Supertracks To Do EMusic Downloads
BY ED CHRISTMAN
NEW YORK—In a move to reach more customers through broadened distribution and varied digital formats, EMusic has signed a deal with digital service provider Supertracks to make its music available to retailers.

Beginning in October, EMusic—which currently sells titles on its site in the MP3 format—will make about 100 of its 125,000 tracks available through Supertracks in the Windows Media format. After that, it expects to add about 50 titles per week and to have about 500 albums available for download by year’s end. EMusic allows customers to buy albums in their entirety or to select individual tracks, although certain albums, like those in the Elvis Costello catalog, (Continued on page 97)

Confab Boosts Latin Alternative
BY LEILA COBO
NEW YORK—Latin alternative music took a significant step forward in its quest for commercial viability with the first Latin Alternative Music Conference (LAMC), held here Aug. 12-15.
The event brought together traditional, Spanish-speaking supporters (Continued on page 96)

UMG Profit Tops $1 Bil.
PolyGram Merger Drives Record Fiscal Results
BY BRIAN GARRITY and ADAM WHITE
NEW YORK and LONDON—In a record-setting period of financial growth—one that can be viewed as the zenith of the cost-saving opportunities created by the merger with PolyGram—Universal Music Group (UMG) reports that for the fiscal year that ended June 30, it became the first major label to post more than $1 billion in earnings before interest, taxes, depreciation, and amortization (ebits).

With the synergies of the PolyGram deal now realized on the bottom line, the world’s largest music company has indicated that it is turning its attention to maintaining those gains and growing at a more organic pace, via business performance and digital distribution—including opportunities provided by the pending merger with Vivendi.

Edgar Bronfman Jr., president/CEO of Universal parent Seagram, says that while he expects the overall music market to grow, and while he expects UMG to increase its market share, he doesn’t imagine that it will happen at the rate experienced (Continued on page 97)

Atlantic’s Corrs Eye U.S.
Global Stars Aim For Stateside Success With ‘In Blue’
BY PAUL SEXTON and CHUCK TAYLOR
LONDON—Ireland’s first family of roots/pop, the Corrs, have one major worldwide conquest left to make—and it’s in the country where they were signed.

With their latest international smash album, “In Blue,” arriving on U.S. shores Sept. 12 on 143/Lava/Atlantic, the Corrs hope to at last beat down the door to multi-platinum success in the States.

It’s a conquest the group from Dundalk in Southern Ireland fought with its previous studio releases, 1996’s “Forgotten Not Forgotten” and 1997’s “Talk On Corners.” While both reached gold status in the U.S., that pales compared with the quartet’s global achievements (Continued on page 95)

Boyz Stress R&B Vocal Balladry
BY RASHAUN HALL
NEW YORK—The advertisements in major music magazines read, “The originals return.” And indeed they do. With their single “Puss You Bye,” at No. 27 on this issue’s Billboard Hot R&B/Hip-Hop Singles & Tracks chart, Universal Records set Boyz II Men prepare to return to the R&B scene with their trademark ballads and a little something extra on their fourth set, “Nathan Michael Shawn Wanya,” due Sept. 12.

“Our last three years, we have noticed a very big absence in R&B music,” says member Nathan Morris. “We’ve noticed that over the last three or four years, R&B has become the ‘soul of hip-hop.’”

The transformation of the genre is something the group members feel strongly about, and they hope that their new set will help turn things around. “Five or six years ago, you’d (Continued on page 96)

10 of today’s hottest dance tracks mixed by MTV’s DJ Skribble featuring the dance hit “Toca’s Miracle” by Fragma

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IN CONCERT:
Mellencamp's Acoustic Samaritans

By Timothy White

“I guess the point is to share the spirit of that old song, by just ‘playing real good for free,’” said John Mellencamp, making a sandwich in the kitchenette of his tour bus as it pulled away from Philadelphia’s Rittenhouse Square as part of classic 1970’s “Ladies Of The Canyon” track “For Free,” and the bus Mellencamp stood in belonged to colleague Don Henley, but the sandwich was for John’s young son.

The child was hungry after spending 70 minutes sitting politely on an equipage case in the center of the park, watching and listening as his dad drummed for the band. Don Henley’s side was also on tour, which of course caused the quaint square emptied as a ravenous crowd flopped onto their feet from direction all to catch the casual performance. The site had been chosen a few hours ago, and before Chicago violinist Merritt Leader and accordion player Don Henley’s son Eli Henley were the last to be interrupted.

The sun sprang out from behind thunderclouds as a grinning Mellencamp eased through a relaxed repetoire by the rolling Stones’ “Street Fighting Man,” “Cuts Like A Knife” by Tom Petty and Meem, Don Henley’s E Walker rocker popularized by Eddie Cochran and Rod Stewart, Donovan’s 1970 hit “Riki Tik I Tavi,” Mellencamp’s own “Pink Houses” and “Big Daddy Of Them All,” and choices Midwest pop nuggets like Captain Bobby Scout, off the 1969 LP “The Jerry Hahn Brotherhood.”

“I saw the Jerry Hahn Brotherhood play that song in Indiana in 1971,” Mellencamp recalled as his bus stopped near an interstate exit route to Massachusetts. “They opened for Frank Zappa at a converted horse-drawn-rock palace called Middle Earth. Hahn hauled from Wichita, Kan., and his band’s instrumentalized a local police deputy chief who later became executive director of the Wichita Crime Commission.

Mellencamp retains fond memories of his first encounters with such great, old hip rock songs, and over the course of his 11-day tour—which was actually an itinerant family camping trip with unscheduled musical pit stops—he hoped to reinvigorate a menu of musical fare to unsupervised.

The tour opened through Vermont and placed the tour in New Jersey, John hold his guitar in his lap and indicated the working set list tapped to its side, whose 20-odd scattered selections also included the Stones’ “The Spider And The Fly” and “Dead Flowers,” “Last Of The Summer Boots” by Bob Seger’s “Frisco Fever” that included 1979 “ quarterbacks,” the animals “Hey, Hey,” plus some Woody Guthrie “(Oklahoma Hills)” and Bob Dylan “(All Along The Watchtower).”

The next day, Mellencamp was seated before a log fire at his self-dubbed “Mellencampse” in Yogi Bear’s Jellystone Park outside of Old Stone Bridge Village, N.J. “We’re looking for everyday folks and Snoop巡査 occurred between Yogi’s Petting Zoo, Boo Boos’ Aqua Center swimming pool, and Fire Lake. “My family loves this place!” he said with a big grin, stirring the coals. “But I was never much of a camper or woodsman myself as a kid. I got kicked out of Cub Scouts after one week! And the one time I remember camping with my family for a kid in Bloomington, Ind., my mom got so mad at me for not being well prepared that I was taken off the trip!”

The occasion for this current stately road trip was Mellencamp’s late-summer hiatus between the recent wrap of location filming in Rochester, N.Y., for “After Imago,” a murder mystery (in which he stars in the role of a crime-scene photographer) expected to premiere at the next Sundance Film Festival, and his debut at the Surf Ballroom in Clear Lake, Iowa, his native town.

“I have a lot of people in my back seat who are paying customers,” said Mellencamp, “and they’re not the sort of people who are interested in the traditional blues spiritual. In ‘My Time Of Dying,’ as a byproduct photographer, ‘Hey man, that’s John Cougar!’ while his jittering companion barked, ‘Ho, no way!”

following a few real-morning reconnaissance in the Boston Globe, he reveals that Mellencamp and company topped out next to the Harvard campus and placed their milkbox-size amphitheater in front of the fountain in J.F.K. Park. As rollerbladers and Frisbee tosers frolicked along the street, he reconnoitered a statue of Paul Revere and the River Charles, the familiar strains of “Key West Intermezzo (I Saw You First)” looted off the bucolic corner of Cambridge, Mass., and drew 400 disbelieving spectators to the scene. By the concluding number, “Pink Houses,” some onlookers were in tears. “Why is he doing this?” asked one woman with kids. “For our families, I think,” replied another, pointing to Hugh and Snoop, who were playing tag with children in the crowd. Two days later, in downtown Pittsburgh, we’re all a lot of people who were pitched on Mellencamp’s Web site had 3,000 people to assemble in Market Street, assuming that would be a likely site for the next “Samaritans” show. Actually no place had been picked yet, but Mellencamp hurried over to the ad hoc rallying point.

“Twenty-four hours afterward, Cleveland’s Square had 4,000 people waiting on him, so he obliged. Locales in the Detroit and Chicago areas were scheduled to complete the remaining itinerary, and Mellencamp accepted that he should stop scouting for locations and just turn up where his congregated fans would be waiting.

“I’ve already learned a lot from this experience,” said Mellencamp, as he settled into his Michigan “Mellencampse” and anticipated the final stop on his pilgrimage. “This has been for the joy of the music rather than a job. It’s been about pleasure rather than pressure. Once people see we’ve only got this time, the band and we’d like to have them come hang with us. I don’t know why people have such an emotional response when we play like this, because they can really feel it’s all of us together: my wife, my sons, Merritt and Mike, we all got a lot of fun out of it. Nobody’s selling anything, there’s no sponsorships, there’s no sponsorships, the idea is to share the music.”

“Now I’m just making this up as we go along,” Mellencamp joked. “I’m not even sure what I’m going to do at the last show. For Free, ’70s-’80s。”
Trans World gives used CDs a SecondSpin

By Ed Christman

New York—Trans World Entertainment’s acquisition of a majority interest in SecondSpin.com, an online dealer of used CDs, videos, and DVDs.

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Trans World gives used CDs a SecondSpin

BY ED CHRISTMAN

New York—Trans World Entertainment’s acquisition of a majority interest in SecondSpin.com (Billboard Bulletin, Aug. 17) paves the way for the chain to jump into the used-product business in a big way.

Trans World has paid $5 million to acquire a majority interest in SecondSpin, a privately held online dealer of used CDs, videos, and DVDs. It has also agreed to invest $10 million in convertible debt in the Denver-based company that, when exercised, would yield Trans World a 73% stake.

Bob Higgins, chairman/CEO of the 949-

9-rated, N.Y.-based Trans World, says, “We think used CDs is a very viable business when run properly. We think it will complement our free-standing chain and help front-line product as well.”

Higgins says he expects to have used CDs in at least 25% of the chain’s 230 free-standing stores by next year. He says Trans World will assist SecondSpin in selecting real estate for its own stores. SecondSpin operates four outlets in Denver and Boulder, Colo., as well as Mesa and Sherman Oaks, Calif. “We will open a minimum of 10 SecondSpin stores next year,” he says.

Trans World has already been experimenting with used CDs and currently carries them in about 10 stores. “The key is to have the proper systems and ability to manage the used business, which we now have, due to this deal,” Higgins says. “SecondSpin has a good program for buying used CDs and for valuing the merchandise.”

Higgins says the deal enhances Trans World’s click-and-bricks strategy, as the used-CDS expertise will benefit the brick- and-mortar stores and the twe.com site.

Trans World’s site will promote SecondSpin, and vice versa. The Trans World site will have a used-CD tab and a used-movie tab in the product menu on the home page, while the SecondSpin site will have a new-product tab in its product menu.

SecondSpin president Gus White says, “The deal with Trans World will help grow our company’s business dramatically. While we declined to reveal revenue, he says that currently the site has a database of about 100,000 music titles, with 30% in stock, and about 25,000 movie titles, with 40% in stock.

White says the addition of SecondSpin departments in Trans World stores will allow the company to access a greater supply of used product. A survey of the site found that most titles were listed for about $5.99 or below and that titles were priced at $7.99.

White, who was VP of operations for Sound Warehouse (now part of Wherehouse Entertainment) in the mid-80s, says the SecondSpin site will be relaunched next month. “We have rewritten our Web site and distribution software. Right now, there are no song titles or album covers on the site, but we will integrate the Music data into our site.”
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Virgin Records America Forms Deal To Distribute Blackground Globally

BY JILL PESSELNICK

LOS ANGELES—In a deal that expands its presence in R&B music, Virgin Records America has entered into an exclusive, worldwide distribution agreement with New York-based Blackground Records. According to the terms of the pact, Virgin, a division of the EMI Group, will distribute Blackground titles worldwide.

The long-term deal was announced Aug. 14 by the co-presidents of Virgin Records America, Ray Cooper and Ashley Newton, and by Blackground CEO Barry Hankerson and executive VP Jomo Hankerson. Blackground produces a wide array of artists on a wide range of records, and the company has signed a deal with Warner Music Group’s Atlantic Records; that deal, which was signed in May and expires within the past 30 days, expired in early August.

Says Cooper, “We saw Blackground as a very strong and focused label, both in superstar artists like Aaliyah and developing artists like Outsidaz 4 Life, and we wanted to build a strong urban agenda. Both Barry and Jomo are extremely experienced in these areas. So we felt that the joint venture would be the best way to approach it.”

Jomo Hankerson says, “One of the things we started talking about was an independent distribution deal. And in the midst of that conversation, we saw that Ray and Ashley had the same philosophies we had about the music. They’re a music-first company, and so are we. It was about helping us to get our vision out there on a much bigger scale.”

Along with releasing Blackground titles, Virgin will have a hand in marking new artists and promoting projects to pop radio, as well as overseeing sales and mailing retail support. Says Hankerson, “We have our own promotion, video, and A&R departments, and we do most of the marketing and the promotion around the records themselves [to R&B Radio]. When it comes time to cross records to mainstream top 40, our staff will take the lead. Virgin helps us if there’s any door we can’t get in. It’s a great synergy.”

Blackground will undergo a major staff restructuring as a result of the deal, though the label is looking to add a publicist.

Timbaland, whose label, Zman Records, was also a factor in the agreement, Cooper says that Virgin will be “protective” in helping Blackground bring Zman to fruition. Blackground will work Zman projects on the R&B side and will look to Virgin for top 40 assistance. Zman’s first release will be the debut album by Sincere.

The first Blackground signed virgin title, the soundtrack to the Warner Bros. film “Romeo Must Die,” was released March 25 and debuted at No. 3 on The Billboard 200. The album features a duet of Aaliyah’s single “Try Again,” which reached No. 1 on The Billboard

(Cooper on page 104)

Columbia House: Pacts With Elton Web Site To Promote N.Y. Shows Via Contests, Streamed Footage

BY ED CHRISTMAN

NEW YORK—In a move to enhance the services and products Columbia House provides to its members, the company’s online division has signed a deal with Elton John that allows the record club to build promotions around his upcoming New York performances, which will be filmed and televised for show release for this fall.

The Columbiahouse.com division put together the deal and will oversee the promotion, says Elton’s new deal represents a new strategic direction for the company,” says Columbiahouse, its president Bill Ostroff. “It’s the next step we are doing a deal with an artist. It sets the stage for more of this type of relationships.”

As part of the partnership, Columbiahouse.com will offer its members 1,000 preferred-seating tickets to John’s Oct. 29 and 31 concerts at Madison Square Garden; it will also hold sweepstakes for the opportunity to win a trip to see the show and meet John, as well as the chance to win a baby grand piano signed by the star.

John is expected to play his greatest hits at the shows. Universal Records in the U.S. has set a tentative release date of Nov. 21 for the live album; it will be released on Polydor in the U.K. The shows will be filmed for a special to air in December on an undetermined major network.

Columbiahouse.com will also feature proprietary John content, including previously unreleased downloadable live tracks, and streamed videos, interviews and backstage footage from the concerts.

Gospel Hall Of Fame To Induct Caesar, Oak Ridge Boys, Petra

BY DEBORAH EVANS PRICE

NASHVILLE—Shelby Caesar, the Oak Ridge Boys, and Petra are among the diverse slate of Christian music luminaries who will be inducted into the Gospel Music Hall of Fame on Oct. 30 in Franklin, Tenn.

Also to be honored are the Edwin Hawkins Singers, Fisk Jubilee Singers, Roger Breland & Truth, and the Kingsmen Quartet. Robert R. “Bob” MacKenzie is honored in the nonperforming category. Inductees into the Hall of Fame are selected by among 300 members of the Gospel Music Ass’n’s (GMA) Gospel Music Hall of Fame electorate, who each have at least 10 years in the gospel field.

“I have been as pleased with this year’s slate of inductees as any year since I’ve been president, especially to see we are developing even a stronger induction from the historical roots of Gospel Music Hall of Fame induction,” says GMA president Frank Breeden.

The Hall of Fame, while we acquired it, was already doing very well with Southern gospel, so the new territory for us was to start indcuting contemporary artists. The call of Petra and Roger Breland & Truth is a greater example of GMA’s commitment to diversity,” says Petra lead vocalist John Schmitt, who has been with the seminal Christian rock band.

Nachtan Vows To Continue Recent Roadrunner Growth

BY MELINDA NEWMAN

LOS ANGELES—New Roadrunner president Jon Nachsin says his first order of business is to continue the growth pattern the New York-based company has experienced over the past few years. Nachsin—who replaces Derek Shulman, who is leaving the company to pursue other interests (Roadrunner’s senior VP/GM since 1997. “We’re not looking to make any drastic changes; in fact, we’re considering doing nothing in the direction of the company, A&R-wise or any other way,” says Nachsin, who was named president on Aug. 16.

“Our most basic challenge is to create an A&R standpoint is to continue to sign and develop great rock acts, while also continuing to make strides in mainstreaming the whole thing; to continue to do more radio exposure, working closer with MTV, and higher press profile.”

Nachsin started at Roadrunner in 1988 as marketing director. He left the company from 1992-95 to work at PolyGram/Island, returning in 1995 as VP of marketing. He was promoted to senior VP/GM three years ago.

During Nachsin’s time as GM, Roadrunner has experienced some of its greatest successes, including Slipknot’s self-titled debut going platinum, as well as both Gold Chambers’ and Type O Negative’s “October Rust” turning gold.

In a statement to Billboard, Roadrunner’s chairman and CEO, Dan Granger, exec of the appointment, “I am looking forward to working with Jon in realizing our common goal of achieving achievement is to increase Roadrunner’s standing in the marketplace, and to continue building the company’s international presence.”

Nachsin says the Red-Distributed label is focused on its fourth quarter, which will be busiest in terms of releases. On Sept. 26, Roadrunner will release the latest project from Soulfly, as well as reissue Slipknot’s album in a digipak with 6 previously unreleased tracks. Other recent releases include a greatest-hits package from Type O Negative, “The Least Worst Of Type O Negative,” on Oct. 31, and the second installment in the classic series on MTV, “Return Of The Rock,” on Nov. 7.

Nachsin has no plans to make changes to the current label slate; he plans to name a new GM at this point, but that doesn’t mean that people inside the company don’t have the opportunity for promotions within their own departments.

He also says that the company is open to joint ventures but has no immediate plans. Ross Robinson moved his 1 AM imprint, which brought Slipknot to Roadrunner, over to Virgin in July (Billboard, July 22).
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*coming soon
German Promoter DEAG Forms Management Unit

BY ADAM WHITE
LONDON—Bob Silberman isn’t the only one who believes the artist management field is ripe for change. One of Europe’s largest concert promotion companies, publicly traded Deutsche Entertainment AG (DEAG), aims to build its new management venture—a partnership with former Paul McCartney manager Richard Ogden—into a key asset of the $200 million, Berlin-based group. And like former VP McCartney manager Richard Ogden, DEAG president/CEO Peter Schwenkow is a leading proponent of modernizing and consolidating the concert promotion business. In Europe, the two firms have been very competitive, with each executing a series of acquisitions to extend its influence and expand

EMI, BMG Publishers in South Africa Sue Sony, Alleging Unpaid Royalties

BY DIANE COETZER
JOHANNESBURG—In a move that appears set to shake the South African music industry at its core, the largest concern in the country, EMI Music Publishing and BMG Music Publishing have taken legal action against Sony Music Entertainment for unpaid songwriter royalties on Celine Dion’s 1996 album, “ Falling Into You.”

According to a number of industry executives, the issues in the case mirror a widespread practice in the local market: the preemption by record companies of free stock to retailers, music clubs, and other trade entities (as opposed to giving a discount on invoices) and the nonpayment of mechanical royalties on those units. This custom flies in the face of an agreement between the local record companies’ trade group, the Assn. of the South African Music Industry (ASAMI), and mechanical rights body the National Organization for Reproduction Rights in Music in Southern Africa (NORM), which allows for a maximum of 500 records of free use per title, for promotional purposes only.

EMI Music Publishing’s suit, which was issued June 28 in the Supreme Court of Johannesburg, states, “For the period from the date of release of the album [to] the accounting period ending June 1999, the defendant accounted for and paid royalties to the plaintiff on 416,206 copies of the album. However, it was discovered by the plaintiff, in or about August 1998, that during the same period, the defendant in fact manufactured and distributed 568,808 copies of the album.”

The summons further states, “By under-reporting the number of copies of the album that it purchased, the defendant unlawfully deprived the plaintiff of copyright royalties that were due and payable to the plaintiff in respect of 152,504 copies of the album. By so doing, and in contravention of the provisions of the [South African Copyright Act 98 of 1978], the defendant unlawfully withheld royalties due and payable to the plaintiff in the amount of 163,197.88 rand [$223,500].”

The songs on the albums controlled or partially controlled by EMI Music Publishing are “Because You Loved Me,” “Call the Man,” “Dreaming Of You,” “Falling Into You,” “River Deep, Mountain High,” and “Natural” (Continued on page 105)

Zomba Publishing Continues Growth in Nashville

BY IVR LICHTMAN
NEW YORK—Zomba Music Publishing, which is continuing to solidify its growth in Nashville from a “boutique publisher to a major force,” has forged a two-phase deal with Big Picture (BP) Entertainment in that city.

Zomba Music, Clive Calder’s world-class independent publisher, has purchased the Big Picture catalog of some 400 copyrights and entered into a co-publishing “futures” deal with BP’s writers and producers. They include Keith Stegall, a hit songwriter/producer who is also executive VP for Mercury Records Nashville; and Gary Harrison, Mercury’s A&R chief in Nashville, whose songwriting credits include “Strawberry Wine,” a 1997 smash for Deana Carter.

Also included in the “futures” arrangement are writer/producer Dan Hill, who had a recent hit by 98° and Mark Williams with “I Do (Christian),” and Robin Wiley, who wrote and produced ‘N Sync’s “I Thought She Knew,” which is on the group’s current album on Zomba’s Jive label. Roundout the stable of BP writers are Randy Warner, Marvin Morrow, Eddie Schwartz, Michael Wild, and David Nail.

