamWorks
Herb Trawick, Trawick Group
Dick Wingate, Liquid Audio
Bille Woodruff, Geneva Films

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7:00pm - 10:00pm Mercury Ballroom
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Live Performances:
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Light dinner menu - Open Bar 6:00pm - 10:00pm
10:00pm Trianon Ballroom
OPENING NIGHT SHOWCASES
performances by PRIORITY RECORDS ARTISTS
Rock, Sauce Money, Vacant Lot, Easy Mo Bee
Open bar 10:00pm - 12:00am

THURSDAY, AUGUST 17
9:00am - 5:00pm East Promenade
Registration
9:30am Rendezvous
Welcome: Gail Mitchell, Billboard
Motivational Speaker: Patricia Russell-Cloud
10:00am - 11:15am Rendezvous
Does Crossing Over Mean Losing Credibility?: A growing number of R&B/hip-hop artists are crossing from black to white, making a mainstream transition to endorsements/advertisements, fashion, TV and film. In the process, are they losing credibility among their core audience? The session addresses various statistics; i.e., where majority of mainstream dollars is being spent, what percent of black music is purchased by mainstream consumers, etc.
Moderator: Carla Hay, Billboard Magazine
Panelists:
Rah Digga, Flipmode/Elekt
Chris Lighty, Velaxo/AMG
Lione Ridenour, Artista
Herb Traskow, The Traskow Group
as of 8/9, schedule subject to change

FRIDAY, AUGUST 18
9:30am - 4:00pm East Promenade
Registration
10:00am - 11:15am Rendezvous
Presidents Panel: Label presidents share insights on the current state of the industry as well as future opportunities and pending threats. The session will also include an O&A session with the audience.
Moderator: Keith Clark/Scales, Vanguard Media
Panelists:
Rich Issacs, Loud Records
Fred Jenkins, Darkchild Records
Kedar Massenburg, Morewn
Steve McKeever, Hidden Beach/Epic
Steve Rifkind, Loud Records
Chris Schwartz, Ruff Nation
Dedra Tate, Flavor Unit Entertainment
Bryan Turner, Priority Records
11:30am 12:45pm Rendezvous
Generation Impressionable: How are decisions made regarding the visual aspects of videos and what they should or shouldn't show?
Moderator: Panels:
Stephen Hill, BET
Dwayne Haywood, Platinum Films
Tracy Danielle, Urban Warrior Films
Conrie Orlando, Instinct
Bille Woodruff, Geneve Films
2:15pm - 3:30pm Rendezvous
The Revolution Will be Downloaded:
With the recent AOR/Time Warner/EMI merger and the plethora of urban lifestyle-oriented Web sites featuring music and other entertainment elements, just what does the Internet future hold technologically speaking for the black entertainment industry now and in the next five to 10 years?
Moderator: Panels:
Scott Mills, BET.com
Life Allah, The Orchard
Ty Braswell, Virgin Records America Inc.
Selwyn Hindy, 360HipHop.com
Peter Guthriff, Hootk.com
Larry Unietsky, FarmClub.com
Ken Spellman, Sirius Satellite Radio
3:45pm - 5:00pm Rendezvous
Somebody's Watching You—Big Brother Vs. The Entertainment Media:
What is the African-American entertainment community needs to know about what's happening on Capitol Hill, encompassing burning issues concerning the music industry and the Internet (copyright debate, piracy, Napster, MP3.com) as well as TV/cable (ownership, programming), and film.
Moderator: Bob Donnelly, Attorney at Law
Panelists:
Ken Freundlich, Atomic Pop
Rickey Jax, Jax, McNeill & Wyatt
David Linton, Capitol Records
Dick Wingate, Liquid Audio
6:00pm ONE SOURCE ENT & ASSORTED FLAVORS
Bring You The MID-CONFERENCE "End of Summer" PARTY
Live R&B performances by "The Package" and More!
At the Bar-B-Flyin' Pan (632 23rd St. & 12th Ave. (next to Chelsea Piers))
Open Bar & hors d'oeuvres 6:00pm - 7:00pm
9:00pm Trianon Ballroom
RUFFNATION RECORDS PRESENTS LIVE ARTIST SHOWCASES
featuring No Question, Major Figgas & Outsidsaz

Lunchcheon - Sponsored by AMERICAN AIRLINES with guest speaker Elizabeth Murphy
2:15pm - 3:30pm Rendezvous
Mmm...Mmm...Good: Music...Movies...Money.
The successful—and profitable—synergy between movies and music is stronger than ever as evidenced by such popular soundtracks as "Waiting To Exhale," "Soul Food," "The Best Man," "Rome Must Die," "Next Friday," "In Too Deep," "Love & Basketball.
Moderator: Nina Henderson-Moore, BET Pictures
Panelists:
Jeff Calaagan, Mandaylah-Proliteno Entertainment
Larry Robinson, Avatar / HBO's "Oz"
Bill Stepney, StepSun Media / "Shah"
9:00pm Trianon Ballroom
CLOSING NIGHT PARTY
Live Performance by BLAYZ, UNPLUGGED RECORDS
black.” SoundScan figures agree with Simmons. Simmons, hip-hop’s first, and best, success story began his rise as a concert promoter. The founder, chairman and CEO of Rush Communications knew his college rap label into a diversified multimedia company with music, television, film, advertising and fashion interests.

When Simmons speaks, the street listens. That’s both Wall Street and Amsterdam Avenue. He says, “The rap industry builds brands. Black folks are the greatest brand builders in the world. Our music, our clothes, create new trends and styles. The globalization of our culture is my mission.”

Mission accomplished in film. Squawk clean Will Smith became rap’s poster boy for big bucks when he left his TV sitcom, “Fresh Prince Of Bel-Air,” for the big screen包括 the film “Independence Day” and “Wild Wild West.” Smith’s rap roots were amply demonstrated as he danced with aliens in the “Men In Black” video.

One of the most attractive crossover elements for many rappers is that their films sometimes serve as 90-minute commercials for their music.

That’s the case with a man at the opposite end of the squeezy spectrum, Ice Cube. His seminal work with Niggaz With Attitude (N.W.A.), “Straight Outta Compton,” sent parents and police scurrying in fear. The films from Ice Cube’s very successful screen career are frequently comedic in nature or based in the hood, such as “Boyz N The Hood” and “Next Friday.” He never thought rap would evolve like this, saying, “I look back now and see that we were pioneers. We didn’t think the music was going to leave the neighborhoods. We thought we would just sell them at swap meets.”

ON THE BIG SCREEN
Ice Cube and his brethren sold product at many more places than just local swap meets. The rhythm of the rhymes shows up in strange as the title for a mostly white film, and the use of the seminal rap song, “Rapper’s Delight,” in Adam Sandler’s film “The Wedding Singer.” Reid can’t help chuckling as he remembers the elderly grandmother preparing for her rap performance. “Think about this: The scene came from the mind of a young, white comedian. That’s cultural impact,” he adds.

Reid also cites all the rappers who routinely appear in films and television. Nobody gave it a second thought—Busta Rhymes, Mary J. Blige, DMX, Usher, Lil’ Kim, Missy Elliott, the Wu-Tang Clan and Aaliyah. Aaliyah’s debut in “Romeo Must Die” was successful enough to land her the title role, originat-by Irene Cara, in the Warner Bros. remake of the 1976 film “Sparkle.”

If a larger population had not embraced hip-hop, the plan to remake L. Frank Baum’s classic “The Wizard Of Oz” in a hip-hop version would have never seen the light of day. However, Fox TV Pictures’ “The Oz” has a raft of stars attached, including Queen Latifah, Busta Rhymes, Ginuwine and rap group IMX, who will don wings to play the flying monkeys.

Sometimes hip-hop life isn’t in the plot. There have been many films celebrating rap, break danc-ing and graffiti writing—from “Krush Groove,” “Wild Style,” “Style Wars,” “Ryme And Reason” and “The Show.” Wu International, Wu-Tang Clan’s production company, has optioned a music-based urban drama, “Trife Life,” which follows two Brooklyn guys looking for fame and fortune in hip-hop.

The whole idea of the infatuation with hip-hop came under the scope of director James Tobak. His movie “Black And White” jarred every nerve available, and he did it deliberately with themes based on white kids and hip-hop culture. It starred everyone from Wu-Tang Clan members to Brooke Shields and Robert Downey Jr. While the film failed to find an audience, it’s likely the subject will be examined again in subsequent films.

SOME BAGGY PANTS AND FANCY SNEAKERS
Mission accomplished in fashion, too. From New York’s SoHo and trendy Melrose Avenue in Los Angeles to Paris’ Champs Elysée and Tokyo’s Roppongi District, it’s apparent how commercial hip-hop has become. Against backdrops of fake graffiti, while being bombard-ed by break-dance videos, brand-conscious consumers grab baggy pants, oversized athletic jers, expensive sneakers and any other fashion standards in the hip-hop community. The oversized tee has become the unofficial uniform of kids in the suburbs, too.

There is an explosion of urban-apparel labels in hip-hop circles, including Master P’s No Limit Clothing, Wu-Tang Clan’s Wu-Wear and FUBU, which used LL Cool J in its first ad campaign, and Puff Daddy. Earlier this year, Sean “Puffy” Combs’ Sean John Collec-tion looked one of three nominees for an American Fashion Award, the prestigious Perry Ellis Award, a serious nod of recognition from the Council Of Fashion Designers Of America.

Sean John is all about upscale hiphop street fashion with a dash of swagger, champagne, diamonds and fur that kicks “ghetto fabulous” up another notch. In its first year, Sean John made $30 million, and the projection for its grosses for 1999-2000 is $68 million to $70 million.

Aaliyah’s own ever-expanding Phat Farm line is projected at $300 million this year, and his new retail store in SoHo will stock both Phat continued on page 46
WHAT'S BUMP'N IN YOUR RIDE?
with the enormous growth of hip-hop music and its global impact on culture and finance, it is not surprising that female MCs are spreading their wings and capitalizing on the growing respect and recognition of hip-hop. John Derry, president of MAC cosmetics, noticed the power of this homegrown music while abroad.

"I was in Tokyo last August, standing in the middle of a clothing store, when the [idea] came to me," Derry says of his move to enlist Mary J. Blige and Lil' Kim for the third wave of MAC cosmetics' AIDS Fund, which is supported primarily through proceeds from the sale of Viva Glam lipsticks. "I was listening to music playing on the radio. It was always Mary J. Blige, Lauryn Hill or Missy Elliott on the radio in Tokyo.

"I went to Paris for fashion week, and then Milan. Standing in the same sort of venues, I heard the same music. I was in my hotel bathroom in London, I hear a song—it's Mary J. Blige with George Michael. I think, this music is infused all around the world right now. Then, all of a sudden, Kim was everywhere. She was on the cover of Out magazine. She was on the MTV Music Awards. She was with Diana Ross. Her image was everywhere," he continues.

**VIVA GLAM, SPIRITED AND VANITY FAIR**

In the first two months after going on sale, Viva Glam lipsticks had already raised nearly $750,000. Of the proceeds, 100% goes to the fund, which supports more than 300 agencies assisting people living with HIV and AIDS. MAC absorbs the production and administrative costs, while retail partners forgo profits. This year's hip-hop campaign has been dubbed the most successful Viva Glam campaign to date.

Through such mainstream affiliations, further epitomized with photo spreads and features in *Harper's Bazaar* and *Vanity Fair*, female MCs are being recognized for their ability to "hold it down" and hold their own—on another level. Their roles and their business ventures are diverse and growing, and the ladies are taking advantage of all the opportunities, and then some.

**Once upon a time, the phrase "what's up?" elicited the common response of nothing much. But this is a "do or die" world,” for So So Def Columbia recording artist Da Brat, and her response tells a lot about her and her sisters with the mics in their hands.

"Right now, I'm in Atlanta," says the rapper, whose third album, "Ridin' Dishonored," has sold 1.1 million units, according to SoundScan. "I just got off the phone with Keri from Michael Jackson's production company. And I'm working on this

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**You've Come A Long Way, Baby**

Female MCs Are Diversifying, And Capitalizing On, The Hip-Hop Craze.

**BY MARPI KENON**

---

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DJ MUGGS PRESENTS SOUL ASSASSINS II  THE BAIT SOUNDTRACK  OUTSIDAZ
The Internet represents a pure opportunity which has allowed a new breed of entrepreneurs to go directly to consumers with their products and services,” says Gary L. Mack, CEO of Bamiflex.com, a recent Web start up that specializes in urban-themed programming and e-commerce. “For minority businessmen, doing business online offers a way around traditional business models which we’ve often been excluded from. Doing business online offers minority businesses an open market. It’s an environment with no gatekeepers, which is offering us a level playing field to compete with other companies, both large and small.”

According to a study released by the Internet research company Jupiter Communication Inc., urban Web entrepreneurs are tight on the money with their start-up ventures. The study states that, within five years, the Internet will reach a point of critical mass penetration that will begin to rival technological advances of the past, such as the telephone and the automobile. The study also projects that, by the end of 2000, the number of African-American households online will exceed 4.6 million. These numbers represent a vast consumer audience for niche-market Web sites.

For the independently distributed B.I.P. Market Records, being on the Web has been enormously beneficial. “The Internet has been a great way for my company to market, promote and sell our product,” says label CEO Cedric Singleton. “On average, we get about 1.5 million visitors to our site looking for news about new releases and artists on Black Market. Because of that access, we’ve seen our sales increase by size, those numbers have made a real difference in keeping us profitable.”

Sugar Soul

“Technotronic,” but the MC once laughingly derided for his moniker MC Eric has really delivered the goods here,” says Cowan. “This is U.K. rap with a global perspective, considered beats, sparring use of live instrumentation, and thoughtful, sincere lyrics make it the surprise U.K. package of 2000.” Universal-Ireland U.K. manager Darcus Beese notes: “Some of the album tracks were recorded with The Roots, like “Freestyle.” Guru also raps on one of the tracks called “Do You Know.” The album also samples Sister Sledge and the Beach Boys, though much of what’s heard was programmed by MC One, who produced all but one of the tracks. It’s very much a song-based offering with an eccentric influence taking in from reggae to blues and folk, which is probably why it’s had a great critical acclaim but has under-performed in the marketplace. The album may well perform with judicious use of singles from its radio-friendly tracks, such as the Sister Sledge-sampling “Gameplan.” It was a letter I was going to see my son again.”—KWAXU
THE EVOLUTION OF REVOLUTION

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he relationship between movies and soundtracks has long been a symbiotic one, with the latter generally being subservient to the former. Except, that is, when it comes to urban films. From the so-called blaxploitation films of the ’70s (i.e., “Superfly” and “Shaft”) to the hip-hop-driven movies of today, the soundtrack has played a leading, rather than supporting, role in the marketing and ultimate success of many black films.

**SHAFT SELLS**

Movies like “Waiting to Exhale,” “Soul Food” and, more recently, “Romeo Must Die,” and the new “Shaft” clearly demonstrate that films and soundtrack movies and music continue to thrive, producing big dollars at the record store and box office. The platinum-selling soundtrack for “Romeo Must Die” remains on the Top R&B/Hip-Hop Albums chart.

Also worth noting, on the chart, the new “Shaft” soundtrack (Get-Out-Vision/LaFace) has sold a respectable 200,000 units thus far, according to Lawson. (Note: The phrase simply states that the album has sold 200,000 units.) The soundtrack was successful in film, so I wanted to bring more music from the streets but update it,” he says. The soundtrack features music by R. Kelly, Carl Thomas, Too Short and Donell Jones, as well as an updated version of the “Theme From Shaft,” performed by Hayes.

Prather says he tailored the soundtrack to fit not only Samuel Jackson’s modern-day John Shaft but the film’s villain, Peoples Hernandez (played by Jeffrey Wright), as well. “We had the R&B side for Samuel Jackson and the hip-hop side for Peoples,” he explains.

Many people are excited about producing the “Shaft” project because he appreciates the significance of a soundtrack to a black film. “A soundtrack is everything—because when people watch the movie they will feel like it’s a part of them,” Music makes the streets go ‘round; it’s a real integral part of black life. “In the history of the R&B sound, a large part of the work of features for Forrest Whittaker’s two-year-old Spirit Dance Entertainment, agrees, “I think that whenever a large distributor is putting out a distribution of a film that revolves around black characters or Latino characters, they hope that the soundtrack will be successful.”

Paxton credits filmmakers like Spike Lee with the movie industry’s increased interest in soundtracks. “I don’t think the soundtrack was prominent until you had directors like Spike Lee coming along pushing soundtracks on independent mandates. And when you get a film like “Above The Rim” or “Juice” and the soundtrack almost does as well as the film, I think it opens up different levels of success for companies.”

Lee’s marrying of film and music via early projects like “School Daze” and “Do The Right Thing” was a revamped version of a movement that had occurred a few years before his time.

In 1971, it was Hayes’ soundtrack to the original “Shaft” that helped make the movie memorable enough to warrant a sequel nearly 30 years later. In fact, even when those who never saw the flick know from listening to Hayes’ brash theme song that John Shaft was a “bad mutha-shut-yo-mouth.” The success of the film and the soundtrack opened the floodgates to a plethora of black films, including “Superfly,” which was released the following year and, like “Shaft,” was accompanied by a soundtrack—produced and recorded by Curtis Mayfield—that was as recognizable a part of the film as the badass protagonists themselves. With hits such as “Freddie’s Dead,” “Pusherman” and the title track, the album sold some 2 million copies.

**90s CROSSOVER**

Like his predecessors, today’s urban films and soundtracks feature artists who tend to be the voice of the day. In the ’70s, it was Ray Comfort and Hayes. Today, it is mostly hip-hop and young R&B artists. Unlike in the ’70s, however, the roles of today’s actors and rappers are interchangeable as successful recording artists use their musical marquee value to raise the stakes at the box office. Perhaps one of the best examples of crossover success was 1991’s “New Jack City,” starring Wesley Snipes and premiere rapper of the day Ice T. The film grossed more than $50 million, while the soundtrack, which featured artists like Bone Thugs and Christopher Williams (the latter two also appeared in the film), sold more than 2 million units. Just as “Shaft” kicked open the door in the ’70s, “New Jack City” set the stage in the ’90s for a slate of films starring rap artists. The success of these films encouraged the crossover of rappers to film and evidenced the viability of the music/movies marriage on a greater level.

Today, it is practically a given that urban artists who reach a certain level of success will parlay that success to the big screen. Among the recording artists who have handily crossed over into film are Whitney Houston (“The Bodyguard”), Ice Cube (“Friday”), Uschi (“She’s All That”), Aaliyah (“Romeo Must Die”) and Busta Rhymes (“Shaft”).

And, while some of these artists are still viewed as rappers and singers who want to act, others have been accepted as major film stars, such as Will Smith, who has had hit after hit at the box office with “Men In Black,” “Independence Day” and “Wild Wild West.” Also, unlike the ’70s movies, which attracted a mostly black audience, today’s film—due in large part to the crossover appeal of the artists featured in the films and soundtracks—are drawing moviegoers of all races.

**THE AUDIENCE WANTS MORE**

Paxton, who has also worked in music and at ATV Films, says this kind of crossover creates win-win situations for artists who want to extend their creative reach and for film companies who want to bolster sales. “I think every artist has to know what they want to do. I don’t know if there’s an artist that wants to do just one thing. I don’t know any artist who wants to do just one thing. I don’t know any artist who’s interested in the bottom line. I don’t know any artist who’s interested in the box office.”

Clearly, both the music and film industries appreciate the contributions each side makes to bottom line record and box office sales. And, with that in mind, the drive to produce blockbuster soundtracks to accompany major films is likely to continue as movie executives seek to cash in on the growing number of big name artists eager to make the jump from music to film. Paxton notes: “Janet Jackson in ‘The Nutty Professor’ sequel ‘The Klumps,’ Snoop Dogg in ‘Bones’ with Tom Grier and Aaliyah in a remake of the 1976 film ‘Sparkle.’
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UPCOMING TITLES:

Rashaun Hall Compiles A Listing Of What New Releases Can Be Expected This Fall

**August**

Rasheed, "Let’s Do It" (Motown)
M.O.P., "Warriors" (Loud)
Amil, "All Money Is Legal" (Columbia)
L.V., "How Long" (Loud)
SoulDecision, "No One Does It Better" (MCA)
Pushdown, untitled (MCA)
Cam’ron, "S.D.E." (Epic)
Ruff Endz, "Love Crimes" (Epic)

**September**

Rehab, untitled (Epic)
Cappadonna, untitled (Epic)
TO., "The Second Coming" (Epic)
Pop Da Brown Hornet, "The Underground Emperor" (MCA)
Blue Meanies, "The Post Wave" (Epic)
Dice Raw, "Reclaiming The Dead" (MCA)
Field Mob, "613: Ashy To Classy" (MCA)
Patti Labelle, "When A Woman Loves" (MCA)
New Found Glory, untitled (MCA)
Prodigy, "H.N.I.C." (Loud)
Khandi, untitled (Columbia)
Lil’ Bow Wow, untitled (Columbia)
Greg Street, untitled (Atlantic)
Cuban Link, untitled (Atlantic)
Changing Faces, "Come Over" (Atlantic)
Shyne, untitled (Bad Boy)
Pu Renken, untitled (Capitol)

**October**

So Plush, untitled (Darkchild/Epic)
Michael Spears, "Praise At Your Own Risk" (Epic)
Rhona, untitled (Epic)
Donna Summer, untitled (Epic)
Puerto Rock, untitled (Epic)
Wu-Tang Clan, untitled (Loud)
Groove Theory, untitled (Columbia)
Maxwell, untitled (Columbia)
The Producer 66 With Refugee Allstars, untitled (Columbia)
Aaliyah, untitled (Columbia)
Xscape, untitled (So So Def)
"Charlie’s Angels" soundtrack (Columbia)
Q.B.’s Finest, untitled (Columbia)
Philly’s Most Wanted, untitled (Atlantic)
112, untitled (Bad Boy)
Faith Evans, untitled (Bad Boy)
Redman, untitled (Island Def Jam)
Lady Luck, "Turn Her Mic On" (Island Def Jam)
Tracy Lee, "Live From The 215" (Universal)
Morgan, "Home" (Universal)
Stickie Fingaz, "Black Trash: The Autobiography Of Kurt Jones" (Universal)
Scarface, "In My Time Of Dying" (Virgin)

**November**

Outsiders 4 Life, "Outsiders 4 Life" (Virgin)
Crystal Sierra, "Morena" (Virgin)
Sparkle, untitled (Motown)
Funkmaster Flex, "Presents Big Dog Pittibous" (Loud)
Dani Girl, "Through The Eyes Of Jezebel" (Select)
Ike Dirty, "Dirty’s Way" (Select)
"Dr. T & The Woman" soundtrack (MCA)
Nonpoint, untitled (MCA)
Jersey Ave., "Jersey Ave." (MCA)
Chante Moore, untitled (MCA)
Damone, "You Don’t Know Me Like That" (MCA)

**AROUND THE WORLD**

I express myself as a performer, it’s natural for me to do that through black music." After two years signed to Tokyo-based indie label Flava Records, Aiko made her major-label debut on WEA Japan in September 1998. Her most recent album, "Uzu," has sold some 400,000 copies since its May 25 release, according to the label. The album is full of dark, smoky grooves and features some of Japan’s best studio players and producers.

- STEVE McClaure

**PAPI** - The group 113 is prime evidence that rap is prospering in France. Thanks to the success of the triple-platinum album "Les Princes de la Ville" (S.M.A.L.L./Sony), the act took home this year’s French Music Award as best newcomers of the year and for best rap/groove album of the year. This marked the second time in 15 years that rap group won in the category of best newcomer; an award elected by the jury of the "S.M.A.L.L. Product Manager." It’s even more surprising that they chose an underground hardcore group. Created 10 years ago and benefiting from a broad-based underground hip-hopping following, the trio of rappers—Frim, K.A., and Mokote—named their group after their street number in the projects of their Paris suburb of Vitry.113. Their original sound and realistic scenarios from the hood speak of violence, police and second-generation immigrant dilemmas. The 113 campaign started last September with the maxi-single "Hold-Up," which played on radio and was supported by widespread street marketing from Double H and Alarina, the executive producers of the project. Since then, the group has gotten massive airplay and, according to Thiam, has become the most heavily played group on Skyrock radio over the last six months. The group’s debut album, "Les Princes de la Ville," released last October and produced by DJ Mehdi, sold 40,000 copies in its first week, shot to the top 5 on the French album chart and was the No. 1 best seller at both Virgin and Fnac retailers. The single, "Tonton du Bled," was released in early February and has sold more than 200,000 copies. Following a French tour in April and May with some dates in Switzerland, the latest single, "Jackpot 2000," was released and gained radio airplay on Skyrock, NRJ and Fu. Now with more than 300,000 albums sold in France, Belgium and Switzerland in its first six months, Sony hopes to gain Canadian distribution via French-speaking Quebec — M LlAINE KANG
Farm and Scan John.

The July 1 record release party for Busta Rhymes' new album, "Arascry," put the cap on the mix of fashion and music. Over 3,500 party-goers were treated to Busta's appearance, clad in a robe and underwear. After his dancing handmaidens dressed him in his Bushi wear get-up, he broke out with a performance from the CD.

Hip-hop is alive and well in advertising, too. Sprite reinvented its bottom line with a series of smart, targeted ad campaigns. For 15 years it has used rap acts in its advertising. Three years ago, it began multi-part ad campaigns that delved into the mind of hip-hop.

The current campaign, "What Are You Thinking?", is a five part series that features Beanie Sigel, Mos Def, Pharoahe Monch and Lord Finesse. This entertaining and thought-provoking campaign is the brain-child of Reginald Jolley of Burrell Communications Group in Chicago. Jolley's fertile mind probably has had more to do with hip-hop advertising than any other single person.

Hip-hop fans are seen in other ads, notably Mary J. Blige in the MAC cosmetics' Viva Glam campaign, which recently raised almost $750,000 for AIDS charities nation-wide.

OLD SCHOOL VS. CYBER-SPACE

The last cultural battleground to be conquered might be far away from the Bronx as the mind can imagine—cyberspace. Today, 80 million Americans age 16 or older are online, and the battle for their attention and their bank is in the forefront of e-commerce.

It certainly makes reaching out to the consumer easier. PCDJ.com, a site that has grown the urban spinner's PD PHT MP3 player that allows users to play and mix MP3 files on their computer like an old-school DJ, would spin vinyl. It is conducting spin-offs in the urban marketplace for hands-on demonstrations to show how far DJing has come.

Recently, they conducted a viral campaign with Tommy Boy Records' latest: its presentation of the leading edge of hip-hop.

The first single was a remix of Nile Rodgers' "I Wonder Why You Don't Call Me". The album features new and original tracks from Busta Rhymes, Grampsy Eminem, Big Pun, Curren$y and Wu-Tang Clan.

There are commerce bugs with the Internet—such as MP3, Napster and Gnutella—but, for expanding awareness, it is and that Public Enemy ended its long and profitable relationship with Def Jam because the group made the grip of songs available for free downloads. Subsequently, they attempted to sell the CDs through Aol, Vhoo, before moving to Danny Goldberg's Artemis Records.

Certainly, Chuck D's Rapstation.com hit the mark before Symphonic's own 360hiphop.com, but way more than just that site provides competition. A hit-up of four search engines results in over 1,000 Web sites dedicated to hip-hop, and even more that include hip-hop in their music mix.

"It is probably proved that hop-hop sites are growing exponentially coming with a spoof of them at Urbanexpcast.com. The site takes the higher ground of Goffa ubusicom, 360hiphop.com, Blackplanet.com, Hookt.com, Aka.com and Platform.net to task. There are many sites that work well as information sources, such as Darnell's Black Radio Guide, where a substantial number of the 250 Internet-only stations listed are hip-hop oriented. There are 15 stations that Webcast hip-hop only, including 1Bombradio.net and WERCP.com.

There are sites that push the culture hard—Soh.com offers video information about the Annual Grafton Hall Of Fame and takes a look at Detroit through Slum Village's pov. Sometimes sites have a real heart to the original culture, such as Bombhip hop.com, which poses the question "B-Boyin'-Do We Need A Movie?"

It is interesting to see sites such as Skyrock.com, where the text is in French but the rock is hip-hop, and Darkerlight.com, mentioned in Curtis Mayfield's lyrics.

The site's co-partner, Everton Wilson, says he has always wanted to start a Domino's with Curtis Mayfield's lyrics.

The site's co-partner, Everton Wilson, says he has always wanted to start a Domino's with Curtis Mayfield's lyrics.

Finally, there is an Australian hip-hop site, hiphop.net.au, that offers this quote from KRS-One on its opening page: "Rap is something you do, hip-hop is something you live." Hip-hop lives. Nachman.

YOU'VE COME A LONG WAY

Continued from page 36

education of Lauryn Hill," brought hip-hop to a new level of respectability.

"You have to constantly break people's ideology down because they have been so used to thinking that for so long," says Queen Latifah (aka Dana Owens), who is releasing "Niggativity," her next album, independently through Flavor Unit Records despite the fact that she has major label ties at Warner Bros. Records through her Ghetto Gangsta Entertainment imprint. "You need to diversify, you need to make sure you're not being_slutty."

At least in the last 18 consecutive weeks at No. 1 on the rap singles chart. (When I finally got my foot in the door, owning a label is what I wanted to do. I didn't particularly want to be an artist. I wanted to be that writer, that producer: Right now, I'm starting to work on my new album. I'm still writing and producing. That's my main love. If I'm not hot next year as an artist, I know I can succeed as a writer and producer.)

Elliott is preparing her third album, as well as the launch of several artists from her Gold Mind imprint, including female rapper: Mocha, Meanwhile, Latifah and her Flavor Unit crew are releasing seven albums by the year's end. Independent looks to be the buzz word for 2001.

"This label is so important to us," Latifah says. "We see how the Colombias, the Bivias, and the Arivias became what they are. At the end of the day, if they take their dough, this will be alright and you will be uncoupled. I ain't with that anymore. I'd rather have a chance and put my album out independently. Even if it sells mediocre, which it won't because it's hot, I would still make more money than if I were signed to a label. That's why it makes sense."
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Nervous Heats Up Dancefloors With 'Deep' Releases

BY CRAIG ROSEBERRY

NEW YORK—Acclaimed producer and adopter technical deconstructional DJ Russell/Bonnie Bramlett's (who released albums under the Photek moniker) is setting his sights on a larger audience with the release of his new album, "Solaris." Smartly crafted and very accessible, "Solaris" is scheduled to street Sept. 19 via Science/Astralwerks Records. In the U.K., Science Virgin will issue the album Sept. 15.

Following his debut, 1997's drum'n'bass-inflected "Modus Operandi," and 1998's "Form & Function" collection, Bramlett's "Solaris" clearly shows the Photek's continual exploration into the juxtaposition of sounds and textures while exploring new musical forms.

Similar to his previous efforts, "Solaris" maintains Photek's signature aggressive, three-dimensional soundscape. His intricate and unpredictable, yet wildly disciplined, rhythms are layered with sneak baselines, jagged percussion, improvisational jazz, techno, and palatal orchestration.

But "Solaris" does mark a change in the artist's sense of emotional rescue. The 11-track set captures listeners into the soul, whether expressed through deep and soulful tech-house and through evocative, sprawling downtempo. The former was achieved through more militant, obscure, and uncompromising," says Photek. "I felt that I needed to make a different statement with this album." To create some raised and create an album that was much warmer, more human, and less mechanical. I had to go beyond what I had done before in order to make something that I could listen to and could also appeal to a wider audience.

From the thunderous drum'n'bass assault of "Terminus" (the album's solo jungle track) to the classic house sounds of "Glamourama," "Solaris" is bathed in continually expanding sonic panoramas. The album's cornerstone is its three vocal tracks: the cinematic downtempo "Lost Blue Heaven," featuring vocalist Simone Simon, and the anthemic, soulful house "Mine to Give.""To me, it's important to understand the main focus is to create awareness by reaching out to Photek's pre-existing fan base in the jazz, electronic, and experimental rock communities.

Sperber says the label also will concentrate heavily on Photek's press profile, as well as consumer advertising, strong retail presence, and street marketing.

"Ultimately, we'd like to penetrate an array of markets with this album using the dance/electronic underground as our base," Sperber says. "We're also taking advantage of various industry collaborations with various international house and drum'n'bass sites to heighten the awareness of Photek within these important markets."

In October, Astralwerks will release the set's first single, "Mine To Give," with remixes aimed at placing the single on dance charts, as well as music-oriented outlets.

Managed by Robert Linney of London-based MBL (who also handles The Chemical Brothers, among other clients), Photek is soon scheduled to embark on his first DJ club tour of North America.

While dates and venues are still being confirmed, the limited tour will take the artist to major markets, including a Sept. 28 appearance at the Brooklyn, and as part of New York's Red's Multicultural Multimedia Festival.

"I am a little nervous about doing these gigs," admits Photek. "However, I understand that it's inevitable and we're going to do our best live tour. We're looking forward to being able to directly interface and interact with an audience. I'm sure it will be fascinating."
DANCE TRAX (Continued from preceding page)

ly, each user receives his/her own URL, mailing list, message board, chat room, and calendar for scheduling both online and offline events. Integrated into this full-service E-tailer selling vinyl, CDs, digital downloads, DJ equipment, clothing, and more is the JV Dorritos, VP of marketing at DJCentral.com, says the final launch will result in some new features to the site. He says to expect "a redesigned home page, live broadcasting for all our users, original music archives, a promoters database, a nightclub database, and an integrated online ticketing service, as well as a few surprises."

In Chicago, Jermaine Britton—formerly of Cajual and R-Soul Records—has opened the doors to Kid Dynamite Records, which is distributed by Dust Traxx Inc. The label, which will focus on all things house, debuts Sept. 5 with DaJae’s “Time.”

The E-Smoke-produced jam includes remixes by DJ Rush, Dean Coleman, and the team of Josh Da Funky 1 and Steve Smooth.

Speaking of Dajae, Britton confirms that she’s working on another single for the label, as well a “best of” collection that will feature a few bonus tracks.

In early November, Kid Dynamite will issue Coleman’s “The Vibe” House EP, which will include “All Right,” “Swing,” and “Do Da,” featuring Diggity Daj (aka DaJae) on vocals.

The label will follow this with “The Ghost Rocker Man” by the Ghost Rocker Man (a Chez Damier) in December. According to Britton, this release will mark Damier’s farewell to clubland. “He’s entering the world of gospel music,” says Britton. For more about the Kid Dynamite info, contact 773-277-5519.

Another new label ya need to know—and care about is New York-based Soul Fusion Records. Founded by For the Record record pool director Allen Jefferson, the label will be an outlet for, as Jeffrey puts it, “my own musical creations.”

Parista has already embraced the label’s debut, “The Allen Jeffrey Experience EP” by the Allen Jeffrey Experience (Jeffrey, Sakaki Nakamura, and Richard Bush), which, as far as we can tell, features not one sample. What it does feature is some of the most deeply original music like the Paradise Garage-hued “Hector’s Groove,” the lush “Sunset in Japan,” the deep tribalistic “Kanji Masuka,” and the peak house “High.” For additional info, contact Jeffrey Episodio yak@yahoo.com.

BILLY BRAXTON

1. Let’s Get Married (To DJ So So De Luxe) 7/34

2. I Want To Meet Her/That’s The Way It Is 7/34

3. Why I Want To Be (DJ So So De Luxe) 7/34

4. Please Don’t Let Me Be (DJ So So De Luxe) 7/34
Jazz BLUE NOTES by Steve Graybow

J&  

Summer in the City: For New York metro-area jazz fans, summer has its own hometown traditions, one of which is retailer J&R Music World's JazzFest. Held Aug. 24-26 in City Hall Park, the festival (now in its sixth year) combines brick-and-mortar retailing with state-of-the-art technology, online sales, and, of course, music.

"I remember watching the setup for the first JazzFest [in 1995], wondering if anyone would show up," recalls Sue Bryan, GM of J&R's music and video division. Bryan estimates that approximately 15,000 people attended last year's event.

Scheduled performers include Herbie Hancock, Joe Lovano, and Branford Marsalis. Bryan says that J&R, which occupies a full block with its main store and associated outlets, "sees significant increases in our jazz business during the festival."

Concurrent with JazzFest is J&R's Tech Expo, which celebrates the latest designs in home electronics. "A lot of people who don’t know that much about jazz come for the Tech Expo and get drawn to the jazz outlet by the live performances and artist in-store," notes Bryan. "Our hope is that they find something in the music that appeals to them."

This year, J&R partnered with Liquid Audio to develop a co-branded CD-ROM, featuring a free music folder with tracks by Regina Carter, Rosemary Clooney (featuring Diana Krall), Joshua Redman, Brad Mehldau, Lyle Mays, Ronnie Jordan, and René Marie. The disc, a limited run of approximately 10,000, will be handled out to JazzFest attendees, packaged with all home computer purchases, and made available online by request. It will allow users to install the new Liquid Audio 5 player with a special J&R faceplate.

"The CD-ROM is a tangible version of the digital download phenomenon," says J&R online music marketing manager Fred Gerentab. "It is instant gratification, because both the player and the music are instantly available." The disc includes direct links to the retailer’s site, janir.com, where the artists' CDs can be purchased.

The festival’s site, jazzfest2000.com, will Webcast the festival and host online chats with featured artists. Exclusive footage from last year’s festival will also be available. In addition, the site will host the Audio Café, with close to three dozen tracks for visitors to sample.

PLUS: Jazz at Lincoln Center celebrates the 100th birthday of Louis Armstrong with a free concert by Wynton Marsalis and the Lincoln Center Jazz Orchestra, Saturday (19) in New York's Central Park...

For more information on this year's Tentmakers Square Park will again host the annual Charlie Parker Jazz Festival Aug. 26-27. This year's free festival will, for the first time, include an upfront edition in Marcus Garvey Park.

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Billboard

Top Jazz Albums

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For more information, visit website www.americanradiohistory.com
BMG Marks 25 Years At BMG

BMG Entertainment threw a party to help Pete Jones, president/CEO of BMG Distribution and BMG Associated Labels, mark his 25 years with the company. About 300 colleagues and friends gathered July 5 at the Rainbow Room in New York to watch Jones be roasted, praised, and celebrated by his bosses and colleagues.

Pictured, from left, are Michael Dornemann, chairman of BMG Entertainment; Strauss Zeinick, president/CEO, BMG Entertainment; and Jones.

Pictured, from left, are Barry Weiss, president of Jive Records, and Jones.

Pictured, from left, are Bob Jamieson, president of the RCA Music Group, and Jones.

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Pictured, from left, are George Clyne, senior VP of finance and administration, BMG Distribution; Bob Morelli, VP of sales and marketing for distributed labels, BMG Distribution; Gary Newman, executive VP/GM, BMG Special Products; Denis Kellman, VP of BMG Distribution; Pete Paulson, senior VP BMG Distribution; Rick Cohen, senior VP of sales and strategic sales planning, BMG Distribution; Pete Jones; and Rick Bleiweiss, senior VP of marketing and branch operations, BMG Distribution.

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## BMG’s Latest Latin Pop Album

**BY JENNIFER VARGAS**

BMG Music Entertainment has just released its latest Latin pop album, *Te llamas*, performed by the popular Mexican artist Sebastián Yatra. The album features a mix of upbeat dance tracks and romantic ballads, all produced by the Grammy-winning producer, Andrés Levin. Yatra’s powerful vocals and dynamic performance style make this album a must-listen for Latin music fans around the world.

### Track List
- Te llamas
- Diámetro
- Rompecorazones
- Mi amor
- En el corazón
- Sin límites
- Corazón
- Olvidarte nunca
- Y más
- Atrapamiento

*Te llamas* is available now on all major digital music platforms. Don’t miss out on this incredible musical journey with Sebastián Yatra. Enjoy!

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### Related Articles
- **“Latin Pop Star’s New Album Takes Fans on a Musical Odyssey”**
- **“Sebastián Yatra Brings Latin Heat to the World Stage”**
- **“BMG’s Latest Latin Pop Album: A Soothing Blend of Harmony and Harmony”**

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**Editor's Note:** For more information on this and other Latin pop music news, visit our website at [www.bmglatin.com](http://www.bmglatin.com). Stay tuned for future updates!
Sun Worshipping: Japan's Once-Reluctant Neighbors Now Devour J-Pop

BY STEVE McCLURE

Asia is no longer an afterthought when it comes to Japanese labels' promotional strategies, as they step up their efforts to sell J-pop in the region.

"In the past, major Japanese artists and labels looked to the U.S. or the U.K. if they thought of the possibility of overseas success—and looked down their noses at Asia," says Tower Records senior VP/Far East managing director Keith Cahoon.

TOKYO—Japanese labels have historically cited the rampant piracy of Japanese and local product in neighboring Asian countries as a major reason for their reluctance to get involved in those markets. But there's now a growing sense among Japanese labels that Asia is too lucrative a potential market to be left to the pirates. The emphasis, though, is on potential. Pricing discrepancies between the Japanese market, where the single fixed-price system is still in place, and those in other Asian territories remain large. And piracy is still a major concern.

SHRINKING CASSETTES

"If you're used to selling CDs in Japan for $30 each, selling cassettes for $4 in a place that doesn't look exciting," says one industry observer here.

Naoki Sekine of Sony Music Entertainment Japan's Asian affairs department says: "Unit volume of Japanese music sales is growing year by year, especially in Taiwan, Thailand, and Malaysia. However, sales volume has been flat because of shrinkage of the cassette market, changing currency-exchange rates and possible reverse-imports."

Industry insiders award independent label Aves high marks for its focused, long-term approach to the Asian market. "I give Aves a lot of credit for actively promoting their artists in Asia," says one industry source here, contrasting Aves' proactive approach with an over-reliance by many Japanese majors on appearances by their artists in exported TV dramas as a promotional tool. Japanese idol-style recording artists frequently appear in the TV drama series that Asian audiences lap up, resulting in a ready-made market for their singles and albums.

Although indie labels and artists are playing an increasingly important role in the Japanese music scene, the majors are better placed to export their product to Asia since Asian music fans generally go for idoldore-style acts, most of which are signed to major labels.

One exception to that trend is Tokyo-based indie label Polystar, whose Trattoria imprint, operated by artists-producer Cornelius (real name: Kengo Oyamada), specializes in fringy, off-beat music by acts such as Hideki Kaji, Takako Minekawa, Citrus and Soyster.

KOBE

Japanese subsidiaries in Korea are best poised to benefit from the new liberalization of the entertainment marketplace.

BY ELISA KIM

SEOUL—The Korean government's recent announcement that the entertainment industry will open its doors to Japanese pop culture is causing a slow panic to emerge in the local entertainment business.

Korea's cultural import laws now allow for free entry of all concert events by Japanese artists, without restriction as to size, as well as the importation of music recordings without Japanese lyrics. Furthermore, Japanese movies, excluding those rated NC-17 and above, are now allowed to play in local theaters and to air on local broadcast stations. Other imported products include animated films and video games.

What does this mean for entertainment players in Korea?

For one thing, Japanese subsidiaries in Korea are best poised to reap the greatest benefit from this liberalization of the entertainment marketplace. Amuse Korea, the Korean division of its Japanese parent company, Amuse Japan, is a prime example. Amuse Korea will not only serve as an agent for Amuse Japan, but also for other pop labels, including those belonging to Victor, JVC, Teichiku, King Records and Columbia. Amuse Korea, however, does not plan to limit its opportunities to a unilateral product exchange.

FOSTERING CULTURAL EXCHANGE

"What we are trying to do is foster a cultural exchange between the two countries," says Yong-bum Kim, Amuse Korea's president. "We not only plan to bring in the best of J-pop, but also to take Korean pop music to Japan. Our new Korean group, Color, is a perfect group to do this with, as one of the members is a second-generation Korean-Japanese. We are also working toward establishing an all-Korean music video station [M-Net] in Japan.

Sony Music Korea is another player expected to lead the Japanese pop foray into Korea. "We have a number of J-pop CDs to be released in the very near future, including Kiyoshi Doshi's English album and a few compilation CDs," says Lee Hyuk, assistant manager at Sony Music Korea. "We also have over 100 other Japanese music titles ready to be released, and most of them have been big hits in Japan, which we expect should cross over smoothly into the Korean culture."

HONG KONG

"In Asia, the idol system is still strong," says one executive. "But with J-pop there is more focus on talent. The recent acceptance of J-pop shows that the Asian market is getting more mature."

BY WINNIE CHUNG

HONG KONG—Blame Pokémon. Or perhaps Hello Kitty. It may have started with cute anime characters such as these, but the Japanese pop-culture invasion of Asia has begun to reshape the region's movies and music.

In the past year, one of the best-selling artists in Asia has been 17-year-old Japanese pop star Utada Hikaru. The Toshiba EMI singer-songwriter has the distinction of being the first Japanese artist to break in all Asian territories, including non-traditional Chinese markets such as the Philippines and Indonesia. The New York-born student released her first Japanese single, "Automatic/Time Will Tell," in December 1998.

Utada's debut album, "First Love," has sold some 9 million units in Japan alone. Asia reached up another million in sales—a feat achieved only by the likes of Rick Martin's "Vuelve." In Taiwan alone, Utada sold 500,000 copies, strongly suggesting that the door is now open in Asia for J-pop.

KOREAN LANGUAGE BARRIERs

J-pop has made tremendous leaps in legitimacy from the '80s, when Japanese music was introduced to Hong Kong and Taiwan audiences by local pop stars such as Alan Tam, Anita Mui and Jacky Cheung, who scored smashing hits with covers of hits by such Japanese artists as Arashi Chita, Momoe Yamaguchi and Akina Nakamori.

Today J-pop is spawning its own hits—with or without
Thin Man’s “Healthy Rock” is Changing the Definition of Mainstream

The band’s hardcore style, combined with support for the environment, animal rights and a proactive anti-drug stance, has won the band a dedicated following without turning off authorities.

BY MAYA KOVSKAYA

BEIJING—Rock ‘n’ roll in China was once synonymous with “underground music.” Official antipathy for this “spiritual pollution” from the West seas as common as the systematic efforts to prevent rock from reaching a listening public by blocking access to state-controlled media. The institutionalization of “mainstream” is changing on the mainland as Chinese rock bands start to come into their own. The growing success and the increasing official acceptance of Beijing’s rising star band, Thin Man, is in large part due to Thin Man, currently signed with Beijing’s state-owned Jingen and hardcore trailblazer Scream Records, has been a maverick from the start. The four-man band, led by singer Dai Qin from Inner Mongolia, has followed a unique strategy in pursuit of success in China. It presents hardcore rock music as healthy and socially conscious in a non-threatening way. “Chinese rock has long been like an underfed baby,” says Dai Qin. “If the record company is the baby’s father, trying to help it grow up, the fans are like the mother who feeds the baby and gives it the love it needs to grow. Since its birth, lack of access to mainstream media has made it hard for rock music to reach its ‘mother’ and grow up to be big and strong.”

Dai Qin explains that the widespread perception by Chinese officials of rock music as “unhealthy” and the associations of rock with “drug addiction, violence and anti-social negativity,” have led to restrictions on rock-music exposure on TV.

But even two years ago, the State was even wary of allowing the word for rock music, ‘yuegeyue’, to be published in official magazines and newspapers. But now things are changing.

Previously successful bands, such as Zero Point and Black Panther, made the crossover into the mainstream media by making “ultra-lite” rock—non-confrontational, love-song-centric pop rock. Thin Man’s strategy, in contrast, has been to persevere in its hardcore style, uniquely combining this with a “politically correct” artist message. Support for the environment and animal rights and a proactive anti-drug stance have won the band a dedicated following without turning off authorities.

“Authenticity is the best image doctor,” explains Dai Qin. “Our fans love us because we are not fake and compromising—we believe in things and act on those beliefs.”

The extent of Thin Man’s success can be measured, in part, by the band’s participation in the CCTV national music spectacle ‘Fengyi Show Da’ ‘The Same Song’ last June 30. This was the first time that a rock band was allowed to perform in this annual extravaganza, representing a significant broadening of what is officially sanctioned for coverage in the mass media and an equally important expansion of the boundaries of the mainstream in the domestic music market.

Real Dolls, Taiwan R&B, Eurasian Fusion

News In Review

THAILAND’S CHINESE DOLLS, the female dance-pop duo of Haya Hwa and first-technology rock star, is hit in the Asia Pacific region with their current release, “Tan Yien Peng Nee Cheng (Graced-Eyed Girls),” featuring songs in Mandarin. The duo’s debut, the similarly titled “Muay Nee Ka (Girls With Slanted Eyes),” was released in late 1999 and sold more than 600,000 copies in Thailand. Their songs in Thai, with some choruses in Mandarin, soon caught the attention of Hsu Chan-Ter of GMM (Taiwan), an affiliate of Thailand’s leading independent music company, Grammy Entertainment. After the release of the original version in Taiwan, the album skyrocketed up the pop charts. GMM then re-edited and re-released the album in Mandarin. Sales of the album “Tan Yien Peng Nee Cheng” have surpassed 1 million units (five times platinum) in Taiwan, and the China Dolls were invited to perform at the inauguration of Taiwan’s new president last May. Outside of Thailand and Taiwan, the album has been released in Hong Kong, Singapore and Malaysia and is due for release in China, Indonesia, the Philippines, Korea and Japan.

BEIJING’ TECHNICIANS fever of late is Jung-Hyun Lee, whose first solo-driven album titled “Let’s Go To My Star” sold more than 1 million copies last year. Signed to IT Entertainment, Lee is dabbling with the nation with new dance techniques and eclectic blend of Western trance beats mixed with Eastern melodies. Powering this further is IN IT’s heavy marketing campaign, which positions Jung-Hyun as an innovative, fresh voice amidst a sea of Korean bubblegum pop artists. With the release of “Jung-Hyun Lee 2,” Lee continues to heat up the charts; her song “You” maintained the pole position immediately following its release, and her accompanying music videos claim the highest price tag of any Korean music video to date. Lee is also appearing in a major feature film which opens across Korea this month. Such a grand and integrated agenda for a pop artist is new for Korea. “We feel that the time is ripe for a change,” says Choong-Ho Park, managing director at IT. “What counts—especially in Korea where artists’ shelf lives are relatively short—is to maximize Lee’s multifaceted talents, thus creating synergies between the different markets she’s pooling from.”

POP HEARTTHROB DON PHILIP fra Google is the latest Zambia artist to benefit from an Asian promotional setup. The American pop singer’s debut album Zambia was released in the region June 21, two months before its U.S. arrival, and promoted via Zambia’s new Asian Web site, www.zambapro.co.mg. The site offers news, a gallery of photos and videos, a CD of tracks from Philip’s album, links to promotional partner MTVAsia.com, and an e-card which may be e-mailed to fellow fans. Previously a backup singer for the likes of Gloria Estefan and Pebbo Bland, Philip got a boost from the producers of ‘N Sync, who introduced him to Zambas. He also dueted with labelmates Britney Spears on the song “I Will Still Love You” from ‘N Sync’s mega-platinum album, “...Baby, One More Time.”

TAIWANESE SINGER IRIS HUA is having the time of her life being the name to watch in traditional Chinese markets in Asia. The 20-year-old is the first artist to be signed to the Virgin Music Chinese label, and her debut album, “First Album,” has already sold more than 800,000 units across the region. “Her music is R&B, and there is a vacuum in this market for that genre,” says Bobby Chan, managing director of EMI (Hong Kong). “We decided to release her album Taiwan in November of last year, but wait until April before we launched her across the region. That gave her better exposure. Her debut singles at a time when the Asian market is becoming more accepting of genres such as R&B and hip-hop. At the end of this month, the label plans to hold ‘Iris’s first solo concert, in Taipei—rarer occurrence for an artist this new.”

“Eurasian Fusion” is how Singaporean pop/dance artist Phoenix describes the sound on her current album, “Love Science 101” (Fistbend Music), produced by Andy Whitmore, who has previously worked with the likes of Eternal, Amy Stewart and My Town. Phoenix has previously enjoyed top-40 success in Singapore with her debut album, “Binary Star,” which also garnered support from MTV Asia. New based outside London, the singer/songwriter attended the South By Southwest conference in Austin, Texas, in April and has set her sights on the U.S. “To coordinate her U.S. career direction and development, Phoenix is working with Bandgrup.com, the Web site of Denver-based Mark Bieseser Consults, Bandgrup.com is an international online consulting service that draws on Bieseser’s 30-plus years in the music industry as a performer, critic, publicist and personal manager, working with such artists as U2, Lyle Lovett, the mastering engineer Bob Ludwig, The Monsters, Suzy Bogguss and the Nitty Gritty Dirt Band. “The U.S. record industry,” says Phoenix, “is waking up to ‘Nostalgia,’ and Pressure Queen is doing well in the United States. I want to impact that market and all of the U.S.”

THE TRADITIONAL Taiwanese songs that appear on the re-released album “Oh! Formosa” are familiar to house-hold names. But these songs are now being introduced to the world with a ‘modern’ touch, as the label is promoting them as more sophisticated. As the number of artists taking on political messages through their work grows, it is more accepted by the public. As the Asian music market expands, it is more accepted by the public.
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CDs

Some new specialty stores have opened in Siam Square to help promote the sale of CDs. While some are large-scale megastores, according to an assistant manager at Tower Records, there are going to be some smaller ones placed particularly in coffee shops, such as Pung, Len, Siam Square, the Plague and others. Thus, small-scale, this kind of official outlet can sell more CDs than the official outlet.

Some promotions include a tie-in with TV commercials and advertising campaigns. For example, a radio show by The Kinks will release a CD on the same day as Siam Square's opening.

KOREA

Korea's music label, Gyeongju, has opened a new specialty store in Siam Square.

Korean record labels are also expected to find a larger market in Thailand, with many young people interested in Korean music. Some local record stores have even started selling Korean CDs in their stores, and some major labels are considering opening their own stores in Thailand.

PROACTIVE PROMOTION

In the case of promotional activities in Asia, WMJ is now actively promoting artists such as Utada Hikaru and Yoko, as well as small and independent artists, to increase the number of fans in Asia. The goal is to bring more people to concerts and events.

AMAZING TAIWAN

Observers believe that Taiwan's music industry is growing faster than any other region in Asia. This is because Taiwan has a large and diverse audience, with a strong interest in music and entertainment. The government has also been actively promoting the music industry, with initiatives such as the Taiwan International Music Festival.

AMONG ASIAN TERRITORIES, TAIWAN IS WITHOUT DOUBT THE SINGLE BIGGEST MARKET FOR J-POP.

Asian cultures are becoming more and more globalized, and the trend is expected to continue. In Taiwan, for example, there are now many Japanese televised shows and movies.

AMONG ASIAN TERRITORIES, TAIWAN IS WITHOUT DOUBT THE SINGLE BIGGEST MARKET FOR J-POP.

Asian cultures are becoming more and more globalized, and the trend is expected to continue. In Taiwan, for example, there are now many Japanese televised shows and movies.

In conclusion, the music industry in Asia is rapidly expanding, with many new opportunities for artists and enthusiasts. It is an exciting time for those who are passionate about music and want to be a part of this growing market.
Next Stage Next Dream
"Dancing Future"
http://www.avexnet.or.jp/
China Downloads, India Goes Latin, Singapore Surfs Web

**News in Review**

MP3's in China are all the rage nowadays. MP3s of domestic bands are increasingly available on the Internet, giving fans a new freedom to enjoy in "soft-programming," as 21-year-old "Web addict" Zhou Wei puts it. Sites like Singapore’s Xiangdi Banzou and Modern Sky Records are dedicated to offering a combination of local and foreign music. Unsigned local bands, such as Godot, can sign up on the Sky site and have their songs distributed for free. Four are also exposed to fans through this site. Modern Sky Records also uses MP3s as a supplement to traditional radio programming, which in China is still dominated by syrupy Hong Kong and Taiwanese pop music. Since it takes hours downloading MP3s from such Chinese Web sites and is always on the lookout for new, previously unreleased songs, the MP3s are most significant as a means of getting around ossified publishing regulations that continue to govern official releases of Chinese music, and, as internet use mushroomes in the PRC, MP3 popularity is likely to grow as well. Xianbi Banzou can be accessed at www.2012.168.78/~bunnyman while Modern Sky Records is on the Web at www.modernsky.com.

One of the main things lacking in Hong Kong is the availability of airplay for international repertoire on local radio stations. Most stations provide for only one or two programs dedicated to international repertoire. HMV decided to set things right for themselves in 1998 by setting up its own "radio station" and having freelance DJs to spin everything from local to international repertoire and then having the broadcast piped into all its stores in Hong Kong. So far, it has proven to be a successful experiment for the retail chain. "We've seen that it definitely helps sales," says an HMV spokesperson.

**THE STRUGGLE between different entertainment models in a country as small as South Korea can be powerful indeed. Take, for example, the television dramas that air on all of Korea's very few public television stations. But as excellent dramas begin to be widely distributed via satellites and cable, the network and terrestrial stations are coming under pressure to improve the quality of their programs.**

**HONG KONG**

Continued from page 51

HONG KONG

**LIMITED-RELEASE STRATEGY**

One of the main problems a few years ago was getting the licensing deals from Japan. A loophole in Taiwanese copyright laws meant that record companies could get away with pirating Japanese albums if the albums weren't released in Taiwan within the one-month window.

But Japanese record labels are reluctant to allow the release of albums within the one-month window because they feel they can only make more money in Taiwan and they feared parallel imports would affect sales.

Working with lawyers and Avey Truf's head office, Tan came up with the idea of having a limited release of 500 copies to buy claim to the copy

much better and bigger. Unfortunately, there is very little support for Japanese pop in Hong Kong from local suppliers unless the artist is big," says a spokesperson for the record company. "We've exhausted all avenues to get greater support for more Japanese titles, even going as far as involving HMV in Japan to promote titles directly in Japan. But there seems to be little progress."

"I'm happy that our Warner Music and BMI Asia have set up new departments based in Tokyo, dedicated to the promotion of J-pop in the Pacific region.

"Obviously, we see the growth and the potential of J-pop, and we have to address it," says Frances Chyn, VP of marketing at BMI Asia, which has seen encouraging success with R&B artists J-Moca and girl group Mornin' Musume recently.

**PROVIDING CHECKS & BALANCE**

Like the other record companies, BMI still faces problems in getting J-pop artists to take Asia as a serious market.

"It's going to be a long process of education. We have to prove to them that there is a market out there, that we can actually sell those figures. People like Utada are paving the way, and we are in contact with every J-pop act and they are aware of it," she says.

One of the markets that George says is "ripe and ready" is the licensing of any remaining restrictions on Japanese pop culture—which includes everything from anime to music to TV series. "We've already given the fascinating licenses in several markets, which the culture represents huge potential for J-pop. And, in Asia, it is the market to be looking at, but we've also been seeing some action in China as well," adds George.

For EMI's Wu, Utada's sales success in mainland China is a matter of great encouragement. "Even though our income is 50% from domestic sales, it's still very strong," he says.

"We only see the demand for J-pop rising in the future, and a name like Utada helps EMI be able to compete in the market. We have a great feeder singer-songwriter: Shinya Ringo.

In Asia, the ideal system is still strong, but with J-pop there is more focus on talent. The acceptance of J-pop in recent times shows that the Asian market is getting more mature, with far less rigid rules in places like Malaysia and Indonesia—and we also have to remember that Greater China shares some of the same culture with Japan," says Wu.

At MTV North Asia, executive VP and managing director Harry Wu also says the increasing demand from his viewers for J-pop fare. From about 10% of the rotation, Hui reports that J-pop is now forming 20% of the program.

"It's starting to happen in Taiwan and China. Last year, MVTV had a major breakthrough in the Philippines, where [Japanese band] SMAP played. This year, we are hoping to invite more Japanese artists to come promote, specifically for the "K-20" certainly leading the way," Hui explains.

**CREDITS**

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Mercury’s Clark Takes Acoustic Path With ‘Fearless’

BY RAY WADDLES
NASHVILLE—While she won’t permanently ditch the cowboy hat and electric guitar, Terri Clark does hope to showcase a softer, more introspective side with her upcoming Mercury release, due Sept. 19.

“The album is called ‘Fearless,’ and she was,” says Mercury Nashville president Luke Lewis. “Terri managed to stay grounded and come up with something fresh at the same time. She took longer on this project than any other record, and it shows.

Clark says the record, her fourth for Mercury, is “more understated” than any she’s done. “Basically, we tracked three instruments—drum, bass, and acoustic guitar—and built the rest at my house over a period of 11 months,” she says. “It was a real creative atmosphere, with no clock ticking or money flying out the window.”

The singer credits producer Steuart Smith with bringing a lot to the project. “Steuart played mostly everything on the record. I’m a big fan of what he does. He’s very inspiring.”

Clark is also pleased with the acoustic feel of the record. “I’ve always been a big, big acoustic guitar fan, and I told Steuart that. That’s the way this record was built. It’s real, and it’s something you can sit down in a room, with no amplifiers, and duplicate.”

The label gave her the freedom to take a new My Soul, for “Fearless” after three records produced primarily by Keith Stegall. “I’ve been very fortunate in that Luke Lewis is a music guy, a music fan, and also runs a record label,” says Clark. “He and Keith Stegall gave me total freedom to do what I wanted to do. In fact, Keith suggested I call Steuart Smith. This was Steuart’s first foray into producing a mainstream country artist.”

Freefalls, Envoy Make Marketing Deal; AMI Acquires Country Music Magazine

AROUND THE INDUSTRY: Cleveland-based independent label Freefalls Entertainment has joined forces with Nashville-based Envoy Communications for distribution, marketing, and promotion of Envoy artists Pat Haney and Dylon Wear. Freefalls founder includes Willie Nelson, Billy Burnette, High- way 101, Lee Greenwood, and Shenandoah.

Nuance Records, headed by session guitarist Louie Shelton, has entered into a worldwide distribution agreement with Nuance, which is distributed by WEA in the U.S., Koch in Canada, and a network of independent distributors internationally. Under the new alliance, Nuance will debut its first two releases in upcoming instrumental albums, Aug. 22. They are the jazz album “Urban Culture,” which is Shelton’s third solo release, and “Nashville Guitar Legends,” a showcase for 11 of Nashville’s top players. American Media Inc. (AMI), publisher of the biweekly fan magazine Country Weekly, has acquired the bimonthly Country Music magazine for an undisclosed price. The two publications form the nucleus of AMI’s new country music media group, headed by VP/gublisher Sherri Warneke and group editor Neil Pond.

ON THE ROW: Don Kamerer is promoted to VP of sales for Dreamcatcher Entertainment. He previously was the company’s director of sales.

Curb Records reshuffles its promotion staff. Midwest regional promotion director Rich Cardarelli is promoted to national director of secondary and syndicated promotion, which was based in Cleveland. Northeast regional promotion Karen McGuire takes over his Midwest region and relocates from the Washington, D.C., area to Austin, Texas. Former Decca regional P.J. Olsen, who has worked for Curb handling secondary market, will expand her business to include other labels and independent artists.

Capitol Records’ Northeast regional promotion manager, David Friedman, joins Arista Nashville in the same capacity and will be based in New York. He replaces the Arista senior director of field promotion Denise Nichols, who has chosen not to renew her contract, which expires in September.

Artist News:

by Phyllis Stark

Veteran songwriter Chuck Jones has started his own publishing company, Jovess! For a Hit. He was formerly signed to Hamstein Cumberland. Jones’ wife, Becky Pomer Jones, will oversee all copyright administration through her company, BRI Administration.

Lin LOWER is promoted from production manager to head of TV production for Picture Vision and relocates from Los Angeles to Nashville.

Jenny Alford exits the publicity department at Mercury Records to join GetMusic.com.

Antimatter: Pop artist Paul Carrack has been signed to Nashville-based Compass Records. His first album for the label, “Satisfaction Guaranteed,” was released in 12. Carrack’s career has included stints in the groups Ace, Crowded House, and Mike and the Mechanics. As tipped here July 8, former Razor & Tie comedians Cledus T. Judd and John Rich were added to the Monument Records roster. He is in the studio working on his first album project.

Reba McEntire’s first South American performance will be the international headliner at the Barretos Rodeo Saturday (19) in Barretos, Brazil.

The Grand Ole Opry will celebrate its 78th anniversary with a star-studded bash Oct. 14 at the Opry House in Nashville. Participants include Garth Brooks, Trisha Yearwood, Vince Gill, Lorrie Lynn, Dolly Parton, Travis Tritt, Steve Wariner, and Alison Krauss.

Willie Nelson, Chad Brock, and Mandy Barnett are among the artists who contributed songs to the Mojo/past Warner Bros. Records soundtrack to “Space Cowboy.” Nelson sings Paul Simon’s “Still Crazy After All These Years” and the standard “Young At Heart.” Brock sings the Eagles’ “Take It To The Limit.” Bar- nett performs “I Only Have Eyes For You.”