BP will operate as a stand-alone business at its current office. Zomba in Nashville is managed by Mike Hol- landsworth, who continues to report to Richard Blackstone, Zomba’s New York-based chief of business affairs and creative operations.

Alas, Kates, who manages all BP operations, says, “This deal is exciting for us, as we now have access to the Zomba publishing strengths in pop, country, film, and TV, and advertising.”

Kates formed Big Picture Entertainment two years ago in part- nership with some of its writers.

Blackstone adds, “There are a large number of writers becoming available in Nashville, but we have maintained a very low writer-to-songplugger ratio in Nashville, and we don’t want to lose that.”

He reports that Zomba’s Nashville operation recently acquired the Marc Alan Springer catalog, along with his new copyrights and signed on two new writers, Lisa Drew and Roxy Dean.

He further notes that Zomba “closed down” our studio business in Nashville in order to give the publishing company more space.”

In claiming that Zomba has moved from a “boutique publisher to a major force in Nashville,” Blackstone says the company is one of the few publishers in town that has successfully utilized its Nashville writers outside the country market. He cites pop coverage of Nashville-originated material by Backstreet Boys, Britney Spears, ‘N Sync, 98°, and others.

Blackstone puts the cost of the Zomba/BP deal in “the seven-figure area.”
An Open Letter to Napster: Practice What You Preach

For a company that ignores other people's copyrights, it is ironic that Napster is so protective of its own. While Napster promotes itself as the champion of a "free-for-all" Web, in its licensing agreement for consumers you'll find that "the Software is copyrighted proprietary material of Napster, Inc. and may not be copied, reproduced, modified, published, uploaded, posted, transmitted or distributed in any way without Napster, Inc.'s prior written permission."

Clearly, Napster doesn't practice what it preaches. Espousing a doctrine of "shareware," it nevertheless forbids music fans to build on its code even though that code was built on the back of someone else's work, specifically the code for Internet Relay Chat (IRC).

Additional constraints that music fans must agree to when accessing Napster include:

1. You can only load it onto one computer.
2. You can only use it for noncommercial purposes.
3. You cannot modify the software in any way.
4. You cannot use it for a public display, so if you wanted to demonstrate it for a group, you would not be allowed without specific permission from Napster.
5. You cannot use it for a performance.
6. You cannot sell or rent it.
7. You cannot give a copy to anyone else (even via Gnutella).
8. You agree to prevent any copying of the software that you download from the Napster website.
9. You cannot "remove any copyright or any other Napster, Inc. proprietary notices."

Napster wants and expects people to respect its rights -- it wants to protect that which it created. Why should artists, composers and music publishers feel any differently or accept anything less? We don't believe they should and we've built a business model that insures they don't have to.

Bernhard Fritsch
Chairman and CEO
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Touring, Airplay Spur Sales Revival For Dido’s Arista Set

BY CARLA HAY
NEW YORK—More than a year after its release, the debut album from British singer Dido, “No Angel” (Arista Records), is getting a second wind. Insiders say that a sudden boost in sales has been propelled by radio airplay for first single “Here With Me” (also the theme to the WB science fiction TV series “Roswell”), constant touring, and the fact that the next single, “Thank You,” is prominently sampled on the Eminem song “Stan.”

Released June 1, 1999, “No Angel” entered the Heatseekers chart at No. 50 in the July 24, 1999, issue. After spending months on the chart, the album reached No. 1 in this year’s Aug. 5 issue. “No Angel” reached Heatseekers Impact status when it rose from No. 102 to No. 96 on The Billboard 200 in the Aug. 19 issue. The album is No. 92 this issue.

Dido, who co-wrote the songs on the ethereal pop-meets-electronic album, says that a mainstream breakthrough “would’ve happened anyway,” giving credit to Arista’s patient artist development in letting her tour for more than a year.

“The record company has been incredible and never gave up,” she says. “Arista didn’t have to spend money on me to keep touring, but they did. I’ve been seeing a lot of excitement from my audience at the shows. They’re the same; there’s just more of them now. Selling more records now is a combination of touring for the last 15 months, which has been the base, and then the ‘Roswell’ and Eminem things happening.”

“Here With Me” was pitched by Arista to the makers of “Roswell,” according to VP of product management Adam Sexton. “We thought the song was perfect for the show, and they agreed,” he says.

The song has also been getting airplay on adult top 40 and modern AC stations. “It’s not an obvious radio song,” says Arista executive VP Jerry Blair, “but people have responded to it. Dido has gotten incredible word-of-mouth.”

“Listener requests are going up,” reports Mary Ellen Kachinski, assistant PD of adult top 40/modern AC WTMX Chicago. “When I first got Dido’s album, I listened to it four times that day—and that rarely happens for me with new artists. Besides radio airplay, I think the reason Dido’s album sales are going up is that she’s a buzzworthy artist and getting a lot of great word-of-mouth. The inclusion of ‘Thank You’ on the Eminem song has also helped.”

“Dido being on the Eminem album has really brought her to a whole new audience,” says Kelly Whalen, GM of Tower Records’ Westwood location in Los Angeles. “Radio airplay is helping sales, too. Eminem is currently our No. 1 seller, and Dido is No. 2.”

“Thank You” was initially featured on the 1998 “Sliding Doors” soundtrack.

However, Dido bristles at the suggestion that her album sales wouldn’t have increased without exposure through Eminem. “I really don’t like the misconception that my album was a dud until ‘Thank You’ was on the Eminem album (“The Marshall Mathers LP”). Some people forgot that ‘No Angel’ was selling pretty well every week on the Heatseekers chart before Eminem’s album came along.

“Our real setup for the album began in March 1999,” notes Sexton. “We put together a Dido EP that went to college radio and another advance CD that went to the press and other tastemakers.”

In May, we had her hitting six major cities in showcases, in which she performed in a stripped-down acoustic setup.

From those first showcases, Dido traveled all over the U.S. for the next several months. The tour included a stint on last year’s Lilith Fair and a recent two-night stand at the Greek Theatre in Los Angeles as the opening act for Sting.

“It was a whole building process,” adds Sexton. “We’ve gone from Dido playing clubs to her now headlining and selling out 3,000-seat theaters.”

“I never had the attitude that I could never play a teeny little place,” says Dido, who is booked by Marty Diamond of Little Big Man Booking. “With America, you have to go around the country many times if you’re a new artist. I totally applied myself and got somewhere.”

The singer—who is scheduled to appear Monday (21) on “Late Show With David Letterman” and is expected to start another leg of her U.S. outing in October—admits that relentless touring hasn’t always been easy for her. “It’s nearly destroyed me, but I have no regrets. One thing I write about in the closeness I have to it, I hadn’t had that sort of closeness since I’ve been on tour. I sort of miss that.

And when you’re stressed and tired, songwriting sometimes comes to a blinding halt. I have a few songs, but it’ll be awhile before I make a new record.”

Ironically, “No Angel” hasn’t been released in Dido’s homeland because of “a horrific legal situation,” she says. “All I can say about is that the record isn’t capable of being put out in the U.K. right now. It’s so frustrating when your friends back home come up to you and ask where your album is because they can’t find it.”

Dido—who previously recorded with electronica dance group Faithless with her brother, Rollo Armstrong—adds with a laugh, “I tell my friends back home about all these great things I’m doing in America, and they don’t believe me. I’ve been treated incredibly well in America. This is a generous country. I’ve made so many great friends, and it’s built my confidence that I’m not in the shadow of Faithless, because I’ve gone off and created something that’s my own.”

Dido’s songs are published by Warner-Chappell, and she is affiliated with the U.K.’s Performing Right Society.

Dido says another challenge she’s faced recently is the exit from Arista of Clive Davis, who championed her early on.

“I was pretty devastated by Clive leaving Arista,” she confesses.

“He’s still as much a part of this album as he ever was. Any success I have, I share with him. I like current Arista president/CEO L.A. Reid. Although I’m loyal to Clive, I think the new Arista team is going to be great, too.”

She credits her manager, Peter Leak of the New York End Ltd., with keeping her spirits up during tough times. “Promoting a record is like being in a marathon,” she says. “You just have to keep going.”
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**she says, adding that with the range of textures and emotions she**

**“We're sensitive to the fact that they're unique and that they'll need more time to gradually build an audience.”**

**To that end, Columbia is regionalizing its promotional efforts. “Although we've defined our market at the level we're doing most of our marketing in several regions at a time,”**

**Josie says, noting that the first target is the SoCal area.**

**Mile already has a passionate following in its native Florida. The thought is that as the fire builds in one spot, it will spread.”**

**Mile is also benefiting from a busy summer of touring, opening a series of dates for her Three Doors Down and Creed. Throughout the tour, Columbia is circulating CD samplers, stickers, postcards, T-shirts, and hats.**

**This plan of action suits Mile, whose lineup also includes drummer Steven Turner, bassist David Mason, and guitarists David Lareau and Martin Clark. Hartough says Mile is aware that it's going to take some time to get her message out to fans and for her sound to develop.**

**“It's a matter of making sure that people know that they have choices.”**

**Ethereal Taking Life Story To Broadway; Osmond Making Decca Broadway Debut**

**Broadway Bound: Melissa Etheridge is preparing a one-woman show about her life. The show**

**Josie says, “I couldn't**

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**Josie says. “I got me, I'm in your face, I'm aggressive.” Their collaboration yielded nine songs, including the title track; “Free,” which is slated to be the first single; and “Love Yourself,” an uplifting song about overcoming lack of confidence that Josie says, gets a particularly strong reaction from crowds.**

**“People are coming up to me saying, ‘Man, I relate to that.’ So I'm not the only crazy individual out there,”**

**Continued on page 19)***

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Artists & Music

Aaron Carter Throws ‘Party’ On Jive

BY CHUCK TAYLOR

NEW YORK—Just in case things don’t work out in the music industry, 12-year-old Aaron Carter already has a secondary career lined up—in marine biology.

“It’s just really fun. I love doing it,” says the Tampa, Fla., native.

Makes sense, given that the young singer has already touched down upon the shores of marine biology in this world, selling more than a million albums around the globe. His first record went gold in a dozen countries and platinum in Japan, and he’s scored four top 40 singles in the U.S., setting a record as the youngest artist ever to do so.

With the Sept. 26 release of his sophomore effort, “Aaron’s Party (Come Get It),” Carter now has his sights set on conquering his homeland. He’s certainly on the right label: Jive, the industry’s house of youth, with a roster that includes Backstreet Boys—featuring Aaron’s big brother Nick—N Sync, and Britney Spears.

The label’s pre-release marketing plan hit turbo drive last fall and hasn’t slowed since, with a list of bookings longer than that of most established American acts.

From July 31 through Aug. 14, Carter toured the U.S. with Spears (and will join her for the European leg) and is now promoting “I’m Alright.” Now, he travels to Southeast Asia and Japan—and later on, to Scandinavia, the U.K., Holland, and Spain—for promotion. He’ll also participate in a 15-market Walmart-1 Mart tour from Sept. 18-26, where he’ll perform in stores and sign autographs.

Television appearances include Nickelodeon’s “Snick House Under Ground,” a presenter spot on the Teen Choice Awards, a performance on Fox Family’s “Hi! Room,” and the Macy’s Thanksgiving Day parade.

Carter already has more than 300 fan Web sites around the world, as well as his own (aaroninc.com). He maintains for nick.com. Pre-release chats are scheduled there and on Yahoo!

In addition, a music video collection is released Tuesday (22), preceeded by a book, “Aaron Carter: The Little Prince Of Pop,” penned by him, Jane Carter.

“We really believe in Carter here,” says Kim Kaiman, director of marketing for Jive. “He’s got a fan base that is absolutely rabid for him because there’s no one else out there like him. They’ve been waiting two years for him to put out a record in the U.S. that is pleasing and contemporary. We think he’s going to be the future of the 90s.”

Still, according to Paul Marabito, a buyer at Southfield, N.J.-based Compact Disc World, Jive has a challenge on its hands with such a youthful artist and preteen-oriented album.

He’s not an “N Sync or Backstreet Boys, so I’m a little apprehensive,” Marabito says. “It’s obvious that his brother’s Nick, but he’s going to have to have a mighty good album to reach the over-12 audience, which he’ll have to in order to have real success. Being on Jive gives him an extra advantage; I guess we’ll see what the machine there can do. It’s going to be a challenge.”

The first single from the album, the title track “Aaron’s Party (Come Get It),” has just shipped to top 40 radio, and in its first week sold 8,000 copies to debut at No. 31 on Hot 100 Singles Sales. The bubbly uptempo track is already on the air at Radio Disney.

“Kids relate to him,” says Robin Jones, PD of the radio network. “He’s really cute, he dances, he sings fun party songs. I think he epitomizes what these kids want to be.”

However, Jones believes that Carter’s greatest appeal will remain with the preteen set, presenting an uphill battle at mainstream top 40. “It’s going to be hard, but I do think the format is beginning to realize that there are ad dollars out there for the 12-and-under audience.”

could be one thing he has going for him,” she says.

Carter describes the music on his 11-cut album as “like going to a party. It’s cool and fun, and there’s a lot of interaction.”

Believe it or not, at 12, Carter is already something of a music veteran with “Party,” his second record. He landed a gig as lead vocalist for a band called Dead End at age 5, remaining for two years before deciding he wanted to be more pop than the set’s alternative direction.

He then honed his singing skills with vocal lessons until his big break in 1997, when he performed during a Backstreet Boys concert in Berlin. EMI Records offered him a worldwide deal on the spot, releasing his first album, “Aaron Carter,” which spawned four hit singles overseas.

The album was also released in the U.S., selling 100,000 copies. Carter also placed a song, “(Have Some) Fun With The Funk,” on the “Pokémon” soundtrack last year.

With a major label push launched in the U.S., Carter admits that he’s a little nervous. “It feels different here than in all the other countries, but being there has been going awesome—so, I can’t really be afraid.”

And in terms of his goals for the future, Carter prefers to keep it simple. “I just want to keep doing what I’m doing now,” he says. “I do hope I get to go to Australia and South Africa soon. At this point, I think those are the only countries I’ve never seen.”

In the Pink. L’face artist Pink, right, recently taped a segment of “Final Cut” for the Box. The segment was directed by Eric Kline, left, on location at Fitness West in Phoexus. Pink is currently promoting her single, “Most Girls,” from her debut disc, “Can’t Take Me Home.”

Rockin’ With Paris. Polyvinyl act Paris, Texas will issue “Brazilian” on Oct. 17, a collection on which they collaborated with up-and-coming producer/engineer Mark Haines. The band is slated to begin a national concert tour in September. Pictured in the top row, from left, are band members Nolan Trel and Scott Sherpe. Seated, from left, are band members Matt Tennesen, Sam Vine, and Nick Zinkgraf.
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Germany’s Pesch Returns To U.S. On Koch

BY CLAY MARSHALL

LOS ANGELES—Doro Pesch is ready to work her vocal magic once again. On Sept. 12, the former Warlock singer will see her first American release in nearly a decade with “Calling The Wild,” to be issued by Koch Records.

Since Warlock disbanded in 1988, Pesch has remained a prominent musical figure in her native Germany thanks to a successful solo career, the most recent chapter of which was 1998’s “Love Me In Black.” She credits Tony Cannella, an American fan who runs her official fan club, for procuring a domestic release for “Calling The Wild.”

“He burned the [‘Love Me In Black’] record and sent it out to some labels,” she says. “In two weeks, we got four offers.”

She signed with Koch after her rendition of Billy Idol’s “White Wedding” received an enthusiastic response from label representatives.

“We gave it a Sisters Of Mercy vibe,” Pesch says. “I usually don’t that big a fan of cover versions, but I think it has a unique character.”

Dave Squillante, A&R manager for Koch, says the song has already won positive feedback. “We’re trying to expand her fan base beyond traditional metal, and with a track like ‘White Wedding,’ we’re hoping radio will come to the table,” he says.

Autumn With Ryan: A&M artist Matthew Ryan, preparing to begin a round of promotion in support of his second album, “East Autumn Gin.” The set features guest appearances by Soul Asylum’s Dave Pirner and former Concrete Blonde front woman Johnette Napolitano. In describing the project, Ryan says he “not only wanted to create a collection of great recordings, but equally, a collection of great moments.”

In addition to Pirner, who also wrote and played acoustic guitar on the set’s “Alone Again,” guests on the set include Megadeth guitarist Al Pitrelli, ex-Kiss drummer Eric Singer, and Slash.

“I was like a kid in a candy store,” Slash says of his involvement on the song “Now Or Never.” “I was damn glad to do it.”

The album also includes a handful of selections from “Love Me In Black,” including the opening track, “Terrorvision.” “I had high hopes for ‘Love Me In Black,’ and I was really sad the record never got a shot in America,” says Pesch, who is managed by Alex Grob. “I wanted to do a couple songs off the record, and ‘Terrorvision’ was one of my favorites live.”

She says she also wanted to offer fans a variety of styles. “I love writing ballads as much as I do the heavy stuff,” she says. Still, the album “has a lot of energy,” she says. “I wanted to keep it heavy, but modern.”

Pesch, who earlier this month performed at Germany’s Wacken Open Air Festival, says she eagerly awaits the opportunity to again perform before American audiences. “The live stuff was always my favorite thing to do,” she says. “We did some great tours in America, and I’m dying to play there again. I think the fans will remember.”

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 Although wide World” recorded and time ple like Diamond. “I says, “I’m definitely driving nice Debi Diamond) by Shirley between tracks.” radio and feedback we’re Musically, interest HBO artist but NEW BY JIM BESSMAN Other cuts, “I wanted music with the band. They are all eclectic. I lead them into the pop world to sound generic but to make music with the best that most pop songs today lack.”

Besides Bos, members of the Januaries at present are keyboardist John Nau and trumpeter Mitch Maker. According to Brodey, the group is currently self-managed. It is slated to play the mid-August WEA Convention in September.

Meanwhile, Foodchain is “planning for the long haul,” says Brodey. Specifically, the label has commissioned a remix of the album track “The Girl’s Insane” from the Thievery Corporation to be serviced to club DJs in August, when “Juliette” will be shipped to adult alternative radio formats.

“We’ll focus heavily on indie stores in conjunction with the fact that we’re starting slowly at radio, though not with the intent that it all ends there,” says Brodey, who is also looking to secure additional TV usage of the group’s music. “We’re looking a year down the road and consequently taking a selective approach in looking for avenues that create opportunities.”

TO OUR READERS

The Soundtracks & Film Score News column will return in the Sept. 9 issue.

JOSIE MAKES POP ‘UNKUVENSHUNAL’
(Continued from page 14)

she says, laughing. “That’s my goal, to reach and touch people. I think music needs to be more honest now. People are starving for lyric again. We need to feed them truth and honesty.”

Josie is scheduled to perform frequently throughout the summer and fall at the cabaret room of L.A.’s Luna Park and at Borders Books & Music West Coast stores. On Saturday (26), she’ll be back home in Chicago to headline a showcase at the WEA regional sales conference. Then on Aug. 28 she’ll return to L.A. for the Women in Broadcasting Banquet, sponsored by Leanza Gibbons. Her selection to appear at the banquet shows how much early admirers appreciate the message of strength and confidence Josie conveys to her female audience.

“Everybody who sees her becomes a fan,” says Larry Davis, VP/GM of Qwest, which is doing some free-thinking of its own by venturing away from its R&B and jazz core to sign a pop/rock artist. “So we’re making sure as many of our salespeople as possible get to experience her live.”

With so many releases coming out in the third and fourth quarters, the choice was “wait until next year, when Warner Bros. has time to work it at radio, or set the album up now and create some stories,” says Davis. “We decided there was no way we were just going to sit on this record. We’re going to approach it much the same way an independent label would, with a major awareness and grass-roots-type campaign,” Davis adds.

Qwest plans to create buzz by servicing album samplers in late September to college and noncommercial radio. It will officially release the first single and video in early 2001. Targeted formats are triple-A, modern AC, and top 40.

The label’s initial focus is on Josie’s home market of Chicago and the Midwest and on L.A., where she has made a name for herself within the industry as a vocalist on movie projects and as a songwriter.

Among the soundtracks she’s worked on are “That Thing You Do!, “Living Out Loud,” “Dinosaur,” and the forthcoming Michael Jordan Max feature. Patti Austin and Youth Asylum are set to record tunes of hers, and Catero co-wrote a number with her that he will perform on the soundtrack to an upcoming Master P movie. Josie’s songs are published by Funky Jo Music/Quincy Jones Music Publishing.

An Internet promotion is in the works, as is the Web site josieuellen.com, which is a featured link on qwestrecords.com.

Of the promotion process, Josie says, “This has been my dream since I was a little girl. I’m loving every day of it.” Even so, she admits to some anxiety now that the realization of her ambitions is about to be shared with the public.

The album’s deeply felt, a cappella closer, “You Can Hear Me Now,” in which the singer directly addresses her listeners, is a striking mixture of the strength, vulnerability, and sincerity that pervades the whole of “Unkuvenshunal Girl.” When you release an album, Josie says, “you’re putting yourself out in front of everybody; you’re open for criticism and judgment. So [this song] is my way of saying, ‘I hope this is cool, ’cause this is all I know how to do.’”
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**Reflections of Hendrix**

The Heatseekers chart lists the top-selling titles by new and developing artists, defined as those who have never appeared in the top 10 of the Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately eligible to appear on the Heatseekers chart. All charts are based on hard copy and digital sales.
EASTLAKE The Mover PRODUCERS: Kirk Franklin, Al West
ALBUMS
"Rise," "Unplugged," "Dear Jane" (with rap vocals by Laika) are vital today as it was back then.