British radio production company Smooth Operations will air “The Nashville Sessions,” a series of five one-hour specials, on the country AC network, BBC Radio 2, leading up to the network’s live broadcast Oct. 4 of the Country Music Assn. (CMA) Awards. The five specials were recorded at Starstruck Studios in Nashville during Fan Fair week. They feature Lonestar, Lee Ann Wom- ack, Asleep At The Wheel, Kathy Mattea, and Alison Krauss. A sixth special featuring past CMA Award winners will be broadcast live on Radio 2 Sept. 30.

ARTISTS & MUSIC
## Billboard Hot Country Singles & Tracks

**Top Country Singles Sales**

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<td>I NEED YOU (SHARON OSBOURNE)</td>
<td>LEANN RIMES</td>
<td>1</td>
<td>3 weeks</td>
<td>No. 1</td>
<td>MARIAH CAREY, KANYE WEST</td>
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<tr>
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**HOT SHOT DEBUT**

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**COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED. COMPILED AND PROVIDED BY SoundScan®**

**Top Country Singles Sales**

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- **Billboard** is a weekly music magazine that publishes charts and rankings for the music industry. The charts are based on data collected from a sample of retail stores, mass merchants, and internet sales reports.
- **SoundScan** is a company that provides sales tracking services for the music industry, collecting data from retail stores, mail order, internet sales, and streaming services.
- The charts include a variety of music genres, including pop, rock, hip-hop, and country.
- The charts are updated weekly and feature the top-performing songs and albums in the United States.
- The charts are used by the music industry to track sales and trends, and are often referenced in music industry publications and news articles.
COUNTRY CORNER

by Wade Jessen

WHERE THERE’S SMOKE: Jo Dee Messina heats the iron and brands new retail benchmarks on Top Country Albums and The Billboard 200. Her “DreamYaks, FLY (Sony BMV/Arista, Sony BMV) is among the only tracks to take charge of the country list and open in the top 20 on the big chart.

Messina’s third set is her first No. 1 on the country chart, preceded by the double-platinum “I’m Alright,” which entered at No. 8 with more than 51,000 units sold in the April 14, 1996, issue and rose to No. 5 in the July 17, 1999, Billboard. At its retail peak, “I’m Alright” scanned 37,000 during Christmas week last year. This issue, it rings 7,500 pieces to skip 3-1 on Top Country Catalog Albums.

Messina’s self-titled debut set scored a 51-week run on Top Country Albums, entering at No. 92 in the April 27, 1996, issue. It peaked at No. 20 the following week and inked its biggest weekly sum with more than 7,000 units during Christmas week 1997.

“Burn” begins at No. 19 on The Billboard 200, easily topping the high-water marks of 2001 with a second Top 20 country release. Messina’s Headseekers Impact title, which rose to No. 6 in the April 11, 1998, Billboard.

“That’s The Way” is the lead single from the new set, gains 145 detections to debut at No. 5 on Hot Country Singles & Tracks. WOKO Columbus, OH, & WCOC Sioux Falls, SD, are the airplay leaders with 78 and 53 plays, respectively.

BEYOND HOLLYWOOD’S IMAGINATION: If there is any truth to an old 50s-century folk song that promised frontier pioneers “a place that God for us prepared, far away in the West,” Chris LeDoux certainly embodies the contemporary fulfillment of the promise.

Amid plans by Capitol’s Nashville team to fete LeDoux this month for total album sales of more than 5 million and his coveted exposure as the CMT Showcase Artist for August, the humble and seemingly unac- released rancher furthers his legacy as the modern king of the singing cowboys with his new “Cowboy” which enters Top Country Albums at No. 18 (9,000 units).

Wide known for his beginning in the ’70s as a songwriter and recording artist who sold-and-carried off the tailights of his truck, LeDoux revisits some of those early western cult faves on “Cowboy.” One of those songs, “Silence On The Line,” bows at No. 78 on Hot Country Singles & Tracks with spins at 14 monitored stations, including three Salt Lake City signals: KSOR, KRAY, and KUBL.

HOLDING ON: Abiding by our policy that allows ascending titles a one-week reprieve from our recurve rule (which removes titles after 20 weeks), the Five For Friday “Silence On The Line” (Epic) is allowed to remain on Hot Country Singles & Tracks (35-35) despite a dip of three detections. This policy requires such titles to show an increase for the week following the decline in order to remain on the chart.

Rounder Reissue Recalls Whitley Legacy

BY JIM BESSMAN

NEW YORK—Nearly 20 years after its original release, and 11 years after the 20th anniversary of bluegrass group J.D. Crowe & the New South’s 1982 album, “Somewhere Between,” it is being reissued by the group on a new, remastered format centering on the ending country music contributions of the late Keith Whitley.

Now titled “Songs And Waltzes” and billed as a Whitley tribute, the Sept. 19 release, which was produced by Crowe, strips away the New South’s instrumental backing, replac- ing it with contemporary musicians and singers, including Alison Krauss and Diamond Rio’s Gene Johnson. Besides the 10 “Somewhere Between” tracks, the disc also includes five previously unreleased songs, including the title track, which had been recorded for “Somewhere Between” but was never released.

Also included is a pre-George Strait “Does Fort Worth Ever Cross Your Mind” (Epic) as Whitley cut for Rounder as a solo artist after he left Crowe’s band.

Whitley had joined Crowe and the Nashville veterans to form a traditional bluegrass quintet with Ralph Stanley’s Clinch Mountain Boys, which he and Ricki Skaggs had joined as 15-year-olds. But Whitley had country music aspirations, rather than being a Bluegrass purist, and he successfully pursued after leaving Crowe’s group and signing with RCA in Nashville. Whitley, sadly, was a confirmed alcoholic, trying to fend off an obvious and preventable alcohol overdose.

“He’d been with me for four years when we made “Somewhere Between,” says Crowe, who was Whitley’s producer and songwriting partner during that era. But the album, he notes, was “hand- core country,” in keeping with both Whitley’s wish to sing straight country music and Crowe’s desire to produce music different from his own norm. We did it, but he was really hurting and drinking worse than I’d ever seen—and we had to get a replacement for him. I thought it was the right move, and we were still good friends.”

But because “Somewhere Be- tween” was a J.D. Crowe & the New South title, it was always marketed in the bluegrass bins. “As far as Keith’s country fans go, they’ve never really heard this album,” notes Crowe. “People know his hits, but outside of some bluegrass people, his fan base doesn’t even know that this album was out.”

So Crowe, who had been approached previously about revisal- izing “Somewhere Between,” decided to redo it “strictly as a Keith Whitley project,” with the added material and an album sleeve drawn from typ- ical Nashville productions. “I didn’t want to use anyone who does all those sessions in Nashville, because I didn’t want it to sound like everyone else,” says Crowe.

The results, notes Grinsson, executive producer of the syndicated radio show “This Week In Americana,” sounds “like it could have been cut in the studio yesterday,” but in a style of coun- try music that could be quite marketable.

Rounder GM Paul Foley is targeting “Sad Songs And Waltzes” title track to roots music stations Aug. 28; it is also featuring the song as the lead track on its August installment of “Frontiers Of Country,” the monthly compilation of country and roots releases that it sends out to roots and non-monitored country stations.

Additionally, the label will hold an album release kickoff party in Nash- ville, to be attended by Crowe and key retailers and media people. “We expect it to be a press-driven record and expect strong interest from the online world as well as the major coun- try publications,” says Foley. E-mail postcards will go to Whitley Web sites as well as those of the many artists influenced by him.

“He was so well-respected at the time of his death,” says Foley, “and it’s interesting to see people like Tim McGraw and Kenny Chesney and Darryl Worley cite his influence in interviews.”

“Sad Songs And Waltzes,” as Grinsson notes, “brings people back to the huge talent of Whitley, who would have been 45 this year. An example of his singer’s—category in a context with Lefty Frizzell, George Jones, Merle Haggard, “says Crowe. “Had he lived he’d been a legend, as such as the one. And he could do both hardcore bluegrass and country. I don’t know of anyone else who could pull off like that, but he never reached his full potential.”
**Top Country Catalog Albums**

**AUGUST 19, 2000**

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<td><em>Everywhere</em></td>
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**SoundScan Report**

- Top Country Catalog Albums
- Top Country Chart Hits
- Country Chart Hits

Billboard Top Country Catalog Albums compiled from a national sample of retail stores, mass merchant, and Internet sales reports collected, compiled, and provided by SoundScan.

www.billboard.com
Costello Sideman Nieve Collaborates On Multi-Genre Piece

BY JIM BESSMAN

NEW YORK—Long revered as Elvis Costello’s explosive keyboardist, Steve Nieve has produced numerous noteworthy projects in his own right. He has recorded as a solo artist and as a session player, performed piano accompaniment to classic silent films, composed a novel song cycle that has partially surfaced in recent Costello concerts, and scored several movies, including the just-released French film “Sans Plomb” by philosopher/poet Jean Baudrillard and Muriel Teodori, which also features Costello songs.

Nieve has further collaborated with Teodori on the opera “Welcome To The Voice,” which stars, among others, Nieve’s jazz piano trio, Costello, and the Brodsky Quartet, the classical string quartet with whom Costello has previously recorded.

The opera, which premiered as an oratorio last June, is the second in a series of events as part of the KnitMedia/Bell Atlantic Jazz Festival, was scored for string quartet, piano, saxophone, seven solo singers, and a chorus. It concerns a steelworker who is an opera enthusiast and becomes obsessed with a young opera singer.

Nieve’s own operatic obsession comes from his lifelong interest in the “strange wedding” of words and music. “An opera is probably the most complex and achieved form of this interest,” he says. Based in France, he discovered that Teodori had the same fascination. “She was already writing books, plays, film scripts, and songs, so I sent her a cassette of my music along with the words ‘Let’s try’.”

There are, of course, major differences between composing an ambitious, time-demanding opera and other, lighter forms of music. “When you undertake such a project, you quickly encounter all the challenges,” Nieve continues. “First, you need a lot of time, and time is money, so you have to accept that you’ll be poor. And when you write something that takes a long time, your self, your influences, your consciousness, and your life are changing, but you have to try to create continuity—for the lyrics as well as the music.

“Another important challenge was inside the opera itself. We wanted to take the job of building a bridge between classically trained and untrained voices and, in the same spirit, oppose the jazz piano trio with the classical string quartet—an emblematic musical archetypes. The whole project centered on the idea of the hybrid, which is a challenge in collaboration.”

Nieve recognizes that he remains known primarily as Costello’s longtime accompanist, but he appreciates the sophistication of that fan base. “I’m sure the audience that has been courageous enough to keep up with the work of Elvis, my work with him, and the work I’ve done separate from him, likes music unlike me, trained in wider musical experiences,” he says. “Rock music has a certain amount of freedom built into it, just like any other form of music.”

Nieve, who is self-managed, registers his work with the U.K.’s Performing Right Society. He says he has a lot of publishing income from the song “The Brian Cope,” which has sold big in Australia and is described as having a “strange McCartney” sound.

“I applied for an agent who is very clever and agent similarly intrigued by the ‘challenge of music that doesn’t exactly fit the categories’.”

While Nieve was about to ultimately release “Welcome To The Voice” commercially, he is assisting Teodori in a documentary project about Edith Piaf, the Count of Monte Cristo. “She’s hired me as sound man and eventually composer,” he says. “He is on his way to the Isle of Elba to start videotaping interviews.”

Music & Media Gains 2,000 Titles in Its Biggest Catalog Acquisition

Music & Media International Inc. has made its largest catalog acquisition yet. The Los Angeles-based publisher has bought the McSpadden-Smith music catalogs, consisting of McSpadden Music (BMI), Magnolia Hill Music (ASCAP), Chunky Monkey Music (BMI), McSpadden-Smith Publishing (BMI), and Summer Dawn Music (ASCAP).

Within the 2,000 titles in the catalogs are works by Regina Spektor, Thom Yorke, and Constant Change. Jason Deere, Connor Harrington, Bonnie Baker, Bob Farrell, and Steve Siler, among others. Current agreements are with Chad Brock (Warner Bros.), whose country hits include “Yes!”, and Allison and Catherine, a pop act known as the Piers.

Other titles have been recently recorded by Faith Hill, Sheryl Crow, Clay Crosse, Point Of Grace, and Michael W. Smith.

Neither Music & Media CEO Bill Mesher nor president John Massa would disclose the selling price of the catalogs, which have been divided into Music & Media affiliates Lehmus Music LLC (ASCAP), Lehmus Songs (BMI), and Songs of Lehmus (SESAC).

The catalogs are with End Music LLC, Gabriel Brener, John Englemann, and Ron Smith.

Bilades/Sony/ATV Ties: Sony/ATV Music Publishing has made a two-part exclusive deal with Latinec Media, composer and producer Rubén Blades. One involves a worldwide co-publishing agreement for his future songs, and the other gives Sony/ATV Music administration rights for his existing catalog.

According to Sony/ATV Music president Richard Rowe, several of Blade’s new songs have been placed with such artists as Julio Iglesias and Chayanne. With Sony/ATV, Blades, who records worldwide for Sony Music, has made his first major publisher association. His company is Ruben Blades Music (ASCAP).

Bugs: The group who submitted the title for the ASCAP Foundation’s Extended East Coast Songwriters’ Workshop is under way.

Those who wish to participate in the eight-session workshop—twice a week for four weeks—can apply by sending a tape or CD containing two original songs with typed or neatly written lyric sheets, along with a statement explaining why he or she would like to participate.

Material should be sent to ASCAP Foundation, 50 West 60th Street, New York, New York, 10023. The deadline is Sept. 29. For more information, call 212-621-6416.

By Ivo Lichtman

‘THEY’RE PLAYING MY SONG’

‘STREETS OF PHILADELPHIA’ Written by Bruce Springsteen

Published by Bruce Springsteen (ASCAP) & Ed Stoo- sten III (ASCAP)

Musicians have often been known for their regional pride. From James Taylor’s “Sweet Homes Alabama” to 2Pac’s “California Love,” artists often pay tribute to their hometowns. E Squared/Artemis Records’ Marah is no different. The Philadelphia-based group opened Bruce Springsteen’s “Streets Of Philadelphia” as a tribute to its birthplace.

The song, which peaked at No. 9 on The Billboard Hot 100 in 1984, is the B-side to Marah’s single “Point Break” but is not included on the album “Kids In Philly,” released March 11.

“Coming up in Philadelphia and New York, the Bruce thing is the biggest FM influence in the early ‘80s of rock’n’roll that’s regional and transcendental,” says David Bielanko, Marah’s lead vocalist. “It was a very important influence, and Bruce is the dude, so it’s sort of a nod to him.”

Marah—which consists of Bielanko, his brother Serge Bielanko, Ronnie Vance, and Danny Metz—combined its appreciation of Springsteen with the band’s love for its hometown. “It’s a very simple song, but he definitely nailed something there,” says Bielanko. “Between the drum loop and the simplicity of that song, and if you’ve ever spent any time in Philadelphia, it definitely strikes a chord.”

Although the group had always been fans of Springsteen, it never planned on recording “Streets Of Philadelphia.”

“I remember cutting [it as a fluke],” says Bielanko of the song, which the group first covered live on WXPN Philadelphia’s “The World Cafe” show. “We didn’t want it to be a B-side, but we put it as a cover on the album ‘The World Cafe’ and never intended to use it certainly, but it made its way onto Point Break.”

Although the version that appears on the “Point Break” single has a quirky uptempo quality that drastically diverges from Springsteen’s melancholy effort, Bielanko notes that Marah also performs a version closer to the original in its live shows.

“I wish that we had done a straightforward cover, because we cover that song live in a very similar fashion to the way Bruce has done it, sort of the simplistically beautiful version,” he says. “We did that way largely because it was a radio show. It was something to sound exciting on, The World Cafe.”
Although it has been just a few months since Euphonix was featured in Studio Monitor, the Palo Alto, Calif-based manufacturer of mixing, recording and conversion products for the audio industry continues to draw attention with recent product introductions. The 106th Audio Engineering Society (AES) Convention in 1999 saw the introduction of the R-1 hard disc multitrack recorder. The 106th AES, held September (the convention takes place twice a year), witnessed the debut of the 96 kilohertz-capable System 5 digital console. And this year, Euphonix announced Listen-In, an Internet-enabled remote monitoring service available to System 5 users.

Reaction to the R-1 and System 5 has been, to date, exceptionally positive. Currently in the beta-testing stage at two U.S. facilities, Listen-In may uphold and prolong this winning streak as the Internet solidifies its foothold in the music, film and television production industries.

For Euphonix president Piers Plaskitt, the road has been, yes, long and winding since he launched his engineering career at Apple Studios in London a few years after the Beatles gave their last public performance, in January 1969 on the roof at No. 3 Savile Row. While Apple Studios was a successful recording facility into the 1970s, the Beatles' erraticism split in 1970 made reaching a consensus as to the future of the studio impossible. Plaskitt would move on to London's Trident Studios before relocating to New York in 1976.

After working as a technician, engineer, and studio manager in New York, Plaskitt took a sales position at Solid State Logic (SSL) in the early 1980s, moving the office from Washington, D.C., to New York six months later.

"The office in D.C. fit in the back of a station wagon, so I rented a station wagon and drove to New York, parked in a hotel garage, met with a real estate agent, and worked out of the Holiday Inn," Plaskitt recalls. "I made my first sale out of the Holiday Inn on 7th Avenue, to Electric Lady Studios."

During Plaskitt's tenure, SSL came to dominate the large-format console market for the recording industry. SSL consoles, such as the 0000 J Series, are a favorite of top engineers and producers.

"It was a great ride," Plaskitt says, "I will remember my whole life."

Plaskitt joined Euphonix just one year ago; Euphonix itself is still a relatively new kid on the pro audio block. Founded in 1988, the company began shipping the CSI in 1990. The CSI followed in 1991, and then the CS2000. Euphonix introduced the CS3000, a digitally controlled analog console, in 1996, adding features such as Hyper-Support software. The CS3000 has been viewed by a number of engineers as the console best suited to remote monitoring.

But developments of the past two years have been the most notable for the Silicon Valley-based company. The aggressive product introductions—first R-1, then System 5, and now Listen-In—can now be viewed as parts of a unified system, one that is gaining attention from the music recording, broadcast, and post-production industries.

The R-1's version 2 software offers 24-bit, 96 kHz recording and multitrack capability, yet the user interface was designed with the look and feel of a traditional multitrack tape recorder, a comforting familiarity to engineers. In the two years since its launch, it has found a home in many recording facilities.

"It started a little slow," Plaskitt says. "Apple was reluctant to launch it slightly sooner than we should have. We launched it as a 24-track system, thinking we would build up from there, but really, a commercial product today is not going to look at anything if it's less than 48."

In one user, sales of System 5—always a luxury-priced product easily viewed as an affordable way to the Film Unit Ltd. in New Zealand. Popular across the disciplines of music recording, broadcasting, and post-production, the console has been nominated for a Technical Excellence & Creativity (TEC) Award. The winner will be announced during the 1999 AES Convention Set 25 in Los Angeles.

Initially demonstrated in May at the Society of Professional Audio Recording Services' annual conference, a year titled "the Studio Summit," Listen-In is likely to make waves at AES. The Listen-In service allows an engineer at a System 5-equipped facility to provide a real-time, near CD-quality mix to connected users via a broadband link.

"If you're a recording studio owner today," Plaskitt says, "you need to be thinking of things other than just selling time, because your customers are thinking about different things. That's part of what's behind Listen-In. It's a vehicle that's taking us into the whole Internet play Euphonix is developing.

"The logic behind Listen-In is to extend the collaboration outside of the traditional bricks and mortar of the recording facility," Plaskitt continues. "Everybody's real busy. I've been in studios where everybody's sitting around playing video games, waiting for the producer or record executive to arrive because he has to approve the mix. It's common in a session for someone to call in and ask how it's going — either they're home sick or they're in another country. The most expeditious way to answer is to hold the phone up to the speaker, which one does enthusiastically but reluctantly. The premise behind Listen-In was to extend the collaborative environment in a simple way using reasonably straightforward technology and the Internet."

That label executive or producer who is unavailable can log on using any PC, Internet-connected PC or Mac.

"They can just log on, go to a secure Web site, enter a password, and listen to the output of the studio," says Plaskitt. "Now you've got people who have a say in the end product easily able to listen in to the track at any time, and hear the results instantly. It's easy, and it's inexpensive. On the listening end, you just need a current PC, a good sound card, and a decent pair of speakers. On the transmitting end, you need an encoder box."

Emerald Sound Studios is one of two beta-testing sites for Listen-In. Emerald's recent installation of System 5, Nashville's first, has proved popular with clients, says president Andrew Kautz. Listen-In "is really good for our independent clients," adds Kautz. "We've had some people sign up who would have never thought of getting a digital device. They've already got the high-speed pipe, the computer, everything. We just say, 'Here's the Web site, listen.' It's so much easier."

While executives are reluctant to disclose details of Euphonix's future plans prior to AES, expect a next step. "Right now it's in the realms of remote control of System 5, enabling not just remote monitoring but a virtual "hands-on" mixing capability.

"That gets very interesting," Plaskitt says. "That is a glimpse behind the curtain as to the kinds of things we're going to be talking about at AES."
London's Out Of Eden Breaks Ground As New Studio Type

BY DAN DALEY

London's "band boom" of the early 1990s, epitomized by acts like Blur and Oasis, is changing, with new recording scenes reverting back to techno and declining demand for large rooms.

That evolutionary cycle has produced a new trend at many major London studios, in which larger facilities have turned themselves into synergistic landfills, creating small "project space" rooms that are then leased to musicians, creating new work flows between their rooms and the main studio. This model can be seen at facilities such as Olympic, which has five such tenants; Townhouse, where there are four; Roundhouse, which has seven; and Strawberry Studios, where seven "pro-gramming rooms," as they refer to them, were opened before the new main studio.

At first glance, that might seem to be the template for Out of Eden, the recently opened studio of noted U.K. keyboardist and producer Andy Richards, who resides within the facilities of Eden Studios in west London. But Richards suggests that this particular relationship is far more complex, both from a business and a technological point of view:

"This is not a project studio in the classic sense of the definition," says Richards, whose keyboard work has graced scores of tracks for the acts Frankie Goes To Hollywood, Grace Jones, George Michael, Annie Lennox, Bush, and Boyzone and who has racked up significant production credits with such acts as Prefab Sprout, Pet Shop Boys, T'Pau, Dusty Springfield, and Alphaville. "It's a hybrid, really," Richards says. "The technology is far more powerful than you'll find in a project studio, to the point where it's really a stand-alone facility even though it's within the walls of Eden Studios. It sets a new type of standard by combining two very powerful technology platforms—Pro Tools and the new Fairlight FAME2 system. In doing so, we're creating what I think is a new model for working in music."

Richards' relationship with Eden, which has been in business in London for 30 years, is also somewhat different than those that have cropped up in recent years there. It seems more empowered, for starters. Eden invested in building Richards' Out of Eden studio, using a design by Eden technical director Mike Gardner, but creating per Richards' specifications so it could accommodate a much larger array of digital audio systems.

"It's very difficult working out the mechanics of an arrangement like this," says Richards. "But it's worth the complexity, because this is becoming the way a lot of this industry is going. We try to stay flexible, because it's working well for both sides. I'd venture to say that I expect Eden to recoup 100% of the hard costs of the room within the first year of operation."

If the business side of the deal breaks new ground, so does the technical side. Richards has initiated a very powerful working environment by combining the first installed Fairlight FAME2 with a large Pro Tools system, giving the studio the equivalent of 96 channels of digital audio.

"But the real advantage of this system is that it's greater than the sum of its parts," Richards explains. "The core of the system is the Fairlight FAME2, which is a very powerful machine. The company has built on what they learned in the past business and put a lot of that power into a system that I can use for music recording."

"So this studio now has the capability to be a post facility as well as a music studio," he continues. "And that's where it really becomes the studio of the future, because it doesn't come with the limitations inherent in traditional project studios."

The synergy Richards constantly refers to is the networking between the FAME2 and the Pro Tools systems. Under most circumstances, the operational flowchart has the FAME2 as the master controller, operating as recording input device, signal flow controller (the equivalent of a console), and final mixing device. The Pro Tools system is used for data storage and to access the larger and growing array of plug-in processors that third-party developers have marketed for Pro Tools.

"As a result, you're getting the best of both workstations, and together you're getting more than the sum of their parts," says Richards.

Audio moves between the two systems in real time, using a 9-pin connector; time code, and hard-wired AES/EBU I/Os. Outside audio data comes into the systems either as a direct digital transfer via AES/EBU or through the Pro Tools hard drive. Richards opts not to use the OMF interface that both systems offer, since he feels it's not yet developed enough. He says the FAME2 system has brought a new level of power to facilities such as his.

"It's a music maker's dream come true. Both the power and sound of FAME2 are quite exceptional," Richards notes. "But what's just as important is that it has tremendous interface ability with my existing equipment. Where the original FAME system was designed for post-production, this new FAME2 has a much larger number and broader array of input interfaces built into it that work perfectly for music applications. I can plug my large Pro Tools system and my key-boards directly into it."

"The sort of specifications that are designed into FAME2 make it much more relevant to music than any Fairlight system that has come before it," he continues. "It not only accommodates all of my existing technology, but it enhances it by allowing me to use it in a highly flexible and integrated way."

For instance, I can plug all my keyboards into the Pro Tools system via their mixer interface and have those keyboards and all other signals come directly onto the FAME2's faders," he says. "Then, it really gets good: FAME2 gives me fully automated mixing and recall of the whole control surface."

"If there is a catch, it's that Richards is only one of a few people who can fly the combined systems at their maximum level. But he expects that to change and plans to train assistants to become primary engineers on the combined systems."

"Once that happens, I can see this studio becoming very much more a for-hire facility," he says. "And when that happens, then, as a publisher friend of mine told me the other day, I become a prisoner of my own success. And then I guess we'll just have to build another studio."

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London's Out Of Eden Breaks Ground As New Studio Type

Production Credits

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**Seven Rivers’ 1st Act Implakable Offers Its Take On ‘Dolor’**

**by Leila Cobo**

in Mexico, where the track is the theme of the soap “La Calle De Las Novias.” The group will travel to that country for promotion in October, and later will go to Australia and Panama.

**MUSIC AND POLITICS: What, exactly, is in a song? When it comes to politics, plenty, as seen at the recent Republican National Convention, which included Jon Secada and Vicente Fernandez among its performers and whose grand finale had “The Cup Of Life” playing as its musical backdrop. Despite the exposure, “Cup” co-writer Robi Rosa wasn’t flattered.

“It is perversely that the Republicans are trying to forge a connection to the Latin community with the use of my song’ - ROBI ROSA -

Secada and Vicente Fernandez among its performers and whose grand finale had “The Cup Of Life” playing as its musical backdrop. Despite the exposure, “Cup” co-writer Robi Rosa wasn’t flattered.

The coup of the convention? An appearance by Enrique Iglesias is expected Tuesday night (16) at the Universal Amphitheater along with Los Lobos.

“We are a nonpartisan event,” says Abraham Contreras of All-Access (which puts together Fiestas Broadway), who coordinated many of the Latin acts. “We have no political affiliation, and we invited all different artists.” He points out that Cruz has performed at the Republican convention before.

**Under The Title** “Rock In Rio For A Better World,” the massive music extravaganza returns to Rio for the third time starting Jan. 12, 2001. Confirmed headliners as of press time were Britney Spears, ‘N Sync, Foo Fighters, and James Taylor, as well as Brazilians Milton Nascimento, Fernanda Abreu, Pato Fu, and Funk’n Lata. A total of 80 bands—half from Brazil, half from other countries—are scheduled to appear during seven days of entertainment on three stages.

The last Rock in Rio took place in 1991 and attracted an estimated 700,000 concertgoers. This edition, organized as were the others by Brazilian impresario Roberto Medina, ends Jan. 21. It is sponsored by America Online and is designed to accommodate 1.5 million people. Tickets go on sale in October, and proceeds are set to benefit educational projects for Viva Rio, a social services organization for young people.

**Latin Tracks A-Z**

**Marc Anthony**

**JULY 27-29, 2000**

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**Hot Latin Tracks**

**AUGUST 19, 2000**

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**NOTAS**

GARCIA KEEPS BUSY: Andy Garcia, Jimmy Smits, and Gloria Estefan have been tapped to host the upcoming Latin Grammy Awards. Garcia will be seen on TV once again mid-November, when HBO airs “For Love Or Country: The Arturo Sandoval Story,” an HBO biopic about the famous Cuban trumpeter. Garcia, who plays Sandoval, is also executive producer of the film, alongside Jellybean Benitez.

Playing Sandoval was “as hard as I thought it was going to be,” says Garcia, who plays piano and tuba in his real life and who started taking trumpet lessons two months prior to shooting the film. “I can get some sound out of the trumpet, but I wouldn’t call it playing.”

The music to the film, which will be released as a soundtrack, was recorded in its entirety in Los Angeles, with Sandoval on trumpet.

The chosen tracks, including “A Night In Tunisia” and “Take The A Train,” span Sandoval’s career until his defection from Cuba in 1990.

**INDUSTRY NOTES:** Inigo Zabala has been appointed executive VP of Warner Music Latin America. He will be in charge of Warner Music International’s Mexican and U.S. Latin operations. Zabala was previously president of WMI Mexico and U.S. Latin operations. He will report directly to Warner Music Latin America president Andre Midani.

**TRIBUTE:** Following last year’s successful “Sublime Ilusion: Buena Vista Social Club guitarist/vocalist Eliades Ochoa is set to release “Tribute To The Cuarteto Patria” (Higher Octave World Music). The Cuarteto Patria from Havana and the Cuarteto Patria kick off a North American tour in October...

Other notable upcoming releases include banjo-turner singer Oscar De La Hoya’s debut album Oct. 10 on EMI Latin.

On the video front, Mexican chart-topping star Rebecca Lule was in Miami Aug. 8 to shoot the video for her first single, “No Puedo Mas,” in Miami under Abraham Pulido’s direction.

Leila Cohen can be reached at 305-361-5279 or via E-mail at lcobo@billboard.com.
**BPI, IMI Join To Tackle Pirates**

**U.K. & Indian Labels’ Bodies Turn Up Heat On Counterfeitors**

**BY TOM FERGUSON**

LONDON—Intercontinental cooperation between labels' bodies in the U.K. and India has been stepped up to an unprecedented level in a bid to slash the high rate of pirated Indian music in the U.K. market.

According to Vijay Lazarus, president of Universal Music India and of the International Federation of the Phonographic Industry (IFPI)-affiliated Indian Music Industry (IMI), this is the first such teaming of resources in the international music industry. Lazarus notes that the current level of piracy in the U.K.'s Indian music market is around 40%. The IMI, in conjunction with the British Phonographic Industry (BPI), aims to bring that down to a lowly 1.5% by 2006, he says. The latter figure represents the BPI's estimate of the current overall level of music piracy in the U.K.

The IMI president was in London with a high-ranking delegation from the trade body to meet with representatives of the BPI—in particular David Martin, the head of its Anti-Piracy Unit (APU)—and launch a public awareness initiative through local media aimed at educating U.K. Asian consumers and retailers on the problem of piracy. Lazarus notes that piracy levels in the Indian subcontinent also currently stand at around 40%. As a result, he says, India is the second-largest consumer of recorded music in the world in unit terms—behind the U.S.—it stands only 19th in terms of sales.

Joining Lazarus on the London visit were IMI APU head Julio Ribeiro and top execs from major Indian labels, including HMV/Saregama executive director Harish Dayani, Virgin Records India CEO Mohan Mahaptra, and Venus chairman Ganesh Jain. At the media launch, Dayani revealed the latest concrete step the IMI has taken toward enabling consumers and retailers to identify legitimate product: a new hologram-marking scheme. Within the next three months, Dayani announced, all legitimate product originating in India will carry a hologram identifying it as such.

In India, action by the IMI and its string of 25 anti-piracy teams (one in each Indian state) has already achieved a reduction from a 90% piracy rate in 1997. Earlier this year, the IMI also conducted the first four workshops in an ongoing series in major Indian cities aimed at increasing awareness of piracy among local law enforcement authorities. According to Ribeiro, the keys to effective law enforcement are local law-enforcement officers in India so that they realize "thief of intellectual property is still theft," and informing the population about copyright and piracy.

Ribeiro adds that, partly due to being placed under international pressure, the Indian government has agreed to join the International Federation of the Phonographic Industry (IFPI) Platinum Awards (Continued on page 81)

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**Italy Praised For Ratifying Anti-Piracy Law**

**BY MARK DEZZANI**

ROME—Ratification of Italy's new anti-piracy law (Billboard-Hollywood Report, July 23) has been hailed as a turning point in the country's fight against piracy levels, which are among the highest in Europe. This was the chief obstacle to ratifying a bill that appeared in its first draft in 1996 and was approved by the lower parliamentary chamber—July 23—yet was finally passed by the Senate—the country's upper chamber—July 25.