Deborah Evans Price (contemporary Christian/Nashville); Brian Garrity

ALBUMS
"Baby Visionary Unplugged," "Dear Jane" (the title track)

Gabrielle as vital today as it was back then. She doesn’t easily get lost from his powerful, personally

ALBUMS
"Too Bad," "The Ballad of a Hip-Hop Hero," "London Calling." "Rise," "Unplugged," "Dear Jane" (the
title track)

Gabrielle as vital today as it was back then. She doesn’t easily

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Jazz

WINSTON MARCIAL’S SEPTET
The Marcia Suite

PRODUCER: Defino Music
Columbia: ALCD 3875

Trumpter Marcial’s heralded “Swingin’ Into The 21st” series of releases turns up a gem on this set, with bassist, trombonist, and most jazz listeners seemed to claim one or two stellar projects that stood above the rest. Indeed, Marcial’s big band is a master of several kinds of music—jazz and more jazz, blues and R&B, European and Latin. From Chicago to Paris to New York, the band has played before packed houses and played to sea of people who were ready to dance. For a band that has been described as “Swingin’ Into The 21st,” Marcial clearly has a vision for the future of jazz music.

RAUL, DI BLASIO

Mr. Hanos

BMG Latin 76445

Intricate and diverse, Mr. Hanos proves that he is a master of several kinds of music—jazz and more jazz, blues and R&B, European and Latin. From Chicago to Paris to New York, the band has played before packed houses and played to sea of people who were ready to dance. For a band that has been described as “Swingin’ Into The 21st,” Marcial clearly has a vision for the future of jazz music.

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Dexter Freeshine

Leaving Town (35)

PRODUCER: John Shalles, Dexter Freeshine
WRITERS: P. Dyer, R. Seay
SPECIAL PRODUCERS: Sony ATV Music
PHOTOGRAPHER: Harry King, Lowd

Talk about pressure: The debut single from male quintet Dexter Freeshine hits rock radio with some lofty expectations. The Austin, Texas-based band has been previewing its sound, which is a fusion of rock, soul, and hip-hop, on stages throughout the United States. The band’s debut single, “Got A Feeling,” has already been played on several rock stations and has received positive reviews from fans and critics alike. The band members say they’re excited to hit the road and perform live in front of a live audience. They hope to continue to build their fan base and grow their following as they continue to tour and release new music. Dexter Freeshine is a band on the rise, and they’re determined to make their mark in the music industry.

COUNTRY

NEAL McCOY

Every Man For Himself (3.5)

PRODUCER: Ed Sayles
WRITERS: M. Elliott, T. Johnson
SPECIAL PRODUCERS: Sony ATV Music
PHOTOGRAPHER: Sue Senti

With a string band and a string of hits, Neal McCoy promises to keep his fans on their toes. The Texas-native has been a fixture on country radio for over two decades, with hits like “Ain’t Nothin’ Like A Country Song” and “Heaven.” His latest album, “Every Man For Himself,” features a mix of traditional and contemporary country music. The album includes a blend of up-tempo and slower tracks, showcasing McCoy’s versatile vocal style. With hits like “Every Man For Himself,” McCoy continues to prove that he is a force to be reckoned with in the country music landscape.

Country singles

“Almost Home”

By Donny Osmond

[Country songs to be sent by Debrah Evans Price, Billboard, 49 Music Square W., Nashville, Tenn. 73203. Contributions by Bradley Reinach (N.Y.).]
After the split of New Zealand's new wave sensation Split Enz, singer/guitarist Neil Finn regrouped with the trio Crowded House, whose artful pop gained international renown in the mid-'80s. First published in 1997, "Something So Strong" recounts the tale of Crowded House in such an engaging manner that you don't even have to know the band's music to enjoy the read. Author Chris Bourke has positioned the Crowded House story as part history/party account of time and money spent to break a band like Crowded House in the U.S. would probably never be expended in today's more short-sighted pop marketplace.

Unfortunately, the good times for Crowded House would be brief. Despite the hit ballad "Better Be Home Soon," the group's sophomore album, "Temple Of Low Men," would not duplicate the gold-certified stateside success of the band's debut disc. By the third offering, the musically rich but commercially disappointing "Woodface," Tim Finn had joined the group, splitting songwriting chores with Neil. The reunion was short-lived, though, and Tim was soon back to his solo work. After releasing a fourth album and the departure of Hester, the act quietly disbanded in 1996, bidding farewell to their fans by playing a free show at the Sydney Opera House. Nearly 250,000 people crammed into the Opera House's surrounding areas to witness Crowded House's final hour.

After the release of a Finn Brothers record, Neil went solo, which is how he works today. "Once Removed" is a collection of photos taken on the 1998 world tour in support of his Work/Sony album "Try Whistling This," with Neil's recollections and reflections providing the text. The portrait that emerges from the book is one of a family man trying to keep his bearings in a hectic and often disorienting business. Just as his elder brother once gave him a job in his band, Finn employed his elder son, Liam, to fill in on guitar and drums, and his wife, Sharon, worked as his lighting director. The family affair obviously suits Finn, and he comes off as a gracious person who truly appreciates his fans.

"Once Removed" will be published next month, while "Something So Strong" is currently available online from the author at somethingsostrong.com.

MIKE VILLANO
BY MARCI KENON

LONDON—Imagine being a college student merrily singing to yourself in a London subway station where you impress a passing record producer, who proceeds to talk to you in his tour bus. Within a couple of years, your debut album has gone platinum, you scoop the 1997 Music of Black Origin (MOBO) Awards, and you become a U.K. and stateside newcomer, you’re named best female artist at the 1998 Brit Awards.


“I thought it would be detrimental to my career to release [“Much Love”] at that time,” says Ama, who believes she’s better prepared to make her stateside bid now.

“In Return” is indeed a more mature, classier, love songs-based album, with contributions from Babyface, David Foster (the radio-friendly ballad “This Time Next Year”), producer/writers Soulshock and Karlin, Fred Jerkins, and Harvey Mason Jr., and Ama’s U.K. writing/production crew D’Influence (also owners of the Freak Street label and whose member Kwame Kwaten discovered Ama). The set’s release will be preceded by the August/September single, “I’m Thinking,” featuring Rob’s senior VP of urban promotions, says rivals is getting excited about the single, citing W.E.Z. Hartford, Conn., co-written by Mason, LaShawn Daniels, and Ama. —Ama

Eagle Vision Secures TV, Video, DVD Rights To Up In Smoke Tour: Gerrard’s Romance

by Gail Mitchell

I’m Yours” (the first single) to such standards as “The Very Thought Of You” and “I Love You For Sentimental Reasons” to a reworked version of “Wildflower” Sprinkled in between are four original tunes, including “Time Was.”

Between albums, Gerrard has fine-tuned his chops by singing background vocals for such artists as Elton John, Cher, Bobby Brown, Boyz II Men, and Brenda Russell and doing various commercials. In fact, it was a Buick commercial in which he sang “Baby I’m Yours” that prompted the decision to do another studio album.

Acknowledging that the music scene has changed since his last album in 1997, Gerrard says, “That was one of my concerns. But no one is doing music for the older audience. I don’t have any illusions. It seems you must be 19 years old with nine-inch hips. I’ve never been one to follow the usual path, and I’m probably not going to be a way of doing this without following what everyone else is doing. If Tony Bennett can put out a hit record, there’s certainly an audience out there for this.”

COMING SOON: The ubiquitous Sisqó and soap opera heartthrob Shemar Moore are co-hosts of the sixth annual Soul Train Lady of Soul Awards. The two-hour affair is being taped live Sept. 2 from Santa Monica, Calif., with LaFace vocalist Toni Braxton receiving the Aretha Franklin Award for entertainer of the year and actress Halle Berry taking home the Lena Horne Award for outstanding career achievements. ... The third annual Cypress Hill Smoke Out will be held Oct. 7 (Columbus Day weekend) at the National Orange Show Events Center in San Bernardino, Calif.

http://www.americanradiohistory.com
Motown Bamboozles Industry With Soundtrack

BY RASHAUN HALL

NEW YORK—Reel life imitates real life in Spike Lee’s latest film project, “Bamboozled.” The first single from Movie’s Sept. 26 soundtrack, “Blak Iz Blak”—featuring “new” rap group the Mau Mau, whose socially conscious music is a crucial element in the film, becomes the focus of commentary in the media’s portrayal of black people.

“We were [hanging] around Spike Lee’s building the day we got fed up and decided to Mototes-cocktail his building until he decided to put it on the soundtrack (and consequently in the movie),” says 1/16 Blak, who, along with Mo Blak, Jo Blak, Smooth Blak, Big Blak, Hard Blak, and Doublet Blak, belongs to the Mau Mau. (In reality, the act’s members are producers T. Canibus, DJ Scratch, Charli Baltimore, Mos Def, Mums, and Gan Gkris, respectively.)

“The Mau Mau are the Public Enemy of our time [in the movie], so they’re the social conscience of the movie,” says Grills on the set of the group’s video, which was also directed by Lee. Like the other group members, Grills auditioned for a part in the film, which led to the single.

“After the jump when Spike calls, says Mums, who also appears in HBO’s prison series ‘Oz.’ “And even if he isn’t paying, you do it because it’s Spike. Even if I don’t agree with everything he does, I respect it because he has the cognizes to say what he feels. He doesn’t give a fuck.”

Like Mums, Motown Records president Kedar Massenburg appreciates how Lee addresses real issues, which is why Motown signed up to do the soundtrack. “A lot of labels had initially passed on it because of the movie’s content,” says Massenburg of the film, which opens Oct. 6 in New York and Los Angeles and Oct. 20 nationwide. “They’re interested in content that’s about the future—what people are going to be dealing with. The movie is a conversation.”

“Movie’s consciousness-raising theme actually led to an idea for the album,” Massenburg adds. “We really wanted to bring together all the different personalities who make up the Mau Mau.”

“With the seven of us, we have different representatives of hip-hop in one song,” says Grills. “And hopefully, a pro-black activist or a kwa proponent is going to like the Mau Mau. The Mau Mau are for the people who everybody is saying. But I don’t know how marketable it will be because the era for black social commentary song isn’t exhausted.”

“Movie will be talking about bling bling,” says Massenburg. “There’s really a lack of consciousness out there right now. As a result, we will be a resurgence of that—we’ll be creating a whole new first.”

Massenburg thought “Blak Iz Blak” was an obvious choice for the soundtrack. “‘Blak’ was chosen because it’s very prominent in the film,” he says of the noncommercial cut, sent to radio on Sept. 5. “This is a black movie that talks about black people being misrepresentated over the years, so it was an obvious single. And the Mau Mau being characters in the movie goes right to the heart of the subject matter.”

Mums also recorded a solo cut for the soundtrack. The poet’s “F playfulness” was written as an update to his

“The Truth,” a popular piece within the spoken-word community. Massenburg foresees there will be at least three other singles from the soundtrack. The next single is [Skeev Wonder’s] ‘Misrepresented People,’ he says. “We're unrolling unfolding multiple singles like ‘Blak Iz Blak’ for hip-hop and mix shows and ‘Misrepresented People’ for adult/R&B mainstream. We’ll be working two or three over the next month or so, then we’ll unfold another set of singles, which will probably be the Common/Erykah remake [‘The Light’] for hip-hop and either Angel Stone or Pretty Slim [‘Slippery Shoe’] or Gerald Levett [‘Dream With No Love’] for R&B.”

“Bamboozled” also features new tracks from the Goodie Mob (“Just A Friend,” “Turtle”), Prince (“One Night”), and Prince (“2045 Radical Man”). Along the same lines as the politically driven “Blak Iz Blak” is a remake of Public Enemy’s “Burn Hollywood Burn,” courtesy of former Public Enemy front man Chuck D, the Roots, and Rage Against The Machine’s Zack De La Rocha.

PROVEN INTELLIGENCE: This is the time to say good-bye to the sum-

The record business is no different. Summer hits move on and make room for the end-of-the-year album rush, as labels stop, regroup, and come back with the best of the bunch. In doing this, a ful is created, which seems as if the industry is taking a coffee break.

Sales figures for the week were down overall, with just a handful of records increasing sales over last issue’s numbers. Through it all, however, a few shining stars emerged as the precursors to the upcoming holiday sell-

When the movie wrapped, it was realized that the soundtrack was the first for Motown, a label that had been around for over 30 years. The label is now looking to the future with the release of its first sound- track album, which will probably be the Common/Erykah remake [‘The Light’] for hip-hop and either Angel Stone or Pretty Slim [‘Slippery Shoe’] or Gerald Levett [‘Dream With No Love’] for R&B.”

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P R O V E N  I N T E L L I G E N C E:  T h i s  i s  t h e  t i m e  t o  s a y  g o o d - b y e  t o  t h e  s u m m e r.

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Q U E S T I O N  A N S W E R E D:  Q u i e t l y  b u t  s u r e l y ,  J i l l  S c o t t ’ s  d e b u t  a l b u m ,

Who Is Jill Scott? Words & Sounds Vol. 1.” (Hidden Beach/Epic), has made steady progress during its four weeks on Top R&B/Top Hip-Hop Albums.

“Who Is Jill Scott?” continues to progress smoothly, moving 22-25. The title of Scott’s album naturally brings up the question, Who is she?

Scott is a Philadelphia native who grew up around with the influence of H.J. Jazz, Jeff & The Fresh Prince and The Roots. As a matter of fact, Scott is the writer behind the Roots single “You Got Me” (MCA), which was sung by Erykah Badu. “You Got Me” went on to win a Grammy for best rap performance in 1999. As a poet and spoken-word performer, Scott found her niche. Because of her background in acting, Scott says she is part of the newest R&B/cultural movement in the recording industry. The importance of this and the catalog it will create in the future is significant to both labels and consumers.

To solidify her place with the minds of listeners, Epic serviced two tracks to radio simultaneously. “Love Rain,” which features Mos Def, was aired solely to stir street recognition. The buzz this is creating only helps to solidify the other track, “Gettin’ In The Way,” which moves 82-86 on the Hot R&B/Hip-Hop Singles & Tracks chart. Great things abound for Scott, who was picked as the first guest star for the new season of Chris Rock’s HBO show.
Edel's Phunky Data Aims its '38' At U.S.

**BY JACOB CARROLL**

PHUNKY DATA (4th Floor Records)

Talk to Kiko. It was the first time that such an energy was put into mu-

sic—a music made to dance, to party, to have fun in clubs with others. It had such a huge impact that it's impossible to for-

get.

Phunky Data aims to put the same energy into its own music. "Our music is different," continues Raymond. "But the purpose is the same: to dance, party, and have fun with other people.

To this end, Phunky Data has con-

tinued working in clubs, performing up to six nights a week. The duo's sets alternate live performances with "ringpongy" DJ sets, during which they take turns mixing records. "It's so interesting to watch," says Denny Novakov, dance promotions man-

ager at Edel America. "They take you on a journey."

In the two years since their first set was recorded, Kiko and Ray-

mond have continued touring, trav-

eling all over Europe, and making U.S. appearances. The pair is now touring throughout Europe and will return to the U.S. in the fall in sup-

port of the U.S. release of '88.

Earlier this year, Edel America got interest going for '38' when it serviced club and mix-show DJs with the import single "Hard Night." Last April, the track peaked at #21 on the Hot Dance Music/Club Play chart.

The first commercial U.S. single, "Body Music," with remixes by Phunky Data, was reworked and released early this fall. It was preceded by a promotional mailing to club and mix-show jocks. A videoclip is also planned to help extol the Phunky Data's music-to-video-friendly crowds, says Novakov.

"People are getting to know who they are, especially in Europe," notes Novakov. "They have a strong presence there, and we hope to translate that to the U.S.

Despite these promotional efforts, Raymond and Kiko—like fellow Frenchmen Daft Punk—have avoided the public spotlight as indi-

viduals. The duo does not appear on any of the "98-'00" in the UK, or in France.

Due to this totally a conscious deci-

sion," says Raymond. "We want to be

music to be known, not our faces."

Despite this seemingly disad- 

vant attitude toward fame, the duo is tak-

ing an active part of the business side of the music world in stride.

"Promotion and the business of music are everywhere, and there's no way to survive without them," says Raymond. "Of course, we won't add some kind of loops or vocals that we don't like just to make a hit. We want to remain honest."

Terry's restructuring of "Safe," and Wayne G's overhaul of "Something To Live For."

Similarly, Instinct is issuing Sarah Cracknell's "Kelly's Locker," a dancefloor smash unavailable in the U.S. Encompassing slo-mo beats ("How Far"), jungle ("Anymore"), trance ("Take Off For France"), and disco/house (Continued on next page)

**Shaboom.** "Sweet Sensation" (Atlantic promotional EP). By combi-

ning soulful vocals, Philly-inspired grooves, and rugged basslines—along with actual songs—Shaboom creates music for those who miss the early days of house music. In fact, if this were 1988, tracks like the uplifting "Sweet Sensation," the gospel-speak led "I'll Never Let You Down," and the disco-drenched "Never Felt This Way Before" would be dominating dancefloors. Here's hoping today's DJs and clubgoers alike will realize the greatness found within these grooves. Our fingers are crossed.

**Jori Paker.** "Into the Folds of Mc Daele Perdite" (Epic single). La Glo is in ultra-fine form as she gets rhythmically worked over by some of club-

land's finest, including Davidson Ospina, Pablo Flores, Plasmic Honey, and Chris "The Greek" Panaghi. With such a diverse lineup, expect the beats to be equally diverse, from straight-up pop and nu-disco to trance and progressive house.

**Avey Tare.** "Taka Boom," "Saturday" (Vula UK single). The duo that recently scored a global dancefloor smash with "Must Be The Music" recently released their first album. Co-writing of Norma Jean's disco classic "Saturday Boom's signature sassy vocals are well served by Taka Boom's explosive beats (due the nod to Shalamar's "Right In The Sock et") providing the very firm founda-

tion Aug. 28.

**Johnny Corporate.** "Shoutin'" (4th Floor Records single). Ever since this gospel-charged house track made its debut in March at the Winter Music Conference, DJs and punters alike have been waiting for its release. Well, it's here—and with a handful of invigorating vocal mixes courtesy of Tommy Musto, 95 North, Outlawale, and Chocoolate.

**Dj Kiko.** "My Business As A Man," "Over Your Head" (Beef Of Heaven" (unsign)". With "A Little Bit Of Heaven," Jersey City, N.J.-based Max Aitken gained the attention of most dance fans across the country. Hit singles courtesy of Total's Kima—taken listeners on a trip back in time (think Ten City's "Right Back To You). And with the debut of Lorenzo Conte gets the job done, we'd love to hear what guys like Lenny Fontana or Junior Vasquez could do with this potentially brilliant track. For info, contact massape

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BILBOARD AUGUST 26, 2000
### Dance Trax

(Continued from preceding page)

("Taxi"), the set also includes two brand-new tracks ("Judy, Don't You Worry" and "Sea Shells"), Out Sept. 12.

**Newsy Neighbors:** Jimmy Smith, formerly the national director of the National Association of Black Broadcasters marketing at BMI-distributed Logik Records and currently the GM of New York-based Phat Cat Records, has launched his own independent publicity firm, JRS Public Relations Inc. Smith says JRS will concentrate on projects of particular interest to the gay community. (While at Logik, Smith promoted the "Logic Pride" and "John Blair Party" series, both aimed at the gay/gay-friendly demographic.)

"It's quite simple," explains Smith. "I'm not taking on projects for the sake of taking on projects. I will only work on projects that I truly like and believe in."

"I got into the music business because I like good music," he continues. "And for a minute, I discovered that I had lost sight of that. I had to decide if I wanted to do something different with my life—or just do things differently I left the latter."

One of JRS's first projects is "Garden Of Eden." Available from Chicago-based label Afterhours/Strictly Hyve Records (and distributed by Navarro), the multi-artists collaboration was masterfully mixed by revered producer/remixer/DJ Ralph Rosario.

Rosario's festive set features acts like Pete Heller ("Big Love"), Eartha Kitt ("Where Is My Man"), Faithless ("Why?"), Catapila ("Void [I Need You]"), the 3 Jays ("Feelin' It Too"), Circulation ("Lilac"), and Sandstorm ("The Return Of Nothing"). An absolute highlight is Ralph Rosario Featuring Sevannah Sun's way fierce cover of the Ritchie Family's "Give Me A Break," which needs to be a single.

Smith can be contacted at 213-358-7500, ext. 12, or jrspubrel@aol.com.

Another new company worth your attention is Las Vegas-based MyChan Records, which is owned by singer Michael Procter. A hot commodity throughout Europe, Procter wants to now concentrate on the U.S. market for very garage house music, instead of releasing product in Europe and exporting back. The label's first release is Procter's own "Paradise," which receives some fine remixes courtesy of 7th District. Contact MyChan at 702-894-5457.

### Billboard Hot Dance Music

**HOT DANCE MUSIC**

**CLUB PLAY**

Compiled from a national sample of dance club playlists.

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
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<td>9</td>
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**Maxi-Single Sales**

Compiled from a national sample of record store, mass market, and Internet Dance Sales reports collected, collated, and provided by SoundScan.

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**Greatest Gainer**

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<tr>
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<td>SEA SHELLS</td>
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**Hot Shot Debut**

(continued)

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<td>RUSSELL 20439</td>
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**Note:** Titles of the greatest seller or club playingles this week. Power Pick on Club Play is awarded for the largest point increase among singles below the top 20. Greatest Gainer on Maxi-Singles Sales is awarded for the largest sales increase among singles anywhere in the top 50. Vinyl compilation availability. Catalog number is for vinyl maxi-single, or CD maxi-single if vinyl is unavailable. On Sales chart: (1) Cassette mini-single availability, (2) Vinyl maxi-single availability, (3) CD maxi-single availability. © 2000 Billboard/BPI Communications.
Moore’s Sophomore MCA Set Tells Of Love Light And Dark

By Deborah Evans Price

NASHVILLE—“Love is not always a many-splendored thing,” states Allison Moore. “Sometimes I just get fed up with one side.”

On her sophomore MCA Nashville album, “The Hardest Part,” Moore serves up her own musical antidote to the one-dimensional love songs permeating the airwaves. Her new release explores the many facets of love through the filter of her own myriad experiences.

“Bucket and I approached this record a little differently when we were writing for it,” she says of her husband/songwriting partner Doyle “Bucket” Primm. “We wanted to tell a love story, and as you can tell from listening to the record, it’s not necessarily the hearts-and-flowers version of love that you get so much these days. It’s more about the reality of love and what it will do to you if you fumble with it. It’s more reality-based than ‘I love you. You love me. Isn’t it great?’ because we all know that isn’t the case.”

Moore says she and Primm began writing for this album even before her critically acclaimed debut, “Alabama Song,” hit the streets in 1998. “Once we had a couple songs, we said, ‘What can we do on here really is a tell a story with this,’ and from that point on we wrote specifically with that purpose,” she says of her new effort, which will be released Sept. 26. “It’s challenging making every song stand by itself but also have it flow in this big picture, sonically, musically, and lyrically.”

Produced by Moore, Primm, and Kenny Greenberg, the album indeed flows well, and Moore’s passionate vocals provide a strong thread throughout the collection. Each cut explores the intricacies of human relationships from the stone country title cut, in which Moore plaintively sings, the hardest part of living is loving cause longings turn to leaving every time, to the chilling hidden track Cold, Cold Earth, written about her parents’ turbulent relationship and its tragic end.

At 14, Moore and her sister, singer Shelly Lynne, were orphaned when their father killed their mother and then himself. Contrary to previously published reports, Moore said, Lynne didn’t witness the shootings, but they were home at the time. “That’s the only song on the album I wrote by myself,” Moore says. “I just sparsely produced and emotionally charged it. That’s really me laying down my family story.”

She admits childhood memories color all the songs on the new album. “This record is a little bit difficult to talk about because it is so personal,” she says. “It’s hard to put it into words. I get a lot of inspiration for songs from things I saw my mother go through. The record is not their story verbalism, but it is inspired by that.”

“The hidden track ‘bucket’ was because I didn’t want to take away someone’s ability to relate to this record,” says Moore of the 10th cut. “And it also gives you a choice of ending this record in one way with Feeling That Feeling Again, and it can end another way if you listen to the hidden track.”

Moore says the title track was recorded for years to be a song about that experience and that accomplishing the task was somewhat cathartic. She knows including Cold, Cold Earth,” she says, “I don’t want it to be the focus of this album. It’s on there because it’s a piece of me, but I don’t want it to take away anything from the rest of the album.”

The first single, Send Down An Angel, has not yet taken hold of country radio, but MCA Nashville president Tony Brown believes in the song’s potential. “It’s a hard song,” he says. “It’s one of those songs we’re going to send radio programmers a CD containing a message he recorded urging them to play the song. ‘To me, it’s the performance of the record, Tony tells him, says, ‘It’s not AC. It’s not rock. It’s just a really well-written contemporary version of a traditional country song. It’s got the hooks in it, it’s very poetic. Radio says all they love it, but they aren’t playing it yet.”

Brown says Moore is not just your average artist—she’s an incredible artist. Her voice is as good as anybody I’ve ever heard. It’s magic, and her and Bucket’s writing is really good.”

“She’s a great album, but I’m not sure it has a lot of radio stuff on it, is the problem,” says WSM-FM Nashville PD Tim Murphy. “But it’s really pretty, and she’s a great talent.”

“Alabama Song,” highly lauded by the critics and garnered a tremendous amount of press, much of it spawned by the performance of the single’s Soft Fingers video—which was the record company’s choice for the Redferd’s film The Horse Whisperer. “The song won an Academy Award nomination,” Moore and her stunning performance in the film made Nashvillians proud. However, critical kudos aside, Moore didn’t break through at country radio despite several attempted singles. “A Soft Place To Fall” peaked at No. 78 on Billboard’s Hot Country Singles & Tracks chart. “Set You Free” peaked at No. 78 and the album at No. 50.

In the U.K., however, Moore has become a hot commodity, and her single is netting 10-plus plays a week on BBC Radio 2. In an uncommon move for MCA Nashville, the label released “The Hardest Part” there first. “I went over three times for the last record, and we had a lot of success with ‘A Soft Place To Fall’ over there,” Moore says. “It’s always been really important to me to develop that parallel with my career here, just because Bucket and I make sense to do that… I just went over again in June for a promotional visit with this album, and lucky it’s doing really well.”

MCA Nashville senior VP of marketing Dave Weigand says media will be a key component of the marketing campaign. Moore will be featured on Late Show with David Letterman and will also be featured in the Los Angeles Times and in a two-page spread in the October issue of Harper’s Bazaar. Plans call for Moore to showcase next month for key radio, retail, and media in New York.

“We also have a lot going on in the Internet,” says Weigand. “In August, we’re going to be doing a download of the single Send Down An Angel. It’s going to be available on launch.com for 30 days. Then we’ll have a show around street day with another download with Liquid Audio. We’re also coordinating a Webcast and a chat time around the street date. That’s also something we’ve never done before, and we’ll be servicing to an E-mail database that we have [and] designing an electronic marketing plan that will be sent out to all our accounts and to radio by E-mail.”

Weigand says the label will utilize Universal Music Groups online grassroots marketing department. It has scheduled Moore to do an acoustic performance for the Universal distribution employees. At retail, Weigand says it plans to service posters and flats for point-of-purchase materials and will secure listening posts.

Moore is managed by T.K. Kimbrough, who says he and the label have signed a seven-year deal and signed as a songwriter to WindSwept Pacific.

Nominees Named For Bluegrass Awards; Dreamcatcher Promotes Two Execs

Among the Top nominees in the 11th annual International Bluegrass Music Awards are Doyle Lawson & Quicksilver, Lonesome River Band, the Del McCoury Band, Ricky Skaggs & Kentucky Thunder, and IIrdr Tyime Out, all of which are named in the entertainer of the year category. Other top nominees include Blue Highway and Larry Coryd & Lonesome Standard Time.

Marty Stuart will host the awards show Oct. 19 in Lancaster, Ky. This year’s Hall of Fame inductees will be guitarist Arthol “Doc” Watson and Lance LeRoy. LeRoy rose to prominence within the bluegrass industry as a booking agent, manager, photographer, writer, album producer, and festival promoter.

Nominees are voted on by the professional membership of the International Bluegrass Music Assn. (IBMA). The awards show is the centerpiece of IBMA’s annual World of Bluegrass festival, set for Oct. 16-22 in Louisville. The event features an industry trade show, the International Bluegrass Music Awards, and the Bluegrass Fan Fest.

On the Row: Bob Burwell has been promoted to senior VP at Dreamcatcher Records. He was previously VP of creative. Also, Kelly Junkermann has been tapped up from VP of film and television to senior VP of that division for parent Dreamcatcher Entertainment. Junkermann is based in Los Angeles.

MCA Nashville VP of publicity and artist development Angie Jenkins exits.

Longtime independent record promoter Mike Sirls will join RCA Records Sept. 1 as Midwest regional promotion manager. He replaces former VP of marketing Jones and Williams with Nashville ties, including John Hiatt.

ARTIST NEWS: Sheddais recently completed a Christmas album, Brand New Year, with producer Dann Huff. The album, due Sept. 26, includes holiday classics and four original songs, including the title cut, co-written by Kristyn Osborn. Also included is a duet with labelmate Rascal Flatts.

Congratulations to Dixie Chicks’ Natalie Maines and her husband, actor Adrian Pasdar, who are expecting their first child in April.

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Robert L. Sullivan 615.749.8312, email: rsullivan@loeb.com
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LOS ANGELES
NEW YORK
NASHVILLE
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<td>3 weeks at No. 1</td>
<td>2000-08-19</td>
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<td>Monument</td>
<td>2000-08-19</td>
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<td>Joe Nichols</td>
<td>The Middle</td>
<td>Monument</td>
<td>2000-08-19</td>
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<td>That Kind of Woman</td>
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<td>David Chisolm</td>
<td>It's Time</td>
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<td>I Don't Want Your Love</td>
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**Notes:**
- Records showing an increase in detections over the previous week, regardless of chart movement.
- Airpower awarded to songs appearing in the Top 10 on both the BDS Airplay and Audience charts for the first time.
- Artists and titles appearing on the Billboard Top 25 are removed from the chart after 20 weeks. If product no longer available, catalog value is determined.
- Copyright © 2000, Billboard/BPI Communications.
There's nothing worse than playing at a casino to a bunch of blue hairs. Oh, sure, they're energetic, if you catch them right after their afternoon nap. And forget about holding lighters up during the ballad – their oxygen tanks might explode. But that's not the case here. Our fans are young, hip and unbelievably enthusiastic about showing their appreciation to the big stars who play here. Add to that a state-of-the-art sound system, attentive staff and intimate venue and you'll begin to understand why artists like Vince Gill, Julio Iglesias, Ray Charles, Joe Cocker, Chicago, Faith Hill and Olivia Newton-John are just a few who have experienced the thrill of performing in front of our fans. Call Randy Wright at Integrity Events – 615-777-5766.
BELIEVE THE CHILDREN: Taking the biggest airplane increase and the highest jump on the chart, John Michael Montgomery’s “The Little Girl” (Atlantic) gains a breathtaking 666 detections to vault 65-39 on Hot Country Singles & Tracks.

The quick leap is a direct result of the instantaneous emotional response the song evokes for programmers after hearing the story of an abused child whose alcoholic father shoots her drug-addicted mother to death, then turns the gun on himself as the youngsters looks on. Not just an everyday country tragedy ballad, “The Little Girl” delivers the knock-out punch late in the story when the newly adopted child, who sees a picture of Jesus Christ for the first time in her life, declares that Jesus was the man who held her in his arms as she watched her parents die.

Songwriter Harry Allen wrote the song in 10 minutes after reading the story on the Internet. Montgomery’s recording, for noted for its understated production and lack of lyrical embellishment, is already in heavy rotation (more than 35 plays) at WMQZ Washington, D.C., and KXKC Lafayette.

Other airplay leaders are KMPF Seattle, WPOC Baltimore, and KEKY Minneapolis, where assistant PD/music director Travis Moon recalls that after hearing the song, “I just wanted to go home and spend time with my kids and put things in perspective.” Moon, who became the father of a second daughter last month, says “after I’ve seen, even Lonestars’ ‘Ain’t it a Shame’ didn’t pull phones like this at its hottest.” They’re asking about the new album, and many have already been to stores trying to find it.

“The Little Girl” spins on 101 monitored stations and is the lead single from Montgomery’s Sept. 26 release, “Brand New Me.”

TOP FLIGHT: Lonestars’ “What About Now” (BNA) stakes a third week atop Hot Country Singles & Tracks despite a dip of 10 detections, finishing with 66 plays. The track is also holding court for a second week atop the Broadcast Data Systems country audience tally (which runs in sister magazine Country Airplay Monitor), gaining approximately 1 million estimated audience impressions. As the audience catches up with the plays, “What About Now” finishes with more than 30 estimated listeners per play.

The song is the group’s fourth title to post multiple weeks at No. 1 on Hot Country Singles & Tracks and is the fourth single from “Lonely Grill,” which is No. 12 on Top Country Albums this issue. “No News,” Lonestars’ first country radio chart-topper, spent three weeks at No. 1 in the beginning in April 13, 1996, Billboard.

TENNESSON SURVIVES HEARTACHE, MERGER ON ASYLUM

By LORIE HOLLABU Chase

NASHVILLE—As Asylum/Warner Bros. staff prepares to release Chace Tenisson’s new album, “This Woman’s Heart,” their first joint project, the label’s next I/I, and their shared future, tips 63-39 months ago, hopes are running high for the new record.

From being a casualty of label changes, Tenisson is actually in position for her sophomore album release, with a handful of new songs written from the heart and a reinforced team that seems ready to make a major impact.

“I was really scared at first,” admits Tenisson, “but because the merger happened in late March. But I went into the studio April 11, and I knew then that I was in a good spot to be in the studio that soon. So that was gratifying for me. Warner is a great company and they’ve supported and believed in Asylum team it’s like two companies in one. So it’s twice as good for me. I’m really excited.”

Tenisson’s intentions, says Asylum president Eryl Sihre, “the Warner Bros. staff seems to be totally into Chace. I’m thrilled with this new relationship from our artists perspective because it gives us so much more ammunition to go with.”

“At Asylum we had a staff of 20. Here there’s a staff of 50,” she continues. “I keep finding little pockets of ideas available to us now. We didn’t have those kinds of advantages before. And what you’ll see, especially on this project, is her voice and the music as an artist, in terms of her look, her attitude, her writing, her confidence. It makes a huge difference.”

Tenisson’s latest album packs plenty of heart and soul into this new record, peeling back even more layers and revealing more of her personality. The track also is holding court for a second week atop the Broadcast Data Systems country audience tally (which runs in sister magazine Country Airplay Monitor), gaining approximately 1 million estimated audience impressions. As the audience catches up with the plays, “What About Now” finishes with more than 30 estimated listeners per play.

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COUNTRY SINGLES A-Z

PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

COUNTRY CORNER

by Wade Jesse

I WANTED to make sure people saw I’ve learned a lot on this album, that I have grown and literally have healed since that first record. I want people to know exactly who I am, and think of me as nothing but a singer and songwriter of nothing but spiritual songs because of what I’ve lived through.

Asylum VP of A&R Susan Nadler, a longtime Tenisson supporter, was surprised at the level of songs she began to create after an October session with writer Dean Dillon. “Chace has a way of using very little words and very simple phrases that distinguish her writing. What surprised me is that she is so prolific and so good so quickly.

But she is a traditional country woman living in the new millennium,” she adds, “and her writing reflects that. There are perfectly structured songs like ‘I’m Healing’ and ‘We Don’t Have To Pray’ the she and (producer) Jerry Taylor worked hard choosing musicians and arrangements to suit the tracks and sound without it sounding dated. It was a challenge to maintain the integrity yet keep it contemporary, but the integrity of the record was based on the songs.”

Tenisson wrote seven cuts, which, similar to those on her debut, serve up tiny slices of real life straight from the songwriter’s heart. Due Oct. 10, the new album offers a broader spectrum of material, like the first single, “Making Up With You,” an uptempo track that reveals a lighter, more playful side than her previous ballads.

According to Warner Bros. senior VP of A&R Mike Goffman, music is embracing the diversity. “The biggest thing radio has commented on between this album and the first is the overall musical growth that has taken place in her songs, the production, her vocals... Everything comes up at five notches from the first record,” he says.

“The amazing thing about this album is even better than her first,” she says, “WIVK Knoxville, Tenn., operations manager Mike Hammond. “The variety really impressed me, because her first two songs were ballads. When I heard the new up tempo song, my first impression was, ‘Wow, this is what happened because it showed her range. She also wrote the songs, and I think that’s why you can feel the power that comes from real life songs and that she’s lived it. I think she is a star waiting to happen.”

Tenisson was working hard developing strong relationships not only at radio but among the merchandising and retailing community.

Warner Bros. VP of national sales Neal Spieberg plans to ensure distribution staff are familiar with Tenisson by presenting her at the upcoming WEA Convention. “She’ll be the brand new artist, and we’ll be egging them on and showing them, ‘this is the new look—we’ll get a lot of radio attention and perform at the convention, so they’ll get to see her repeated times,” he says.

But still introducing her to the consumer, too, so we feel continuity of image is important,” he adds. “She’s beautiful, and we’ll be creating all that.”

“Jersey Girls” label is well aware of the talent that awaits them. But they feel this time luck, timing, preparation, and talent make this the right time. “I don’t see how we can miss,” says Shriver. “I know it sounds crazy and confident, but if music means anything in the world, this is the time for it.”

And if business means anything in the music business, then we’ve dotted all our i’s and crossed all our t’s.

“And if luck means anything in this business,” she adds, “then we’re due some.”
The Joy of Music
Fourteen CMA Nominations

Chely Wright Horizon Award Sons Of The Desert Vocal Event of the Year • "I Hope You Dance" (with Lee Ann Womack)
Trisha Yearwood Female Vocalist of the Year Vince Gill Male Vocalist of the Year
George Strait Entertainer of the Year • Male Vocalist of the Year
Vocal Event of the Year • "Murder on Music Row" (w/Alan Jackson) • Song of the Year • "Murder on Music Row"
Lee Ann Womack Female Vocalist of the Year • Album of the Year • I Hope You Dance
Single of the Year • "I Hope You Dance" • Song of the Year • "I Hope You Dance"
Video of the Year • "I Hope You Dance" • Vocal Event of the Year • "I Hope You Dance" (with Sons Of The Desert)

Congratulations to all our nominees
Complied from a National Sample of Retail Store, Mass Merchant, and Internet Sales Reports Collected, Compiled, and Provided by SoundScan, Inc.

AUGUST 26, 2000

**Top Country Albums**

**This Week's Hits**

**No. 1/Greatest Gainer**

**SOUNDTRACK** *CUP 77942 (10.98/16.98)*

**COYOTE UGLY**

**ARTIST**

**Jo Dee Messina**

**CUP 77943 (10.98/16.98)**

**EVERYWHERE**

**Artist**

**Matthew McHugh**

**NMC 50033 (12.98/18.98)**

**She Rides Wild Horses**

**FLEETWOOD MAC**

**CUP 77941 (10.98/16.98)**

**SWIMMING IN CHAMPAGNE**

**ERIC HASKIE**

**EC 76075 (16.98/28.98)**

**EVERYWHERE WE GO**

**KEITH URBAN**

**CUP 77940 (10.98/16.98)**

**MARK WILLIS**

**MGG 161 (12.98/18.98)**

**PERMANENTLY**

**Reba McEntire**

**NMH 17011 (11.98/17.98)**

**SO GOOD TOGETHER**

**THE KINLEYS**

**EPIC 69593/RLG (12.98/18.98)**

**DOUBLE LIVE**

**MARTINA McBride**

**NMC 50031 (12.98/18.98)**

**EMOTION**

**CLINT BLACK**

**EC 76074 (12.98/18.98)**

**D'LECTED**

**STEVE EARLE**

**EC 76105 (14.98/20.98)**

**TRANSCENDENT BLUES**

**CHRISLEDoux**

**EC 76103 (10.98/16.98)**

**20 GREATEST HITS**

**BRAD PAISLEY**

**NMC 50029 (10.98/16.98)**

**WHO NEEDS PICTURES**

**TRISHA YEARWOOD**

**NMH 17008 (11.98/17.98)**

**REAL LIVE WOMAN**

**VINCE GILL**

**NMC 50026 (11.98/17.98)**

**LET'S MAKE SURE WE KISS GOODBYE**

**LEANN RIMES**

**EC 77947 (12.98/18.98)**

**LEANN RIMES**

**CHAD BROCK**

**WRI 77955 (12.98/18.98)**

**YES!**

**COLLIN RAYE**

**EPIC 69595/RLG (12.98/18.98)**

**TRACKS**

**CLAY WALKER**

**EMC 77960 (10.98/16.98)**

**LIVE, LAUGH, LOVE**

**DAN ZACK@**

**NMC 50025 (12.98/18.98)**

**SAY MY NAME**

**GARY ALLAN**

**NMC 50030 (11.98/17.98)**

**SMOKE RINGS IN THE DARK**

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

**Artist**

**Shania Twain**

**EC 76104/ECW (13.98/20.98)**

**90S WOMEN'S HITS**

**MARTINA McBride**

**EC 76097 (9.98/16.98)**

**EVEN THE STARS**

**BRAD PAISLEY**

**EC 76109 (12.98/18.98)**

**THE OTHER ONE**

**DAN ZACK®**

**EC 76106 (12.98/18.98)**

**LONESOME NIGHTS**

**JEFF BRIDGES**

**EC 76107 (12.98/18.98)**

**WINE KISSES**

**LEANN RIMES**

**NMC 50033/RLG (13.98/20.98)**

**YOU LIGHT UP MY LIFE**

**JOHN MCAULEY MONTGOMERY**

**ATLANTIC 83209 (9.98/16.98)**

**GREATEST HITS**

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

**Artist**

**Reba McEntire**

**NMH 17011 (11.98/17.98)**

**SONGBOOK I A COLLECTION OF HITS**

**TRACY YEARWOOD**

**CUP 77938 (12.98/18.98)**

**THE WAY I TOOK YOU HOME**

**MARTINA McBride**

**EC 77969/ECW (10.98/16.98)**

**EVOLUTION**

**TIM McGRAW**

**CUP 77937/RLG (12.98/18.98)**

**NUMBER ONE HITS**

**DAVID MAcAULAY**

**EC 76089/RLG (12.98/18.98)**

**SUPER CHROMATICS**

**JOHN CROW**

**EC 76092 (10.98/16.98)**

**YOU'RE GONNA CRY**

**LEANN RIMES**

**NMC 50033/RLG (13.98/20.98)**

**YOU LIGHT UP MY LIFE**

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**GREATEST HITS**

**COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan, Inc.**
If we can bring the banjo back, wait 'til you hear what's next!

Sony Music
NASHVILLE

Dixie Chicks
Entertainer of the Year
Vocal Group of the Year
Album of the Year, FLY
Video of the Year, "Goodbye Earl"

Montgomery Gentry
Horizon Award
Vocal Duo of the Year

The Kinleys
Vocal Duo of the Year

Congratulations to our CMA nominees
Country Roads: Which Route To Get Back Home?

After a few stormy seasons, some observers see sunshine on the horizon.

BY DEBORAH EVANS PRICE

NASHVILLE—In surveying the current climate in country music, Warner Bros. Nashville president Jim Ed Norman offers a quote from Charles Dickens’ “A Tale Of Two Cities”: “It was the best of times. It was the worst of times.” It’s an apt summation of a time when the country community has suffered from corporate consolidation and lackluster sales, yet also has seen the birth of promising new artists like Brad Paisley, Phil Vassar and Rascal Flatts, as well as the emergence of a new superstar in Lee Ann Womack.

SEEKING OUT THE FUTURE

SoundScan figures show an increase in sales from 14.3 million units during the first quarter of last year to 15 million in 2000, but Music Row execs are cautious in their optimism. If the country-music business is cyclical, where is it in that cycle? If sales are on the upswing, what kind of acts will be leading the charge to a brighter future? What trends will impact business?

“I don’t place much stock in pare quarterly music sales. “We’re in a real interesting business with respect to putting one quarter compared to another,” says Norman.

“we’re not selling the same thing over and over and over again so that it’s a function of our marketing prowess one quarter to the next. When an artist puts out a new record, it’s not just a new and improved version of the last thing they put out. It’s a whole new take on the world from this artist’s point of view. So, to compare one quarter one year to the next becomes difficult.”