The new law increases maximum fines from 3 million lire ($1,540) to $30 million (Continued on page 81)

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**New Zealand Increases Funding For Music Biz**

**BY DAVID McNICHEL**

AUCKLAND, New Zealand—New Zealand Prime Minister Helen Clark has announced a near-doubling of current government funding for the local music industry.

Funds for investment will be allocated through government agency NZ On Air, set up in 1999 to ensure representation of New Zealand culture on TV and radio. According to Clark, an additional $1.78 million New Zealand ($800,000) is to be invested annually, allocated in six funding rounds, bringing NZ on Air's music budget to $3.78 million New Zealand ($1.7 million).

The announcement marks the latest in a series of initiatives by the Labour government (elected in November 1999), which is committed to pumping some $80 million New Zealand ($38 million) into the local music community during its three-year term of office.

The agency's New Zealand music manager, Brendan Smyth, says the additional funds would be spent on several new initiatives, including grants for recording albums, hiring two local music "pluggers" to push new domestic acts at radio, and providing four $50,000 New Zealand ($22,000) grants for international marketing. For the latter, NZ on Air will provide funding for record companies to release and promote a New Zealand album internationally; labels first step for many New Zealand (about $22,500) toward marketing costs to be eligible for the funding.

While he notes that "the right act with the right album" is still paramount, Peter Bond, regional president of Universal Music operating companies in Australia, New Zealand, and Africa, tells Billboard he sees the international marketing initiative as a very positive development. "It will certainly help with overseas promo tours," he says.

Campbell Thomson, artist manager for New Zealand acts Stellar* and Bic Runga, points out that trying to break artists in foreign territories is a "very expensive process" and suggests that the new funding will "definitely, in some situations, make the difference between a tour happening or not."

"The recording and distribution business is hands on Australia, but despite it being only a four-hour flight away, Smith says it is still costing Stellar* "about $40,000 New Zealand ($18,000) a month to stay on the road during the act's current Australian tour. Smith adds that touring the U.S. is "about as expensive as it gets" and that the money factor is always at the front of his mind. "It's weighing up the benefits of a tour against the astronomical costs. The currency exchange rates are hideous" ($1 New Zealand equals 45 cents), and touring Bic Runga in the U.S. costs about $75,000 New Zealand ($33,750) per month.

"You have to run very tight budgets and often cut corners on things that artists consider non-negotiable—good equipment, good crew, good health on the road, reasonable rest," Smith adds. Since 1991, NZ on Air has funded the making of over 750 music videos, in addition to supporting radio programs, providing recording cost rebates for hits, and producing more than 70 "Kiwi Hits Discs"—12-song CD compilations of new local acts pitched at local radio programmers. Despite having a full-time staff of only two—himself and former Universal Music NZ label manager Nicky Jarvis—Smyth says he can see that the agency's initiatives are paying off. "On commercial radio, where it counts, there is more New Zealand music now than at any time in the last two years," he says. "Local music content has more than doubled there in the last two years. It's something like five times more than it was five years ago when APRA [the Australasian Performing Right Association] estimated that it was barely 2%.

At influential national modern rock station Channel Z, program director Rodger Climp explains the new funding grants "will help independent artists get songs on the radio." He explains that the recording quality of local product has been an issue in the past, but now "the Channel is looking at good production and some material needing to be re-edited for airplay has meant that some songs have not [previously] been seriously considered," he says.

NZ on Air is also making available $400,000 New Zealand ($180,000) to assist parties interested in launching a free-to-air music video channel, since local channels Max TV and Cry TV and international player MTV all failed in the late 90s.

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**Sony Acts Score Double Hit in IFPI Platinum Awards**

**BY PAUL SEXTON**

LONDON—Artists mining platinum in Europe during July might have found relatively slim pickings, but in all three acts that discovered it had impressive success stories to tell.

The International Federation of the Phonographic Industry (IFPI) Platinum Europe Awards for the month, given to albums reaching Europe-wide sales of 1 million units or more, showed one release, the Corrs' 143/Lava/Atlantic set "In Blue," reaching its first platinum standard in record time. Two others, by Vonda Shepard and Jamiroquai, returned to the charts for double- and triple-platinum honors, respectively.

Sony's act Jamiroquai underlined its wide-reaching durability by hitting European sales of 1 million, not with their last album (1999's "Synkronized") but the one before, 1996's "Travelling Without Moving." A million-seller in Britain alone, it spawned such hits as "Virtual Insanity," "Cosmic Girl," and "Alright" and continues to perform well all over the continent.

"In France they're massive, in Italy they're massive, all across the low countries," says London-based SJ managing director Muff Winwood. "They're a big, big act, and they have a kind of world music in a way, it gets to everybody.

"The interesting thing about Jamiroquai, Winwood adds, "is that they've sort their own path and have done so for the last 10 years. They don’t fall into a rock, pop, or dance sound. It's a really third-biggest worldwide seller from Britain in the whole of the last decade, behind the Spice Girls and Oasis, and this is in the wake of that." Band leader Jac-Kay is currently writing material for the next Jamiroquai album, due in 2001.

Sony's inclusion in the Platinum Europe Award-winner in July was another long server, this one benefiting from the continuing popularity of a

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(Continued on page 79)
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**Notes:**
- **Singles** are the top 5 songs.
- **Albums** are the top 5 albums.
- **New** songs or albums are marked in red.
- **Re-Entry** songs or albums from previous charts are marked in blue.
- **Canada** chart reflects the top 10 songs.

**Link:** [Billboard](https://www.billboard.com)
BY LARRY LeBLANC

TORONTO—Since its inception 30 years ago, Rounder Records has regularly tapped into Canada’s rich folk heritage. Now with a roster including several leading Canadian artists—and with the near-completion of two significant distribution agreements—the American label is poised to become a prime force in Canadian music.

Currently, Cambridge, Mass.-based Rounder distributes titles in the U.S. by Canadian children’s performer Raffi and renowned Cape Breton fiddler Natalie MacMaster. Rounder has, indeed, played a pivotal role in keeping interest alive in traditional Cape Breton island music. In the 70s, the label issued 10 remarkable recordings of notable fiddlers in the Atlantic region recorded by producer Mark Wilson. This July, Wilson completed nine days of recording on the island for a planned four-album Rounder set that will feature 20 to 25 traditional fiddle players, including Willie MacDonald, Father Morris, Theresa Morrison, and Francis MacDonald.

It is, however, Rounder’s two-year-old, evolving relationship with its Canadian distributor, Universal Music Canada, that could be the key to becoming a more dominant player here. The Rounder/Universal Canada relationship grew closer recently when the two companies separately signed Canadian singer-songwriter Sarah Harmer to their respective territories. Harmer’s current rock debut album, “You Were Here,” was issued Saturday (12) in Canada by her own Cold Snap Records label, distributed by Universal Canada.

Harmer’s solo career is blossoming following six years with Kingston, Ontario, alternative rock band Weep- ing Tile. Despite two critically acclaimed albums on WEA Records, widespread airplay at college and modern rock stations in Canada, and six national tours, Weeping Tile failed to expand beyond its cult status and went into a self-imposed hiatus two years ago. Rounder president/CEO John Virant recalls being enticed by Harmer’s debut after being tapped off to it by Rounder’s triple-A radio rep, Katrina Baribeau. “When we got the album on, I stopped what I was doing,” he says. “It’s such an intimate and personal album.”

Harmer’s manager, Patrick Sambrock, says Rounder was an “obvious choice” for the U.S. release. “Virants’ fusing to Toronto to talk with us two days after hearing the CD was very impressive,” he says. “We had been looking for a label there that is both organic and has marketing muscle. Rounder is [not only] good at putting out records that sell 5,000 copies, but it is also competitive and contemporary.”

One benefit of both Rounder and Universal signing Harmer has been the two companies vigorously working toward launching the singer in North America. “It’s been very collaborative so far,” says Virant. “We’ve been going back and forth with ideas on singles, videos, the artwork, and marketing plans. [Universal Canada president] Randy Lennox and his team have been tremendous to work with. We’ve also realized there are some nice A&R possibilities between our companies.”

Virant and Lennox, in fact, recently reached an informal agreement for Rounder to handle U.S. distribution of titles by Canadian acts Jann Arden, the Cash Brothers, and West Coast fiddle player April Virech, all of whom are signed to Universal Canada. “We are interested in a long-term relationship with Rounder,” says Lennox. “They are an artists’ company.”

To further beef up its Canadian presence, Rounder hired a full-time sales representative—Andrew Lindsay—to work out of Universal’s Toronto head office starting Monday (14). “Given what we have, we need to take the initiative in paying attention to what we are doing in Canada,” says Virant. “Universal is a great distributor, but we have to know better how to work within their system and pay closer attention to what’s going on.”

Following a year of negotiations, Rounder will acquire U.S. distribution of a number of top-selling Tidemark and Perimeter titles. At the same time, Tidemark will distribute traditional titles as well as some indie titles in Canada. Universal Canada also distributes the Tidemark and Perimeter labels.

“We have had discussions about the symbiotic relationship between our two companies,” says Tidemark CEO Chip Sutherland. “We expect that select Tidemark records will be released by Rounder in the U.S. next year.”

Rounder’s reputation as an artist-oriented label led to Raffi moving three years ago for U.S. distribution of his repertoire, which previously had gone through MCA Records. “Before signing, I looked at Rounder’s roster and their sensitivity to their artists,” he recalls. “Rounder is held in high regard by the artists that they represent and distribute. That’s quite remarkable.”

At MCA, I was being held to expectations. I wouldn’t do this or that. Rounder understands what I’m for and knows how to bang the drum for that. They are a two-way roster and have a real openness.”

“Raffi is an icon, and his catalog is evergreen,” says an appreciative Virant. “It was evident to us that he could do something big.”

Raffi is seeking an international breakthrough for the children’s star, but despite Raffi’s enormous popularity in North America, he realizes hurdles elsewhere. “It’s challenging in that he is not associated with a TV character,” he says.

Since 1997, Rounder has distributed MCA’s recordings in the U.S. Signed in Canada to Warner Music, she is “one of our top priorities,” says Virant. “She’s a pleasure to work with.” She has sold 50,000 copies of the U.S. she for, ‘I Love My Mom,” since released last September.

“Tallia has five titles with Rounder, and she is now selling more units in the United States than in Canada,” says MacMaster’s manag-

ing director Ken Irwin and Bill Nowlin knew who Natalie was, and she knew of Rounder coming to dance here (Continued on page 79)

newsline...

INGO ZABALA, currently president of Warner Music International’s (WMI) Mexico and U.S. Latin operations, has been appointed executive VP of Warner Music Latin America, effective Aug. 15. In his new role, he will be based in New York and will report directly to Warner Music Latin America president Andre Midani. Zabala retains responsibility for WMI’s Mexican and U.S. Latin operations, including WEA Mexico, EMC in Mexico, and the U.S.-based WEA Latin affiliate. After enjoying success as a member of Spanish group La Union, Zabala began his industry career at Warner Music Spain, which he joined as A&R manager in 1988. He became head of Warner Music Spain in 1995, serving as a managing director of Warner Music Mexico in 1998 before being appointed to his most recent role in January this year.

BERTELSMANN-OWNED online music and books retailer BOL is investing in its ambitions to become a virtual record label, despite providing a promotional platform for an unsigned U.K. band. BOL plans to market London-based band Super Delta Three (SD3) exclusively to U.K. customers, providing mastering services usually associated with record labels, which include Webcasts, digital interviews, downloadable tracks, and streaming. Brad Askew, BOL’s operational manager, said: “We’ve been looking at the world of the band and liked them so much, we decided to take a proactive step and promote them off our own back.” He adds, “What we’re doing is breaking the usual cycle. Any record company would look at this as a side sum to simply get something like this off the ground.” Askew adds that he is in talks with BOL France to promote the act on BOL’s French home page.

LISTEN JAPAN, the Japanese subsidiary of music search engine Listen.com, has launched what it claims is the country’s first search engine for licensed music files. Official sanctioning for listenjapan.com comes from 13 Japanese record companies and music distribution sites, including Pony Canyon Inc., Nippon Crown Co., Tokuma Japan Communications Co., and Music.co.jp Inc., as well as radio station J-Wave and music merchant Tower Records. Miyuki Kano, senior managing director for Listen Japan, says the new portal will differ from its parent site by “offering services for mobile device users in the future.” The search engine provides access to a database of more than 500,000 tracks by 65,000 domestic and international artists, as well as featuring online editorial reviews.

SONY MUSIC shuttered its distribution warehouses in Stockholm and Oslo Aug. 7, at a cost of some 20 jobs. Distribution of Sony repertoire in Sweden and Norway is now handled by Borda, Sweden-based Entertainment Network Scandinavia (ENS). Joining ENS are Sony’s Danish label and EMI. Edel records, which was previously distributed by Sony, now has a direct distribution arrangement with ENS. Joining edel and Sony at ENS is Playground Music Scandinavia (PMS), a joint venture among Mute Records, Borda, and other labels. Borda currently distributes its catalog by Sony Music. Universal and EMI are understood to be moving their stock from Oslo and Stockholm to Borda in September.

KAIR LOUTHUS

HMV EUROPE managing director Brian McLaughlin will step down from his role as chairman of retail trade body the British Assn. of Record Dealers (BARD) at the group’s annual general meeting Sept. 14 after a two-year tenure. According to a statement from BARD, McLaughlin feels “he can no longer give the issues of the association the attention they deserve” due to “an increase in commitments and responsibilities associated with his own job at HMV.” McLaughlin added new responsibilities to his HMV role in May 1999 when he joined the board of parent HMV Media Group. At press time he was on vacation and unavailable for comment. This is McLaughlin’s second spell as BARD chairman. He remains a member of the 18-strong BARD ruling council. His successor as chairman will be named at the September general meeting.

MARKET-LEADING AUSTRALIAN music retailer Sanity has acquired 23 stores owned by Adelaide-based CC Music for an undisclosed sum. CC Music trades in four Australian states, under its own name and as Lakes Music and Jungle Music. Says Brett Blandy, managing director of Sanity’s parent company, Blandy, “All CC stores will be converted to Sanity Music or IN2Music stores within six months.” Sanity, which has about 29% of the local music market, according to Blandy, now has 292 stores, which trade under the Sanity Music, Dance Arena, and IN2Music names.

CHRISTIE ELIZARRER

www.billboard.com

BILLY MARS

The Witching’s Ours. Sony Music Sweden artist Peter Joback celebrates with his manager and label execs at London’s Somerset House after the opening night of the new London stage musical “Witches Of Eastwick,” in which he has a leading role.Shown, from left, are artist manager Marie Dimberg, Sony Music Sweden deputy managing director Leif Kock, Joback, and Sony Music Sweden managing director/CEO Per Sundin.
Indies Shine Among Onya! Finalists
Acts, Labels Nominated In Australia's Online Music Awards

BY CHRISTIE ELIEZER
SYDNEY—There may still be few hard statistics available on Australia's online music market, but the list of finalists for the second Australian Online Music Awards (the Onya! Awards) announced on Australia Day Aug. 21, proves one fact hard: Independent bands and labels have seized the Internet as an area where they can compete with the majors on a level playing field.

The Onya! Awards—a variation on the Aussie term of praise “good on you”—honor sites by fans, artists, record companies, media (online radio stations, E-zines), and E-tailers. The 16 categories also include awards for most downloaded song, most used digital download site and industry resources, and most significant Webcasts. The category, awarded for best music criticic, with a jury of music, media, and Internet figures deciding the artist, multinational record company, independent record company, and E-tailer categories.

The awards will be held Saturday (19) at the Basement club in Sydney as the finale of the annual two-day Music & Entertainment Industrymakers Conference. The event is sponsored by Microsoft and Ozemail, and it will be Webcast on onya.com.au through Microsoft’s Windows Media Player or Apple Quicktime. Coverage of the event, which will feature performances by six young acts, is being made available through tel-e-communication provider Telstra’s broadband.

In the artist and fan site category, acts that are currently topping the charts For Kate, the Whirltmins, Alex Lloyd, Grinsson, and 30 Odd Foot Of Grunts (actor Russell Crowe’s band) are selling such pop and rock acts with large fan bases as Silversurfer, Savage Garden, Batdorf, Bachelor Girl, Killing Heidi, Vanessa Amorosi, and Powderfinger

Phil Tripp, managing director of Immediate, which organizes the Onya! Awards, says Aussie independent artists—who largely fail to attract mainstream radio play—tend to use the Net more effectively to gain a global audience.

A total of 282 sites were initially nominated by the Australian public and music industry. Voting took place online from May 16-July 16, and the final tabulations are currently under way. “More Australian bands are definitely going online and becoming interested since our first awards last year,” Tripp says. “Voting was the highest, with 15,000, there are twice as many Web sites out there.” However, he notes that the sites “are not necessarily more sophisticated. People are making the same mistakes and making these mistakes bigger.”

Chris Gilby, CEO of online radio broadcaster Interactive Media Network—an independent publishing and labels veteran, a multimedia pioneer in Australia, and author of the recently published book “MP3 And The Infinite Digital Jukebox: A Step-By-Step Guide To Accessing And Downloading CD-Quality Music Off The Web” (Seven Stories Press). He agrees that “people in Australia are building good Web sites” but adds, “whether people in the music industry are building good Web sites, I don’t know that I’d necessarily agree.”

“I am most intrigued by independent artists and independent labels,” he continues. “They have some compelling ideas. But the Net is under-utilised by many in the music industry. There’s only one Australian major-label Web site which offers music to listen to, and most of the sites by the labels look like they’ve been generated by advertising agencies with a cookie-cutter approach rather than by a creative heart.”


Statistics are not available for the size of the online market in Australia, however, the most recent available figures from the Australian Bureau of Statistics show that 42% of households are connected to the Net and that the amount of businesses with online access rose from 49% in June 1994 to 63% in June 1997.

Concludes Tripp, “The near future is about who is going to be the first Australian act to be broken through the Internet, rather than being broken by it. It can take a lot of money to keep it going, because the biggest mistake many labels make is they don’t keep their sites fresh and updated, or promote them.”

BY ADAM HOWORTH
LONDON—Shares in Alan McGee’s new label Soar in The First Day Of Trading

Poptones Stock Rises 40%
Mc Gee’s New Label Soars In The First Day Of Trading

BY ROBBERT TILLI
TILBURG, the Netherlands—The combination of teenage performers and the music industry almost automatically evokes images of sugarcoated pop music. But in these weeks, poppy Dutch punk rock band Krezip has been busy discounting that notion with its edgy debut album, "Nothing Less" (WEA).

That set landed on top of the Mega Top 100 Albums chart on July 1 and has remained there for the past six weeks, selling over 150,000 copies along the way. It’s headed toward double-platinum status here (160,000 units).

The performances of the five-piece band (three girls and two boys) from the Dutch town of Tilburg have been among the highlights of the last two Noorderslag music festivals in the northern Dutch city of Groningen. Noorderslag, held every January, is organized by Hilversum-based Conamus, the foundation for the promotion of national music. It provides a platform for seminars, showcases new local and international talent, and attracts a mixed audience of international industry professionals and the general public.

The first of those two appearances had local A&R managers climbing over their peers in the battle to sign the act—a fight that was ultimately won by Warner Music Holland. “When I first saw them on Noorderslag in January 1999, I was completely won over,” recalls Warner A&R manager Menno Timmerman. However, he says he refused to take part in the immediate feeding frenzy. “As they were only schoolkids, I wasn’t prepared to join in a crazy and irresponsible bidding war, which would be counterproductive for a band that young.”

Through the grapevine, Timmerman found out that the band members, fronted by enigmatic 17-year-old lead singer Jacqueline Govaert, wanted to do everything by themselves. Govaert’s guitarist sister Anne is also a band member; the others are Annelies Kuijsters (guitar/backing vocals), Joost van Haaren (bass), and Thijs Romeijn (drums). The five are jointly managed by their fathers.

Despite his early suspicions, Timmerman says, “I only got in touch with Krezip when they independently released a CD demo dubbed ‘Run Away’, a most charming mini-album.” At that point, he says, “I just phoned [them] that I thought it was very good, that’s all.”

Shortly after the mini-album’s autumn ‘99 release, the band broke its own “do-it-yourself” creed by closing a distribution deal with PiAS. “Then I thought, ‘Now is the time to take action,’” says Timmerman. “They told me they could no longer do it on their own terms completely. That’s where Warner got aboard.”

Taking into account the band members’ ages, Krezip was prepared to go step by step to a full-length Benelux-only debut album, although the Warner deal was only inked in January, just prior to the 2000 Noorderslag festival.

In the meantime, public top 40 broadcast radio 3FM had picked up on one of the tracks from “Run Away,” the catchy “In Her Sun,” giving it regular play on DJ Isabelle Brinkman’s popular evening slot. Boosted sales of the “Run Away” mini-album past the 6,000-copy mark. Timmerman consulted 3FM on which track might work best as a single for Krezip’s Oscar Holleman Produced major-label debut. “I wouldn’t think of ‘In Her Sun,’ but that was out of the question,” says Ben Houdijk, music programmer at 3FM.

(Continued on page 79)
RED Head's Keynote: Expect Change To Remain Constant

BY ED CHRISTMAN
SOUTHbury, Conn.—RED Distribution gathered here July 18th at the Heritage Village Condominium Resort for its second annual convention, to assess the changes of the marketplace and to prepare staffers for future challenges.

In his opening address, Ken Antonelli, president of RED, told staffers that change can be both positive and negative. “In the positive sense, it is tremendously beneficial,” he said. “In the negative sense, it’s experience.”

But whether positive or negative, he promised RED staffers that they can expect change to remain a constant part of their lives, “given the mercu- rial and evolutionary state of the music business in the year 2000.”

He pointed out that the last time the company met here for a convention, in 1999, RED was experiencing an anxiety-ridden year, one filled with unparalleled changes. “Merg- ers, acquisitions, and mega-purchases once again ruled the day,” he said.

At that convention, even amid all the changes the industry had experienced, he hadn’t anticipated that the company would face even more dramatic changes. For instance, last year, EMI, the largest label, acquired a 75% stake in RED from Sony Music Entertainment.

In light of the music industry’s con- stant change, Antonelli said, it would be appropriate to begin the conven- tion by assessing how those changes from the last year have affected RED.

He pointed out that RED’s main goal is to dominate the independent music sector. To point out how the company had moved toward its goal, he detailed RED’s accomplishments, noting that at the time of the conven- tion, it had seven records on The Bill- board 200 and 14 on the Top Inde- pendent Albums chart, including five in the top 10 positions.

More so far in 2000, three of the albums distributed by RED had achieved platinum status, and seven had attained gold. Also, the company had doubled its current market share from 0.24% last year to 1.28% for the year as of the week of the convention.

Furthermore, he pointed out that in the month of May, RED Ink, for the first time ever, had out-sold every other label in the RED portfolio, while RED Urban Music Marketing, which was created at the beginning of the year, had placed its debut release on The Billboard 200.

“To me these facts only convey one message: The impact of all the changes our company has gone through is having a profound positive effect on our business,” Antonelli stated.

As for the Internet, he says, it is “the most logical place for us to develop and implement a real [marketing] strategy designed to add even more value to RED’s uniqueness as it relates to our labels and customer base.” Consequently, a RED task force has been formed to see how to best take advantage of the Internet, he reported.

He described how RED has benefited from the changes going on in the industry. Artists, managers, and pro- ducers are frustrated by the down- sizing of the major labels and instability, financial security, internal systems, coupled with street-smart sales and marketing and our bou- tique-like approach to national distribu- tion” makes RED an attractive des- tination, he said.

In an interview with Billboard, Antonelli said that the company dis- tributed about 20 labels. He said he didn’t expect the roster size to grow; rather, he expects the company to grow due to the caliber of the labels it is attracting.

Antonelli declined to reveal sales volume, but Billboard estimates that the company had total sales of about $100 million and net sales of about $165 million last year.

“We are not going to have more lines in the house,” he said. “We are looking for labels that have more potential.”

He said RED will get better rec- ords that will sell more, thanks to advancements at the labels within its portfolio. “Look who we are working with: Steve Rifkind, Danny Goldberg, and Brett Gurewitz, among others,” Antonelli noted. “These guys are not lightweight; they can deliver.”

He noted that for the first time, RED’s labels are starting to get play from MTV.

Epithet’s success with punk rock has allowed it to explore other music. About three years ago, Epithet did a deal with Fat Pusaum Records, which records raw, uncompromising blues music. Also, the company has start- ed Anti, a label for artists that are tired of working with the majors. For its first project, the company released Tom Waits “Mule Variations,” which went gold, and it is about to release a Marie Haggard record. At the con- venition, RL Burnside and Paul Jones each turned in blistering perfor- mances during the July 21 Epithet showcase.

Victory Records has renewed its distribution deal with RED.

Retail Market Must Adapt, Say Plug.In Attendees

How To Make Money Still A Mystery In Age Of Digital Advances

BY GRIFFIN GARRITY
NEW YORK—Music sellers may not be exactly sure what impact digital advances, including downloads and file-sharing services, will have on the business in the long term, but Inter- net executives attending the Plug.In conference, held here July 24-25 at the Sheraton Hotel, said that retail is facing a “fundamental shift” with the evolution of technology and that it must find a way to make money in the age of Napster.

For instance, CDNow CEO Jason Olim said, “Napster is by no means bad news, but it is something that we have to learn a lesson from and move after aggressively.”

New companies are changing the models of music consumption and the definition of what it means to con- sume music, said Olim. He added that, long term, Napster-like serv- ices will replace the unit-by-unit consump- tion that now is the norm in selling music.

“It’s our obligation to be those who can create the services around Nap- ster, or around digital subscriptions, or around digital jukeboxes,” he said. “We’re all going to have to go there, or we are all going to be obsolete.”

Indeed, Larry Miller, president of digital right management services company Reciprocal Music, said retail’s success in the future hinges on the degree to which traditional successful retail experiences can be translated into new Web formats.

At Plug.In, the changing strate- gies of music retailers, the prospects of success for new distribution mod- els, like subscriptions, and the rising number of nontraditional competi- tors dominated a panel discussion focusing on the role of retail in the digital marketplace.

Beyond file-swapping services, a mounting number of new challengers look to be prominent among the ob- stacles facing retailers in the digital music world, executives said.

Robert Goldman, CEO of Get- Media, said that as radio moves online with the emergence of broad- band and high-quality streaming audio, it too is looking to get in on the act of selling music.

“They are promoting music all these years; for free, and now they want money,” he said. “Business models have changed over the years, and the issue is not worrying about whether we should digital download or physically fulfill, but how do we get into this and how do we make money.”

Also feeling to impact tradition- al retail sales: consumer-product companies giving away music in promo- tion deals with labels. CDNow teamed with Pizza Hut for a free custom-compilation CD giveaway back in February, and several new sponsored digital download promo- tions are in the works, including one from Reciprocal, Pepsi, Yahoo! and Sony Music.

“Music is being used as a free pre- mium to drive demand for a consum- (Continued on next page)
MUSICAL STORES report comparable-store sales increased 2% for the full year. Wal-Mart's initial music release schedule remains weak, the company says. Vice chairman/CEO Keith Benson attributes the July 29 gain in strength in DVDs and electronics, along with record-setting "Harry Potter" book sales. Comparable sales for the supermarkets division (Median and On Cue) increased 4% in July, while for the mall stores division (Sam Goody and Sunstorm Motion Picture Company), they were up 0.9%.

During the four-week period that ended July 29, the company's total sales increased 3.4% to $121.9 million from $117.8 million in the same period a year ago. Total sales for the supermarkets division increased 12.6% to $45.7 million from $40.7 million in July 1999. Total sales for the mall stores division in July decreased 1.3% to $76.2 million from $77.1 million a year ago. For the 39 weeks that ended July 29, Musicland's comparable-store sales increased 2.8%, and total sales increased 3.5% to $403.3 million from $390.4 million last year.

$3, maker of the Diamond Rio player, reports second-quarter net revenue increased to $125.4 million from $127.4 million a year ago. The company also posted a net loss of $29.3 million, or 40 cents per share, compared with a profit of $1.1 million, or 2 cents per share, in the quarter a year ago. The loss includes costs of $6 million associated with its S3 minority position in HandPort one and changes implemented with the launch of the company's graphics board business. In other news, Walter "Walt" D. Amaral has resigned from his position as senior VP/CFP to pursue other interests.

PARADISE MUSIC & ENTERTAINMENT says that Rave Music, part of the PDE Music Group, is teaming with 4 Kids Entertainment and Nintindo of America to develop new music for Pokémon-related entertainment properties. New Pokémon projects include the score for the second Pokémon feature film, "Pokémon 2000—the Power Of One," which will be released on Atlantic Records; music for the upcoming live theatre production "Pokémon Live!"; and music for the television sound track album to be released on Koch Records, which will contain songs that will be featured in season three of the popular "Pokémon" TV series.

BORDERS BOOKS & MUSIC says it will open a new 29,000-square-foot store in Cambridge, Mass., in September, next to Best Buy. The store will feature a selection of more than 100,000 books, music, periodicals, and video titles and will mark the eighth Borders location in Massachusetts.

NAVARRI has signed an exclusive distribution agreement in the U.S. and Canada with Wildflower Records, the label of singer/songwriter Judy Collins. Judy Collins Live At Wolf Trap and "All On A Wintry Night," will be released Oct. 24 through Navarrer. The label will release approximately two to three albums annually through Navarrer and plans to sign other artists in the future.

KMART reports that July consolidated sales increased 2.8% on a comparable-store basis. Total consolidated sales rose 4.6% to $2.6 billion for the four-week period that ended July 26, compared with $2.5 billion for the same period a year ago. Wal-Mart Stores reports comparable-store sales for the four-week period that ended July 26 increased 6.5%, compared with a comparable-store gain of 6.6% a year ago. Net sales increased 23.5% to $13.9 billion from $11.1 billion in July 1999.

Target, which sold $960 million in 10-year debt securities on Aug. 7, reports that comparable-store sales for the four weeks that ended July 29 increased 3.7% from the same period a year ago. Net retail sales for the period climbed 9.1% to $2.5 billion from $2.3 billion a year ago.

BUY.COM and Barnes & Noble.com's stocks were among 11 online companies downgraded by Merrill Lynch Internet analyst Benjamin Blodget Aug. 7. He cited reduced growth opportunities in the face of a maturing marketplace as the reason for the downgrades.

J-BIRD MUSIC GROUP, an Internet music label founded by former EMI executive Jay Barbieri, has signed a nonexclusive marketing agreement with online global music site Vitanova. Under terms of the deal, Vitanova will promote J-Bird artists throughout its international network of local-language sites serving the U.S., Germany, Spain, France, Italy, the Netherlands, Sweden, and the U.K. J-Bird can elect to have its acts— which include Rocapella, the John Entwistle Band, Mitch Ryder, Lee Rocker, Jimmie Van Zant, and the Harlem Gospel Choir—featured at some or all of these overseas portals.

RETAIL MUST ADAPT, SAY PLUG-IN ATTENDEES

(Continued from preceding page)
er product," said Miller. "As various consumer-product marketers begin to discover how they can access the tremendous demand for music and other media content, it's going to be a pretty big new ancillary revenue stream for the owners of that content."

But while competition increases for the National Assn. of Record- ing Merchandisers president Pannel Horowitz pointed out that the changing landscape in the world of broadband and digital distribution also creates new opportunities for retailers to push into content and programming: "How much more than just selling product you do hinges on what financial model you specifically identified as how you are going to monetize these relationships," said John Wal- den, president of BestBuy.com.

But despite all the predictions of change, there is still much debate as to just how much a role formats like digital downloads will have in the marketplace, how much they will cost, and when they will arrive.

"This thing is going to take a long time to play out, so I wouldn't panic just yet if I was a retailer with a brand name," noted Andrew Nibley, CEO of GetMusic.com.

Walden said that in a few years his company expects the download market to be "meaningful but not over- whelming" and that digital downloading in particular will be a small, legitimate market, once the rights management and the technology all converge.

Walden said that once the tech- nology improves and the consumer models start to stabilize, formats like digital downloads will converge to become more significant as a la carte downloading.

Meanwhile, on the pricing end, executives said that despite consumer expectations of digital music being costless, it’s unlikely to be the case.