Since, as Norman points out, Nashville’s product is an ever-changing creative output, it’s the quality of music many are hoping will return the country industry to a healthier bottom line. MCA Nashville chairman Bruce Hinton is among those who feel country music may be pulling out of the doldrums, “I think a case can be made that business overall may be flat right now,” says Hinton, “but we’ve headed back up. I take great encouragement in the new Lee Ann Womack album, which I think much of Music Row does. This is incredibly good music that, as an industry, everyone is very proud of. I’m feeling pretty good about where we could be at the end of the year: I think this is the bottom and we’ll be turning it back around.”

"Demographic changes have an enormous impact. There’s no doubt the bulge is moving, and the next big bulge doesn’t seem to have a whole lot of interest in country music. They are listening to Eminem and Britney Spears.”

Luke Lewis, Mercury Nashville

As honky-tonks disappear, sheds and arenas become difficult to fill, and fairs increasingly turn to classic rock, country acts have found the rate venues, good paydays and royal treatment. Besides that, they offer plenty of work when it sometimes can’t be found elsewhere. “For a lot of artists, particularly the heritage

CLOSE UP THE HONKY-TONKS: ARTISTS HIT REAL JACKPOTS PLAYING INDIAN CASINOS

BY RAY WADDELL

As honky-tonks disappear, sheds and arenas become difficult to fill, and fairs increasingly turn to classic rock, country acts have found the rate venues, good paydays and royal treatment. Besides that, they offer plenty of work when it sometimes can’t be found elsewhere. “For a lot of artists, particularly the heritage

"For a lot of artists, particularly the heritage acts, casino business has been phenomenal. I’m not sure what some of these people would be doing if not for the casino business.”

Joey Lee, CEO, Buddy Lee Attractions

The emerging casino market to be a touring godsend. Once primarily situated in Las Vegas and Atlantic City, casinos infiltrated mainstream America in a big way in the 1990s, particularly in the Midwest and Southeast. These casinos buy lots of talent, and country has proven a big hit within the casino demo. For the acts, casinos offer first-
After proving you’re alright over 2,000,000 times, you truly know how to touch your fans.

Congratulations on your...

#1 debut on Billboard’s Top Country Album Chart with Burn

#1 on Billboard’s Top Country Catalog Album Chart with I’m Alright

Second Country Music Association Female Vocalist nomination

Jo Dee Messina

Billboard’s Most Played Country Female of 1999 turns up the fire. BURN... feel the heat!

www.JoDeeMessina.com
Music At Midterm: Year-To-Date Charts

The year-to-date recaps in this Spotlight cover the period starting with the Dec. 4, 1999, issue (when the current chart year began) and running through the July 15, 2000, issue. Information on the Hot Country Singles chart is compiled using total detections as monitored by Broadcast Data Systems (BDS). The Country Albums chart is compiled using point-of-sales information as accumulated by SoundScan. Titles move to catalog two years from the date of release unless they remain in the top 100 of the Billboard 200.

The radio-based categories reflect accumulated spins for each week a song appeared on Hot Country Singles & Tracks during the tracking period, while sales-based categories reflect accumulated units for each week a title appeared on the pertinent chart. The combined radio and sale categories, such as Top Country Artist and Top Country Label, are determined using a point system that rewards titles with points based on their position on the Hot Country Singles & Tracks and Top Country Albums charts.

The recaps were compiled by Anthony Colombo with assistance from Country chart manager Wade Jessen and Mary DeCroce.

Top Country Artists

<table>
<thead>
<tr>
<th>Pos.</th>
<th>ARTIST (No. of Charted Titles)</th>
<th>Imprint/Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>FAITH HILL (4)</td>
<td>Warner Bros./WRN</td>
</tr>
<tr>
<td></td>
<td>(1) Warner Bros./Curb/WRN</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>DIXIE CHICKS (5)</td>
<td>Monument/Sony</td>
</tr>
<tr>
<td></td>
<td>(2) Monument/Sony</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>TIM McGRaw (7)</td>
<td>Curb</td>
</tr>
<tr>
<td></td>
<td>(1) Warner Bros./Curb/WRN</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>GEORGE STRAIT (10)</td>
<td>MCA Nashville</td>
</tr>
<tr>
<td></td>
<td>MCA Nashville</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>TOBY KEITH (3)</td>
<td>DreamWorks</td>
</tr>
<tr>
<td></td>
<td>(1) DreamWorks/Interscope</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>LONESTAR (3)</td>
<td>BNA</td>
</tr>
<tr>
<td></td>
<td>(1) BNA/RLG</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>REBA McENTIRE (8)</td>
<td>MCA Nashville</td>
</tr>
<tr>
<td></td>
<td>MCA Nashville</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>MARTINA McBRIDE (7)</td>
<td>RCA</td>
</tr>
<tr>
<td></td>
<td>(2) RCA/RLG</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>ALAN JACKSON (6)</td>
<td>Arista Nashville</td>
</tr>
<tr>
<td></td>
<td>(1) MCA Nashville</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>MARK WILLIS (4)</td>
<td>Mercury</td>
</tr>
</tbody>
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Top Country Labels

<table>
<thead>
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<th>Pos.</th>
<th>LABEL (No. of Charted Titles)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>MCA NASHVILLE (44)</td>
</tr>
<tr>
<td>2</td>
<td>CURB (25)</td>
</tr>
<tr>
<td>3</td>
<td>ARISTA NASHVILLE (26)</td>
</tr>
<tr>
<td>4</td>
<td>WARNER/REPRISE NASHVILLE (25)</td>
</tr>
<tr>
<td>5</td>
<td>MERCURY (26)</td>
</tr>
<tr>
<td>6</td>
<td>LONELY GRILL—Lonestar—BNA/RLG</td>
</tr>
<tr>
<td>7</td>
<td>WIDE OPEN SPACES—Dixie Chicks—Monument/Sony</td>
</tr>
<tr>
<td>8</td>
<td>THE MAGIC OF CHRISTMAS—Garth Brooks—Capitol</td>
</tr>
<tr>
<td>9</td>
<td>LATEST GREATEST STRAIGHTEST HITS—George Strait—MCA Nashville</td>
</tr>
<tr>
<td>10</td>
<td>LEANN RIMES—LeAnn Rimes—Curb</td>
</tr>
</tbody>
</table>

Top Country Albums Artists

<table>
<thead>
<tr>
<th>Pos.</th>
<th>ARTIST (No. of Charted Titles)</th>
<th>Imprint/Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>DIXIE CHICKS</td>
<td>Monument/Sony</td>
</tr>
<tr>
<td>2</td>
<td>FAITH HILL</td>
<td>Warner Bros./WRN</td>
</tr>
<tr>
<td>3</td>
<td>SHANIA TWAIN</td>
<td>Mercury</td>
</tr>
<tr>
<td>4</td>
<td>TIM McGRaw</td>
<td>Curb</td>
</tr>
<tr>
<td>5</td>
<td>GARTH BROOKS</td>
<td>Capitol</td>
</tr>
<tr>
<td>6</td>
<td>GEORGE STRAIT</td>
<td>MCA Nashville</td>
</tr>
<tr>
<td>7</td>
<td>LONESTAR</td>
<td>BNA/RLG</td>
</tr>
<tr>
<td>8</td>
<td>ALAN JACKSON</td>
<td>Arista Nashville</td>
</tr>
<tr>
<td>9</td>
<td>REBA McENTIRE</td>
<td>MCA Nashville</td>
</tr>
<tr>
<td>10</td>
<td>LEANN RIMES</td>
<td>Curb</td>
</tr>
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Top Country Albums Imprints

<table>
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<tr>
<th>Pos.</th>
<th>IMPRINT (No. of Charted Titles)</th>
</tr>
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<tbody>
<tr>
<td>1</td>
<td>MONUMENT (4)</td>
</tr>
<tr>
<td>2</td>
<td>MCA NASHVILLE (16)</td>
</tr>
<tr>
<td>3</td>
<td>MERCURY (8)</td>
</tr>
<tr>
<td>4</td>
<td>WARNER BROS. (8)</td>
</tr>
<tr>
<td>5</td>
<td>CURB (10)</td>
</tr>
</tbody>
</table>

Top Country Albums Titles

<table>
<thead>
<tr>
<th>Pos.</th>
<th>TITLE—Artist—Imprint/Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>FLY—Dixie Chicks—Monument/Sony</td>
</tr>
<tr>
<td>2</td>
<td>BREATHE—Faith Hill—Warner Bros./WRN</td>
</tr>
<tr>
<td>3</td>
<td>COME ON OVER—Shania Twain—Mercury</td>
</tr>
<tr>
<td>4</td>
<td>A PLACE IN THE SUN—Tim McGraw—Curb</td>
</tr>
</tbody>
</table>

Top Country Albums Labels

<table>
<thead>
<tr>
<th>Pos.</th>
<th>LABEL (No. of Charted Titles)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>SONY (15)</td>
</tr>
<tr>
<td>2</td>
<td>MERCURY (11)</td>
</tr>
<tr>
<td>3</td>
<td>MCA NASHVILLE (16)</td>
</tr>
<tr>
<td>4</td>
<td>WARNER/REPRISE NASHVILLE (10)</td>
</tr>
<tr>
<td>5</td>
<td>RCA LABEL GROUP (14)</td>
</tr>
<tr>
<td>6</td>
<td>UNIVERSAL (39)</td>
</tr>
<tr>
<td>7</td>
<td>WEA (31)</td>
</tr>
<tr>
<td>8</td>
<td>SONY (17)</td>
</tr>
<tr>
<td>9</td>
<td>BMG (27)</td>
</tr>
<tr>
<td>10</td>
<td>EMD (24)</td>
</tr>
<tr>
<td>11</td>
<td>INDEPENDENTS (11)</td>
</tr>
</tbody>
</table>
We the People of RCA Label Group, in order to form a more perfect union, establish stellar entertainment, insure quality music, provide hit records, promote singles and secure airplay for our artists to assure Nashville’s prosperity, do ordain and establish country music superstars for the United States of America.

**Article 1**

**Section 1.** All legislative Powers herein granted shall be vested in a Label Group which shall consist of Arista/Nashville, BNA Records Label and RCA Records Label.

**Section 2. Clause 1:** Arista/Nashville – Brooks & Dunn, Shannon Brown, Diamond Rio, Alan Jackson, Carolyn Dawn Johnson, Brad Paisley, Pam Tillis, Phil Vassar


Clause 3: RCA Records Label – Alabama, Clint Black, Tracy Byrd, Sara Evans, Andy Griggs, Martina McBride, Coley McCabe, 3 of Hearts

**Section 3.** Clause 1: The offices and aforementioned artists of the RCA Label Group shall be represented by the entire RLG staff

Clause 2: As the individuals shall be assembled into one unified label group, they shall be divided equally into three different and uniquely distinct labels. …

---

**RLG 2000 CMA NOMINEES**

**ALABAMA Vocal Group of the Year**

**CLINT BLACK Vocal Event of the Year**

“When I Said I Do” with Lisa Hartman Black

** BROOKS & DUNN Vocal Duo of the Year**

**DIAMOND RIO Vocal Group of the Year**

**SARA EVANS Horizon Award**

**ALAN JACKSON Entertainer of the Year**

**Male Vocalist of the Year**

**Album of the Year Under The Influence**

**Song of the Year**

“Murder On Music Row” with George Strait

**Vocal Event of the Year**

“Murder On Music Row” with George Strait

**LONESTAR Vocal Group of the Year**

**Song of the Year**

“Amazed”

**MARTINA McBRIE Female Vocalist of the Year**

**BRAD PAISLEY Male Vocalist of the Year**

**Horizon Award**

**Album of the Year Who Needs Pictures**

**Song of the Year**

“He Didn’t Have To Be”

**Single of the Year**

“He Didn’t Have To Be”

**Music Video of the Year**

“He Didn’t Have To Be”

**THE WARREN BROTHERS Vocal Duo of the Year**

---

**RCA LABEL GROUP RLG/NASHVILLE**

**ARISTA • BNA • RCA**

**STILL MAKING HISTORY**

www.racalabelgroup.com
Country

AN ARTISTS & MUSIC EXPANDED SECTION

Hot Country Singles & Tracks Titles

Pos. TITLE—Artist—Imprint/Label
1 HOW DO YOU LIKE ME NOW?!—Toby Keith—DreamWorks
2 COWBOY TAKE ME AWAY—Dixie Chicks—Monument
3 THE BEST DAY—George Strait—MCA Nashville
4 MY BEST FRIEND—Tim McGraw—Curb
5 BREATHE—Faith Hill—Warner Bros./WRN
6 SHE'S MORE—Andy Griggs—RCA
7 THE WAY YOU LOVE ME—Faith Hill—Warner Bros./WRN
8 LOVE'S ONLY HOUSE—Martina McBride—RCA
9 LESSONS LEARNED—Tracy Lawrence—Atlantic
10 BUY ME A ROSE—Kenny Rogers With Alison Krauss & Billy Dean—Dreamcatcher

Hot Country Singles & Tracks Artists

Pos. ARTIST (No. of Charted Titles—Imprint/Label
1 TIM McGRAW (6)—Curb
(1) Warner Bros./Curb/WRN
2 FAITH HILL (2)—Warner Bros./WRN
(1) Warner Bros./Curb/WRN
3 DIXIE CHICKS (5)—Monument
(1) DreamWorks
4 MARTINA McBRIEDE (1)—RCA
5 TOBY KEITH (3)—DreamWorks
6 LONESTAR (2)—BNA
7 GEORGE STRAIT (6)—MCA Nashville
8 REBA MCENTIRE (6)—MCA Nashville
9 CLINT BLACK (5)—RCA
10 BRAD PAISLEY (3)—Arista Nashville

Hot Country Singles & Tracks Labels

Pos. LABEL (No. of Charted Titles)
1 MCA Nashville (30)
2 RCA (25)
3 Curb (19)
4 Arista Nashville (16)
5 Warner/Reprise Nashville (15)

Hot Country Singles & Tracks Imprints

Pos. IMPRINT (No. of Charted Titles)
1 MCA Nashville (30)
2 RCA (25)
3 Curb (20)
4 Arista Nashville (16)
5 Warner Bros. (9)

Top Country Catalog Albums Titles

Pos. TITLE—Artist—Imprint/Label
1 EVERYWHERE—Tim McGraw—Curb
2 THE WOMAN IN ME—Stevie Nicks—Mercury
3 WHITE CHRISTMAS—Martina McBride—RCA/RLG
4 THE GREATEST HITS COLLECTION—Brooks & Dunn—Arista Nashville
5 THE GREATEST HITS COLLECTION—Alan Jackson—Arista Nashville
6 EVOLUTION—Martina McBride—RCA/RLG
7 GREATEST HITS, VOL. 1—Hank Williams Jr.—Curb
8 I'M ALRIGHT—Jo Dee Messina—Curb
9 HEARTACHES—Patsy Cline—MCA Special Products/MCA
10 NOT A MOMENT TOO SOON—Tim McGraw—Curb

CASINO JACKPOT
(Continued from page 40)

...weren't for casinos," notes Jimmy Jay of Jayson Promotions. Jay buys talent for the Menominee Casino in Keshena, Wis., and the Chip's In Island Resort in Harris, Mich. "Some of the artists I talk to say that 50% of their schedule is now in casinos."

DEATH OF COUNTRY CLUBS

The decline in the number of "hony-tons" and the lack of a significant country-club circuit hurt business in the mid-to-late 1990s. "On the club level, three or four years ago we were dying," says Stan Barnett, a Nashville-based agent with Creative Artists Agency. "Then the casinos started building up, which has been a savior."

Says Lee, "Casinos filled in a lot of the gaps where the club business and some of the fair and festival business has gone away or, in the case of the fairs, started using more classic rock and other formats, or other things, period. This is true for the classic acts, as well as current, contemporary and baby acts."

Indeed, where hony-tons tend to lean toward up-and-coming acts or those past their ticket-selling prime, casinos have deep enough capacity showroom and 800-seat lounge. About 40% is country talent, largely because of its wide demo. "Out of 2,000 hard tickets, we comp about 20%," says Stanford. "But to say we comp them can be misleading. If I'm comping you and your wife two tickets at $30 each, that means you're qualified to lose $1,000. We don't just give 'em to anybody."

Stanford makes no bones about well with Native Americans."

Aaron Tippin, booked by Buddy Lee Attractions, is another act that has done very well in casinos. "Casinos are a big part of the country-music scene because, as much as I hate to say it, there just aren't as many good clubs to play anymore," says Tippin. "Casinos are a major thing for country right now. They treat you right, the pay is good, and I enjoy working at them."

Where hony-tons tend to lean toward up-and-coming acts or those past their ticket-selling prime, casinos have deep enough pockets to bring in virtually any act they desire. The purpose of talent in his venue. We qualify success by the drop in the casinos," he says. "Our golf course, food services and entertainment are not here to make money; they're here to drive business through the doors. We bring in quality entertainment for the same reason we put lobster on our buffet on Friday night, to drive business. We want people to play our machines and tables. And country is the lobster of talent. "We do well with classic country artists like George Jones, Merle Haggard and the Oak Ridge Boys, and we also do well with Clay Walker, Tim McGraw, Lorrie Morgan and Tracy Lawrence," says Stanford. "They're all country, but they have different audiences. If we're doing George Jones, the audience is in their 40s to 60s, and Tracy

Artists are treated as well as high-rolling customers at most casinos. "We treat artists with respect, and they're not aggravated to death," says Casino Magic's Stanford. "We even have acts that visit us when they're not playing here."

And the money is certainly there. "Casinos pay as good as anybody, and, in situations where they have to compete with bigger casinos for acts, they will overpower for the right artist," says Lee. "We have seen bidding wars in some situations."

Casino business for country acts does not appear to have peaked. "It's not only steady, it's getting stronger, at least for us," says Lee. "And it's year-round business, which only helps during the slow times of November through February. Casino business helps everybody."
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truly a cycle,” says Lewis. “You’ll hear in back-room conversations among the powers that be in Nashville that it might not necessarily be a cycle. Who says it has to come back? Demographic changes have an enormous impact, and I certainly don’t want to sit around and make music to follow demos. That seems like a lesson in futility. There’s no doubt the bulge is moving, and

THE ROUTE HOME
(Continued from page 46)

From the top: Warner’s Norman, Mercury’s Lewis, MCA’s Hinton

the next big bulge doesn’t seem to have a whole lot of interest in country music. They are listening to Eminem and Britney Spears.”

CONSOLIDATION BLUES

Denizens of Nashville’s Music Row need look no further than the Rolodexes on their desks to identify one of the prevailing trends challenging the country industry: consolidation. In the past year, both Atlantic and Asylum have moved into the Warner Bros. building. Mercury has taken up residence with MCA. And, although Arista Nashville didn’t change its address (it was already located in BMG’s Nashville complex), the label was swallowed up by RCA Label Group in June.

and incomes and jobs for people. However, the good news is there’s always a wealth of opportunity arising around the corner, and maybe we can get back into what we used to be—smaller companies and entrepreneurial spirit.”

“There’s no question that consolidation is happening,” states Norman. “It’s not unique to us in our industry. You look around the world, and the efficiencies that come with consolidation are undeniable. I think the obligation we have in the creative industry is to make sure that what gets consolidated are indeed the redundancies that don’t create unique special identity. The challenge that we have is to make sure that, while we are consolidating and dealing with the expectations of the business world, we also find a way to maintain those unique distinctions that separate one company from another.”

Lewis says he’s feeling “fine” about the consolidation under Universal. “It’s a healthy company, and people have made it through whatever obstacles were put up by the integration process, and we’ve got two healthy, profitable labels here in town,” he says.

He cites Womack, a former Decca act now signed to MCA, as an example of an artist whose career has transcended the risks of consolidation. “The Decca [closing] in our world was devastating to a lot of people,” he says. “But, at the same time, Lee Ann Womack came through that not only unscathed, but here she is on the other end of it, having a huge success.”

SIZE AND SPIRIT

Hilley sees pros and cons in consolidation. “It’s good news and bad news,” she says. “It always hurts in that people are always left out of jobs. It does take away livelihoods

“I think we’re on our way back up. There’s a lot of great new talent... There’s a lot of sunshine on the horizon.”

Donna Hilley, president/CEO, Sony/ATV Tree Publishing

says Hinton. “Now that they are part of the Viacom situation, it seems to me there are a lot of resources and promotional cross-marketing opportunities with the new division they are a part of, and that might bode for some very exciting opportunities to grow CMT. The MTV and VH1 folks are extremely successful, and I’m sure the expertise they bring to our world can be very helpful in growing our format.”

What’s So Special

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### Top Gospel Albums

**Chart Week:** August 26, 2000

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**GOSPEL NETWORKS**

| BILLBOARD | AUGUST 26, 2000 |

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### Artists & Music

**Out of the Box:** There could have been no more appropriate backdrop than the annual meeting of the Gospel Music Industry Workshop of America in New Orleans for the showcasing of the latest project—"Kirk Franklin Presents One Nation Crew"—from gospel music’s biggest star. A standing-room-only crowd of more than 3,000 turned out for the worldwide release celebration concert, which also featured performances from Tri-TEE 5-T, and Gospel Centric debut act Nallie Wilson & the SOP Crew.

The Aug. 14 release marks the introduction of Franklin’s latest find, a handpicked, 10-member vocal ensemble dubbed the One Nation Crew, or "INC." The platinum-selling artist totes to break even more barriers with this multicultural group whose music is as creatively innovative as it is ethnically diverse.

"There’s never been a project quite like this before from a gospel artist," Gospel Centric CEO Vicki Mack-Lattalade says. "It encompasses so many genres. There’s a Latin, hip-hop, traditional gospel, a South African song recorded in South Africa, and there’s even a cut with some rock undertones. All of which goes to show why he’s going to keep having different projects—God’s Property, Nu Nation, and now One Nation Crew. Because of his writing ability and the diversity of his talent, he has too much musical baggage. Every record he’s ever done is different than the one before. You can’t put him in a box.

Fact is, Franklin’s whose combined sales are fast approaching the 10 million mark (an unprecedented feat in the gospel community)—recently signed on to do the soundtrack to “Kingdom Come,” a Fox film release starring Whoopi Goldberg, Toni Braxton, Jada Pinkett, and LL Cool J, due next spring. He has another project he recently recorded and will appear on a project with Shirley Caesar, both due out next year. He’s also slated to work with God’s Property and the Family.

While legal battles with God’s Property have been resolved, issues remain with several members of the Family (who filed suit earlier this year), but a battle-scarred Franklin is set to move forward. "The lawsuit has been a real pain for us, but I feel like this is the year. I’ve had a lot of time to reflect and give up a lot of my personal energy," he says. "Mostly, it’s just allowing God to do whatever he’s going to do. With One Nation Crew, I’m going through the fear of wondering if folks are going to like it, because I’ve been hearing that it is so different. I wanted it to be diverse in culture, and I’ve always wanted to try and reach out of the black church walls."

With the release of the first single, "Nobody," Franklin is not only getting on R&B radio but has been most added on top-40, marking yet another first. Mack-Lattalade says, "We’ve never had that kind of acceptance coming out on radio." In the meantime, B-Rite Music is gearing One Nation Crew to stand on its own. To that end, Franklin does not appear on the cover. "We wanted to create a new identity for this group, apart from Kirk," Mack-Lattalade explains. "We’re expecting big things of them."

**Briefly:** Gospel’s invasion of New Orleans couldn’t have been complete without a number of high-profile performances from the first lady of gospel herself, Shirley Caesar, who wowed a packed crowd of more than 3,000 with songs from her September 5 release with songs from her September 5 release of Going to the City. "You Can Make It!" ...Lo Rawls, who makes his gospel debut this fall on Malaco Records, was among the music stars enjoying gospel in the Big Easy.

**CCMA Awards Set:** Linda Davis and John Berry have been tapped to host the Christian Country Music Assn. (CCMA) Awards show Nov. 2 at the Ryman Auditorium in Nashville. The event will cap the sixth annual CCMA Convention, which begins Oct. 29. Convention activities will be held at the Downtown Sherraton and will include seminars on marketing, publishing, songwriting, and artist development, as well as a songwriting competition, talent show, and numerous showcases.

The awards show will be broadcast on such outlets as Daystar Television Network, Christian Television Network, Gospel Music Television, Family Net, Spirit and Truth Communication Network, inspirational Television Network, LaSea Broadcasting, and DreamTV. The show is also slated to be aired on shortwave radio in the South Pacific, Africa, the Middle East, Europe, and North America with RealAudio. Further information on this year’s event can be obtained on the Internet at cema.org.

**Pearl Award Winners:** Billboard’s Wade Jessen, director of country, Christian, and gospel charts, recently attended the second Pearl Awards in Oren, Utah, and was kind enough to file this report for Higher Ground:

Just a stone’s throw from the former Osmond Studios here, the Salt Lake City–based Faith-Centered Music Assn. (FCMA) gave out awards to 25 Mormon artists, composers, songwriters, and others in related fields during a gala ceremony held July 27 to honor those involved in the spiritual faith’s 11 million worldwide members, including recent church convert Gladys Knight.

The awards were held at the David O. McKay Events Center on the campus of Utah Valley State College, near church-owned Brigham Young University in Provo, Utah. An absent Knight was recognized with the best inspirational recording trophy for “Merry’s Arms,” a track from her MCA-distributed “Many Different Roads,” which peaked at No. 21 on Billboard’s Top Gospel Albums this past summer.

Hosted by Utah Jazz center Thurl Bailey, who is also a Christian artist signed to Deseret Book company’s Shadow Mountain label, the awards were carried live on the organization’s Web site, LDSWorld.com, and on Dish Network’s LDS Radio channel. The satellite company, a joint venture of BYU TV, has scheduled several repeat broadcasts of the event through the end of the year.

Bailey received a pair of honors for top new artist and top contemporary recording for "All The While," from his R&B release “Faith In Your Heart.”

Performers included writer/artist Michael McLean, who presented a nod for top gospel song of the year; Lex Azevedo & the Millennium Choir; Ryan Shupe & the Rubberband; multiple winner Hilary Weeks; Brett Raymond;
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AN INDIAN AUTUMN: The independent-label sector has a rich slate of releases ahead, with the high- lights being new material from well-known early music ensembles as well as new recordings of the time.

Since Nonesuch is really an indie at heart, the fall offerings from the Atlantic Records imprint were saved for this issue, rather than listed in the major-label fall preview in the Aug. 19 Keeping Score. On Sept. 26, the label issues the soundtrack to the Darren Aronofsky film of Hubert Selby Jr.'s novel "Requiem For A Dream," with the Kronos Quartet playing the score by Clint Mansell. Oct. 3 brings Philip Glass' Symphony No. 5, "Requiem, Bardo, Nirmanakaya." Acclaimed at its Salzburg Festival premiere, Glass' epic work opens the Brooklyn Academy of Music's Next Wave Festival Oct. 4, 6 and 7, in performances by the Brooklyn Philharmonic and Dennis Russell Davies. On Oct. 10, the long-awaited recording of John Cage's piano piece "Century Rolls" rolls out, with Emanuel Ax taking the solo role that the composer wrote especially for him. The same date also brings "Silenzio," a survey of Glass, Arvo Part, and Vladimir Martynov from Gidon Kremer and his Kremerata Baltica, who begin a U.S. tour Oct. 10.

ECM New Series—distributed by Universal in most territories around the world but independent in every other sense—has a potent left-field lineup for the coming season, and a two-disc release, rare repertoire, a new reissue, and an historical concert recording as the fall promises to be a disc devoted to the music of underserved 20th-century master Karl Amadeus Hartmann. Rising violin star Isabelle Faust solos in Hartmann's "Concerto Funebre," with support from the Munich Chamber Orchestra and Christoph Poppen. Also included on the beautifully produced disc are Sinfonie No. 4 and the Chamber Concerto, which features a haunting solo turn by clarinetist Paul Meyer.

In November, ECM offers an intriguing set of new music from sibling cellists Thomas and Patrick Demenga, a recital by violist Michelle Makarski, and an album from violinist Paul Giger with the Estonian Chamber Choir.

On Sept. 12, Harmonia Mundi releases a deluxe set from the Academy of Ancient Music under violinist/leader Andrew Manze—a two-disc collection of Geminiani's Concerti Grossi after Corelli's famous Op. 5. Handsomely packaged in a slipcase, the album comes with a 21-page booklet, collection of founder Sir John Hawkins' 1770 account of London's original Academy of Ancient Music, along with an erudite intro by the founder of the band's modern incarnation, Christopher Hogwood. As a companion release, a new "Portrait" anthology surveys Manze's impeccable explorations of the virtuoso repertoire from Bach and beyond.

The disc includes his typically entertaining liner notes, plus a Händel sonata that previews a complete set due next year: Monteverdi and the Academy embark on a 16-city U.S. tour in October and November. Also out Sept. 12 from Harmonia Mundi is what sounds like another top 10 collection from the medievalist sirens of Anonymous 4: "1000: A Mass For The End Of Time." Further on, the label will have early reissues from the King's Noyse, as well as René Jacobs' interpretation of the Baroque opera "Cresus" by Hamburger composer Reinhard Keiser (with a cast that includes up-and-coming soprano Dorothea Rinschmann).

From the imprint Le Chant Du Monde comes a bargain-priced 25-disc edition devoted to Shostakovich, marking the 20th anniversary of his death, and later in the year, there will be a disc devoted to the film music of the late Russian composer Edison Denison. Among Harmonia Mundi's distributed labels, Jordi Savall's Alia Vox has a September release of "Teares Of The Muse," a disc devoted to 16th-century chamber artisan Anthony Holborne. And Hyperion deserves a great round of applause for seeing Graham Johnson's epochal complete Schubert Lieder edition to its close, with the new volume previewing a final volume due early next year.

The French label stable Naïve—distributed by Harmonia Mundi in the U.S. and U.K.—has a superlative fall schedule, headed up by a new disc and a series of small releases, 20 modern-minded recordings and Montegut imprint. On Oct. 19 brings "Requiem[s]," featuring three challenging (and often affecting) new vocal works by 45-year-old French composer Pascal Durand. In November, the performers—the French chamber choir Accents under Laurence Equilbey—will tour the U.S., showcasing the Durand in 11 cities.

Throughout the fall, Naïve will be introducing Montaigne's sharply designed "20th Century Collection," which kicks off with two new releases, 20 modern-minded recordings and Montegut imprint. On Oct. 17 brings an album of two major new works by Georgian composer Gia Kancheli: the cello concerto "Simi," for Mstislav Rostropovich. That date also sees the release of a thrilling disc devoted to the music of underserved 20th-century master Karl Amadeus Hartmann. Rising violin star Isabelle Faust solos in Hartmann's "Concerto Funebre," with support from the Munich Chamber Orchestra and Christoph Poppen. Also included on the beautifully produced disc are Sinfonie No. 4 and the Chamber Concerto, which features a haunting solo turn by clarinetist Paul Meyer.

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Livingston & Evans Saluted On Album
Feinstein's Nonesuch Set To Collect Oscar Winners' Catalog

BY IRV LICHTMAN
NEW YORK—Though obvious names come to mind in planning a CD songwriter salute—such as Richard Rodgers, Cole Porter, Jerome Kern, George and Ira Gershwin, and Irving Berlin—others with a less public identity have created a body of work worthy of a CD retrospective.

For Los Angeles-based Songwriters’ Hall of Fame members Jay Livingston and Ray Evans, that decision has already been made by Michael Feinstein. The cabaret/concert star’s latest songwriter tribute (from Nonesuch Records on a date yet to be announced) will include some 30 titles by the three-time Oscar winners, who began writing songs in the late ‘30s and whose melodic and optimistic film and TV material defined the pop ballad sensibilities of the late ‘40s and ‘50s.

From 1935-1945 they had a songwriters’ deal at Paramount Pictures’ Famous Music. Their Oscar winners are 1948’s “Buttons And Bows,” 1950’s “MonaLisa,” and 1956’s “Que Sera, Sera” (Whatever Happened to Baby Jane?). Only Sammy Cahn and Jimmy Van Heusen matched that Oscar song total. The duo’s other standards include “To Each His Own,” “Golden Earings” (with a melody by Victor Young), “Tammy,” “Silver Bells,” and “Dear Heart” (melody by Henry Mancini). Their TV themes include “Mister Lucky” and “Peter Gunn” with music by Henry Mancini, and “Bonanza” and “Mr. Ed.”

In addition, Livingston and Evans penned two Broadway scores with limited success—1958’s “Oh, Captain! (Columbia Records)” and 1961’s “Let It Ride” (RCA Victor Records).

Livingston, “We wrote every day until rock came in. If George Gershwin were alive today, he’d be standing on the corner with a tin cup.”

Livingston, who can rattle off with ease the call letters of radio stations that helped break some of his songs, personally serviced Nat “King” Cole’s rendition of “MonaLisa” to local radio stations while on a publicity junket on behalf of Paramount Pictures in 1950.

With the view that their kind of material was too difficult to break in the rock’n’roll era, Livingston and Evans turned to writing special material. Actually, writing film material for the likes of Betty Hutton, Bob Hope, and Doris Day, among others, was not a great creative departure for the songwriters.

As for the material on the Feinstein CD, Livingston, who has two solo CDs with Feinstein while supplying piano backdrop, says that about half the titles will consist of “songs that have never been heard before or film songs that were not exploited.” Also performing on the set are Melissa Manchester and jazz instrumentalist Page Cavanaugh.

Rare finds, of course, go right along with Feinstein’s scholarly/archivist approach to his performances. In recent years he’s made CDs with appearances by writers Burton Lane, Jerry Herman, Jule Styne, and Hugh Martin.

For the output of Livingston and Evans, the newly discovered songs include “An Anywhere But Here,” a cutout from “Oh, Captain!,” which is a musical version of the film “The Captain’s Paradise,” starring the late Alec Guinness; “What Fools These Mortals Be,” from an unproduced animated film project of “A Midsummer Night’s Dream”; and “How Many Tear Drops,” from another unproduced musical.

“One of their greatest hits are not necessarily songs that show off the full extent of their genius,” Feinstein tells Billboard. “As much as I love Que Sera, Sera” and “Buttons And Bows,” there are dozens of other songs, many of which have never seen the light of day, that are extraordinarily sophisticated, lyrically and musically.”

Livingston and Evans, both of whom are 85 years old, have, of course, amassed a body of tales worth the retelling. One of them, as told by Tony Cowan, aka Tony C, whose Donkhris Music (BMI) includes the hit “Crossroad,” which Tony C produced for Bone Thugs-N-Harmony. He’s also produced and written for the solo outing by the group’s Bizzy Bone. M&M has also completed two global administration deals for Michael Speaks Music (BMI). (Speaks is an R&B/gospel performer on Epic Records.) The other deal involves Mercury Nashville artist Sue Hendrix’s Partnership Publishing (ASCAP). Both administration deals flow through World Music & Media (BMI).

New York-based the Aradiz Group has bolstered its publishing affiliations with jazz performers through worldwide representation with George Shearing (Bayes Music), Tony Moneymaker (Music/Shearing), Anthony Wonsey (Wonsey Music), and Roberta Gambarini (RCA Music).

According to Judith Baldwin, director of Aradiz, work on the catalog is under way in conjunction with Aradiz’s longtime overseas associates Peter Stretton at London’s Banking Green Music and Ikkai Toshiba at Sony Music Publishing in Tokyo.

Election Sparks Presidential Musicals; Music & Media Buys DiGesare Titles

ELECTIONEERING: Songwriter/folk balladeer Oscar Brand, who is also on the board of the Songwriters’ Hall of Fame, was scheduled to be the special guest at an Aug. 19 gala fundraiser for the Actors’ Guild, whose theater is on Santa Monica Boulevard in Los Angeles. Annette Bening will be the host, assisted by Carl and Rob Reiner.

The Gang has as executive producer Tim Robbins, who is presenting a presidential-seeming version of the 1968 off-Broadway musical “How To Steal An Election,” which had a score by Brand. Flying from New York with Brand will be BillBrown, who wrote the book. Brand says the revival wasn’t sparked by the RCA original cast album—yet to make an appearance on CD—but by Brand and the record label’s interest in re-releasing the title to be a film.

Interestingly, another Livingston and Evans song in the film “We’ll Love Again,” is a favorite of Stephen Sondheim, Livingston says.

“The tale behind “Que Sera, Sera” doesn’t end there. Day’s husband at the time, Marty Melcher, demand(ed publishing) rights to the song, which Paramount gave to him. This, it turned out, greatly benefited Livingston and Evans. Instead of writing a song for a hire—giving Paramount all rights—the pair signed a standard American Guild of Authors & Composers (now the Songwriters Guild of America) contract with Melcher, which entitled them to regain rights to the song after 25 years.

Similarly, Universal Pictures gave the team the publishing rights to “Tammy,” a hit for Debbie Reynolds, who starred in the same film. “Universal didn’t have much of a publishing company in those days,” says Livingston.

One of the team’s fondest memories is “For His Eyes” (written for the 1946 film of the same name, which must not have been written solely by the pair if composer Victor Young had not written a title he did not like. Evans notes (Continued on page 53)
Essix Makes Own Mark On Zebra Set

by Steve Graybow

Essix also took a distinctly Southern approach to recording the album, utilizing all analog equipment and recording at Alabama's legendary Fame Studio, where Wilson Pickett and Duane Allman cut tracks. "When filmmakers make a film about a certain era, they try to make everything as authentic as possible," says Essix, who studied film from Berklee in 1993 with a bachelor's degree in music production and engineering. "I followed that concept, using the same piano that Aretha Franklin played and as many authentic pieces of equipment as possible. I wanted to keep everything raw and honest."

From the warm, opening chords of the Brook Benton classic "Rainy Night In Georgia"—itself the album's first single—through a tender reading of the spiritual "Sometimes I Feel Like A Motherless Child," "Southbound" proves Essix to be both a heartfelt interpreter and a thoughtful composer. He is also a soulful guitarist with a knack for melody and restraint, painting rich, blue tones over rhythm beds that are as much Muscle Shoals and gospel as they are contemporary jazz.

"I always felt that sometimes I feel like a Motherless Child in my church choir when I was growing up," recalls Essix. "The words always stuck with me. It was so simple, but it said so much. When I recorded the song, I tried to evoke the emotions that the lyrics made me feel."

Although Essix is justifiably proud of "Southbound," he is anxious to see how radio and consumers will respond. "People are so used to hearing things one way that they might not dig someone doing something different," he says. "But I have no regrets. This is who I am."

Incidentally, Essix is the youngest artist to be inducted into the Alabama Jazz Hall of Fame, joining legends Nat "King" Cole, Lionel Hampton, Sun Ra, and Erskine Hawkins.

AND: Scottish sibling duo Hue & Cry unite a kitchen sink's worth of jazz idols on "Next Move" (Linn, Aug. 15), as exemplified by their pop-meets-hard-core prowess of Prince's "Sign O' The Times," vocalist Pat Kane and keyboard player/producer Greg Kane successfully reference American, Latin, Rhythm, and European drum'n'bass. Scottish saxophonist Tommy Smith is a standout... MaxJazz continues its Vocal Series with "Love Happens" and "To Me" by New Orleans native Phillip Manuel (Aug. 8). The singer puts his warm touch on material ranging from the chestnut "Summertime" to Sting's "Fragile" nut "Summertime" to Sting's "Fragile," with assistance from New Orleans jazz patriarch Ellis Marsalis and trumpeter Nicholas Payton.

Drummer Mike Clark, best known for his early '70s work with Herbie Hancock & the Headhunters, releases "Actual Proof," his first-ever solo album, on the Platform label Sept. 15. Nuance Records enters into a worldwide distribution deal with Lightyear Entertainment. Among the first releases under the pact will be "Urban Culture," the second solo release from contemporary jazz guitarist Louis Shelton, who heads up the Nuance label.

Delmark celebrates the 50th anniversary of Chicago's Asym for the Advancement of Creative Musicians (AACM) with the reissue of four seminal AACM albums, Anthony Braxton's "For Alto" (1960), Mahul Richard Abrams' "Things To Come From Those Now Gone" (1972), Maurice McIntyre's "Humility In The Light Of The Creator" (1969), and a Malachi Thompson collection titled "Timeline." All are currently in stores.

Phillip Manuel puts his warm touch on material ranging from the chestnut "Summertime" to Sting's "Fragile"...
LIL' BOW WOW ENTERS THE SPOTLIGHT
(Continued from page 24)

Wow is 13 with the knowledge of somebody who has been here before. I want to make sure I set Bow Wow up for a lifelong career, so that when people finally hear him say 'sh*t,' they are not shocked. A lot of people were pissed off that Kris Kross grew up. I don't want that to happen to Bow Wow."

The set features more than 10 songs produced and written primarily by Dupri, who also appears on "You Know Me" with Da Brat and "This PlayDayz" with Big Duke and Rock. Snoop Doggy makes an appearance on "Bow Wow (That's My Name)." The first single, "Bounce With Me," features Xscape and was released commercially July 31 on CD-5 after being featured as the second single from the "Big Momma's House" soundtrack.

"It's been a long time since we had a run like this when a single is doing so well," says George Daniels, owner of George's Music Room in Chicago. "The fact that they did put out a commercial single is a pleasant surprise, and one that's a hit is even better."

"Right now the goal is to keep building this single and get it blazin' on radio," says Michael Mauldin, COO of So So Def and Dupri's father. "Bow Wow is visiting a lot of radio station events like the KMEL [San Francisco] and KKHT [Los Angeles] summer jams. What we're doing now is tying him in to perform his song during [labelmate] Da Brat's and Jermaine's shows."

Bow Wow is making a lasting impression at these events. Since Lee Cagle, PD of KXHT Memphis, added the single, it's remained a top five request. "The way he had the crowd eat ing out of the palm of his hand did it for me," Cagle recalls of Bow Wow's appearance with Da Brat at the station's anniversary show in June. "He has a very impressive stage presence."

Thanks to So So Def Columbia's association with ArtistDirect, an Internet firm that maintains So So Def's Web site and markets its products and merchandise, visitors can play a Bow Wow online game. Dr Pepper is sponsoring So So Def book covers that include Bow Wow, which will be distributed to schools across the country this fall. Bow Wow will also appear on The Source Awards, which air Aug. 29. Dupri says that part of developing young talent is not just producing hits for the artists but keeping them on the right track. "I told me I couldn't be on the label if my grades were not right," Bow Wow says. "My grades are right; I'm an honor roll student. That's how I maintain and stay on So So Def. I do good work, stay in school, and I don't do drugs."

William Morris Agency books Bow Wow, who's co-managed by Atlanta-based Artistic Control and his mother, Teresa Caldwell.

LIVINGSTON & EVANS SALUTED ON ALBUM
(Continued from page 31)

that five versions of the song made the top 10 of the Billboard charts in 1946.

In picking their favorites, Livingston selects "Never Let Me Go" because he is proud of its chord changes, which lend themselves to many jazz versions. Evans says he is in awe of the broad international success of "Mona Lisa." The success of "Que Sera, Sera" (does n't deter Livingston from declaring that "the song is too simple for me."

As for their Broadway experiences, Livingston says, "I hated Broadway; everyone was so superior." Evans comments, "I loved the social things." Livingston's publishing firm is Alan Livingston Music, while Evans' is St. Angelo Music.

For veteran tradecrafters, Jay Livingston's younger brother, Alan, is remembered as the much-admired chief of Capitol Records decades ago. Evans, who met Livingston while they were students at the University of Pennsylvania—where they played in the school's orchestra—sums up their writing career by noting, "This foolish crusade turned out well."
When Music Industry veteran Jeff Greenberg was recruited, in 1994, to restore the Village Rec- order to the triumphant status it had held in the past, few could have imagined how quickly and successfully he would do just that.

The four-room studio in West Los Angeles, founded in 1968 by musican/entrepreneur Geordie Hormel, had opened as one of the first 24-track studios. By the early 1970s it was the site of many classic recordings, including albums by The Rolling Stones, Steely Dan, Sly & the Family Stone, and Bob Dylan.

By the early 1990s, however, a combination of fierce competition and complacency had led to a severe slump in business, prompting studio president Julie Hormel, Geordie’s daughter, to consider closing the facility. But with the help of renowned studio designer Vincent Van Haaff, Greenberg remade the facility, remodeling and reinventing the studio.