"The initial pricing that [major labels] are offering to the consumer market place with respect to the dig- ital downloads, it does seem kind of high. But their costs are kind of high," said Miller. "In general, there is a strong belief that as volume increases, pricing will be adjusted accordingly. However, the experi- ence needs to become far more con- sumer friendly than it is now, cautioned Horowitz.

"If [download]ing doesn't get a whole lot easier for the customer, there is no business, period," added Miller. "There is no business for downloadable single songs, there is no business for downloadable music that you have the rights to play over and over again in the form of a sub- scripton, or any other model we can think about."

RED HEAD'S KEYNOTE: EXPECT CHANGE

(Continued from preceding page)
the label, said it plans to continue emphasizing "guerrilla marketing, on the street and on the Internet." Mike Kyte, CEO of Radio.com, said that the label had already achieved "85% of last year's sales in the first half of the year." In the RED Ink product presenta- tion, it focused on albums from the Favorited Nations label, including an upcoming release from Eric Johnson and a tribute to Daddy Gaffton; Red- line Entertainment, whose releases include a Farm Aid compilation and "The Hard + The Heavy Volume III" and "Eagles Revisited," which has an all-star cast from Joe Cool's house.

The Loud product presentation was turned into a game show, where contestants—the four regions of RED Distribution—competed for points by answering questions based on the Loud music portfolio.

During the conventions, a number of acts played live, including 3rd Bass, Trent Summar, Catch 22, Rob Base & DJ E-Z Rock, and Miss Jane on opening night, July 18; Joash Joplin, Sin's Coven on July 18; Rachel Z, Nickleback, and Workhorse Move- ment on July 20; Ra and Jamie Hous- ton on July 21; and dead prez, M.O.P., Street Party, and LV on the last day of the convention.

During an interview, Antoñeli said that RED is "the best opportunity to get records from the 150,000-200,000 range that's not getting much respect.

"It's hard to do that at a major, but we can stay focused on records for a longer period of time.

RED is benefiting from a bounty of new tools and ideas and unexpect- ed gains laid at the company's doorstep, all of which allow the company to provide even more value to its artists, labels, and accounts. For instance, edel's acquisition of RED allows the company to provide global distribution.

"In the long term, I believe the changes brought about by the integ- ration of the two companies will have an enormous, powerful impact as a whole," Antoñeli said. "As this unique system develops into a global power- house, its attractiveness will be mag- nified."

He pointed out that the addition of Ron Urban, who just joined edel as president of edel North America, will benefit RED. Urban previously was a senior VP at Sony Music Entertain- ment, where among other re- sponsibilities, he oversaw RED when the company was completely owned by Sony. Urban "will be a valuable asset not just in North America but for the entire [edel] company."

RED's success and potential has brought the company to a dangerous juncture. "The compatibility of suc- cess in an industry in transition can be a deadly distraction," Antoñeli explained. Consequently, he said, the com- pany "must seize the momentum we have generated and never take our eye off the ball."

But he said he won't be content that R&D is "just ahead", based on its past performance. "We are capable of cre- ating much larger opportunities for ourselves," he stated. "We haven't just survived, we've flourished in the face of adversity."

HOME VIDEO. Kurt Cohen is named executive assistant to Palm Tre- rentures Home Entertainment in Chicago. She was executive assis- tant to the president/VP of Baker & Taylor.

RETAIL. Columbia House promotes John Day to director of music mer- chandising from director of the Music Connection and Nelson Wakefield to director of e-mail marketing for columbia- house.com in New York. They were, respectively, director of A&R for Columbia House and director of video programming for Columbia House.

NEW MEDIA. W. Patrick Campb- nell is named chairman/CEO for Magex in New York. He was execu- tive VP of corporate strategy and business development for Ameritech. Simon is named CFO for IntraLinks Inc. in New York. He was CFO for TENTVcom.

Troy D. Rutman is named VP of business development and client relations for ElectricArtists in New York. He was a consultant for the Interplug Group.

Stefan Gerard is promoted to VP of content and consumer strat- egy for iPlay in Los Angeles. He was VP of marketing.

Michael Goldberg is named edit- or in chief for the ArtistDirect Network in Los Angeles. He was senior VP and editorial director for SonicNet.
**Evidence’s Reissues Keep Alive The Spaced-Out Legacy Of Sun Ra**

**THE SUN (RA) ALSO RISES:** Jerry Gordon’s fascination with the late avant-garde jazzman Sun Ra dates back to the ’70s, when Gordon worked at the now-defunct Philadelphia record store Third Street Jazz, and Ra—who had relocated to Philly from New York, after forming his “Arkestra” in Chicago—was a frequent customer in the store.

“He would come in and buy titles by his band, Sun Ra Reissue program. For the better part of a decade, Gordon’s company has been reissuing albums first released by Ra’s own El Saturn label from the early ’60s onward, new LPs, and U.S.

MUCH OF THAT ATTENTION has come thanks to Evidence’s ambitious and long-running Sun Ra reissue project. For the better part of a decade, Gordon’s company has been reissuing albums first released by Ra’s own El Saturn label from the early ’60s onward, new LPs, and U.S.

**If you buy the wrong Sun Ra record, it can sour you on Sun Ra forever**

— JERRY GORDON —

**quality**, a maddeningly rare 1978 title recorded by WXPN Philadelphia engineer Tom Buchler and issued on his Philly Jazz label; and “Greatest Hits: Easy Listening For Inter- ested” from its debut, a superlative 1960s title that served as “Declarations of Independents’ pick as reissue of the year.”

On Sept. 26, Evidence will add another five titles to its Sun Ra reissue program.

The cream of these releases is probably the two-CD set “The Great Lost Sun Ra Anthology” by Bala, released by the Baltimore band and featuring Sun Ra reissue program. For the better part of a decade, Gordon’s company has been reissuing albums first released by Ra’s own El Saturn label from the early ’60s onward, new LPs, and U.S.

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DUTCH TEEN ACT KREZIP IMPRESSES WITH DEBUT

(Continued from page 74)

"Although that song has worked very well for us, we think we have already cut the definitive version, which is still available," says Jacqueline Govaert, the band’s chief songwriter.

Houdijk initially focused on "I Would Stay," an atypical piano ballad with a lush string arrangement. "They had already played that song live on our station various times before. I instantly recognized its great potential. Sometimes one simply falls in love with a song," he says.

"In that early phase, it would've been killing for their [future] career to come up with a track that didn't entirely represent what the band stands for," he says.

3FM rejected another proposed single, "All Unsaid," which it considered too heavy, before Warners picked "Won't Cry," a typical pop/rock Krezip track, as the debut. Released March 14, the cut ended up in medium rotation on 3FM and picked up heavy plays on local music TV channel TMF.

And then, on May 5, came "Nothing Less," released shortly before the album "Breathless" was in Pinkpop Festival in Landgraaf on June 11. For Jacqueline Govaert, it was a key event in the band's career to date. "Krezip was found four years ago, when we were watching a live broadcast from Pinkpop on TV," she says. "In our dreams, performing at that festival was the highest achievement ever.

Five days after Pinkpop, "I Would Stay" was commercially released on June 16. It peaked at No. 2 in the Dutch Mega Top 100 singles chart, where it has remained for the past four weeks, selling some 25,000 copies along the way. That success kept up public interest in the parent album, which had already been certified gold for selling in excess of 40,000 copies, and it rose to the No. 1 slot.

Ad Zwager, buyer at eight-outlet independent retail chain Plato, praises the band's "organic" approach to its career to date. "The good thing is that their success has come in a natural way," he says. "They have a strong fan base and took it from there. At the time of their CD demo release, it was fans who told us about Krezip rather than marketing managers. At the moment they are our best-selling item by far, including all the top international releases."

Although Krezip's success is currently confined to the Benelux region, Warner is expected to confirm international release dates shortly. However, mindful of his charged youth, Timmerman is taking a laid-back approach to their career away from their home turf.

"As some of them are still at school," he explains, "we have to take it step by step. For the moment, we will only focus on the Benelux territories. Of course, we won't block other affiliates' potential release plans—if Germany, for instance, wants to start promoting Krezip on the underground circuit, then that's OK with us. However, we will tell them the band won't be available for promotion."

ROUNDER/UNIVERSAL CANADA TIE PAYS OFF

(Continued from page 74)

and recording all those fiddle players."

"We released about a dozen Cape Breton recordings in the 70s, recalls Nowlin. "We also did some recording of traditional fiddlers in Prince Edward Island separately with [producer] Ken Perlman and a couple of albums with [fiddler] Graham Townsend from Ontario."

Canada's folk tradition is most evident on Cape Breton Island where music and playing instruments come as naturally as walking. The Cape Breton style draws on Scottish Highland fiddling repertoire from the 18th and 19th centuries.

Wilson says he developed a deep passion for traditional Cape Breton fiddle music after seeing Donald Angus Beaton, Joe Cormier, and John Campbell at Boston dances in the early '70s. He was struck by similarities between Cape Breton and Kentucky fiddling styles. From 1976-77, Wilson made a half-dozen trips to Cape Breton to record these three traditional fiddlers as well as Jerry Holland, Theresa MacLellan, Winnie Chafe, Carl McKenzie, and Joe MacLean.

Wilson praises MacMaster and other young Cape Breton players for keeping alive Cape Breton's old-time Highland feel in their music and for their visible reverence of such masters. Cape Breton fiddlers as Winston Fitzgerald, Angus Chisholm, Buddy MacMaster, and Dan Rory MacDonald.

"There's far more real [traditional] fiddling still being played in Canada than the U.S.," he says. "Natalie and others have revived [the] music and are willing to listen to the old-timers. In the U.S., traditional players have been left to languish."

IFPI PLATINUM AWARDS

(Continued from page 71)

high-profile U.S. TV series, New York-born, Los Angeles-raised Vonda Shepard—previously known to a select audience as a singer/songwriter with a major label history stretching back to 1989—hit pay dirt with the 1998 Epic release "Songs From Ally McBeal," consisting mainly of 1960s covers.

After several European visits for live work and a hit single from the album with "Searchin' My Soul," Shepard saw the set reach European sales of 2 million last month.

The Corrs’ "In Blue," released Europe-wide July 17, took precisely 11 days to hit its first European million, after debuting at No. 1 on the sales charts of the U.K., Ireland, Germany, Switzerland, and Austria, climbing to the top in Spain and Sweden, and No. 2 in France and Norway. It thus joins the select few albums to be IFPI-certified in their month of release.

"All the things we hoped would happen with this record are happening," says Andy Murray, VP of marketing for Warner Music International. "Their key markets in Europe, who got behind them from the beginning, are Denmark, France, and Spain but now having caught up also are Sweden, Italy, and Germany.

The album spent its second week at No. 1 on Music & Media's European Top 100 Albums chart in the Aug. 12 issue; meanwhile "Breathless" was in its third week at the top of the magazine's European Radio Top 50 airplay survey.

Guitarist Jim Corr believes that for all the ultra-poppiness of the album's lead single, "Breathless," the strength of "In Blue" is its diversity. "It's got so many different influences, this album," he says, and we'd like to think there's something for everybody on it."
LET ME GET THIS STRAIGHT:
The music industry is in one court-
room trying to stop people from get-
ting music for free from Internet sites like Napster, and it is in anoth-
er courtroom defending itself against a lawsuit that claims CDs cost too much money, thanks to a price-fixing conspiracy.

Whatever.

Anyway, as reported elsewhere in
this issue (see story, page 6), a coali-
tion of 30 U.S. states and common-
wealths is suing the five majors and
retailers the Musicland Group, Trans World Entertainment, and Tower Records/Videotronics for conspiring to fix the price of CDs nationwide.

The lawsuit charges that tradition-
ally retailers pressured the five majors to institute and enforce mini-
 mum-advertised-price (MAP) pol-
icies in a conspiracy to keep prices artificially high.

At the time, the majors institu-
ted policies that witheld cooperative advertising funds for accounts that advertised titles under the MAP. For merchants like Best Buy, that could be tens of millions of dol-
ars.

The press release issued by New
York state Attorney General Eliot
Spitzer and the coalition shows that he and the other 29 state attorneys general are, as was the Federal Trade Commission before them, willing to overlook key facts in an attempt to generate publicity for upcoming elections.

The press release includes a state-
ment that consumers paid inflated prices for CDs by acts including Santana, Whitney Houston, Ma-
 donna, and Eric Clapton. I would have loved to have been a fly on the wall when Spitzer’s lawyers pressed attorneys to include language that prevents me from actually hearing the arguments. We would not have made sure that the press release targeted the public.

The lawsuit charges that a com-
petitive threat arose with the entry into music retailing of several dis-
count retailers—for example, Best Buy, Circuit City, and Target—that could profitably undercut the prevailing high retail prices charged for CDs by traditional retailers.

Profitably?

Don’t make me laugh. Best Buy
and Circuit City were loss-lea-
ting their entire music depart-
ments back in 1994-96. They could afford to lose money on music because they made money on the big-ticket items like televisions, stereos, and other appli-
cances.

The press release says that CD
pricing dropped to $10 when dis-
counters entered the music business. At the time, the main price point was $16.99 for front-line product, which carried a boxlot cost of $10.90. That means for every album they sold at $9.99, they lost 31 cents a unit.

Circuit City was selling catalog at the time for $11.99, and Best Buy was selling it for $12.99. That means they enjoyed profit margins of 14% and 21%, respectively.

Back then, Best Buy executives
used to say music had the second-
lowest profit margin in the store.

And that was probably true. But
what they didn’t say was that their
expense structure for music was greater than the profit margin that music provided. In other words, they were using music as a loss leader, as was Circuit City.

As far as Target and Wal-Mart, with
due respect to both of them, at
the time they weren’t as aggressive in pricing as Circuit City and Best Buy were. So consequently they were— and are—not as much of a problem for music specialty retailers as the consumer elec-
tronic chains, because their selec-
tion is too small.

Let’s go to Spitzer’s press
release announcing the lawsuit.

It includes this statement from
Spitzer: “The nation’s music business has been built on the notion of fairness and free competi-
tion. When there is illegal activity to fix prices—as was the case here—the consumer is always the loser.”

The key word in that statement is
the word “fair.” I too am in favor of
fair competition. That’s why I vigor-
ously cried foul back in 1994-96 when Circuit City and Best Buy were using their entire music offering as a loss leader. And that’s why the attorneys general’s lawsuit is without merit.

Furthermore, while the state-
ment is accurate that retailers begged, pleaded, and pressured the majors to implement strong MAP policies, it is incorrect that the majors succumbed to that pressure. At the time, all of retail’s pleading fell on
deaf ears as every distribution pres-
ident said there was nothing he could do about the situation.

I have said this before, and I will
say it again: It wasn’t until the retail-
ers’ pain became the labels’ pain that labels started to enact stronger MAP policies.

The labels were oblivious to the fact that all their customers were losing money. It was only when class-
ical and jazz music sections started to be taken out of stores, catalog
sales started falling off, returns
began mounting, and accounts couldn’t pay their bills that the majors responded.

By instituting MAP policies, they were ensuring that the consumer could still access a broad selection of music, which would not have been the case if all the music specialists were driven out of business.

And don’t say that the majors tried to keep prices up because they wanted to. In looking at MAP, many journalists fol-
lowing this issue appear to be igno-
rant of the fact that, by definition, cooperative advertising funds in the music business mean that the labels will pay for advertising and in return get price and position. That means a low price, so that it drives sales. The $11.99 MAP floor that the majors set
then only provided a 14% profit mar-
in for merchants. I would like to
know how many other retail sectors work on that kind of margin. If that’s price gouging, then maybe I don’t understand the business world.

http://www.viplongbeach.com

“TheStore24”, has allowed V.I.P.
Records, to become a full line music store, open 24 hours a day, Seven days a week.
Doing business all over the world.”
—Kevin Anderson, VIP Records
www.viplongbeach.com

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now "very keen" to ensure that copyright laws are enforced.

Although proud of the reduction in piracy levels, Lazarus warns that in the absence of a proper national copyright framework, India's music industry has been "exploited." Piracy levels, he adds, are "unchanged." While the Indian market has seen a decline in the number of pirated recordings, the value of pirated recordings continues to increase. In 2005, the Indian music industry estimated that piracy cost the industry over $1.5 billion, or 1.5% of its revenue. The Indian government has taken steps to combat piracy, including passing the Copyright Amendment Act in 1976 and the Copyright (Amendment) Act in 1992. However, enforcement of these laws has been weak, and piracy levels remain high.

The Indian government has also been a leader in efforts to combat piracy in the region. In 2000, India became the first country to have its anti-piracy laws recognized by the World Intellectual Property Organization (WIPO). The country has also been a leader in efforts to combat piracy in the digital age, including the development of anti-piracy software and the creation of a national anti-piracy strategy.

In conclusion, while India has made progress in combating piracy, much more needs to be done to ensure that the country's music industry can thrive. The government, industry leaders, and consumers all have a role to play in this effort.
Report: Net’s Effects On Music Biz Will Vary
Usage Will Grow, Spending Rate Won’t, And CD Prices Will Drop

This issue’s column was written by
Marilyn A. Gillen.

THE OBSERVATION that the growth of the recorded music industry suddenly seems inextricably entwined with the future of the Web is reflected in the 14th annual Veronis Suhler Communications Industry Forecast, which details some of the ups and downs and gray areas in between that the relationship possesses over the next five years in the U.S. marketplace.

Despite predictions of both doom and boom times ahead, the report from the New York-based investment bank ultimately seems to suggest that the fortunes of one sector are neither directly nor inversely proportional to those of the other. In other words, the Internet will both help and hinder the music business in various ways going forward.

OBSERVATION THAT the amount of time that consumers spend with recorded music will grow “dramatically” in the next few years, the report says, thanks in part to the rise of digital downloading technologies that will capture users’ interest, especially among the burgeoning teen population. Just downloading one of the major-label singles posted for sale could snap a couple hours right there.) Thus, while the percentage of consumer hours claimed by the Internet will also rise significantly—from 2.9% of total hours spent on media consumption in 1999 to 6% in 2004—music will ride along on this wired wave as it surges from 8.5% to 10.3% of the total hours dedicated to media consumption.

The growth of spending on music will keep pace with usage, however, and one reason again—as anyone who may have heard the word “Napster” once or twice lately already knows—is the Internet. According to the report, spending growth will be limited by “pressure exerted by the availability of easy copying” that the Internet and other new technologies—such as CD-R—allow.

Thus, spending on recorded music is forecast to increase at a relatively sluggish 2.1% annual growth rate from 1999 to 2004, as compared with a 4% annual growth rate between 1994 and 1999. Sales of recorded music, which was $14.7 billion in 1999, is expected to be $17 billion in 2004. Net unit shipments of recorded music are expected to grow at a compound annual rate of 7.8% during the forecast period, led by CDs and DVDs (the music video kind, not the elusive DVD Audio sort of music video that’s another column). Part of the discrepancy can be laid at the feet of dropping prices, which themselves can be traced back to those

same Internet,” pressures.”

Veronis Suhler forecasts that recorded music prices will fall at a compound annual rate of 4.8% between 1999 and 2004, as compared with a 3.2% compound annual rise in the previous five-year period. The average

TRAFFIC TICKER: Top Online Retail Sites

Unique Visitors From Home And Work (in 000s)

<table>
<thead>
<tr>
<th>TOTAL VISITORS</th>
<th>TOTAL VISITORS</th>
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<tr>
<td>AT HOME</td>
<td>AT WORK</td>
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<tr>
<td>1. amazon.com</td>
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<td>2. barnesandnoble.com</td>
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<td>6. buy.com</td>
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<tr>
<td>6. columbiahouse.com</td>
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<tr>
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<tr>
<td>8. bestbuy.com</td>
<td>9. towerrecords.com</td>
</tr>
<tr>
<td>9. towerrecords.com</td>
<td>10. samgoody.com</td>
</tr>
</tbody>
</table>

Source: Media Metrix, June 2000. Sites categorized by Billboard. Media Metrix defines visitors as the actual number of users who visited each site, without duplication, once in a given month. More than 50,000 individuals throughout the U.S. participate in the Media Metrix sample.

Reciprocal welcomes its new partner:

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Because Ritmoteca.com” turned to Reciprocal,” the world’s largest selection of Latin music is now secured for downloads.

This partnership protects Latin artists and allows consumers to select and purchase their favorite tracks online. Reciprocal’s customizable Digital Rights Management (DRM) solutions enable Ritmoteca.com to get complete control over its digital music assets.

So when you’re ready to become part of the digital content economy; Reciprocal means protection in any language.

For more information contact Reciprocal Music at 212.983.8200
BY BRIAN GARRY
NEW YORK—Adult video company Vivid Entertainment Group says it plans to go public by the end of the year. But despite the company’s status as one of the handful of players in the lucrative business of producing sexually explicit content, it remains to be seen how well a reception the company will receive.

While the sex industry is acknowledged as a cash cow, prominent investment banks and mainstream financial investors historically have been uncomfortable with their investing themselves with such ventures.

“That’s the question in a nutshell,” says Vivid chief executive Bill Asher. “Why should anyone believe that we are going to be the ones that (successfully) go public?”

Asher’s answer is that, though recent in the company’s history, in the case of Playboy—the most respected publicly traded adult entertainment company—was to print to 20 or 30 years ago. But even if it’s true, the challenge of fund raising still figures to be strong.

Indeed, in the past 18 months, a number of adult entertainment companies have expressed interest in tapping the public market to both fund the rollout of their broadband offerings and capitalize on investor appetite for an Internet business that is actually profitable. But thus far the results have been mixed.

Some investment funds, under their own charters, are banned from putting money into industries like pornography, cigarettes, and guns. But even without charter restrictions, says an investment banker at one of Wall Street’s leading firms who requested anonymity, “Most of these guys we wouldn’t touch with a 10-foot pole.”

In a case in point: Bethesda, Md.-based Eko, it was betting that an E-commerce site focused on naked women, sports, stocks, and cars would be a big hit with investors, but investment bankers stayed away. Instead, it attempted to sell itself in a direct offering to investors sans underwriter. However, that also proved unsuccessful, and the company pulled the for the launch of its magazine, “Play，“saw the magazine as a failure.”

Meanwhile, Boulder, Colo.-based New Frontier Media and Rhode Island-based Metro Global Media, which are producers, distributors, and broadcasters of sexually explicit adult programming, have both tapped underwriter Centex Securities of California (formerly La Jolla Securities) for access to the public market. And cybersex company Internet Entertainment Group—the distributor of the Pamela Anderson and Tippi Hedren video sex—has also been the subject of initial public offering (IPO) rumors, but no deal has yet appeared. The company and its chief executive, Seth Warshavsky, reportedly are now the subject of a federal investigation into possible credit card fraud and income tax evasion.

George Gould of Washington state-based National Securities Corp. acknowledges that Wall Street tends to be fickle when it comes to the issue of backing pornography. “You have to be in the lines of adult entertainment to play by,” a publicly traded company, and Penthouse, which has tapped the Wall Street market in the past, as evidence that profitable businesses ultimately attract investors.

To that end, how Vivid fares in its IPO effort figures to be a test for just how much Wall Street is willing to associate itself with the pornography business.

Certainly Vivid has some attractive features in the eyes of the financial community. For example, communications giant AT&T Corp. recently announced that it would offer Vivid’s pay- TV service, Vivid Digital Network, to its cable subscribers. Vivid also has a distribution deal with satellite television leader DirectTV. In the company looks financially sound. Reported revenue nearly doubled last year to $60 million from $32 million in 1998.

But even Vivid isn’t exactly a high-flying stock, its shares recently traded around $13.50. Analysts, though, say that the Internet could create significant upside for the adult industry.

Standard & Poor’s is forecasting that the market for online adult entertainment could top $3 billion by 2001. Vivid, looking to take advantage of this opportunity, reportedly uses a portion of its profits to fuel its growth online.

Wall Streeters may like the bottom line figures, but they do not like the side (a stock that is) without any restrictions.

In February 1999, when Playboy Enterprises raised $130 million to sup- port its online efforts, its stock traded around 40 cents. But the investment, groups of the magazine that were included in the marketing materials sent to its bankers and would be investors generated as much talk as the fees being paid in the deal. So when Playboy raised 75 million in a secondary stock offering last spring, it carefully considered how much “advertising” is “affordable.”

For Vivid, its backers have already paid a price for wanting to keep it to a minimum, sources say.

“We came to the conclusion that if any one of the group of banks asked for us on the [roadshow],” said one insider. “Portfolio managers might wonder whether they were buying it because they wanted to own the equi- ty or for another reason.”

To keep the businesslike nature of the marketing effort, there were no magazines passed around on the road show. Playboys, Playmate appearances. Pictures of the magazine’s covers were featured only on the first cover of the prospectus.

But bankers Credit Suisse First Boston and ING Barings Furman Selz, who underwrote the deal, certainly draw a sharp distinction between Playboy, which bills itself as the “entertainment for men,” and more sexually explicit material.

(There’s a) made a reasoned judgment,” said a banker, “and [Playboy] was within the line,” says one banker familiar with the transaction. He notes that the explicit images in Playboy are not the same as the graphic material contained in more mainstream magazines like Cosmopolitan.

That may be a tougher distinction to draw in the cyber world. More than a handful of major businesses, for Vivid, on either the underwriting or investment side, (a list that also includes Sears, Courts & Co., which brought the $150 million to Wall Street.

The company has not yet filed with the Securities and Exchange Commission to sell stocks to the public, it’s still in the process of selecting underwriters, and there is no word yet on any incoming banks or affiliations or potential deal. However, Vivid is sure that the company is more likely to work with a regional California firm than a larger Wall Street firm.

“They certainly have no problem with what we do for a living,” says an insider. “But such is the smaller firms. “With a Wall Street bank they have to have a board meeting to decide whether or not to talk to you.”

But Asher is on record vowing that Vivid will avoid well-known entities among its backers.

“That is not a fringe product. This is not something you saw in “Boogie Nights” or “Strip.” This is the hardest thing you have to convince Wall Street of. I’m not wearing gold chains with my shirt undone to my belly button.”

You are going to find a bunch of MBAs who are going to be touting the numbers, 8,000 ways and are going to be looking for ways to reduce costs and market the product efficiently and run away from brand awareness and all of that.”

MGM Acquires More Woody Allen Titles; ‘Heavy Metal’ Two-Pack Out On Columbia

MGM GRABS ALLEN AND MORE: Adding to the studio’s collection of Woody Allen films, MGM has acquired distribution rights, in perpetuity, to 11 more movies helmed by the director.

Films under the deal include those released by now-defunct Orion Pictures between 1982 and 1992. The titles include “Broadway Danny Rose,” “Crimes And Misdemeanors,” “Hannah And Her Sisters,” “The Purple Rose Of Cairo” and “Zelig.”

After 1992 Allen released his films through Miramax Films; they are distributed on video by Buena Vista Home Entertainment.

With the acquisition, MGM now has of 33 films Allen has directed. Through its former association with United Artists, MGM was able to maintain distribution rights to some of Allen’s classic comedies, such as “Annie Hall,” “Manhattan,” “Hannah And Her Sisters,” and “Sleepers.”

The deal collection was released earlier this year, and a second wave featuring the newly acquired titles is scheduled for release next year.

Continuing the product parade, Columbia TriStar Home Video will release “Heavy Metal 2000” as a double-DVD release with the original “Heavy Metal” on Oct. 17.

The two-pack will be priced at $47.95. “Heavy Metal 2000” was released on the Starz! cable channel in July and features exclusive or unrereleased tracks from Billy Idol, Machine Head, Insane Clown Posse, and others. In addition, the soundtrack has the original recording by Bauhaus in 17 years.

A soundtrack is available through Restless Records, and a video game based on the film is in stores from Gathering of Developers Games.

Additional features on the disc include the “Julie Steele: Super Vixens” featurette (Strain stars in the new animated film) as well as a second behind-the-scenes look at another voice talent in the film. An isolated music score, widescreen format, Dolby Digital Surround Sound, an interactive menus, trailers, and interactive menus round out the package.

The original 1981 cult classic also contains a load of extras, including the documentary “Imagining Heavy Metal,” deleted parts such as the “Neverwhereland” scene, animation cells, and “Heavy Metal” magazine cover art.

Classic animation of a different kind is on tap from Warner Home Video, which will release a retrospective of Chuck Jones on Nov. 21.

The program, titled “Chuck Jones: Extremes And In-Betweens, A Life In Animation,” will air as part of the PBS’ “Great Performances” series on Nov. 22.

Clips from the animator’s classic works starring legendary characters Bugs Bunny, Daffy Duck, Pepe Le Pew, Road Runner, and Wile E. Coyote are featured as well as live-action short subjects by Whoopie Goldberg, Matt Groening, Ron Howard, Steven Spielberg, Robin Williams, and others. The 90-minute video is priced at $10.98.

Also on the classic front, Anchor Bay Entertainment will release a limited-edition DVD of “Evil Dead 2: Dead By Dawn” on Aug. 29.

Audio commentary is provided by director Sam Raimi, “Dead” star Bruce Campbell, co-writer Scott Spiegel, and makeup effects artist Greg Nicotero.

The THX version has been digitally restored and contains the featurette “The Gore The Merrier” and a preview of the video game “The Evil Dead: Hall To Their Welcome.”

The DVD will be made available through Netflicks, Amazon.com, Kmart, and the personal video device of your choice.

VastVideo has signed a nonexclusive deal with Winstar TV & Video to offer its wellness titles as part of Vast’s preview service for Web sites.

VastVideo will edit and digitize 150 of Winstar’s wellness titles for distribution via the Internet to its business clients.

The company can customize clips and link them to advertising, promotions, and E-commerce functions using proprietary technology. From that any one of the clips from Deepak Chopra, Dr. Andrew Weil, and Joseph Campbell as well as lifestyle videos dealing with aromatherapy, meditation, natural pain relief, and other wellness topics.

VastVideo currently has a library of 11,000 titles.
**Top Video Sales**

<table>
<thead>
<tr>
<th>WEEK OF CHART</th>
<th>TITLE</th>
<th>Label</th>
<th>Distributing Label</th>
<th>Catalog Number</th>
<th>Principal Performers</th>
<th>Year of Release</th>
<th>Retail Sales</th>
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<td>18</td>
<td>THE SISTERS VINTAGE</td>
<td>BMG Video</td>
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<td>Whitney Houston</td>
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<td>Bill Pullman</td>
<td>1989</td>
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<td>Walt Disney Home Video</td>
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<td>Danny Devito</td>
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<td>PLAYBOY'S GIRLFRIENDS 2</td>
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**Top Video Rentals**

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<th>WEEK OF CHART</th>
<th>TITLE (Rental)</th>
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<th>Distributing Label</th>
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<th>Year of Release</th>
<th>Retail Sales</th>
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<td>Paramount Home Video</td>
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<td>BUZZARD</td>
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<td>1999</td>
<td>19.99</td>
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<td>WHAT PLANET ARE YOU FROM? (R)</td>
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**Top DVD Sales**

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<th>Retail Sales</th>
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<td>Roy Scheider</td>
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<td>11</td>
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<td>FoxVideo</td>
<td>00283</td>
<td>The Simpsons</td>
<td>2000</td>
<td>24.88</td>
<td></td>
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<tr>
<td>12</td>
<td>SKYLAB</td>
<td>Paramount Home Video</td>
<td>334279</td>
<td>Matt Damon</td>
<td>1999</td>
<td>19.99</td>
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<td>14</td>
<td>HIGHLANDER (R)</td>
<td>Republic Home Video</td>
<td>2900003</td>
<td>Christopher Lambert</td>
<td>1986</td>
<td>19.99</td>
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<td>15</td>
<td>THE WORLDS GREATEST MOMENT (R)</td>
<td>MGM Home Entertainment</td>
<td>85303</td>
<td>Pierce Brosnan</td>
<td>1999</td>
<td>19.99</td>
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<td>16</td>
<td>THE RESCUE UNDER WATER (R)</td>
<td>Walt Disney Home Video/Viva Home Entertainment</td>
<td>8667</td>
<td>Jason Lewis</td>
<td>1999</td>
<td>19.99</td>
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<tr>
<td>17</td>
<td>BANTAM DAREDEVIL (R)</td>
<td>Viva Home Entertainment</td>
<td>8667</td>
<td>Jason Lewis</td>
<td>1999</td>
<td>19.99</td>
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<td>18</td>
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<td>2000</td>
<td>24.88</td>
<td></td>
</tr>
</tbody>
</table>
price of a CD, for instance, is predicted to drop from $13.81 this year to $10 in 2004. The investment bank believes the rise of direct-to-consumer distribution enabled by the Internet—and the concurrent elimination of "wholesale and retail intermediaries"—will put downward pressure on prices.

But record companies will make it up in rising profits, the report says, contending that they will enjoy "comparable, if not better, margins" in the emerging direct sales environment that the Web will facilitate. Among other findings and projections in the report:

- The number of domestic online households rose a stunning 41.0% in 1999 to 46.5 million and is forecast to expand to 67.1 million by 2004.
- The broadband market is expected to expand to 18.9 million subscribers in 2004.
- Consumer online retail spending totaled $14.5 billion in 1999 and is projected to increase to $66.9 billion in 2004. By 2004, more than 48.8 million households, or nearly 75% of all online households, will be shopping online.
- Average yearly spending per household will top $1,350.

QUOTE/UNQUOTE: "The fundamental hypocrisy of the music industry (and of some artists) in the current debate over the MP3 format, Napster, and other 4ms of online exchange of music is that they are talking about copyright, intellectual property, and other such noble concepts when the only thing that they are actually trying to protect is the commercial value of their musical product."

- Prince, weighing in on the Napster debate in an essay posted at npgonlinemid.com/freedom/news/index-commentary.html.

JUST ADD THANK-YOUS: For anyone who has ever sat through an interminable awards show and groaned at the winners, VH1.com says, "Build one yourself!" The online site and sister station VH1 unveiled plans for the debut of "My VH1 Awards Show" on Aug. 7, promising that fans will have a hand in shaping the event from start to finish.

Beginning Tuesday (15), anyone can go to VH1.com to suggest categories for the event, from "my favorite album," to "most eligible bachelors in rock." On Sept. 8, visitors can nominate their favorite artists in each chosen category. On Oct. 21, visitors can begin voting on each category's five final nominees. Voting is open until the moment the awards are presented live on Nov. 30. The show, whose performers and hosts are to be announced, will air on VH1 at 9 p.m. EST/6 p.m. PST from the Shrine Auditorium in Los Angeles.

UPGRADE: Interscope co-founder Ted Field has joined the board of Strategic Data Corp., in which he is also an investor. The Santa Monica, Calif.-based company provides real-time Web personalization and marketing analysis tools for Internet companies.
Big Idea Productions’ VeggieTales Grows Merchandise Lines

Eat your Veggies: VeggieTales, the hot-selling video and audio franchise featuring wacky, humorous Bible stories performed by computer-animated vegetables, is about to expand.

The 12-title video line has already moved approximately 20 million units, according to producer, Chicago-based Big Idea Productions, and all four audio titles have appeared on Billboard’s Top Kid Audio chart.

Now, the previously under-merchandised VeggieTales—in particular, lead characters Larry the Cucumber and Bob the Tomato—will be seen on everything from apparel and footwear to baked goods and toys.

The line extensions were created to continue the growth of video and audio sales, according to Big Idea VP of marketing Cornelius Lee.

“We’ve been a bit of an anomaly in the marketplace,” Lee says. “We went direct-to-video without starting on TV or on film.” Now, he and videoScan says, the series is the fourth best-selling children’s direct-to-video line, behind Pokémon, Blue’s Clues, and Scooby-Doo.

VideoScan, though, doesn’t take into account sales within the Christian market.

“We sell in 5,000 Christian bookstores,” Lee says, “and if you combine those sales with sales in Target, Wal-Mart, etc., we’re No. 2.”

The decision to launch an all-out licensed merchandise initiative came from VeggieTales fans, according to Lee. “We’re constantly getting contacted by fans who say, ‘Where’s the rest of the VeggieTales stuff?’”

Two of the characters, Larry and Bob, had appeared as toys and on a limited number of items, such as fabric. “We got letters from moms saying, ‘Great, now I can make my children Larry and Bob bed sheets!’” says Lee.

Now, enterprising moms won’t have to make their own VeggieTales linens. Franco Manufacturing is producing bedding and beach towels, but they won’t be available until next spring. However, this fall an extensive array of VeggieTales merchandise will be showing up on store shelves, including apparel by Haddad, balloons by Balloonie, sleepwear by AME, puzzles and board games by Talicor, footwear by E.S. Originals, accessories by Haddad Accessories, toys by Mattel and Fisher-Price, fabric and wallpaper borders by Springs Industries, decorated cakes and baked goods by Bakery Craft, specialty toys by Learning Curve, and stationery, gifts, and greeting cards by Hallmark.

Spring 2001 will see additional VeggieTales products in stores, such as children’s dinnerware by Zak Designs and cake decorations and accessories by Wilton Industries. “The launching of these products,” says Lee, “will continually feed back to help sales of the video and audio titles.”

Lee says the VeggieTales line’s 15-person customer service staff typically fields 200-300 daily calls from fans who phone in with inquiries, compliments, and suggestions.

“The entire notion of brand extension gets you better positioning at retail because there is more perceived support behind the product,” says Robert Thorne of Los Angeles-based entertainment law firm Thorne and Co., which is serving as brand-management consultant to Big Idea.

Increased exposure through merchandise increases sales for the core lines, but Lee stresses that VeggieTales’ message is also getting spread that much further.

“Each video teaches life lessons, in a humorous and entertaining way,” he says. “We’re in this because we have passion and love for what we do. We’re excited that we can make a difference in people’s lives.”

And with the added support of a plethora of licensed merchandise, “we know that the sales of one will help the other,” Lee says, who adds that retailer feedback has been “tremendous.”

Thorne says that other companies are the works as well. “We are working extensively with Big Idea Productions to expand the VeggieTales brand in entertainment and media, including publishing, online, film, television, radio, etc.,” he says. “The final touches of an integrated media-wide brand strategy are being put in place now to seize on the groundswell consumer demand.”

The media strategy will be put in place within the next 12-18 months. Meanwhile, the 13th VeggieTales video, “King George And The Ducky,” was released Aug. 9.

Prior to its mass merchant debut, “King George” was first released to the Christian market in March. All VeggieTales titles have followed this release strategy.

Lee says that the company launched some 600 VeggieTales events through the month of March, which were attended by more than half a million people. The event in San Diego, Calif., for example, drew 16,000 people.

Follow the Dragon: Columbia TriStar Home Video is prepping a new video based on the television series “Dragon Tales.”

The title, “Dragon Tales: Follow The Clues,” will be released Oct. 3, priced at $12.95. Promotional tie-in partners include Hasbro, Random House, and New Kids Co., which will advertise the video on more than 3 million product placements. In addition, the supplier will conduct a sweepstakes awarding a family vacation to the San Diego Zoo.

Consumers who purchase the video will receive a $3 coupon good toward the purchase of Hasbro “Dragon Tales” plush toys. Random House will advertise the title on more than 250,000 books and on ads scheduled to run in Sesame Street and Parents magazines.

The video, targeted at kids 2-11, will have a Spanish version as well.

Billboard

Top Kid Video

<table>
<thead>
<tr>
<th>No.</th>
<th>TITLE</th>
<th>Label</th>
<th>Distributing</th>
<th>Catalog Number</th>
<th>Price</th>
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<td>MARY-KATE &amp; ASHLEY: SWINGING GUITARS</td>
<td>Warner Home Video</td>
<td>Warner Home Video</td>
<td>36797</td>
<td>$12.95</td>
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<td>8</td>
<td>SULUDDS AMIGOS</td>
<td>Warner Home Video</td>
<td>Warner Home Video</td>
<td>14455</td>
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<td>9</td>
<td>ELMO’S WORLD</td>
<td>Warner Home Video</td>
<td>Warner Home Video</td>
<td>15799</td>
<td>$19.99</td>
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<td>Warner Home Video</td>
<td>47373</td>
<td>$19.99</td>
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<td>17</td>
<td>POKEMON: WATERBLAST</td>
<td>Warner Home Video</td>
<td>Warner Home Video</td>
<td>15799</td>
<td>$19.99</td>
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<td>20</td>
<td>AN EXTREMELY GOOFY MOVIE</td>
<td>Warner Home Video</td>
<td>Warner Home Video</td>
<td>15799</td>
<td>$19.99</td>
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<td>SOCCEROO DOO’S GREATEST MYSTERIES</td>
<td>Warner Home Video</td>
<td>Warner Home Video</td>
<td>38579</td>
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<td>22</td>
<td>THE ADVENTURES OF ELMO IN GROUCHLAND</td>
<td>Warner Home Video</td>
<td>Warner Home Video</td>
<td>15799</td>
<td>$19.99</td>
</tr>
</tbody>
</table>

By Moira McCormick

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(718) 499-2922
BILLBOARD/MONITOR AWARD NOMINEES ANNOUNCED
(Continued from page 1)

BILLY BOARD, AUGUST 19, 2000

loved by New York (18); Los Angeles
and Philadelphia (17 each); Dallas (14);
Boston and Tampa, Fla. (13 each);
Atlanta (12); and Denver, Las Vegas,
and San Diego (nine each).

Following is a look at the nominees
in each of the four formats.

COUNTRY NOMINEES

While three longtime country
powerhouses have made their
nominations, readers who chose the
give their nod to a surprising number of
stations, programmers, and air talent who
ever have won the award before.

KEEY (K102) Minneapolis, KMLE
(Camel Country 108) Phoenix, and
WSSL (Whistle 100) Greenville, S.C.,
each managed three nominations, in
development with the year. KEEY’s Gregg
Swedberg, KMLE’s Jeff Garri
son, and WSSL’s Bruce Logan are
nominees for program/operation/manager
director of the year.

KMLE and KEYY are nominated as
major-market stations. WSSL is a sec-
ondary-market nominee.

Established independent label
Keine for three years has gotten
its third nomination in a different cate-
gory: KEEY’s Travis Moon is nominat-
ed as assistant PD/music director of the
year. KMLE’s programming hosts Ben Camp-
bell and Bell and Egan are nominated as
local air personalities of the year. WSSL’s
Sandra Dill is up for station promotion/
music director of the year.

Seven stations earned two nomina-
tions apiece. They are major-market
outlets, KPLX (the Wolf) Dallas and
WXTU Philadelphia; first-time nominees
are KUBEQ (104) Kansas City, Mo.;
WMZV Louisville, Ky.; WFMS Indianapolis;
and newcomer WKSX (98.1) Philadelphia,
its heritage competitor, WIXV. Ten
additional stations earned one nomina-
tion each.

Of the eight stations nominated for
station of the year, seven have never won
a Radio Award since the honors were
reinstated in 1987. Only WSEX, which
has worked with three PDs in recent years,
approximately every other year—is a
previous winner: Major-market station
of the year nominees are KEEY, KMLE, WSSL,
and KPLX. Secondary-market nominees
are KUBEQ, WAZM, WIXV, and WSSL.

Similarly, seven of the eight nominees in
the personality category have never won
that award. The eighth, WAMZ’s Coyote Calhoun, has
won five times in this category, three times as music
director, and seven in the local air
personality/mid-morning category for a whopping
total of 15 awards.

Other operations manager/PD of the
year nominees are Garrison, KPLX
(Pepper), KMLE (K102), WSSL (WSSL),
and KUBEQ (PD).</p>

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**Update**

**CALANDAR**

**AUGUST**
- Aug. 19-17, Bandwidth Conference And Shindig, North Beach District Theater, San Francisco. 415-242-0648.

**SEPTEMBER**
- Sept. 5-10, Sixth Annual College Urban Music Festival, Atlanta University Center and Georgia State University, Atlanta. 770-908-6102.
- Sept. 20-23, NAB Radio Show, Moscone Convention Center, San Francisco. 800-343-2660.
- Sept. 22, Rhythm & Beats, How To Make It In R&B And Hip-Hop Music, presented by the New York chapter of the National Academy of Recording Arts and Sciences, Brooklyn Museum of Art, New York. 212-524-5440, ext. 370.

**OCTOBER**
- Oct. 7-8, Southwest Florida Country Music Awards, Fort Myers, Fla. 239-332-8546.
- Oct. 13-16, IBMA Trade Show, the Galt House, Louisville, Ky. 270-684-9025.
- Oct. 16-22, IBM World Of Bluegrass Music, the Galt House, Louisville, Ky. 270-684-9025.
- Oct. 19, The Spirit Of Life Awards, presented by the Music And Entertainment Industry For City Of Hope, Barks-ter Hotel, Santa Monica Airport, Santa Monica, Calif. 310-292-5760, ext 654.
- Oct. 20-22, Bluegrass Fan Fest, the Galt House, Louisville, Ky. 270-684-9025.

**GOOD WORKS**

**ROCK IN RIO:** International rock concert. Rock in Rio for a Better World will take place Jan. 12-21, 2001, in Rio de Janeiro, Brazil. A total of 98 acts—half from Brazil and half from around the world—are scheduled to perform. Artists such as Bruce Springsteen, N Sync, Fernanda Abreu, and Pato Fu will be among the participants. The event, sponsored by AOL, will benefit Viva Rio, a social services organization that spearheads educational projects for Rio youth. Contact: Lee Solters at 323-651-9300.

**LIFELINES**

**MARRIAGES**
- Cindy Levine to Eric Baker, Aug. 5 in Detroit. Bride is national director of top 40 promotion for Columbia Records. Groom is senior director of promotion for Roadrunner Records.

**DEATHS**
- Dr. James A. Whiting, 77, after a lengthy illness, April 7 in Nashville. Whiting was a songwriter and music publisher. He was involved in the music industry while maintaining an active career as a music critic. The event was attended by many people, including his granddaughter.

**FOR THE RECORD**

The Commentary in the Aug. 5 issue incorrectly stated the year of release of the album “Respand: A Compilation By Boston Women To Benefit Ronsped, Inc.” It was issued in 1998. The Respond organization can be reached at P.O. Box 555, Somerville, Mass. 02143.
WorldSpace Aims To Bring Satellite Radio To The Planet

BY FRANK SAXE

Nigel is a British banker who, by night, leaves the pinstripes behind for the Café de Paris in London's Leicester Square. He employs, happy with his work, rewards him with a promotion to its new office in Nigeria. Nigel is now far from London's clandishub, and yet he can still keep tabs on the latest Britpop and have a copy of The Financial Times waiting for him each morning. The source of both is his radio.

WorldSpace is a satellite-delivered radio service that started as an idea on a napkin in 1990 at a Jamaican restaurant in Washington, D.C. The man holding the pen was Noah Samara, an Ethiopian who came to the U.S. to attend college and stayed. Each satellite has three beams, each of which is capable of delivering more than 50 channels of audio and multimedia programming directly to WorldSpace's proprietary radios.

Today, the 44-year-old entrepreneur is chairman/CEO of the company, a corporation whose mission is to create "information affluence" by spreading news and entertainment to the developing world.

Of course, WorldSpace is still a business, and it has already raised $3.1 billion in venture capital to fund its launch. Samara hopes to take the company public in the near future. The financial markets see the "final litmus test." Although the company has yet to turn a profit, he believes it will within the next two years.

In a move that should help WorldSpace market its units in developing nations, its developers have agreed to allow WorldSpace to find a manufacturer of low-end receivers. In the past, Hitachi, JVC, Panasonic, and Sanyo were the exclusive manufacturers, says Samara, because WorldSpace initially needed the top designers with the largest distributions. "They sweetened the deal. But the pressure for them is nothing for us, excellent," he says. "They're beautiful, but they are on the expensive side."

By adding the low-cost alternative, the marketplace is set to "explode," Samara says. In terms of the price point, he adds, what is now $250 per year will be the next few months drop to $125-

WorldSpace has one of the largest coverage maps of any radio service, covering 70 nations with 4.6 billion potential listeners. Its first satellite, AnirStar, was launched in October 1996 and covers all of Africa, the Middle East, and most of Western Europe. AsiaStar followed in March 2000, it covers Japan, China, South-east Asia, India, and Iran.

A third satellite, AmeriStar, is scheduled to go into orbit in 2001. It is expected to serve Latin and South America. The only regions that will not be served are the U.S., Canada, Russia, Scandinavia, and Eastern Europe. "We're going to roll this out the way one would want an elephant—
one bite at a time," quips Samara.

AfriStar, the satellite that covers the African continent, has performed so well, it's given WorldSpace an unexpected windfall: its service-coverage area now includes most of Western Europe, which WorldSpace engineers had not foresawed.

Despite the sudden platform in a wealthy region, Samara remains adamant in his mission. "We want to continue to focus on making our business work on the original plan."

COMPARISON WITH THE U.S. MODEL

Despite being based in Washington, D.C., WorldSpace will not broadcast into the U.S., although a satellite-delivered radio service is set to launch in the country next year. Both XM Satellite Radio and Sirius Satellite Radio will offer subscribers 100 channels of program-ming, much of it commercial-free. XM has an agreement with WorldSpace to share technological developments, and both are using several of the same satellite manufacturers.

Beyond the use of satellite technology, few see any commonalities with what WorldSpace is doing. XM CEO Hugh Panas calls Samara the "creator of satellite radio" but notes that each has a very different business model. While WorldSpace is targeting a very small number of potential customers in developing nations, XM and Sirius are casting a wide net for a mass audience, particularly in-car listening.

"They're very, very different creatures," says Panaro. "The most important thing is that they have proven the technology works.

Sam Holt, WorldSpace senior VP of content, agrees, adding, "They will succeed (in direct proportion) to how many tiny niches they can fill. We will succeed at the outset in our ability to be inclusive and offer people the opportunity to escape a niche and aspirationally become part of the bigger world."

ONE WORLD, MANY FORMATS

Even though WorldSpace is aiming its signals at parts of the world far less media-saturated than the West, it must still stand out in an environment that has become more cluttered.

We're just another media competing for attention, but we think we have an advantage because we're promoting from an international perspective, offering the listener [a] peek in on the world," says director of global music services Bill Sabatini. Holt adds, "I see this as an extension of classic radio listening."

Every radio programmer must take in his or her market and program accordingly. That usually means, at most, 10 million listeners in a single geographic area. For WorldSpace programmers, their task is to create a service that is appropriate and desired in hundreds of cities, countries, and cultures.

"In order to sell the WorldSpace service as a whole, these services have to be global and unique in nature," says Sabatini. While WorldSpace leaves channel space to two dozen broadcasters, it also programs 10 channels of its own. The music channels cover current hits, modern rock, country, dance, R&B, jazz, and classical.

"For some of the formats, like dance," says Sabatini, "it lends itself to being international, and it's easier than others. That being said, we realize a lot of the music is Western-based. You go to South Africa and they know Shania Twain, they know Madonna, and they're playing it.

"We're developing a playlist which is heavily Western, but just it contains elements of international music," adds Sabatini, formerly of WCBS-FM New York.

The most difficult channel to make more international-sounding is country—a genre that remains very Ameri-can. Sabatini says that won't limit the program offerings. "Just because we have an international format doesn't mean we have to play an international song. If it doesn't fit, it doesn't fit.

Not all the channels feature air personalities, and those that do speak English. "We assume the audience is global, and for a certain number of them, English is a second language or they're fully bilingual," says Holt.

WorldSpace, however, does use imaging voices and jocks that have Indian, African, and Chinese accents. "The result, just like the music, is English will be treated as an asset in becoming an international language," says Holt.

Although he points to figures indicating there are 300 million people fluent in English living in India, Holt says the company is considering launching regional channels in the local tongue. First on the list are Spanish, Hindi, and Arabic.

Since the service covers 14 million square kilometers, it is impossible to keep track of every new artist or trend. WorldSpace programmers count on its regional offices to clue it in on what music is hot in markets around the world. "A great development for us has been the Internet," says Sabatini. "We can go anywhere in the world and find out what's popular on the radio."

To some critics, such a service creates a homogenized, albeit global, music platform. Sabatini, who aims to break new artists on an international scale, says, "We want to take artists that aren't global yet and put them on our platform and make them global."


(Continued on page 94)

newsline...

GLOBAL MEDIA BUYS MAGNITUDE NETWORK. Consolidation of radio streaming on the Web continues, as Internet broadcaster Global Media has struck a deal to buy Magnitude Network for $6 million. The Vancouver-based company will provide streaming media, Web site development, and e-commerce services for more than 100 Magn-itude Internet client stations across the U.S. and Canada. The list includes 12 of the top 50 Arbitron-rated streaming stations. Global president/CEO Jeff Mandelbaum says the integration of the two companies will begin immediately. In June, Global Media bought 212 con-tracts from OnRadio.com.

FEEDS COUNT MINORITIES. The U.S. Commerce Department's National Telecommunications and Information Administration is launching a nationwide survey of more than 195 minority media owners as part of the administration's effort to reverse the decline in minority radio and TV ownership. The written questionnaire will be used to assess the state of minority ownership; its findings will be released this fall. The last survey, done in 1998, found minorities owned only 2.9% of the radio and TV stations in the U.S.

BUSH BACKS Deregulation. U.S. Republican presidential candidate George W. Bush vows to continue media deregulation. The GOP platform states the party will "restrain the hand of government so that it cannot affair slow the growth of worldwide commerce and com-munications through the Internet." Although the platform does not specifically name specific media, it does take credit for deregulation that has already taken place. If Bush wins the White House, it's expected that Federal Communications Commission Chairman Bill Kennard, a Democrat, will resign his post.
Skip Murphy:
This year, two group PDs, Radio One's Steve Hegwood and Cumulus' Ken Johnson, as well as the independent talent of radio host and music scheduling whiz Earl Boston, vie for the radio consultant/group PD award. Hegwood won last year.

In the running for record promotion recognition is Warner Bros. Ariesta, which is going for its third straight win since we brought the category back in 1996.

In the networks/syndicated program of the year, WEA's "The Countdown With Wally 'Baby' Love" is vying for its third win, having already been recognized in '97 and last year. Love goes up against again between this year, competing against his own "Gospel Traxx," also distributed by Warner.

ROCK NOMINATES
You've no doubt heard how important it is for you to vote this year; and we'd like to thank the Democratic and Republican parties for helping get the word out. Among your choices in our Decision 2000:

- Two Infinity rock outlets that garnered the most nominations this year: modern rock KQO (L.A.); modern-rock/Triple-A WXTK (Atlanta, Chicago, each with five nominations.
- Modern rock WNNX (90X) Atlanta, and a Triple-A KGSB Austin, Texas, with four nominations each.
- Hat-trick modern rock nominees XETRA-FM (91X) San Diego and KXT (X-Mercury) Dallas, as well as album rock WMMR Philadelphia, WAAF Boston, WZTA Miami. Local bidding at the entire ballot, market by market, Chicago stands as the most-nominated, with 21 nominations. New York clocked in with 18, followed by L.A., and Philadelphia, tied at 17, and Dallas, with 14.

Many of this year's nominees are return candidates from last year's Album rock KQO and Triple-A WSNP Philadelphia, and WZTA Miami are all up for station of the year again. For modern rock station of the year, KQO, WNNX, and XETRA-FM are all back on the ballot; triple-A KQO Boudou; Colo.; KFQO San Francisco; and WXTK.

Rock PDs Greg Steele of WZTA and Brad Holm of WSNP are the only two back in the running this year. On the modern rock side, 90X PD Leslie Fram, XETRA-FM PD Bryan Schock, and WRIF/WRIF Providence, R.I., PD Laura Seabelli all return to the ballot. The same for Triple-A PDs Norm Winer at WXTK, Jody Denberg at KSJO, and Dave Benson for both.

KLLJ Austin music director Lori Lowe is the only album rock music director to return to the ballot this year. Most recently, the album rock candidates have been Chris Muckley of XETRA-FM and Lenny Diana at WDXD Pittsburgh return to seek votes this year. And a trio of triple-A nominations this year from Michael Martin of WSNP, Susan Castle of KSJO, and Shawn Stewart—are back on the ballot. Stewart was last recognized for her work at noncommercial WSNP Portland, Ore. For this year, she's representing KMST Seattle.

The Fish from modern rock KQO is the only local air personality in rock or modern to try for an award again this year.

On the promotion-director front, only Kelly Groves and WEA, Wolf, WMMR and Philadelphia and Julie Keller of KQO make a return to the ballot. Modern rock WNNX and Triple-A WXTK are up for the award again this year, though it's for new people, Ernie Kapunke and Marge Arnold, respectively.

The consultant/group PD category sees the return of familiar names like Fred Jacobs, Jeff Pollack, and Gene Romano on the rock side and Dave Beaving on the modern rock side. Last year, Romano was nominated for "Facts"; this year, it's Pollack's turn to try to sweep both rock consultant categories.

Voiced One's "Loveline" is the sole network or syndicated program of the year to make it back on the ballot in the mainstream/modern rock categories.

Among the nominees 

- Two four categories.
- Three L.A. stations and one Phoenix.
- Four nominations each, and one with the most nominations.
- Several nominees up for the award again this year, but those receiving more than one nomination will definitely be up against a bigger campaign this year.
- Modern rock categories:

  - KQO, WNNX, XETRA-FM.
  - WMMR, WAAF, WZTA.
  - KQO Boudou; Colo.; KFQO San Francisco; and WXTK.

  - Album rock categories:

  - KQO, WSNP, XETRA-FM.
  - WMMR Philadelphia; WAAF Boston; WZTA Miami.

- Modern rock stations for more than one station.

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In 'Sour Girl,' it says, 'She was a sour girl the day that she met me and a happy girl the day she left me,'" Weiland continues. "What I mean by that is, when I look back at my relationship with my ex-wife, I don't really regard myself as being an equal participant in the relationship. I was a much different person than I am today in this new relationship, and I think because of my own selflessness and self-centeredness and my inability to really be a partner, I sort of doomed her to a lot of heartache from the get-go.

Weiland says about this life-changing time was very cathartic for Weiland. "I may have appeared to have had everything, like Superman, but looks are very deceiving," he says. "Two people can really want to be together, but for whatever reason the chemistry just doesn't work the way it needs to to keep both people feeling happy and satisfied."

The song's deep-rooted lyrics are accompanied by top-oriented instrumentation. Weiland says, "There has always been that British pop element to what we do, because we're overly saturated fans of the Beatles and British pop in general."

AWARD NOMINEES

(Continued from preceding page)

WMX will defend its 99 station of the year honors, plus being cited for PD (Gary Garbacz), music director (John Milburn), and air personality (John Linder). KFMB is up for station, PD (Tracy Johnson), promotion director (Jack Laidlow), and air personalities (last year's winners, Jeff and J.K.). KYIS is up for station PD (Angela Perelli) and music director (Chris Pate).

Other multiple nominees are WPLJ New York (music director Tony Mascaro and air personalities Scott Shannon and Todd Pettengill), WISK (Star 97.7). Tom Furey and Tony Case; and WMC-FM (FM 100) Memphis (music director Bruce Wayne and promotion director Cindy Horton).

WLWT New York is the clear front-runner this year, placing nominees in all five categories: station, PD (Jim Ryan), music director (a nod for staffer Haege Hunter), air personality (Valerie Smaldone), and promotion director (Bridget Sullivan). The station, Ryan, and Smaldone all won their respective categories last year.

WLW will go up against four other multi-nominated stations: WPCH (94.9) Atlanta (station of the year), WPLJ (Dillard, music director Steve Goetz), KLOS (Los Angeles (station of the year), PDL Kays), WBWE (Billboard Philadelphia (station of the year), Chris Conley).

It's sharp and shine alike in the AC secondary-market nominations. Five of the eight nominated stations boast two nods each: WDBC Cleveland (station, 100 winner music director Scott Miller); WMBV Palm Beach (station, PD Scott Chase); and WMC-FM (FM 100) Memphis (music director Bruce Wayne and promotion director Cindy Horton).

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**Radio Programming**

**Joyner Show Moves To Rival Station**

**BY FRANK SAXE**

The ABC-syndicated Tom Joyner show is traveling from adult R&B WHUR, Washington, D.C., across town to Radio One's rival adult R&B outlet WMJ, (Magic 102.3), where it will replace the Lea Brown morning show. Joyner's last day on-air at WHUR will be Aug. 25. Radio One also says that it will put the Joyner show on its WILD-AM Boston and KMJQ (Magic 102) Hawaii.

"Everyone knows how I feel about supporting black colleges," Joyner says, defending his decision to leave WHUR, which is owned by Howard University. "With the state of the radio industry, it is harder and harder for independent operators to succeed. WHUR has defied these odds, and I feel privileged to have contributed to their success." An ABC statement says, "Radio One (is) the largest black-owned radio group in the world. By joining up with Radio One, we are going to be able to continue to do great things for our listeners throughout the country."

Meanwhile, the radio network business bills more than $1 billion a year, which is consolidated in just a handful of players, such as Clear Channel's Premiere and soon-to-be sister AARFM Radio Networks, CBS/Infinity's Westwood One, and ABC Radio Networks. Radio One will soon be added to that list. Radio One president Alfred Liggins says he wants to start picking the "low-hanging fruit" and form a network targeting African Americans. "Most of the activity is coming from five major advertisers coming and saying they'd like to buy all 18 of our markets," says Liggins. At present, American Urban Radio Networks is the only African-American-targeted network, but with more large-market stations in its portfolio, Liggins says Radio One would have a larger audience right out of the gate.

Most networks use rep firms to sell ads for them, but Liggins says Radio One will instead create an in-house division and go directly to advertisers because they need to know what the opportunity is. It will also allow us to circumvent our competitors. Radio One is meeting with Westwood One and ABC Radio Networks, exploring a joint venture, says Liggins, who adds that something will be in place by the new year.

In other Radio One news, the chain will expand in Greenville, S.C., with the addition of WPEK-FM, currently an N/T outlet. It is expected the station will be flipped to an R&B format compatible with the company's crosstown station, R&B WJIZ (107.3 Jamz).

**WORLDSPACE AIDS TO BRING SATELLITE RADIO TO THE PLANET**

(Continued from page 9)

boos, "Xpander," Sasha.

**NEXT UP: ASIA & INTERNET**

In September, Worldspace will begin to roll out its service in Asia. It has scheduled launch events in Singapore, India, and Jakarta, Indonesia, for next month, with a soft launch planned for Thailand, Malaysia, and the Philippines.

However, for WorldSpace, the Great Wall of China is not a 4,500-mile structure winding through the countryside but a political system that may block it from marketing radio to its 1 billion residents.

Samara traveled to Beijing in mid-August to meet with government officials. Fortunately for WorldSpace, most of China is covered by a single signal, which will allow it to remove channels deemed off-limits by the

Chinese government. Likely to be on that list are news services like BBC, CNN, and World Radio Network.

Samara hopes to reach an agreement with Chinese officials rather quickly, in time for its launch in other parts of Asia. "That would really boost our announcement, but even if we don't get it, there is a huge gray market for receivers in the country. Obviously, we prefer to do things with the government."

Beyond broadening in Asia and South America, Samara's plan is to use portions of the radio spectrum reserved for the service to transmit data to computers. "In our marketplace, they expect 200 million personal computers to be in the marketplace within the next two years, yet the people who can afford them are living in telephone infrastructure environments that are often poor."

Because each receiver has an individual fingerprint, they can become something like a one-way modem. Computer programmers have also created software that will allow subscribers to get a download on a regular basis, for instance, a newspaper that could be down-loaded nightly.

Samara says WorldSpace will not market itself as an Internet company when it launches the service to the public in September. "All of this is just what we have to do—to do what we really want to do— which is a choreograph a great arrangement of programming across geographical and cultural lines. I'm pretty happy if we do nothing but radio."

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Bikzit Bites The Apple. Limp Bizkit front man Fred Durst, left, hangs out with the masses and modern rock WXRK (92X-Rock) New York personality Booker. Thousands lined up outside of New York's Hammerstein Ballroom for white bands to catch Limp Bizkit's Back to Basics tour, which hit the Big Apple July 17-18. The tour is supporting the band's latest release, "Significant Other," which is No. 56 on The Billboard 200 chart.
Last year in Miami we partied like it was 1999 at our best attended conference ever. This year you can wake up in the city that never sleeps!

Seminar highlights
- Opening Night Party
- Great Networking Opportunities
- Electrifying Artist Performances
- Re-formatted Awards Ceremony
- $199 Radio Registration Rate
- FREE Registration for Radio Station Award Nominees

The Grand Finale!
The Billboard/Airplay Monitor RADIO AWARDS Honoring America's leading programmers and personalities. Previous participants include Casey Kasam, Dick Clark, Prince, Simply Red, Jon Secade, LL Cool J and many more!

Cutting-edge Panel Topics . . .
What Do Listeners Want From a Website?
Exclusive Arbitron Internet listening study.

From Programmer to Entrepreneur:
Advice on everything from financial planning to contract negotiation.

Artist Panel: Past panelists have included Brian McKnight, Sugar Ray's Mark McGrath, Jim Brickman, Montel Jordan, Wynonna, Coolio, Meredith Brooks, and Pras.
Don't miss this year's crop of hitmakers!

The Personalities Are Back: Radio's hottest talent discuss today's current topics and trends.