Before long, the Village, located in a 22,000-square-foot Masonic temple, was back on the map, marking its rebirth with credits including the Eagles’ “Hell Freezes Over” and the Smashing Pumpkins’ “Mellon Col- lied the Infinite Sadness,” as well as film scores for “The X-Files,” “Good Will Hunting,” and “The Shawshank Redemption.”

Today, the Village continues the perpetual process of reinvention, while simultaneously hosting a constant and enviable schedule of big-name clients.

And, while any recording studio that maintains powerhouse status after 32 years is a story in itself, the Village is now distinguished by wised criteria. While teen and hip-hop/R&B artists continue to dominate sales and airplay, the Village is booked with one high-profile rock ‘n’ roll project after another, as well as orchestral film score sessions.

Related to this trend is the fact that, in an age of rapid technological advance and proliferation of digital consoles and recording formats, it is the analog Neve consoles that continue to draw clients to the Village. Greenberg further reports that while Pro Tools is, not surprisingly, incorporated into nearly every session, a large percentage of projects are still recording to 2-inch analog tape.

Studio A’s vintage Neve 8048 con- sole is an attraction known throughout the recording industry. Built circa 1971, it was one of the last Neve con- sole built by Rupert Neve.

“It is probably the best sounding,” says Greenberg, who adds that one producer-engineer “went to four studios to find the best sounding vintage Neve and wound up back here.”

Studio D at the Village, site of the recording of Fleetwood Mac’s “Tusk,” features a 1972-input Neve VR Legend console fitted with an eight-bus VSP surround circuit. Accordingly, it is a preferred studio for film and video scor- ing, as well as traditional tracking and overdub sessions.

Thomas Newman, whose score for “The Shawshank Redemption” was recorded at the Village, has a new project in progress here for the upcoming film “Pay It Forward,” which opens Oct. 20.

“We’re still doing a tremendous amount of rock ‘n’ roll here,” Green- berg emphasizes. “We’re doing some incredible projects. A lot of the stuff is on 15 ips Doly. We’re even doing their final mixes here.”

“Also, virtually everything we do now includes Pro Tools,” he says. “We’re using Pro Tools in all rooms on almost every project that comes through. That seems to be another major trend occurring here. You get the dynamics of digital, with all the qualities of analog— it’s warm and fat. We usually use our rigs and on occa- sion people bring theirs. But clients can work at home, then swap in their drives with our equipment in our studios.”

Among the acts recently taking advantage of the analog Neve/Pro Tools combination at the Village are the Brian Seitzer Orchestra, the Red Hot Chili Peppers, Primus, Marilyn Manson, Randy Newman, the Cult, Lyle Lovett, Aerosmith, and Darius Rucker. Recent film scores recorded here include “Autumn in New York,” “Boys And Girls,” and “Almost Famous.”

Sheryl Crow has been in with Stevie Nicks, but also doing solo stuff, too, and she was here when Tom Petty was here,” Greenberg adds. “Tom’s been working here too, writing. We did the J ay- hawks with [producer] Bob Ezrin. Aaron Neville is still going on; that’s a neat project.”

With the facility thrashing once again in the competitive L.A. market, Greenberg reports that recent upgrades and renovations continue, essential for a studio intent on maintaining its status. A tour of the Vil- lage will be part of the upcoming Audio Engineering Society (AES) Convention’s program in September.

“We just rewired our rooms with a new modular digital console focussing the major project. “It was like someone took a wet blanket off the already great-sound- ing main monitors, and they sound even more plush. And we’re currently remodeling the downtown area.”

And as always, there are projects. Stone Temple Pilots’ “No. 4” was recorded at the Village. Perry Far-rell spent several months here, and the Wallflowers were also recording here. Producer D’Bone Burnett and his wife, Sam Phillips, recorded tracks for her new album in Studio D.

Meanwhile, Burnett and Wim Wenders, who last worked together at the Village on the film “The Million Dollar Hotel,” were discussing their forthcoming collaboration on another film. Natalie Cole was recently here with producer Richard Marx, as was Los Angeles Lakers star and recording artist Kobe Bryant.

Dave Navar- ro’s new album is currently being mixed here.

“And we’re doing Tom Jones in Studio B,” Greenberg adds. “That’s pretty cool, huh!”

AES EVENTS: The 109th AES Convention, Sept. 22-25 at the Los Angeles Convention Center, will fea- ture a series of workshops.

Among this year’s workshops is “Audio Watermarking For Packaged And Network Media,” which will include a presentation on audio water- marking, a technology with impor- tant implications for future economic models of distribution.

“Digital Libraries, Preservation And Metadata” will explore the artistic and technical challenges of storing and retrieving audio programs. Mickey Hart will be one of the panelists.

The AES Technical Committee on Coding of Audio Signals will present a project to illustrate the different types of coding artifacts during the “Perceptual Audio Coders—What To Listen For” workshop.

Otari Unplugs Advanta
RADAR Pact Also Ends; Firm Is Upbeat

By Dan Daley

In the same week, Otari Corp. has announced a major change in its digital audio console strategy and has acknowledged that its exclusive relationship with the original equip- ment manufacturer supplier of its RADAR II hard-disc recording sys- tem—which Otari cites as one of the most successful products in the company’s history—has ended.

The Los Angeles-based Otari will discontinue its line of large-format digital consoles, which ranged in price from $350,000 to $700,000 depending upon configu- ration, of its digital media consoles, Otari’s entry into the pricey yet still-proliferating high-end digital console market, was intro- duced in early 1999 and marketed first to the broadcast arena; several were sold to broadcasters in the Middle East, Asia, and Europe, including four to Belgian television company VRT.

The company’s long-term strate-
OTARI UNPLUGGED ADVANTA
(Continued from preceding page)

gies), which originally developed the RADAR hard disk recording system that Otari began to market and sell under an exclusive license in 1994, have ended that relationship. That RADAR and its 24-bit successor, the RADAR II, were among the most successful products in Otari’s history, Schaeffer said. Otari has sold more than 2,000 RADAR systems in that time, at a price of between $20,000 and $40,000, depending upon configuration.

Schaeffer said that the relationship had developed the way he characterized as “creative technical differences.” As the Otari will market a new hard disk recording system in the future, the one that will use a completely different operating system than the RADAR II’s but that will be compatible via file format exchange. Schaeffer added that Otari will continue to provide technical support for existing Otari RADAR customers.

Barry Henderson, president of IZ Technology, said the relationship with Otari had been mutually beneficial but that IZ chose not to renew another one-year exclusive distribution arrangement with Otari after the most recent one ended on March 31 because of divergent strategic market views.

“The [pro audio] market is splitting into a high end and low end—the middle is going away,” Henderson said. “We want to increase our exposure to and capture more of the lower end of the market.”

To that end, Henderson asserted, IZ Technology has developed the RADAR 24, a $5,000 hard disk recording system, and the RADAR 48, as yet unpriced, for the upper end. Both are slated to be introduced at the September Audio Engineering Society Convention.

“Our relationship with Otari was a mutually beneficial one in many ways, and they put forth a tremendous effort,” Henderson said. “But Otari has never been an end market, and in the high-end market they could become a competitor in the future.”

Otari’s decision to back away from the digital console market underscores that market’s volatility, and the road has not been rocky for Otari alone. All four major participants in the market—Solid State Logic (SSL), Sony, Neve, and Euphonix—have experienced varying degrees of unevenness in launching and marketing these complex consoles. And the arrival of expensive digital consoles in the music market has underscored an ironic dichotomy: The technology is there and is being pursued by manufacturers, but studios have so far paid more lip service than they have money for the consoles, and some of these studios that have invested in them have not yet to the rates necessary to amortize their costs.

“It’s still a delicate niche at this point, such as surround mixing,” said Quad Recording owner Lou Gonzales, who operates an SSL Axiom-MP digital console at his New York facility. “It’s eventually going to go to digital, but in the meantime, this is very advanced technology, and studios have to make a commitment that goes beyond money to it, and some aren’t ready for that.”

“You can’t put your toe in the water and say it’s too cold based on that,” he continued. “You have to be prepared to fully embrace it and integrate it into the facility and support it from within, and not enough studios are capable of that yet.”

Gonzales noted that he purposely configured his digital consoles with additional A/D converters to allow it to be used in an analog mode for times when demand for a digital console at the studio slacked.

Schaeffer estimated that Otari had invested $15 million in the Adaptec development so far. But he added that the company is already leveraging that research and development into new products, including a new format and sample rate converter, the FS-96.

However, in reviewing the market and Otari’s experience in it, Schaeffer conceded that two things had happened in the past 18 months. “We spent more money in development than we had expected, and that’s what happens when you’re developing a complex new product like this. But, the market for these products matured quickly—other companies got into it, and it became more competitive quickly. But still, much of the market was saying, ‘We’re not ready to write a check for $500,000 or $600,000.’”

Schaeffer added that the growing lower end of the digital mixer market was also shipping off demand for more expensive consoles.

Piers Pliskin, VP of marketing worldwide for Euphonix, said that the music market for this type of product is becoming “less difficult” as time goes by and as more producers and engineers accept digital boards. However, he acknowledged the uniqueness of the music studio’s position and the tight profit margin environment in which it operates.

“The music market is different from post or broadcast in that in post, you’re selling the engineer, not the facility or the console,” he said. “In music, you’re selling the facility and the console, and you’re selling them every day in and out day.”

Rick Plischke, president of U.S. operations for SSL, said that the music market is not so much more difficult for digital console sales as it is simply different. “There’s different reasoning at work in different aspects of the market,” he explained. “Digital consoles have been stronger in areas like remote recording and surround. Facilities that are looking to strengthen themselves in those markets are often doing so with digital consoles.”

Schaeffer said that, in the wake of these changes, Otari would focus its efforts on digital and analog multitrack recorders and digital networking products, and recording consoles for professional audio, broadcast, and fixed installation markets.

[Much of the] market was saying, “We’re not ready to write a check for $500,000 or $600,000.””

—TIM SCHAFFER—

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**Good Timing And Luck Benefits Fonsi**

As the summer chugs along, Son By Four has proved to be relentless in its quest to top the charts, with "A Puro Dolor" seeing in and out of the No. 1 spot on Hot Latin Trucks. But a comparable success story has been playing out in the slightly lower echelons, as crooner Luis Fonsi jumps from No. 7 to No. 3 this issue with "Imagíname Sin Ti," the single that has propelled his album "Eterno" to sales of more than 500,000 copies in two months.

And while his album climbed, Fonsi has stayed busy. Following a performance for the pope (singing a duet with Christian singer Cindy Morgan) Aug. 19, Fonsi will do five sold-out shows at Puerto Rico's Centro de Bellas Artes Aug. 24-27. That's impressive for an artist who has only two recorded albums and who less than two years ago was unknown, with no previous recording experience and no musical pedigree to his name.

"When I started with him, bless him, he'd sold 3,000 copies," says manager Tony Mjena, who took over Fonsi's career in February 1999, after the singer's first album, "Comenzaré," had been in the market four months.

From that point on, the Puerto Rican singer's success has had to do less with marketing than with being prepared to take advantage of good timing and good luck. After two singles from his first album made the charts, Fonsi's voice caught the ear of merenguera Olga Tañón, who invited him to share the stage with her in several tour stops to sing "Escondido," a duet she'd recorded with Christian Castro.

Fonsi, who is 22 and has a B.A. in vocal performance from Florida State University, used the platform well—even doing some R&B improvising—and sales began to climb. Even though it wasn't released in many markets, "Comenzaré" sold more than 100,000 copies.

Having a musical education, says Fonsi, "makes a complete difference, from sun to Earth. It's a confidence builder. I've taken guitar lessons, so I feel comfortable accompanying myself on guitar. I've taken dance lessons since I was a child. I can discuss things with my musicians. It allows you to do everything."

For the making of "Eterno," which was produced by Rudy Perez, Fonsi says he was involved in every step of the way, even working on the chorus arrangements himself. That, coupled with his performing experience in festivals, allows him to sustain a solo show (Continued on page 58)

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Don't miss the opportunity to showcase your product to the top retail and radio decision makers in this timely special!

ISSUE DATE: October 7
AD CLOSE: September 12
'It is my intent to develop acts for Surco. Obviously, I want to build a strong catalog'

- GUSTAVO SANTOAALLA -

before year's end, according to Santaolla, and will be distributed by Universal.

Surco's most recent project is a double-disc soundtrack to the film "Amores Perros," which has won numerous prizes in film festivals throughout the world. Neither the music nor the album has been released in the U.S. yet, but the disc has already sold more than 200,000 copies in Mexico alone, according to Santaolla.

"It's one of our big, big successes," he says, noting that while one album contains his songs, the other is a tribute with performances by Café Tacuba and Control Machete, among others.

At the same time, Santaolla has begun work producing an album for one of the country's top recording artists. The full repertoire is yet to be determined, Café Tacuba has been approached to collaborate on one track.

SHORT TAKES: If every yin has a yang, then every Grammy Award must have an American Music Award. The equivalent for the Latin Grammys seems to be the Ritmo Latino Awards, whose second annual event took place Oct. 19 at the Universal Amphitheatre in Los Angeles' Universal City. Dubbed El Premio de la Gente (the Award of the People) because final winners are voted on by the public, the Ritmo Latino Awards determine its finalists according to SoundScan sales numbers from July 1999 to June 2000. Awards will be given in 14 categories.

MTV Latin America and Internet auction site MercadoLibre have teamed to auction MTV-brand acts as well as other music and audio gear from popular Latin music artists. Users in Latin America. Auctions will be held on MTVla.com and MercadoLibre.com, and all proceeds will go to charities throughout the region. Articles will be donated by artists and by MTV, although MTVla.com users will also be able to buy and sell their own articles.

Dgolpe.com will boast a new, redesigned look by the end of August. The site, which some describe as a Yahoo! for downloads, has inked deals with Tolo.com in Mexico.

Gustavo Méndez has been named creative consultant for publishing company Warner Music in Miami. His new position will not affect operations of his company, Radio Vox.

RETURN OF VICO C: EM Latin is getting ready to unveil Puerto Rican rapper Vico C's follow-up album to "Aquél Que Me Rodea Muerto" (He Who Had Died), the semi-autobiographical 1998 disc about his recovery from a near-fatal heroin overdose and spiritual personal project.

Pedro Iglesias, a promoter at EM's San Juan, Puerto Rico, office, says "El Supremo Heroe" should be in stores by October, with the title track serviced to radio stations by late September. Iglesias says the album, like its double-platinum predecessor, features a positive message and rags-to-riches lyrics but with edifying words. The lead single, he says, is about a 15-year-old who wants to be asuper hero like the ones he sees on Atari and Play-Station and similar games. But in the song Vico says that the only true super-hero is Jesus Christ.

Vico C—real name Armando Lozada, a native of one of San Juan's most drug-infested high-rise housing projects—was able to overcome without alienating his core fan base from his previous album, "Aquél" sold more than 250,000 copies and earned the rapper honors for Billboard's 1999 rap album of the year. Iglesias says Vico C wrote, arranged, and produced the entire album "in his" adopted hometown of Orlando, Fla., having left Puerto Rico in 1997 after his overdose.

RODRIGO BOOM: One month after the car accident that tragically killed tropical music star Roger, 17-year-old secondo Rodrigo Mosimando, which accounts for more than 50% of all sales in Argentina, says the singer's album sales have multiplied fivefold. Since late 1998, Rodrigo had become a national phenomenon whose crossover appeal propelled his album "A 2000" to sales of 420,000.

His unexpected death coincided with the release of a CD-ROM with a new single dedicated to soccergoor Diego Maradona, as well as a new full-length album, "La Mano De Dios, Su Homenaje A Diego Maradona." Earlier recordings of his Music also account for a total figure of more than 1,600,000 units sold since June 25.

Assistance is preparing this colonna was performed by Marcelo Fernandez Bitar in Buenos Aires and Kari Ross in Miami.

Leila Cobo can be reached at 305-341-5239 or via E-mail at leobob@billboard.com.

LATIN TRACKS A-Z

TITLE (Artist) (Week 08)  RE  NEW  1 RODRIGO MOSIMANDO (A.MARCEL) 1.616.000 (ASCAP) 4 2 LUIS FONSI (F.EL REGOLO) 1.374.000 (BMI) 1 3 ALEJANDRO FERNANDEZ (SANTAOLALLA) 1.200.000 (ASCAP) 2 4 CHRISTIAN CASTRO (CAYO LA PISTA) 755.000 (BMI) 2 5 PAULA RUBIO (JOAN SEBASTIAN) 710.000 (BMI) 1 6 PABLO DIAZ (JOAN SEBASTIAN) 895.000 (BMI) 4 7 CHRISTIE AGUILERA (EM-PISCES) 700.000 (BMI) 1 8 JUANES (CENTRO DE MUSICA) 633.500 (BMI) 1 9 THE NARCISSISTS (LLEDO/TIENDA) 623.000 (BMI) 1 10 NELLY (SANTAOLALLA) 600.000 (BMI) 1 11 LAURA BIBIANI (A.MARCEL) 585.000 (BMI) 1 12 JESUS Y LA TINIEBLA (E.SABADO) 570.000 (BMI) 1 13 SANTAOLALLA 480.000 (BMI) 1 14 SANTAOLALLA 470.000 (BMI) 1 15 JUAN JOSE CASTILLO (SANTAOLALLA) 465.000 (BMI) 1 16 VICTOR MANUEL (BEMER/RECORDES) 450.000 (BMI) 1 17 RICKY MARTIN (SANTAOLALLA) 440.000 (BMI) 1 18 GUSTAVO MENDEZ (RICKY MARTIN) 430.000 (BMI) 1 19 K. SANTANDER (TAKES:) 420.000 (BMI) 1 20 SANTAOLALLA 410.000 (BMI) 1 21 A.MARCEL (SANTAOLALLA) 400.000 (BMI) 1 22 LUIS FONSECA (TAKES:) 390.000 (BMI) 1 23 CHRISTIAN CASTRO (CAYO LA PISTA) 380.000 (BMI) 1 24 JUANES (CENTRO DE MUSICA) 370.000 (BMI) 1 25 CHRISTIAN CASTRO (CAYO LA PISTA) 360.000 (BMI) 1 26 SANTAOLALLA 350.000 (BMI) 1 27 JUANES (CENTRO DE MUSICA) 340.000 (BMI) 1
French Acts ScarcE On Radio

Domestic Sales Hit All-Time High, Says SNEP

This story was prepared by Emmanuel Legrand of Music & Media.

PARIS—French radio airplay for domestic repertoire sank below the 40% mark during the first half of this year, as a result of domestic acts having reached an all-time high.

Airplay of domestic productions dropped to 38%, compared with 41% the previous year, according to the findings of a study unveiled by French trade body SNEP. It was based on the sample of stations monitored by Ipsos Music. This is used to compile the French airplay charts.

According to the study, airplay of French-language content has been on a downward spiral since a 45% peak during the first half of 1997, falling to 43% in 1998 and 41% in 1999.

(Continued on page 91)
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Streamline TV Launch in Sweden

**MusicBrigade.com To Provide Music Videos On Internet**

**BY KAI R. LOFTHUS**

STOCKHOLM—There may still be some debate over whether video really killed the radio star, but two long-time veteran music industry veterans have no doubt that there's plenty of life in the format as the core of a new online service in Europe.

At the helm of Stockholm-based music video streaming company MusicBrigade.com are CEO Anders Hjelmtorp, former managing director for Virgin Records Sweden, and chairman Wilhelm Wendt, previously Paris-based marketing manager at CBS Records International (now Sony Music International).

MusicBrigade, which was to formally unveil its plans at the PopKomm trade fair in Cologne, Germany (Aug. 17-19), has assembled six predefined, 24-hour video streams. Revenue will be generated by pre-roll advertising after every third track. A subscription-based alternative is also being developed, where consumers can rent and store their personalized video playlists.

In the company's initial budget, which the two executives stress is not a fixed price structure, there are no plans to pay for a payment models: a one-month fee is 4 euros ($3.63), 3 euros ($2.73) per month for three months, and 2 euros ($1.82) per month for six months. The service will use Apple QuickTime and Microsoft Windows Media Player for its output.

Initially, the company's services will be available in Sweden. Its office will also deal with records in the Spanish island of Ibiza, and avid record collector Wendt was traveling to clubs throughout Sweden.

“Working with video isn’t a fresh area for Wendt. After leaving CBS in 1984, he launched a TV syndication company called International Video. And he’s spent based international label affiliates (excluding Warner Music) and significant indie labels out-sourced the domestic administration rights to their back-catalog videos. Wendt currently handles 13,000 videos on behalf of music labels. He also heads a book publishing (in English) in which he retains a major catalog of chart- and music-related books.

Wendt says he has invested in MusicBrigade as a private individual rather than through any of his companies. Other investors in last month 13,000 video catalog include Wilhelm Hjelmtorp, marketing manager at Germany’s based Web company Real Life Production. By press time, the two executives were also finalizing a deal with an unnamed Swedish investment company.

However, Wendt’s access to those 13,000 videos does not constitute a guaranteed catalog for the.Hjelmtorp of MusicBrigade, as Webcasting rights are separate from the deal that Wendt has with labels for Internal.

“Since [MusicBrigade] is consumer-oriented, we have had to negotiate new deals with the labels. But our knowledge is unique and we have spent the last 10 years building up key information about all music videos.”

WENDEL WENDT

**Our knowledge is unparalleled, since we have spent the last 10 years building up key information about all music videos**

Dutch Broadcaster Boycotts Sony Product

**BY ROBERT TILLI**

HILVERSUM, the Netherlands—Dutch public broadcaster VPRO is refusing to play any material released by Sony Music in a dispute over the station retransmitting its radio shows via the Internet.

Alternative-formatted VPRO, in addition to its regular on-air public Radio 3FM, also offers archived shows on its Web site, 3Foor12 (3Foor12.nl, literally “three minutes to 12”), which is considered to be one of the most sophisticated and advanced music-related sites in Europe.

VPRO says it has no objection to broadcasts going out simultaneously on FM and the Web, it has in the past expressed disapproval of shows and live performances being rehced and potentially downloaded by Internet users.