Format-Specific Panels

Michele Jacangelo 646.654.4660 • www.billboard.com/events/radio
Details Set For VH1 Awards; Sundance Channel Goes Musical

VH1'S INTERACTIVE AWARDS: Details are starting to emerge about VH1 and VH1.com's first interactive music awards show, which we first told you about several months ago (Billboard, April 15). The live awards program, called "My VH1 Awards Show," will take place Nov. 30 at the Shrine Auditorium in Los Angeles. Voting for the awards will be done at VH1.com, and fans will be able to pick many of the categories. The awards show host and performers will be announced later.

SUNDANCE CHANNEL'S MUSIC MONTH: In September, music will be all over the Sundance Channel as the network premieres its monthlong "Sonic Cinema" series, which will showcase events and performances by music artists, unusual music videos, and profiles of cutting-edge musicians and music venues. The Sundance Channel, an independent film network founded by Robert Redford, is also participating in a contest for alternative duo Dusty Tralls, in which the contestants are invited to make a short film based on any of Dusty Tralls' songs. The winning film will be shown on the Sundance Channel during the "Sonic Cinema" series. Filmmakers can get a copy of Dusty Tralls' self-titled debut album, available on Atlantic, along with a DVD copy of the soundtrack on the DVD-ROM. For entry forms or a complete set of rules, please contact Michele Jacangelo at 646-654-9950 or by E-mail at bbevents@billboard.com.

Music Video Programming

THE CLIP LIST 2

by Carla Hay

**This & That:** Janet Jackson, Britney Spears, and Eminem have taken the "Clip List" list of performers for the 2000 MTV Video Music Awards, set to take place Sept. 7 at New York's Radio City Music Hall. Motown's The Real R&B and R&B Video Line Against The Machine are the other acts announced so far.

Motown Records' Elise Wright has moved from the media relations department to the video promotions department, where she's the senior director.

LOCAL SHOW SPOTLIGHT: This issue's spotlight is on South Bend, Ind.-based R&B/hip-hop show "Michiana Video Jamz." TV affiliates: AT&T Cable and American Telecasting of Michiana in the Indiana cities of South Bend and Elkhart, and surrounding areas.

Three hours later 216 W Ohio Chicago, IL 60610

Whitney, Teenage DIY L泷icus, Debbie Ice Dirty, Little Scene

SR FI, Right Here

Grandaddy, Hollis' Daughter, Goldtowers, Change, Change

Ew, Promise

Nursery

AFI, Total Internal

Hip-Hop

Vertical Horizon, You're A God

The New Day October, The New in The Roll Band, Love So Mean

U.S. Cracker, Same Old Story

Mexican Elvis, In The Moonlight

Asian Teen Rington, Too Deep For The Foo Fighters, Guilty

Son Of Sam, Monkey With Hand Guns

RAGE TV: THE VIDEO-ON-DEMAND NETWORK

24 hours daily 322 NY New York, NY 10022

Wycleen, J. I., J. Dick, Big F.M., Whiteness, Teenage DIY

Lashicus, Porch Fights, New Fall (Night)

SR FI, Right Here

Madonna, Music

Cee-Lo, The Way

SR FI, Right Here

Kelly Price, "As We Lay" (Det Soul), D'Angelo, "Send It On" (Choea Soundsystem)

Common, "The Light" (MCA), Ideal Featuring Lil' Mo, "Whatever" (Virgin), Brian McKnight, "6, 8, 12" (Motown).

14 hours daily 1899 9th Street NW Washington, DC 20010

1. Kelly Price, "As We Lay"
2. The Brian Setzer Orchestra, "Real Estate"
3. Sisqo, "Yes! (The Groovevant"
4. Destiny's Child, "Jumpin'"
5. Missy Elliot, "Get Ur Freak On"
6. DMX feat. Shaggy, "What You Want"
7. Mary J. Blige, "Real Love"
8. Joe, "Tell Her I Love Her A Lot"
9. Alex Boye, "Peace"
10. "Monya"
11. "Monya"
12. "Monya"
13. "Monya"
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27. "Monya"
28. "Monya"
29. "Monya"
30. "Monya"

New On This Week

Clay Davenport, "Two"
Kevin Cheeseman, "Join Me"
Dido, "One" (Domino Band, Rock Dog, Snow East, translucent Bubbles, Destinations Unknown)

Music Video Awards

The Sept. 1 deadline to enter music videos and local/regional music shows for the 2000 Billboard Music Video Awards is approaching. Entry forms are available for the awards' best clip of the year, the artist of the year, and the best/local regional show in the categories of pop, R&B, rap, country, rock, hard rock, country, contemporary Christian, jazz, & AC, dance, and Latin. The 2000 Billboard Music Video Awards (Nov. 10 at the Universal Hilton in Universal City, Calif.) is the grand finale of the Billboard Music Video Conference. For entry forms or a complete set of rules, please contact Michele Jacangelo at 646-654-9950 or by E-mail at bbevents@billboard.com.
**Spacehog Launches On Artemis.** Spacehog recently signed a recording deal with Artemis Records. The band will return to the studio in late summer to record a new album with longtime producer Bryce Goggin. Shown, from left, are Michael Chambers, co-chairman of Artemis Records; Spacehog's Jonny Cragg; David Sonnenberg, manager for Spacehog; Spacehog's Royston Langdon, Antony Langdon, and Richard Steel; and Danny Goldberg, president/CEO of Artemis Records.

**Wopat Get Your Deal.** Tom Wopat, star of the Tony Award-winning musical "Annie Get Your Gun," has signed an exclusive recording contract with Angel Records. His album "Still Of The Night" is due this fall. Shown, from left, are Rob Mounsey, arranger/keyboards; Larry Goldings, arranger/keyboards; Russ Titelman, producer; Wopat (seated); Bruce Lundvall, president of Capitol Records Jazz and Classics; and Steve Ferreira, director of A&R for Capitol Records Jazz and Classics.

**The Powerpuff Boys.** Devo, Optiganally Yours, and the Sugarplastic have all contributed tracks to "Heroes & Villains," a collection of songs from and inspired by Cartoon Network's "The Powerpuff Girls." Series creator Craig McCracken wanted acts that will inspire him when he creates episodes of the show. Shown in the front row, from left, are Devo's Bob Casale, album co-producer, and the Sugarplastic's Ben Eshbach. Shown in the back row, from left, are the Sugarplastic's Kiara Galler; Devo's Mark Mothersbaugh, co-producer of the album; Mike Engstrom, director of marketing for Kid Rhino; McCracken; Optiganally Yours' Rob Crow; Devo's Bob Mothersbaugh; and Optiganally Yours' Pea Hix.

**A New Brick House.** Brick Red Records, the rock imprint of Gold Circle Label Group, recently held its launch party at Hollywood's Mint. Shown, from left, are Keith Palmer, sales coordinator of Gold Circle Label Group; Mike Klein, VP of promotion for Brick Red Records; Pete Spiegelman, senior director of sales for Brick Red Records; Randy Gerston, president of Brick Red Records; Delany DellPete, marketing coordinator of Gold Circle Label Group; Alison Taylor, VP of marketing for Brick Red Records; Chris Walters, A&R for Brick Red Records; Mike Sikkus, VP of A&R for Brick Red Records; and Sharon Liveten, director of publicity for Brick Red Records.

**Travis' Travelling Show.** Epic/Independiente act Travis is headlining a U.S. tour this summer to promote its album "The Man Who." The band recently met with Sony Music Entertainment executives at its sold-out show at New York's Irving Plaza. Shown, from left, are Travis' Andy Dunlop, Colin Lester, managing director of Wildlife Entertainment; Ian McAndrew, managing director of Wildlife Entertainment; Michele Anthony, executive VP of Sony Music Entertainment; Travis' Fran Healy; Polly Anthony, president of Epic Records Group; Travis' Neil Primrose and Dougie Payne; Mike Tierney, senior VP of Epic Records Group; and David Massey, executive VP of A&R for Epic Records Group.

**R. Kelly Sells 6 Million.** R. Kelly recently stopped by Jive Records in New York to attend the "Shalat" movie premiere and discuss his album "TP-2.com," due Oct. 24. Kelly's last set, 1998's "R.," was certified six-times platinum. Shown, from left, are Clive Calder, chairman/CEO of Zomba Group; Kelly; Janet Kleinbaum, VP of artist marketing for Jive Records; and Barry Weiss, president of Jive Records.

**Opera In The Park.** Andrea Bocelli recently performed for a sold-out crowd at New Jersey's Liberty State Park. Prior to the concert, Bocelli was presented with a multi-platinum record honoring the sales of his five albums in the U.S. His next set, "Bocelli Verdi," will be released Sept. 12. Shown, from left, are Lisa Altman, senior VP of cross-over music for Universal Classics Group; Kevin Gore, GM of Universal Classics Group; Bocelli; and Chris Roberts, chairman of Universal Classics Group.
10 months after its launch and three months after starting a Nashville base of operations, CountryCool.com closed in New York City on March 11. Clayton says that while the company did not have additional venture capital dried up. The move put at least eight employees out of work and froze technology development on the site. The company is brimming at the time that the business needed "restructuring" and began aggressively seeking a buyer or investor.

Clayton says that there were "interesting discussions" under way with potential investors, but he declines to give specifics. Since the restructuring, he says, CountryCool's business model has been changed to "place more emphasis on business to business," meaning that the site now targets both the industry and consumers and is making some of its content available to other sites via syndication. "We feel positive about the future," he adds.

The company now has 12 employees and a 2.3 million page views per month.

Dixon admits that the MTV- and Gaylord-owned sites have an edge because their buyers have more people available to them [and] deep pockets. That's a pretty obvious advantage."

But, he adds, "I don't think they have an advantage in terms of operating costs."

"The Internet space is a challenge right now for everybody trying to figure out how your product fits into the grand scheme of things," says Musicradio.com's business manager, Todd Cassettari. "There is a limit to the number of sites that can have a broad country music focus. What you'll see as time goes by is smaller, niche-oriented sites that will try to get their arms completely around country."

"There is a real pioneering spirit in this business, and how everything will ultimately shake out, nobody knows," Cassettari adds. "All you can do is get in there and compete as aggressively as possible and make sure your revenue model is sound."

**COMPETING FOR SCOOPS**

With so many country news, rivalry is obviously fierce. Several have hired veteran country music journalists who are competing aggressively not only with each other but with established print publications to break music news stories. Country.com's staff includes former Billboard country editor Ed Morris and former Nashville Banner and Tennessee reporter Jay Orr; Sonimex in March hired former Billboard Nashville bureau chief Chip Filpoo.

In addition to competing for news, the site competes for content partners. Country.com hosts the official sites of the Academy of Country Music and the Country Music Hall of Fame. MusicCountry.com links to the co-owned Grand Ole Opyre site. And CountryCool until recently housed the International Fan Club Organization site (which is now in talks with Country.com). The sites also vie for streaming rights and exclusives for Fan Fair and the major country music awards shows and events.

Besides music news and artist interviews, most sites feature album reviews, music and merchandise stores, chat rooms, Webcasts, streaming radio stations, and lots of contests. Country.com is currently giving away a trip to see Trisha Yearwood in London, MusicCountry.com, meanwhile, is giving away a Reba McEntire in Brazil.

Nearly all of the sites partner not only with labels but with country radio stations and websites for promotion. MusicCountry.com, for instance, is working with radio stations to provide turnkey Dixie Chicks promotions for the stations' own Web sites, in exchange for on-air mentions and reciprocal links. Country.com shares news, information, and promotions with the radio stations in the Infinity chain, which is majority-owned by Viacom/CBS.

**MEET THE KEY PLAYERS**

The most established—and thus for most successful—of the country sites is the nearly 3-year-old Country.com, which claims 300,000 page views per day and more than 250 million page views since its 1996 launch. It also claims 600,000 unique visitors per month.

One way Country.com differs from the pack is that, much like its sister cable TV network TNN, its content features not only country music but motor sports and outdoor activities like fishing and hunting. Major sponsors: Ford, Dixie Peppers, Alfa Seltzer, and Pennzoil.

Martin Clayton, Country.com's VP/group of interactive media, says his site is "just beginning to integrate efforts." In the future, he adds, "there will be opportunities to streamline the ways we get content. We don't want to be involved in the 1990s."

Clayton says that with Country.com and Sonyetik newly merged into Viacom, "we've just beginning to integrate efforts." In the future, he adds, "there will be opportunities to streamline the ways we get content. We don't want to be involved in the 1990s."

Country.com already shares content with Yahoo! to gain exposure in a broader venue; Clayton says he's been approached by America Online about a potential partnership as well.

**READY TO FLY**

MusicCountry.com launched in June with an attention-getting title sponsorship of the Dixie Chicks' "Fly" tour, and the site OneCountry was also launched at the time as a country music search engine.

(Continued on page 10)

**BEST BUY HERALDS ARRIVAL IN N.Y. WITH STING SHOW**

(Continued from page 1)

bury, Bayshore, West Nyack, South Setauket, Middletown, Levittown, Poughkeepsie, and Kingston, plus two in New York City, on Staten Island, and in Woodside, Queens. New Jersey Best Buys will be located in Totowa, Secaucus, Union, Woodbridge, and East Hanover.

Joe Pagano, VP of music and video, says that Best Buy has branded its "standard larger footprint of 45,000 square feet" to the market. The stores will have a "full complement of departments," he adds, and "the addition of this department will add to Best Buy's edge.

Pagano says that the Sting concert, which he says is a "chance to create buzz for Best Buy," which will be the only major retailer in New York City, the "biggest park," in addition. In addition, the company will spend a large amount on advertising to trumpet its invasion.

In coming to New York, Best Buy will work with its own City, which established itself here two years ago, as the national competition to the local consumer electronics chain, Edison.

"We have spent a great deal of time researching the market, and we see some of the finest group of competitors," Pagano says.

As for preparing for its entry, Best Buy will set up "the Best Buy store" with our mission statement, which is to improve our customer's lives by making technology "easy to use and affordable." In fact, Best Buy says that it will not change the way it competes because of any local competition. "We are like coach John Wood," Pagano says. "When he won all those back-to-back championships at UCLA, he never prepared for another team."

Steve Harman, Eastern territorial director for bestbuyc.com, says the company's East Village store, offers a similar philosophy about the introduction of Best Buy to the market. "When competition comes into town, we watch what they do, but we take care of our own backyard and do what we do best," he adds. "We take a better selection than Best Buy, and we think that when real music people look for real records, they will be able to match and sit along with Best Buy. When that comes, we will have an edge."

Pagano says that Best Buy "owns the Internet in the music business." That's not to say that Best Buy won't be competitive in the market. "We don't want to be competitive, but we don't want to be competitive because of something that's been bought on the market. We don't want to be competitive because of "ability to promote on-air. If you have to go out and buy that [time], the investment becomes a whole lot more money and underwrite our media—how to produce, sell, and write. That is one real advantage that's being [part of] a media culture to begin with, a supposed to starting from ground zero.

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**STING ON success, Free Central Park Concert**

In an exclusive interview, Sting spoke to Billboard about the event.

Your single "Desert Rose" is No. 18 with a bullet this week, making it your biggest hit in the charts, and "Brand New Day," which was No. 10 last week but, looks like it could become the biggest album. In it, you've found a music and internationally, of your entire solo career.

I've been doing this a long time, and it's really gratifying to me to see the response my music is getting today. It's very special to see crowds at my shows where the same people come from time to time. I'm back now with their children, their families. And the people in the audience are young, old, male, female, gay, straight, and of every race and nationality.

To have people appreciate it as much as they do today, both the old songs and the new means a great deal to me. In recent years I've read an interesting fact in Billboard, which was passed me, I believe, that in 1978 are back now with their children, their families. And the people in the audience are young, old, male, female, gay, straight, and of every race and nationality.

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TIFFANY TELLS STORIES FROM HER TIME WITH EUREKA'S "SILENCE"
(Continued from page 1)

For Tiffany, it was important for "The Color Of Silence" to be a true reflection of where she was at in her life right now.

But then something happened.

The "Color Of Silence" is Tiffany's fourth album (not including compilations and 1993's "Dreams Never Die", which was released in Australia and the UK), following in a track listing of the Eureka Records release. The songwriters are in parentheses.

"We're All Alone Now" (Tiffany, Brooks, Ofis), Reminisced of an Oasis track, "Keep Walking" finds Tiffany at the bitter sweet crossroads of "I am so proud of this song," she says. "It gives me a real good feeling."

If Tiffany (Tiffany, Brooks, Black), Tiffany wrote this piano-fueld tearjerker about her bodyguard, who died at the age of 43. "When I wrote this song, I was ready to clean house and deal with his" she says. A simply beautiful track.

"Silence" (Tiffany, Feehan, Black). This autobiographical Middle Eastern-spiced rocker finds Tiffany grappling with her need for verbal abuse and emancipating yourself from it. Says Tiffany, "I always liked "Voices Carry" by Til Tuesday. This is my take on a similar theme."

"Pis U Off" (Tiffany, Brooks, Feehan). Amid melancholic guitar, marching-band cadence, and bagpipes, Tiffany sings of being "dumped," as she so succinctly puts it, "but with a twist." Consider the song's chorus: "Too bad if you think I'm a drunkard/Until you're thrown through hell/Too bad if you can't believe it/You've done it to yourself/Too bad if you think I'm leaving/Who can't you blame/You'll get another/Just to piss U off."

"I Will Not Breakdown" (Feehan, Brooks, Gene Black). This outfit is Tiffany's voice, pretty much the same. Tiffany finds herself in a decidedly sassy mood—with just a touch of diva attitude thrown in for good measure.

"It's about those times when you want to change something, but you feel stuck."

(Continued from next page)
PROPRIETARY LABEL DEALS ALTER INDIE DISTRIBUTION SCENE

(Continued from page 1)


He observes, "Five to seven years ago, this would not have been the norm in independent distribution, because we all had the thought that we were going to compete with major labels. Majors own their own labels, mainly, and we wanted to have regional (distribution); we didn’t want to have national labels.”

She adds, "I have not met, in a couple of years, any label thinking that way. Now the thinking has changed: 'Oh, you don’t have any label? I’ve got so many labels that I want to work with you.'"

Proprietary labels now account for a large slice of several indie distributors’ business. Perhaps the biggest comes from the dislocation in the larger labels enjoying these relationships are allaying fears among their third-party labels that they will get less attention than wholly owned imprints.

OUR GOAL IS TO BE BIG

The company that has been most successful in this strategy is Rounder Records, which asset is Port Washington, N.Y.-based distributor Koch International. In June 1999 a sister company, Koch Entertainment, was established in New York. Recently for Koch’s label holdings: Koch Records, Koch Jazz, Koch Classics, and Shanachie Records (in which Koch holds a minority stake). At around the same time, Koch bought the assets of Walter Yetnikoff’s label Velvel Records and installed its president, Bob Frank, as president of Koch Entertainment.

The label unit has since enjoyed enormous success with its World Wrestling Federation and Pokemon titles, which are both in concert with Family’s "Lazye Bone Presents Mo Thugs III: The Mothership" has sold more than 65,000 units, according to SoundScan.

Koch International president Michael Koch estimates that the label division accounted for close to half of the distributor’s business in the last year.

Frank says, "The mandate that Michael gave me was to grow the division to the No. 1 independent in the country. That is the goal of Koch Entertainment, and obviously we've made great strides in the last year. That was the mandate. That's a great opportunity right now for an independent to fill a big void, for a strong independent to fill a big void... We’re coming out there, and our goal is to fill the void.”

Koch says, "We’ve [Koch Entertainment] as a critical part of our future, because content is king, and for a distributor to sell a record, you have to have your own stuff and not depend on third parties.”

However, Koch adds, “We want to serve the needs of the independent and proprietary labels. We’re aggressive on both fronts... The best thing is a balance.”

Two years ago, Ryko Distribution—founded from the remains of the bankrupted distributors as the REP Co. by Rounder Records and Ryko-dies—was purchased by Chris Blackwell’s Islandlife and began a distribution relationship with sister label Palm Pictures.

"As it turns out, Palm/Ryko is our largest label here, by a very, very healthy margin,” says Ryko Distribution president Jim Cuomo. "You’ve got [Ryko imprint] Hannibal in there, Ryko Latino, etc. The combination of all these labels—we’re by far the most sizable, and everybody knows it. That’s a substantial concern, 35% to 40% of [selling]".

Like others, Cuomo says there’s ongoing concern among Ryko’s third-party labels: “The question that I hear the most is, ‘Why would you guys really go favor your proprietary labels?... No one would stay, if you thought they were getting less than top-drawer treatment.”

In 1996, as Alliance Entertainment Corp. teetered on the brink of bankruptcy, Jackson, Miss.-based Malaco Records was purchased by Alliance’s Independent National Distribution Inc.—went to Memphis-based Select-O-Hits, in a partnership proposal. Malaco’s purchase of 50% of the distributor was completed in mid-1997.

"The way the buyout was, it kind of was up in the air a little bit," says Malaco VPG Tommy COtre Crash Jr. "So it was time for us to take a step back and assess the situation.

Malaco viewed the purchase as a way the label could control its destiny—a valuable commodity, considering the fate of another well-known Southern soul record label.

"So many people have compared Malaco to Stax for so long," Couch says. "I think one of their biggest downfalls was the fact that their distributors messed with them. They weren’t in control, and they were held hostage by their distribution... Alliance owned Malaco, and it did it to them, also. I knew that that wasn’t the kind of situation that we needed to be in..."

Fortunately, the relationship between the two companies benefited not only Malaco, which is now exclusively handled by Select-O-Hits, but also the distributors which greatly extended its reach.

"Fortunately, Malaco has been able to continue to grow over the last few years, and we were able to give them a flagship label nationally, so that they could walk into some accounts and have some bulk," Couch says.

Any proprietary holdings of some national distributors have grown, even some of the new-label regional distributors—companies that represent regional product but in some cases sell nationally—often mounted their own imprints. Burnside Distribution Corp. in Portland, Ore., runs an eponymous label, while Redeye Distribution in Graham, N.C., operates Yep Roc Records.

Redeye/Yep Roc partner Glenn Dickerson says of his firm’s bipartite structure; “There’s probably a million reasons not to do it, but there’s probably 2 million reasons why you should do it. There’s a lot of opportunity, given the relationship to the distribution company, if you’re so bent, to work records that you really love and want to see somewhere. You can really get behind them and see the whole process through to the end.

NOT EVERYONE SUCCEEDS

Some relationships between indie distributors and labels have ended in failure or dissolution, due to miscommunication or just an uncomfortable fit.

Possibly the most spectacularly drama-filled—allegedly—was Downers Grove, Ill.-based Platinum Entertainment, the company, which held an enormous catalog of gospel, classical, and country masters it pur- chased in 1997 for $29 million, attempted to establish an Atlanta-based independent distribution company, PEI, April 1999. The operation was funded by an enormous bank debt. Platinum funded for bankruptcy protection July 26, citing assets of $15.7 million and liabilities of $32.1 million.

In 1996—three years before its initial public offering—Valley Media established a label, Valley Entertainment, out of its owned division, the Woodland, Calif., company, which also owns and operates Distribution North America (DNA), a distributor once-owned by Rounder Records.

The deal was brokered to Valley Entertainment executive VP Jeff Skillon, who is partnered in the label with Valley Media chairman Barry Paldon.

"When I came on board in December ‘98, one of the first things Barry and I talked about was making Valley Entertainment outside of Valley Media for a couple of reasons," Skillon recalls. "No. 1, because a label and a distributor, from an accounting standpoint, are completely different animals. Then, with Valley Media going public, we didn’t want to be subject to SEC whims and fancies of being part of a public corporation. So on April 15, 1999, we basically bought back Valley Entertainment from Valley Media.

DNA GM Jim Fuji today takes a fence-sitting view about proprietary labels.

Proprietary product can be a great thing in certain situations that works out and is profitable and is something that is well-managed,” Colson says. “Certainly there is a real slot filled there if you’re managing product and you have ownership of product from inception to the end point of selling it. There’s also a benefit to the company. So it’s a straight deal— you have the opportunity for higher gains, but you also have the opportunity for higher loss.”

 Asked if, given a thumbs-up from Valley, DNA would enter into a new proprietary situation with a label, Colson says, “It’s not something I would discount, but it’s not something I would personally want to enter into lightly at all. You’d want to have it very well considered. The particular opportunity would be more important than the concept.

One company still actively seeking a proprietary label interest is Navarre Corp. The New Hope, Minn.-based distributor, which bought a minority stake in Velvel Records, was closing an agreement to acquire Maple Flat, Minn.-based The Vanguard Entertainment Corp. this year, but in April it terminated the discussions. (Similitis filed for Chapter 11 bankruptcy protection a week after the deal fell through).

Despite that experience, Navarre president/chairman/CEO Eric Paulson says his company remains in the hunt for a label.

"As we look out on the horizon and what we see happening—not only within the traditional music, video, and video game business, but what we see in the digital side of that business—it becomes more important for us to have content that Navarre controls on an international basis,” Paulson says.

"As we look at the digital side of that content from scratch, that is a very costly and time-consuming concept,” he adds. “We felt it was in our best interest to look at Similitis— and there’s a lot of them out there—and look at consolidating that business and that business plan into Navarre Corp., which is more just music.”

TIFFANY TELLS STORIES HER WAY WITH EUREKA’S ‘SILENCE’

(Continued from preceding page)

COUNTRY MUSIC’S INTERNET PIONEERS

(Continued from page 98)

Cassette says the tour sponsorship was “a really good fit for us, because the message of the Dixie Chicks is a little bit of the Dixie Chicks. It’s a more youth-oriented demographic, [and thus] more likely to be computer-oriented. So this thing that was, Plus, he says, "it’s a huge tour, with well over 80 dates in major arenas, and we’re doing a great deal of marketing, which means we’ll get to get in front of a lot of eyeballs.”

MusicCountry.com has a booth at every Chicks show, as well as a banner advertising the series of commercials the Dixie Chicks filmed to promote their tour and an online radio station pro- grammed by band member Emily Robison.

Cassette, who declines to give page-view figures, describes MusicCountry.com as "a newspaper-online with the latest country music information, up to the minute, that changes daily. That’s really our strength. We really want to be the fun resource online with regard to country music.

Being based by Gaylord, Cassette says, "gives us a really strong advantage when it comes to country music consumers." The site talks not only to the Dixie Chicks but to a pop audience as well. "Everybody was digging it for a second. Why should I hang my head? That was my start. That doesn’t mean it’s finish. Now, I’m just proceeding, doing my thing.”

www.billboard.com

BILLYBOY AUGUST 19, 2000 www.americanradiohistory.com
R&B/Hip-Hop Industry Examines Trends On Eve Of Confab

BY RASHAUN HALL

NEW YORK—With approximately 26% of year-to-date market share, R&B and hip-hop music have produced some of the biggest hits of the mid-’90s. An eye on this good news for the genres, those planning to attend the Billboard/HB/Hip-Hop Industry Conference—Wednesday-Friday (16-18) at the New York Hilton—are examining a number of new issues.

Like the rest of the music industry, R&B and hip-hop have been affected by the Internet. Both genres employ the medium to promote their releases.

“As we begin to promote and market urban music, we are now beginning to incorporate Internet marketing into our plans, as well as tracking Internet sales,” says David Linton, senior VP of R&B promotions and marketing for Capitol Records. “You now need a delivery system for getting your message out.”

Erik Ford, Atlantic Records’ VP of urban promotion, believes the Internet has opened up a new avenue for artists.

“The Internet has proven to have a lot of headstrong acts that you don’t necessarily see signed to the record company where it comes to the promotion and marketing of your music,” says Ford. “Look at groups like the Hieroglyphics—they all put their music on the Internet to get traction, but now they strictly sell and promote their music on their Web site.”

Ford continues, “The ability to reach a fan in a way that a group or a solo artist might not have the chance to hear your music otherwise, but now all you do is sign on and hit the download button and get turned on to what you’re doing is a new twist to marketing. Some are finding that to be a way to do that, the more it will revolutionize the genre itself.”

Although the Internet has been a fruitful tool for labels and artists, some retailers have yet to reap the benefits as they pertain to consumers of R&B and hip-hop.

“I really haven’t seen the Internet have a significant impact on urban sales,” says Sony Aswes, national urban A&R exec for Sony Music. “Even on the Billboard Internet chart, albums like Eminem and Nelly sell because of MTV. I think it’s more influential in the pop-rock genre.”

THE VALUE OF SINGLES

The large number of commercial singles in the market has been another hot topic among executives.

“Commercial singles still have a valuable point in the marketplace, primarily because radio will incorporate singles into their rotation and determine if a record is working in their marketplace, in addition to calling it they may get and the various other research,” says Linton. “Singles have become part of the awareness factor. They only hinderalbum sales if they stay in the marketplace too long.”

Aswes adds, “I love looking at single sales, because it’s a good point of reference as a setup for album sales.” She cites Nelly’s “(Hot St*t)” Country Grammar which was done correctly a single is not going to hurt sales. You also have to give kids a chance to buy cheap music, especially when it comes to new artists. Kids are more likely to spend $3.99 than $15.

Meanwhile, Ford, who also believes singles help to establish new artists, feels that the format can be harmful to more established acts in the genre.

“For established acts like Lil’ Kim, a single in the marketplace can hinder and cannibalize your album sales,” says Ford. “If they have a successful single by the artist, enough knowledge of the artist for a person to be comfortable buying the album, then a single isn’t needed.”

Howard Berman, manager-director of Mercury U.K., reveals, “the second single here from the album will be from [U.K. act] the Honeyz, called ‘Give Me Goodness and Even Going Trip.’ That will also be the first single from the Honeyz’s second album, which won’t be out until next year. However, the only definition so far for the U.K. version, there are three other artists that we are trying to secure as well.”

An obvious fan of the concept, Berman explains, “it is the album even more relevant for the U.K. marketplace if we can get the appropriate artists [on board]. It means that we’re getting established/demographics for single releases. We’ve got the Janet Jackson record, followed by the Honeyz single, and the choice of the other U.K. artist will hopefully make the album even more [appealing] to this marketplace.”

“I don’t know if this has been done by other acts, but the idea is the first time our company has done this. It’s the first time that individual territories have been able to create a version of an album that is specific for their marketplace,” Berman notes.

The original soundtrack already is available in Britain, but the promotion behind it has been almost nonexistent. Says Berman, “we’re going to do a complete relaunch of the album before the release of the U.K. version on Oct. 2. The film opens in the U.K. that same week, so the two will launch simultaneously.”

He adds, “we did a soft release of the U.S. version [in July], because if it won’t be able to tell what the sales figures will be anything. In saying that, it is a good idea and could even help with the development of up-and-coming artists.”

Concluding, the company’s opportunity to use local talent on soundtrack tracks might need a great deal more planning going forward. Studios, fueled somewhat by the growing threat of piracy, are actively working to narrow the length of time that movies take to premiere around the world. However, the fact that they have too big an is if record labels could plan ahead for simultaneous soundtrack releases.

The structure used by Universal is also of the utmost importance, says Carapale. “None of our money is centrally manufactured throughout the entire world, so it’s just a matter of having those manufacturing facilities all given the right parts. To our knowledge, this is in the future this has ever been attempted, however, regardless, the response has been terrific.”

He adds, “Obviously, if [the experiment] proves successful, we are going to repeat that, so an awfully lot of our attention is being focused upon making this a success.”

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Concluding, the company’s opportunity to use local talent on soundtrack tracks might need a great deal more planning going forward. Studios, fueled somewhat by the growing threat of piracy, are actively working to narrow the length of time that movies take to premiere around the world. However, the fact that they have too big an is if record labels could plan ahead for simultaneous soundtrack releases.

The structure used by Universal is also of the utmost importance, says Carapale. “None of our money is centrally manufactured throughout the entire world, so it’s just a matter of having those manufacturing facilities all given the right parts. To our knowledge, this is in the future this has ever been attempted, however, regardless, the response has been terrific.”

He adds, “Obviously, if [the experiment] proves successful, we are going to repeat that, so an awfully lot of our attention is being focused upon making this a success.”


tion copies in the U.S. The album, which last month debuted at No. 4 on The Billboard 200, features Janet Jackson, Jay-Z, DMX, Sisqó, Foxy Brown, Missy Elliot, Jodeci, Mano, LL Cool J, Brian McKnight, Case, Montell Jordan, Muris, and Kandie Love.

This year will change as the album is tailored to specific territories. Markets already signed up for the experiment are the U.K., Germany, France, Italy, Southeast Asia, and Japan.

Universal will release the same basic soundtrack to coincide with the film’s mid-September market over the coming months. But with the inclusion of local reper- toire will help sales, and acts in each territory will be given songs released as singles. That “localization” may help the album surpass its predecess- or, the soundtrack to “The Nutty Professor,” which sold about 1.5 million copies in U.S. only and 200,000 throughout the rest of the world, according to Universal.

The company has yet to firm up which acts will be on each tailored “Nutty Professor II” soundtrack, but at least one choice has been made for the U.K. version.

Howard Berman, managing director of Mercury U.K., reveals, “the second single here from the album will be from [U.K. act] the Honeyz, called ‘Give Me Goodness and Even Going Trip.’ That will also be the first single from the Honeyz’s second album, which won’t be out until next year. However, the only defines so far for the U.K. version, there are three other artists that we are trying to secure as well.”

An obvious fan of the concept, Berman explains, “it will make the album even more relevant for the U.K. market because we can get the appropriate artists [on board]. It means that we’re getting established/demographics for single releases. We’ve got the Janet Jackson record, followed by the Honeyz single, and the choice of the other U.K. artist will hopefully make the album even more [appealing] to this marketplace.”

“I don’t know if this has been done by other acts, but the idea is the first time our company has done this. It’s the first time that individual territories have been able to create a version of an album that is specific for their marketplace,” Berman notes.

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RHINO OFFERS CRENSHAW CLASSICS

(Continued from page 1)
titled Warner Bros. debut album, with eight unreleased bonus tracks.
Crenshaw’s book includes many masterful pop creations as "Someone Somewhere, A girl I Know," "You're My Favorite Waste Of Time," and "Whenever You're On My Mind," all of which, along with the title track, are included on the CD. 
"Besides being a song title, it represents how easy and accessible Mar-shall's music is—because it's such pure pop, says Rhino product man-ager, Brian Hughes.
Indeed, Crenshaw's songs have been covered by the varied likes of Bette Midler and rockabilly singer Robbie Rob Reindeer, who recorded "Moving Down The Highway" in 1997. "(Crenshaw) was really a do-it-yourself guy," says Jody Dennis, PB at Rhino. "He was doing his own production, all the gear, all the parts, and he was doing it all."
"He's on the road regularly and has an ongoing deal with Ramin & Ti, so he's very much into performing," says Hughes.
Consumer ad will appear in col-umns of major record labels, such as Yeah Yeah Yeah and Amplifier, Hughes adds, saying that there's already been strong press response to the forthcoming releases.
"He's always been a face with the critics, and we've set up a lot of inter-views," he says.
"We're servicing to select triple-A and top 40 stations a series of Cren-shaw singles from the anthology, one each week. They are 'Cynical Girl,' "Right Now" (which references Crenshaw's songwriting trip to Stockholm. The Bug Music-adminis-tered ASCAP writer, who put together the "Hollywood Rock" sourcebook for rock films, also recently worked on an American Movie Channel doc-umentary on rock films and a similar BBC 2 radio series.
"NOW" IS GOOD FOR SR-71

(Continued from page 11)
Rhino, which is currently without a manager but is booked through Osborne Talent & Talent, is also about to release a songwriting trip to Stockholm. The Bug Music-adminis-tered ASCAP writer, who put together the "Hollywood Rock" sourcebook for rock films, also recently worked on an American Movie Channel doc-umentary on rock films and a similar BBC 2 radio series.

EUROPEAN REGULATORS examining Vivendi's proposed $34 billion acquisi-
tion of Universal Music Group parent Seagram temporarily suspended the probe Aug 9. The European Commission is con-cerned that the companies have not submitted all the data on the deal and has requested additional information before it can proceed with a formal investigation into the deal, "As we say, it is an open file," said a commis-sion spokesman. Notification of the deal was delivered July 14 to Brussels. At that time, the commission's mergers and competition regulators set a deadline of Aug 21 to make a decision on whether to grant permission for the deal or to take the investigation to phase two, which could involve a further fourth-month probe.
Commission spokeswoman Amelia Torres says, "We have to wait until the companies send us the missing information. When this is done, we will start the formal investigation."
In a statement, Vivendi says it is "confident in the phase one examina-
tion of the Seagram merger project by the Brussels commission. Follow-
ing the issues raised by the commission today, a complementary filing could be expected at the end of August and could hopefully lead to a final decision before the end of September."

BLOCKBUSTER INC. has promoted Mark T. Gilman to the new position of president of the new-media division. Gilman, who was executive VP and chief worldwide e-commerce and online store operations, reports to Blockbuster chairman/CEO John F. Antoci in Dallas.
Meanwhile, Blockbuster says it will no longer ex-pand its online division beyond its joint venture with AOL Time Warner.
Blockbuster has made a number of deals, most recently with Enron Broadband Services. The companies have a 20-year agreement to devel-op an on-demand entertainment service, to launch in major markets later this year. Blockbuster and Enron have also partnered with companies that supply high-speed digital-subscriber lines for the service.

ARISTA FOUNDER CLIVE DAVIS and BMG Entertainment are putting the final touches on their new joint venture, sources say. They should be ready to announce the long-awaited deal by Friday (18). "Discussions are continuing," says a BMG spokesman. "An announcement should be made very soon." A representative for Davis confirms that the talks are nearing completion.

Although Davis is not taking any superstars with him from Arista, which he left earlier this year after his contract ran out, decisions are still being made about a number of other Arista acts that were groomed by him.

TRANSLAND ENTERTAINMENT CORP reports that income and sales in-creased during the second quarter. Net income for the three months to July 29 was $9.7 million, or $1.25 per share, vs. $7.7 million, or 11 cents per share, in the same period last year. Total sales rose to $265.5 million from $277.3 million; same-store sales increased 2%.

While Crenshaw left the track selection to Rhino, he was given much of the responsibility for the packaging and liner notes, as well as the mastering.
"They let me master it in New York with Greg Calbi, who worked on al-most every record," says Crenshaw. "It was a lot of fun."
"Another fun part was that I got to see all the tape boxes from my albums in the same place. I got a buzz from that. I was a bit tickled."
"It was a great pop remake," says a source. "As soon as just to see the tapes again and hear them was like I reclamed them."

Rhino's dual Crenshaw release "is a great starting point for the band," says Music reader Bob Bellad. "These are wonderful records. The first album in particular was a huge critical favorite when it first came out and has a really comprehensive retrospective in the market is a good thing, too. Crenshaw is good catalog, day in, day out, for that serious music fan, and I think there's still more potential in it. I see his out-of-print CDs going for big bucks on eBay, which is always a good indicator."

"Right Now" has been such a great song for us," says Buddy Rizer, assistant prom director at extreme rock sta-tion WWDC (DC 101) Washington, D.C. "It's been a top 10 request since we added it. It's all about writing songs that people relate to."

Allan says, "We're not really a hit-driven band. It's the songs. Allan's songs are published by Mat-zol-Ball Music (ASCAP). SR-71 is managed by Andy Martin of Raleigh, N.C.-based Deep South Enter-tainment.
"The video for "Right Now" directed by Marcos Siega (Blink-182), com-bines SR-71 performance footage with a nod to classic scenes from the Beatles' "A Hard Day's Night" movie and Queen's "Bohemian Rhapsody" video. "Right Now" has also been getting steady exposure on MTV.

Kaja Gula, RCA VP of marketing and artist development for the U.S., sums up the recent SR-71 has experi-enced a recent upswing in sales. "They've got a catchy first single, a charismatic lead singer, and a great live show."

"This band is appealing to the modern rock audience and will soon expand into a broader audience. We're just getting started at top 40 and are reaching out to 20-40 adults."
The band has a great video that shows that they have a sense of humor. We also got strong commitment from retail on this record.

"We've had people asking for the album because they've heard the song 'Right Now' on the radio," reports Bobby Gumm, assistant manager at retailer Sam Goody in Denver. "I'm sure the tour is helping sales, too."

"We did a significant amount of advertising. The most recent MTV ad for the album "Right Now" was featured in the trailers for the movie 'Loser.' The band will be touring until the end of the album cycle."
SR-71, booked by Kevin Daly at Monterey Peninsula Artists, will make an appearance Wednesday (16) on MTV. The band has also been prominently featured on several online and on-air services and websites, including America Online, MSN.com, Artist-Direct, Real.com, Riffage.com, MGM Online and Iconfusion.com.

The band’s next single, “Politically Correct,” won’t be released until the fourth quarter, according to Gula. Allan says, "As soon as you have your first hit, you get people ready to say you’re a one-hit wonder. Our next goal is to prove we’re not a one-hit wonder."

"It’s not an overnight success," he adds. "The band will write songs for its next album while on tour. Allan concludes, ‘People want to feel part of something when they’re there; they want their emotions spilled out for them. When someone comes to me and says they can relate to something I wrote, that means a lot to me."

THE NUMBER OF WOMEN INTERNET USERS in the U.S. has surpassed that of men for the first time according to a research report from Media Metrix and Jupiter Communications. The report, released Aug 9, found that 50.4% of online visitors in May were female.

Moreover, that slight edge is expected to widen, since the population of women online is growing more rapidly than the overall online population. During the past year the female user base expanded by nearly 35%, while total Web users increased by only 22.4%.
The fastest-growing segment among women, according to the study, are those age 12-17, whose numbers surged 126% from 1999 to 2000. Women 56 and older also increased their Internet use, rising nearly 110% in the same 12-month period. By comparison, the fastest-growing segment among males, 12- to 17-year-olds, was up 45%.

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Caroline Horowitz
BARENAKED BURSTS (Continued from page 11)

(whose title is derived from a song by 60s “word jazz” artist Ken Nor-
dine) is first single “Pinch Me,” which as Page notes, “reminds some fans of old-style BNL because it’s acoustic and with a little acoustic. The tune has just gone out to top 40 rock, pop, and triple-A formats, says Reprise director of mar-
keting Eric Fritschi.

“It’s reminiscent of ‘One Week’ but very fresh-sounding,” he says. “The more you listen to it, the more you like it.”

Longtime fan Chris Nadler, senior divisional advertising coordinator for the Sam Goody chain, says the single showcases “what people love about the band: clever indie lyrics and a catchy melody that you can sing along with immediately. It’s the perfect follow-up to ‘One Week.’ ”

“Pinch Me” is about “sleepwalking through life,” says Page. “It alludes to the drive-through culture we live in and is about being bored with your life and longing for innocence.”

At adult top 40 station WBXK Boston, programming VP Greg Strassell says that instant audience response has topped the normal out-
of-the-box add rate of 15-20 spins per week to a whopping 53. “This market is hungry for new BNL product,” says Strassell, whose sta-
tion lopped the group’s “bass back band.”

Fritschi says the sales plan calls for the biggest launch ever behind BNL, moving 101,000 units. More than 19,000 copies of “Incomplete,” since it was formed in the spring of 1999 from the parts of the old Island, Mercury, and Def Jam labels and PolyGram Group Distribution.

“Incomplete” hits the six-digit mark in sales for the third consecutive week, topping 101 Hot points comes from sales, the most lopsided portion for a No. 1 title since “Heart- breaker” by Mariah Carey Featuring Jay-Z (Columbia) had 80% of its points sales-oriented when it went to No. 1 in October 1999. In that case, however, it was more the age of units sold, 271,000, than the lack of radio listeners that tilted the numbers in that manner, as “Heartbreaker” had an audience of 59 million.

“Incomplete” gains 1 million listeners, pushing its total audience to 40 million, the most airplay a No. 1 since Jennifer Lopez was at 47 million listeners with “If You Had My Love” (Work/Big/Work) in the June 19, 1999, issue. “Love” eventually reached the 88 million mark in audience and peaked at No. 3 on the Hot 100 Airplay chart. So while “Incomplete” may not be a radio smash at the moment at format beyond R&B-urban, driven by an album that topped the R&B core stores. Lil’ Zane’s album “Young World: The Future” hits stores Aug. 22, while Lil Bow Wow’s “Beware Of Dog” comes out Sept. 26.

As the forecast period progresses, the leading record companies will figure out how to operate in this dig-
tal marketplace and eventually take control of direct-to-consumer distrib-
ution in the process.

Broad-based adoption of digital distribution—as well as the elimina-
tion of intermediaries and record companies earning comparable if not better margins—also figures to spark a decline in music prices.

According to Veronis estimates, CD prices will be down an average of $10 in 2004, down from an average of $13.98 in 1999. And prices for DVDs—which Veronis is assuming will be $10 in 2004—will be $26.25 in 1999. Only the cost of vinyl albums looks to be climbing: The average LP is expected to hit $11.12 in 2004, vs. $10.97 in 1999.

Just as in music, Veronis warns that new digital formats may change the distribution model of the busi-
ness. Video-on-demand potentially reduces the need for physical packing goods.

Radio ads on the rise

In radio, advertising growth will remain strong, although it will temper slightly in the next three years. Ad spending jumped 12.3% to $16.9 billion in 1999, yet Veronis analysts predict that the growth pace will slow to 5% annually, amounting to $26.6 billion by 2004. Veronis credits the Internet for much of the growth. It is expected that radio ads for Internet companies will quadruple by 2004.

Lil’ BIG MEN: Two rap artists with similar diminutive monikers make great strides on the Hot 100. Lil’ Zane Featuring 112 has 112 points title with “Callin’ Me” (Worldwide/Priority), which moves 57-40. “Callin’” sears 34,000 units, a bump of 11,000 units from last issue, and slides up 7-9 on the Hot 100 Singles Sales chart. Joining Zane in the sales top 10 is Lil’ Bow Wow Featuring Xscape with “Bounce With Me” (So So Def/Columbia). “Bounce” moves 19,000 units and is the Hot Shot Debut on both the sales chart (No. 9) and the Hot 100 (No. 48). Although “Callin’” is the better overall seller, it ranks No. 2 to “Bounce’s” No. 1 on the Rap Singles Sales chart, as “Bounce” is outselling “Callin’” at the R&B core stores. Lil’ Zane’s album “Young World: The Future” hits stores Aug. 22, while Lil Bow Wow’s “Beware Of Dog” comes out Sept. 26.
## Top Selling Albums by August 19, 2000

### New Releases

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Unit Sales</th>
<th>Price (Suggested List Price)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Moby</td>
<td>A.V.</td>
<td>20th Century Fox</td>
<td>109,871</td>
<td>20.98/30.98</td>
</tr>
<tr>
<td>Various Artists</td>
<td>VARIOUS ARTISTS (150)</td>
<td>20th Century Fox</td>
<td>107,486</td>
<td>16.98/25.98</td>
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<tr>
<td>Steve Miller</td>
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<td>12.98/18.98</td>
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</tr>
<tr>
<td>Rivers Cuomo</td>
<td>BOYS OF ZEPHYR</td>
<td>Atlantic</td>
<td>100,123</td>
<td>10.98/16.98</td>
</tr>
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<td>Various Artists</td>
<td>VARIOUS ARTISTS (120)</td>
<td>20th Century Fox</td>
<td>99,875</td>
<td>16.98/25.98</td>
</tr>
<tr>
<td>Various Artists</td>
<td>VARIOUS ARTISTS (120,000)</td>
<td>20th Century Fox</td>
<td>98,786</td>
<td>16.98/25.98</td>
</tr>
<tr>
<td>Rascal Flatts</td>
<td>THIS NEW WORLD</td>
<td>Curb</td>
<td>98,456</td>
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<tr>
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### Heatseeker Impact

- **`#1`** is New. 25 points for a new album, 15 points for a new release, 10 points for a reissue. Multiple entries are possible. The chart is published weekly on Fridays and covers the sales period of the preceding week.
- **Heatseeker Album** (SUGGESTED LIST PRICE) = (10.98 E0 / 16.98 E)
- **Heatseeker Track** (SUGGESTED LIST PRICE) = (10.98 E0 / 17.98 E)

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**Note:** All albums with the greatest sales gain this week.

- Recording Industry Association of America (RIAA) certification for net shipment of 500,000 album units (Gold).
- RIAA certification for net shipment of 1 million units (Platinum).
- RIAA certification for net shipment of 10 million units (Diamond).
- *Billboard* uses the RIAA certification system to indicate sales of music albums, but does not itself certify albums or individual releases. For sound sets, and double albums, each volume is considered a separate album. For compilation albums, the total number of tracks, and the number of artists, is used to determine the certification. For reissues, albums are considered new releases, and the number of previously released albums is used to determine the certification. For reissues, albums are considered new releases, and the number of previously released albums is used to determine the certification. For reissues, albums are considered new releases, and the number of previously released albums is used to determine the certification. For reissues, albums are considered new releases, and the number of previously released albums is used to determine the certification.
rest. Obviously, they want to be informed, but we found that they want to be entertained, too.

Since then, the live acts have become a consistent element even after the "Power Lunch" hits the road. Recent locales have included Dallas; Austin; Atlanta; Minneapolis; Silicon Valley outside of San Francisco; and Chicago.

Along with the high-profile performers, "Power Lunch" has serviced audiences with daytime TV by featuring Island Vibrations, a steel drum band in Kemah, Texas; Tejano band Stampede in Dallas; Irish-influenced rock band the Drovers in Chicago; and the Civic Orchestra of Chicago.

The most recent performance in July, with B.B. King, took place in Wall Street broadcast from New York.

Talking about building up the demographic: That show drew more than 200,000 women to the outside broadcast, complete with signs and screams when the band performed its recent single, "Back Here."

It appears that we may have found an obvious demographic stretch from its appearances on the Disney Channel and as a warm-up for Britney Spears. "Power Lunch" has a greater emphasis on reaching a broader audience by offering the unexpected, the same holds true for BBM.

"BBM embraces a professional audience that we don't normally have an opportunity to appear in front of," says the band's Christian Day. "We're able to reach the consumers, to be in front of how many people in the music industry — and in the general public — watch this show, so the outreach isn't limited to the financial world. This was a tremendous opportunity, and it was very rewarding that at the flurry of activity, some of the traders recognized us.

"Joe Schindelkraut, "You know, I got an e-mail from one guy who said he called his niece and told her BBM was going to be on the show, and she thinks she's the coolest uncle in the world. It's all part of us trying to reach a broad spectrum."

For pop/rock group Train, which appeared on "Power Lunch" in September 1999, the experience was mutually beneficial.

"It was great on a couple of levels," says Greg Linn, BBM's director of marketing for Columbia, Train's label. "They had already achieved a certain level of familiarity based on touring prior to their appearance on the show. Without that level, then had stepped up a level as 'Meet Virginia' became a hit at various radio formats.

"Because we were able to achieve some of the morning and night-time shows, but 'Power Lunch' allowed Train to reach an audience that wasn't necessarily going to be home for 'Rosie O'Donnell' or up late enough to watch Jay Leno," Linn says.

He adds that the band's debut album saw an "immediate sales response right after the show. We were stretching to expand Train's audience and continue to reach new people. We obviously accomplished that goal.

For CNBC as well, the broadcast was among its highest-rated "Power Lunch" programs ever, proving the power of showcasing music into the financial mix.

"That whole experience was great for us, and we definitely saw a rating spike," Linn notes. "I think it really pays to have a hit song out. It turns out that all of their roadies were day truckers and knew all of our on-camera people, who was hilarious. We had advertised that they were going to play a song, but then just perform their whole song on the air. People obviously enjoyed it."

More and more, labels are catching on to the potential that the show offers their artists. In the beginning, Schindelkraut would scout out locales where the show was traveling and invite an artist tuned into the scene there. But now, she says, labels are actively pitching her; it's become an accomplished show business.

And it looks like the trend is destined to continue: After adding power chords to "Power Lunch" for nearly a year now, it has become a firmly entrenched part of the show.

"Our first mandate is to inform, to help people make money. The second is to get the chart artists all the exposure and attention they deserve," Schindelkraut says. "When I first started here at the end of 1997, this show was sort of the dip in the day, a dead zone between the stock market opening and closing. Now, we're the high point of the day, our show is all the more accessible, and we have a loyal audience. It's been fun, and we've actually tripled our ripple."

Which, without a doubt, is music to CNBC's ears.
AOL Pulls MP3 Search Engine Amid Growing Debate Over Piracy

BY MARILYN A. GILLEN
NEW YORK—While there are many obvious synergies to be exploited with the pending merger of America Online (AOL) and Time Warner, some of the potential tensions that could arise have already begun to appear amid growing industry debate—and litigation—over copyright protection online.

AOL confirmed Aug. 10 that it has disabled an MP3 search engine on its Winamp site that allowed visitors to find tracks from decades-old artists that are posted on the Web—including those on the rosters of EMI Recorded Music and Time Warner’s Warner Music Group. Warner Music is in the process of merging with EMI.

While the search link, which appeared about a month ago, was still up on Aug. 10, typing in a request yielded only the following message: “Sorry. Search unavailable at this time. Sad, sad, Nullsoft.”

Nullsoft and Winamp—an audio player for downloading and listening to digital music—are both AOL properties. AOL agreed in January to acquire Time Warner; the deal is targeted for closing at the end of the year.

“The goal was to add a search function to the Winamp site,” says Jim Whitney, an AOL spokesman. “Now that this up, we see we don’t have an efficient process for distinguishing between legal and illegal MP3s. Until we figure out how to address this, we’re going to take the search function down.”

Warner Music is among the record labels that filed a copyright-infringement suit against MP3 search engine MP3Board.com in June, seeking an injunction and damages that could run as high as $150,000 per infringement.

MP3Board had filed its own suit against the Recording Industry Assn. of America after receiving a letter demanding that the site cease allowing users to post songs. The suit seeks a ruling that MP3Board’s service does not infringe on copyrights. Both suits are pending.

Warner is also among the five major labels involved in the MP3 search site that attempts to point users only to files that have been posted with the permission of the copyright holders. MP3Board was among the labels included, the site employs a so-called “human-powered search engine” to accomplish the feat, with its 50 music editors “giving a human eye—and ear—to the $100,000-plus artists with online music that we link to.”

Listen’s search engine is also syndicated to Yahoo!, Lycos, Excite@Home, RealNetworks, AltaVista, and Snap!, according to the spokesman.

As if requested from Time Warner the plan decided to pull MP3’s search feature, Whitney says, “This is a decision that was made on our own, based on our assessment of the situation.”

It is believed, however, that when executives at Time Warner become concerned about the feature, they became more concerned over AOL. A Warner Music spokesperson declined comment.

According to Malcolm McLachlan, and the latest controversy surounding AOL is likely not just a scare of tenure with its new content partner but part of a larger issue about competing philosophies on the role of copyright in the digital world.

“The tension is totally natural, and it’s going to get worse,” says McLachlan. “And not just within the AOL-Time Warner merger but between the technology industry and the media industry in general.”

McLachlan points out that the Napster lawsuit has “really brought home to people how many of the interests in these two industries are really at cross purposes.”

The latest AOL flap is reminiscent of an incident in which AOL’s Spinner/Winamp division developed and made available a Napster-type software program called GetNuttla that allows users to share digital music files. Since Napster at the time was already the target of a record-label suit over copyright infringement, GetNuttla raised eyebrows.

Spinning/Winamp GM Josh Felser quickly labeled GetNuttla “an unauthorized freelance project,” and the Web pages on which the software was being disseminated were taken down.

The software is still active, however, among those who had already downloaded it.

Meanwhile, a new software program announced Aug. 8, Aimster, claims to be “the first Napster-like file-sharing integrated with AOL Instant Messaging.”

The software, available at aimster.com, was developed by a newly formed Troy, N.Y.-based company. It allows users of AOL’s Instant Messaging software to search and later share files exclusively with their AOL “buddy list” via GetNuttla, according to Aimster.

Whitney says Aimster is in no way affiliated with AOL.

Assistance in preparing this story was provided by Brian Garrity in New York.

Nasdaq Rejects K-tel’s Strategy To Keep National Market Listing

BY GARY KURTZMAN
NEW YORK—K-tel International says Nasdaq officials will be delisted Monday (14) from the Nasdaq National Market for failing to meet minimum capitalization requirements. K-tel says it was informed that it is not complying with all of the market’s base standards, which include at least $50 million in market capitalization or total assets and revenue. K-tel has market capitalization of about $18 million.

Warner ruled the situation in May. K-tel submitted a plan to Nasdaq officials outlining a strategy for bringing the company back into compliance with the market’s criteria. The plan was subsequently rejected.

K-tel is appealing the decision and, simultaneously, has applied to list its common stock on the Nasdaq small-cap market, which has less stringent requirements.

The threat of being delisted is not a new dilemma for K-tel. The company faced a similar situation in 1998, when it was placed on notice for not meeting similar base standards. That problem was resolved on appeal by exercising exchange options.

But the latest ruling by Nasdaq marks only the most recent in a series of struggles that have beset the company since it was founded in 1992.

In July, K-tel announced a reorganization in the name of cost-cutting that included the elimination of its executive board, the closing of one of its subsidiaries, and a reduction in force.

Shares in K-tel, off by almost 70% in the last six months, closed Aug. 9 at $1.81. The stock has traded as high as $11.25 in the last 18 weeks.

EMACquires Chunk of Concert Industry

(Continued from page 8)

has apparently maintained its broad repertoire scope, booking concerts by such bands as the Delgados, Afro Cuban All Stars, Mr. Bungle, Radiohead, and the Reverend Horton Heat. Motor, which is still based in Gotthemburg, has cultivated a profile as the cutting edge of EMA, according to managing director Petri Lundén.

“A transition like this demands a lot of hard work. Sometimes the focus has been on the administration part and political details rather than the creative side. But we feel we’re back on the rail now,” he says.

The managing director Risto Juvenen, who founded the company in 1990 and has collaborated with EMA for the past six years, has mixed feelings on the recent acquisition of his company. “This wasn’t exactly my plan when I started out,” he says. “[Welldone] comprises somewhat crazy people, and it will lose some of the focus we had when large companies enter into it. I hope it’ll be positive, but you can’t tell by one week’s experience.”

So the heresy, “It’s suicide to believe that you can operate on your own in today’s marketplace. It was just a question of assembling the logical part of the industry and making the decision based on that.”

Rune Lem, managing director at GEC, says, “Thomas [Johansson] and I actually had this idea out this five years ago. Scandinavia is a great place to be for artists, but Europe has become an expanded market, and artists prioritize their tours differently. It was a very time when we were pioneers and independent, but the world has changed. I can’t actually see any negative sides. We now have a stronger position, which means that we can present an artist for more dates.”

But Lem adds that he doesn’t necessarily think that the bottom line will have improved. “We can’t increase the number of concerts since there’s a given point of saturation.”

When asked about the state of the Danish concert industry and his rela- tionship with the other companies, EMA Schmidt, managing director at DKB, says, “We sit on a very big share of the market. I don’t know how much, but it’s up there. EMA and DKB just tied the knot after a long engagement, and it’s really business as usual.”

The reporting structure at the new EMA is understood to be democ- ratic. A 10-person executive-management group, which is already in place and includes Motor’s Lundén, oversees operations. Maker when the operating heads of the non-Swedish companies, Steen Maribo and Schmidt at DKB, Lem at GEC, and Rune Lem, who is the executive board, will be “a fair split of power,” one source says. EMA will be represented on that board by John Thomas, chairman, as well as managing director for Scandinavia and financial director Carlel Pernow.

On the management side, there are surprisingly few negative reactions to the acquisitions. ByMusic Management managing director Lasse Karlsson—who oversees the careers of Jessica Föloke, Meja, and Arne O. M. Bad sacays says, “One advantage may be that it’s possible to get international artists to Scandinavia, which IEMA previously couldn’t afford. Additionally, the consolidation could also motivate new companies to emerge in the marketplace.”

Erland Johansson, managing director at Sirius Management in Oslo, representing his half-brother, says, “I think those who disapprove of this most are international booking agents, since EMA can now offer a more flexible booking service that had been at EMA, I would have used my power to negotiate a good deal, lower the price, and get more people to access to the company.”

Johansson—who was managing director at BMG Norway from 1989 to 1998—adds, “I hope they’re able to maintain the array of artists in their development. When I was at BMG, I tended to think that [Gunnar Edel] was a bit cautious with us but not the market artists, but I don’t think there’s a few less jobs for booking agents for artists to tour in Scandinavia.”
Billboard/BET R&B/Hip-Hop
Conference Set To Debut

Billboard and BET are gearing up for their first R&B/Hip-Hop Conference. The three-day event, presented by Sibell, takes place at the Hilton in New York from Aug 16-18 and features riveting panels, a three-day expo, and nightly showcases.

Featured panels will be moderated by R&B/Hip-Hop industry leaders and will cover a wide range of topics including music ("Presidents’ Panel"). film ("Mmm ... Mmm ... Good: Music ... Movies ... Money"), the Internet ("The Revolution Will Be Downloaded"), marketing ("Takin’ It To The Streets"), and legislation ("Somebody’s Watching You—Big Brother Vs. the Entertainment Media").

The opening speech was marketing. In sales reports "Hollywood" was the key word, according to noted motivational speaker Patricia Russell-McCloud.

The conference kicks off with a opening-night party sponsored by One Source Entertainment. Artists set to perform at the gala include the Most Talented, The Barrio Boys, and Gru-V. Priority Records' opening-night showcase follows the party with performances by Rock, Sauce Money, Vacant Lot, and Easy Mo Bee.

Events for the second night start with One Source Entertainment's mid-conference "End of the Summer" outdoor party featuring live R&B performances by The Package and others. A RuffNation showcase follows with live performances by No Question, Major Flugz, and Outsidaz. The conference concludes with a closing night bash featuring performances by Unplugged Records' BMI and others.

For more information about the Billboard/BET R&B/Hip-Hop Conference, contact Michele Jacangelo at 516-645-6900 or visit our Website at billboard.com. For hotel reservations, contact the New York Hilton at 212-581-7000.

Log-Ons And Messina Make A No. 1

E-TAILERS SOLD ENOUGH copies of Jo Dee Messina's "Burn" (Curb) to help the album to a No. 1 debut on the Top Internet Album Sales chart. But that's just the beginning of Messina's good news this week.

She also achieves her highest-charting positions on three important charts: The Billboard Hot 100, The Billboard 200, and Top Country Albums.

Messina's single "That's The Way" makes a three-place move on the Hot 100 to No. 27. That beats Messina's previous best, the No. 8 peak of "Lessen In Leavin'" one year ago (in the Aug. 14, 1999, issue). Of Messina's five appearances on the Hot 100, only "Lesson" and "That's The Way" have made the top 30; "I'm Alright" went to No. 43 in April 1998, "Stand Beside Me" reached No. 34 in February 1999, and "Because You Love Me" stopped at No. 53 this March.

"Burn" is both Messina's highest-debuting and highest-charting album. Her first, self-titled set only went as high as No. 146 in May 1996. Her sophomore effort, "I'm Alright," managed to get to No. 61. "Burn" opens at No. 10.

On Top Country Albums, "Burn" debuts at No. 1—surprisingly Messina's first time at the top. Her debut album went to No. 22, and her second set peaked at No. 5. The latter gains new energy and moves back to pole position on Top Country Catalog Albums, for its 18th week at No. 1.

"Higher" Lower: In its 42nd week on the Hot 100, Creed's "Higher" (Wind-Up) falls out of the top 10. While its 9-12 move may be the bad news, the good news is much better: Over on Mainstream Rock Tracks, the former No. 1 title reaches its 50th week on the chart. Slipping 17-18, "Highest" should still be on this list next issue, when it will tie Van Halen's "Top Of The World" as the longest-charting track in the history of the chart. "Top Of The World" spent four weeks at No. 1 and 51 weeks on the chart in 1991-92.

SUMMERTIME BLUES: It looks like the summer of '00 will be the first in a long time without a long-running No. 1 hit on the Hot 100. Sixpq is in its second frame with "Incomplete" (Dragon/Def Soul), but his reign could end next issue if Janet Jackson takes over, as expected, with "Doesn't Really Matter" (Def Jam/Def Soul).

Unless Sixpq matches him for lasting for a third week, Enrique Iglesias will have the longest-running chart-topper of the summer with "Be With You," which had a three-week run. Last summer saw Jennifer Lopez and Christina Aguilera tie for the summer's longest No. 1 hit, with five-week runs for "If You Had My Love" and "Genie In A Bottle," respectively. The summer of '98 was dominated by Brandy & Monica's "The Boy Is Mine" (13 weeks), and the summer of '97 was ruled by Puff Daddy & Faith Evans (and 112) with "I'll Be Missing You," which stayed on top for 11 weeks.

While it may seem there are a lot of chart-topping titles that have double-digit visits, only nine songs in the last six years have been No. 1 for 10 weeks or more. That's nine out of 22, to put it in perspective. And the number is not likely to climb soon, with Madonna poised to succeed Jackson with "Music" (Maverick).
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