‘It’s not the same as downloading music. You can listen to these old shows through RealAudio. Once you’ve listened to it, it’s gone’

—GERARD WALHOF

VPRO claims it is not boycotting Sony but says the action comes down to “priorities,” Gerard Walhof, editor in chief of VPRO’s radio slots, says. “We have decided not to play Sony material until we’ve reached a temporary, mutual agreement with Sony Music Holland, which bases its claims on its neighboring rights.

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**The Distinction**

The Distinction of having the first release on the indie label started by Dave Bates, one of the U.K.'s best-known A&R heads, goes to singer-songwriter Tom McRae. His "You Cut Her Hair" EP is out Sept. 4 on db Records, headed by the former Phrasom/Mercury Records head of A&R (Billboard, March 4) who helped launch or develop the careers of Fear 83, The Swedish, and others.

McRae, who grew up in a small village in Suffolk, England, where both his parents were vicars, sees his material as indicative of a renewed interest in "real" music. "Nothing I'm doing is particularly groundbreaking," he says. "But people have got so bored of hype." McRae was recently chosen to play at the Meltdown Festival on London's South Bank by its curator this year, the enigmatic Scott Walker, after Bates (who signed Julian Lennon to the band The Pretenders/Mercury) sent him a demo. "I was hoping to meet him," says McRae. "Apparently he was at the gig, but i go anywhere incognito."

**EastWest**

EastWest has pushed the first hit to be signed straight from the Internet onto the chart. "Bleak" by Gallery is currently No. 62 on the official Media Control chart and is the first fruit of the collaboration between EastWest and Internet company Virtual Time. Produced by Dennis Ward (Pink, Cream 69), Gallery's single achieved high-net download rates from the Virtual Time promotion platform, which prompted the signing of the Stuttgart, Germany-based four-piece electro-pop act. "Eight weeks ago none of us would have dreamed of ever making it into the charts," says singer Andreas Schott. "They have a unique blend of alternative, crossover, hardcore, and techno keyboards, says EastWest managing director Hubert Wendt. Gallery is already working on its new album, which is slated for a late fall release by EastWest.

**While a Fleet of...**

While a Fleet of... has come to the aid of one of its guests' cars, New Zealand guitar band Zed played a scorching set at Auck-land's Revolver Studios Aug. 1, launching its debut album, "Silencer." (in stores Aug. 10), to media, retailers, and competition winners. Signed to Universal in July last year, the Beetleque four-piece has been a commercial radio favorite in New Zealand, since its debut single, "Oh Daisy," went Top 20 in 1998. "It did follow up with "I'm Cold," and "Glorafilia." Also adding to the launch was Universal Music New Zealand president Peter Bond, who told Pulse he had high hopes for the band. "They're a very great live act, with charisma as well as image," he says. "They combine great songs, vocals, and a great sound. He added that if the album "sells out as well as anticipated, Zed may be slated for international release."

**Merynmc**

Merynmc, one of Ireland's blue hitters, is set to return after a three-year absence with a new album on a new label and under new management. "Mary Coughlan Sings Billie Holiday," a double album that features her interpretations of many of Billie's greatest songs, will be released Sept. 18 on EMI and is based on the stage show "Lady Sings the Blues." Coughlan played the Holiday in the show, which opened to rave reviews in April in Dublin. Meanwhile, legendary Irish promoter Pat Egan has taken over Coughlan's management. "She's enjoying a renaissance in her career right now, and she's up there with Van Morrison and Sinéad O'Conner among the ranks of Irish singer," Egan says.

**Nigel Williamson**
BY LARRY LeBLANC
TORONTO—The weather in the Northern Hemisphere may have been even more unpredictable than usual this summer, but dance act Love Inc. has been providing radio listeners in its native Canada with something the “Sunshine” over the past month.

The songs on Love Inc.’s second (BMG-affiliated) V.I.K. recordings album, “Into The Night” — to be released Aug. 29 in Canada — are in- fectious, hook-laden, and radio-friendly. Within a month of its July 3 release, lead single “Here Comes The Sunshine” hit No. 20 on Broadcast Data Systems’ (BDS) Contemporary Hit Radio Canadian chart.

“It is one of the fastest-charting tracks we’ve ever had,” declares Larry MacRae, VP of national promotion at BMG Music Canada. “There was high anticipation from (Canadian radio) programmers prior to its release.”

“There’s no-brainer for us,” says Scot Turner, PD/music director of top 40/CHR station CISS Toronto. “There hasn’t been a Love Inc. single yet that we haven’t played.” However, Drew Keith, music director at top 40 CKLW Windsor, Ont., adds: “It’s not as big a record as we’d like. We are still getting very little audience response.”

“Canadian stations may not have re- acted to Love Inc.’s “Sunshine” yet, but the video of the track, directed by Stephen Scott, is in heavy rotation. We have a lot of TV channels MuchMusic and its French-language counterpart, MusiquePlus. The sci-fi-esque video is also nominated for two awards — in the dance video and pop categories. “We’re the only act — at the annual MuchMusic Video Awards, to be held here Sept. 21.

Love Inc. consists of powerhouse R&B vocalist Simone Denny and producer/artist Chris “Sheppard” Sheppard, the most revered club DJ in Canadian dance history. Sheppard’s weekly radio show, “Grove Station,” is current-ly syndicated on 14 Canadian radio stations. “We’ll go to the wall for the Shep and bring this record home,” vows Sun Records, which has 32 stores in Ontario. “He’s got a great track record.”

The album has been tipped for early release by several BMG-affiliated labels in international termi-nalities, including RCA Hamburg, BMG Australia, New Life in the U.K., and BMG Latin America in the U.S.

BMG Music Canada president Lisa Zbitnew expects more foreign commitments to follow.

Sheppard and Denny will depart for the album on [BMG’s] international schedule yet.” says Sheppard. “We’re probably going to drop “Here Comes The Sunshine” internationally in late fall. There’s an Eiffel 65 remix [available on the 12-inch version of the Canadian single], which severs dancers, as well as lasers and video effects. Our show is all about having a good party.”

Sheppard and Peter Ries co-pro- duced and wrote the bulk of the album, which was recorded in Toronto, Vancouver, and Ries’ Franklin studio, with contributions on four songs apiece by Denny and Vince DeGiorgio, director of international A&R for RCA Records in New York. The two co-wrote the title track with Canadian songwriter Dan Hill, and the album also includes a cover of Donna Summer’s 1977 hit “I Feel Love.”

DeGiorgio has been an eyewitness-ness to Jamaica-born Sheppard’s two-decade long ascent from local underground DJ to his current status as national dance guru and for its unreliability. He is a quintes-sential ideas person. He will come up with a concept, and I will frame it and work on the melody with him. Simone probably has the best voice in Canada. In her genre, she’s unmatchable.”

Surprising, perhaps, is Shepp-ar’d’s link-up with Hill, best-known for his 1978 pop lament “Sometimes When We Touch.” Notes Sheppard, “There was a certain emotion I wanted to get across in that song, so I approached him.”

For his part, Hill says, “I was intrigued, because what Chris does is so different from what I do. He came over to my house, and he was very shy and modest. I gave him two or three lyrics for a melody. [Sheppard and Ries] then worked with what I gave them and made it great."

In the mid-80s, Sheppard caused a sizable stir within Toronto’s dance scene by organizing clandestine warehouse parties. Switching to headlining at local dance clubs brought him an even greater profile. In 1985, alternative rock radio station CFNY Toronto hired Sheppard to create the dance show “Club 102.” Stints at top 40 stations CING and CIDC in Toronto further established his following.

In 1992 Sheppard was recruited by new defunct label Sunfish Records to produce a compilation album of international techno, “Chris Sheppard Presents The Techno Trip.” He went on to develop his own dance-based label, Pirate Records and Music, which released the “Dogwhistle” and “Pirate Radio Session” albums. He also launched his own group BKS, which released three albums before disbursing.

In the mid-90s, Canada executive-met with Sheppard in 1997, it was to hire him to oversee their in-house compilation series and ink a distribution deal for this new compilation series “Groove Station.” At the meeting, Sheppard played Love Inc.’s demos, and BMG subsequent-ly signed the act — at which time Sheppard included producer/promo- er Bradley Daymond, who left after the debut album.

(Continued on page 101)
Will The Future Face of Latin Music Be Mostly MEXICAN?

Migration patterns and roots are key determining factors. Wherever Mexican immigrants go, they take their musical preferences along.

BY RAMIRO BURR

Increased sales efficiency amid the record label business' ongoing coverage of the Latin music industry.

One of the sources for that impressive growth has been identified by demographics as the Immigration Reform and Control Act (IRCA) of 1986. The law that granted amnesty to 3.1 million immigrants, 85% of whom were Mexican workers already in the country. The law was part of a U.S. government strategy that aimed at controlling Mexican migration, and also increased the border to new waves of immigrants.

It was not in the plans.

Instead, researchers believe the increased difficulty in crossing the border motivated many immigrants to settle in the country, and at a faster pace.

THREE-YEAR RISE IN SALES

Since the 1970s, the pace of Mexican immigration to the United States has tripled, accounting for nearly 40% of all immigrants to the region.

These demographic statistics also fueled a three-year rise in Latin music sales.

In a February report released by the Recording Industry Association of America (RIAA), sales of Latin music and video products increased 10% to $627 million last year from $570.8 million in 1998. Latin CD shipments totaled 13.7 million, a 17% increase over the 11.9 million shipped last year.

The enthusiasm of the consumer base that's propelling Latin music's growth is 'really unparalleled,' says RIAA President and CEO Hilary Rosen.

Richard Dopico, the RIAA's VP for Latin Music, also notes that in the three years since the RIAA began collecting Latin music shipment data, the dollar value of those shipments has grown nearly 100%

This extraordinary market expansion when compared to the overall industry. Hispanics are the youngest

Continued on page LM-8

INSIDE LM6

Breaking Artists

Year-To-Date Cherts

Vicea's Big Role

Regional Music Online

Preserving Heritage
Para más información, llamar a:
Alexandra Lioutikoff
Vice Presidente de Asuntos Latinos
209 9th Street - 2nd Fl
Miami Beach, FL 33139
(305) 673-3446
(305) 673-2446 Fax

www.americanradiohistory.com
**NEW FACES**
Continued from page LM-1

**SONY:** Brillante, a trio of teenage sisters from Odessa, Texas, is touring behind a melodic and self-titled pop/Tejano CD, whose first single, “El Amor,” is beginning to get radio play. Brandi, Sonia, and Crystal recently opened for Mazz, Fama, and Eddie Gonzalez in West Texas. Also touring heads is the Dallas-based Tejano band Stampede, which was recently featured on CNBC’s “Power Lunch” TV show. Its latest, “Que Viva El Tejano,” has produced the radio-friendly “Aquí Estoy Yo” and “Esta Vez.”

**EMI LATIN:** One of the label’s promising new faces is Grupo Control, a seven-man outfit from Reynosa, Mexico, led by brothers Sergio and Jose Guadalupe Degollado. The band fuses Norteño soul with polkas for a nappy, dance-friendly sound. The band’s CD, co-produced by Jaime Arroyo and the Degollado brothers, is “Cumbias Sin Control.” The young Heather De Anda, from Weslaco, delivers fresh cumbias and melodic ballads on her debut, “Tu La Tiernas Que Pagan,” and Maritza, has just released her solo CD, “Quin Seras?” She formerly played with her father, Tejano legend/ Fania Eggo USA drummer Balde Munoz.

**FREDDIE RECORDS:** New talent includes Pantera del Norte (former Grupo Amigo), a Norteño group from Ojinaga, Chihuahua, Mexico, but residing in Seminole, Texas, and Atrapado, a five-man Norteño-tropical outfit whose single “En La Frontera,” has been generating consistent radio play. Also new are the Tejano artists Delores Y Esperanza, from Mathis, Texas, and Cindy Garza y Grupo Huracan from Houston. Freddie also recently signed Leonard Gonzalez (brother of La Mafia’s singer Oscar de la Rosa) and his band Los Magnificos, and Jimmy Gonzalez y original Grupo Mazzi.

**BRAVO RECORDS:** This young Houston-based label has been pushing hard to get the new outfit Peligro some radio play, and it has paid off. The new single, “Zumbale Maria,” has begun to break and we’re getting airplay in most of South Texas,” says label promoter David Silva. The five-man band from Lubbock, Texas, plays a hard fusion of modern Tejano and trad conjunto on its debut CD. Also signed to Bravo: Liza Ybarra, who played Selena’s sister Suzette in the recent touring musical “Selena Forever.” Label owner Charlie Tijerina expects Ybarra’s debut in a few months.

**DINA DISCON:** Best known for its 1998 discovery of Javier Molina, who produced a riveting blend of Tejano-Norteño-country on his smash hit “Cowboy Cumbia,” the label has steadily groomed new players including Brotherhood, a tropical-vallenato eight-man band, and the Andean band Los Asiks.

**SOUNDMEN:** The nine-member Tejano group Los Chavaloz formed in 1994, and has begun building a fan base by touring constantly behind its latest CD, “loschavalozz.com,” and opening for Jay Perez, Emililo and David Lee Garza. Also new is the conjunto group El Escorpion from Michigan, and Amor y Pasion, a Latino pop sister duo.

**HACIENDA RECORDS:** A small diamond in the rough is Victoria y sus Chikos, a young Tejano group from Corpus Christi, Texas. Band members, including Naranjo, are the son of the late conjunto legend Ruben Naranjo and many fans have been anticipating the younger Naranjo’s debut CD.

**LUXOR RECORDS:** This new label player debuted with new Continued from page LM-15

**Breaking Artists: Alternatives To Airplay**

As one exec puts it, “There’s still no replacement for radio.” But, increasingly, there are creative ways to get around its roadblocks.

**BY RAMIRO BURR**

The conservative radio atmosphere in the Regional Mexican market has prompted some record labels to try new ways—TV campaigns and Internet promotions to old-fashioned guerrilla marketing—to get artists exposure.

One way to get around some radio roadblocks is to get out on the street and see what the people are listening to, says Mario Sanchez, president of Mayo Records. “For example, Colombian and Norteño music is in style right now. But you have to get out to the clubs, the parties and the Internet.”

“The Internet seems like the promotion and marketing tool of the future,” says Jose Rosario, VPIGM, Sony Discos Texas Music Division. “In Regional Mexican and Tejano terms, however, the basic rule doesn’t change—the hands have to perform and be seen by the public.”

**LABELS MUST CHANGE**
Alan Baxter, president of Platinum Management and San Antonio’s indie label Chipinque Records, also does not buy into the conservative radio theory.

I think that’s an excuse by the record labels because they do not want to look at themselves. Labels, in general, do not change with the times,” Baxter says. “They need to be more selective about whom they sign and then push those select artists and build a career.”

Baxter points to his management agency’s success with Masizzo on SoundMEX Records and the new outfit Inman on Chipinque, whose latest single, “Enamorado De Ti,” just broke on the Tejano charts on Radio y Musica.

With radio stations bringing in consultants or going the way of consolidation, “The most challenging obstacle involved in marketing a new act is getting radio airplay,” says Freddie Martinez Jr., president Continued from page LM-15
Year-To-Date Charts

The recaps from Hot Latin Tracks, the Billboard Latin 50 and all Regional Mexican charts—the exception of radio titles—cover the period from the Dec. 4, 1999, issue through the July 25, 2000, issue. The lists for the three radio sub-genres (Regional Mexican, Latin Pop, Tropical Salsa) are based on the period of May 27 through July 29. All radio charts are compiled using Broadcast Data Systems’ (BDS) gross audience impressions, while the retail charts are compiled using sales information acquired from SoundScan. Titles receive points for each week that they appear on the pertinent chart. Although the Billboard Latin 50 only publishes on a bi-weekly basis, the chart is compiled weekly and is available through the Billboard Information Network (BIN). The recaps are compiled by Anthony Colombo, with assistance from Latin charts manager Ricardo Companioni.

Latin Pop Airplay

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<td>Son By Four</td>
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Latin Tropical Salsa Airplay

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Latin Music 6 Pack

The Billboard Latin 50

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<td>POR TU AMOR</td>
<td>Charlie Zaa</td>
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</tbody>
</table>

Continued on page 16-12
ANTONIO AGUILAR

Antonio,
a través de tu tan brillante
carrera has sido un orgullo
y ejemplo para nuestra gente.
Te felicitamos y aplaudimos
tus recientes homenajes.

Felicidades,

Balboa Records Co.

Entrega de la Estrella
en Hollywood Ca.
Sept 7, 2000 a las 11:30 am.
“The Mexican population has been growing at a very rapid pace, and that is being reflected in our sales,” says Manolo Gonzalez, EMI Latin’s national promotion VP. “When we started here in Texas 10 years ago, Tejano was very strong. But what has happened is that a lot of Tejano groups have become mainstream Regional Mexican artists, like Intocable, Fonovisa’s Gutierrez, Kumbia Kings and Grupo Control. All are from Texas, but they are hitting national levels of exposure and sales.”

Others agree that the growth trends will continue to have major impact on the industry. “We did our first Tejano record with Grupo Los Lobos del Este de L.A. in 1998,” says Hollywood Records vice-president of marketing Shannon Felton. “We were shocked by how well it worked and have been doing Tejano ever since.”

“Tejano is growing not only in Texas,” says Robyn Graham, Universal Music Group’s senior vice-president of sales. “We’ve seen growth in the Northeast and the West Coast.”

IMMIGRATION EQUALS AUDIENCE

DISA label president Domingo Chavez says his company has experienced growth of about 18% in the last year, and “We attribute that to some great groups and hit songs like Los Lobos del Este de L.A. ‘Liston de Tu Pelo’ and Poder de Norte with ‘Hay Como Late mi Corazon.’”

For Fonovisa label manager Pedro Gutierrez in Houston, the future growth in R-M music “will be in direct relation to the growth in Mexican immigration. I believe that all the immigrants that come into this country do not change two things: their food and their music.”

Nonetheless, Gutierrez says that, “R-M music is very different from other types of music, and Fonovisa has been focused on the essentials of hard work and focused efforts. "In the past 18 months," he notes, "our company has had significant growth in sales, and this is a result of Fonovisa’s preoccupation with all markets, not just the biggest markets. Wherever there are Spanish-language radio stations, our record promoters are there."

For others, the imperative to improve distribution, promotion and sales is a constant pressure: “As long as we keep delivering better productions and developing new talent, Regional Mexican music will continue to grow,” says Mario Sanchez, president of Mayo Records. “Every detail has to be done as best as possible, from the sound to the photos and CD cover design.”

DISAGREEMENT OVER DEFINITIONS

Clouing the challenges ahead is disagreement on definitions of Mexican-American music. According to the U.S. Census Bureau, the Hispanic population now numbers 27 million and is expected to be the largest minority group in the country by 2005. Two-thirds of that booming population are of Mexican origin. Nearly half of the Hispanic population is under age 24.
Mariachi, Tejano, norteño and other Mexican roots music received a major boost recently with the announcement of new museums, a hall of fame and the awarding of a $500,000 university grant to study and preserve the genre.

In May, Los Tigres del Norte and their record label, Fonovisa, pledged $500,000 to the University of California at Los Angeles' Chicano Studies Research Center, for documentation and preservation projects. The first will be the Arhoolie Foundation's Frontera Collection, a lifetime of work by noted musicologist Chris Strachwitz, who has gathered the largest repertoire of Mexican and Mexican American vernacular music anywhere.

"This is the first time an institution of higher education has received a sizeable gift to promote and bring the rich cultural community traditions to academia," says CSRC director Guillermo Hernandez.

For Jorge Hernandez, singer/accordionist for the venerable norteño band, the preservation of traditional music is important because it protects "our precious cultural values and living heritage. All this music and these styles from boleros and rancheras, this is the roots of the Mexican American people. The music is who we are."

ROOTS OF NORTENO STUDIED

Hernandez says that among the early influences for Los Tigres were legendary norteño acts Los Alegres de Teran, Los Gorrones del Topo Chico and Los Madrugarres. Formed in General Teran, Nuevo Leon, Mexico, Los Alegres have influenced several generations of norteño bands.

"We have always wanted to produce a tribute CD to Los Alegres, but we just have not been able to get around to it," says Hernandez. "Sadly, we do not have a norteno museum or hall of fame in Mexico."

Meanwhile, in Los Angeles, another genre is the focus of preservation attempts.

The first mariachi museum in the U.S. may be opening soon, thanks to the efforts of Jose Hernandez, founder of Mariachi Heritage Society, who has been working since 1997 with the city's arts & cultural-affairs department.

MARIACHI MUSEUM CONCERT

A fundraising concert took place Aug. 12 at Universal Amphitheater, featuring the Mariachi Sol de Mexico, Ana Barbara, Mariachi Reyna de Los Angeles and the Ballet Folklorico del Pacifi-

co. Proceeds will be donated to the building of the Mariachi Museum.

And in Mexico, in the small city of Tecalitlan, home of the world-famous Mariachi Vargas, the Cultural Affairs Department of the state of Jalisco helped open the one-room Museo Silvestre Vargas, featuring photographs, posters, instruments, record covers and other memorabilia that tell the story of how MV founder Silvestre Vargas put the music on the international map.

Early Tejano is also getting its due in the small ranching town of Alice, Texas, 50 miles east of Corpus Christi. Alice is the hometown of the historic Ideal Records, which launched pioneers Beto Villa and Isidro Lopez, recognized respectively as the fathers of orquesta Tejana and modern Tejano music.

Organized by the Tejano ROOTS (Remembering Our Tejano Stars) group, a grand opening and inductions for the new ROOTS Hall of Fame are scheduled for Aug. 25-26. On May 15, the Alice Regional Hospital, which recently moved to new location, donated the ARH Conference Center to the Tejano ROOTS group.

"We're absolutely thrilled by this; it all happened so quick," says ROOTS president Javier Villanueva. "Our next step is to start on the displays and material we want in the museum."

Continued on page LM-20
When you make **music** like this...

**Baby,** you can leave your *hat* **on**!

**THINK REGIONALLY**

**SELL GLOBALLY!**

**WEA MEX**
**Top 10 Favorite Artist Picks**

**July 28, 2000**

The Most Popular New Talent On Broadband Talent Net

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</tbody>
</table>

Weekly results are based on votes cast by Broadband’s registered online audience for any featured artist featured on the site. Votes are given to a maximum of one artist per day. Top 10 is determined by the average of all votes received.

**New Talent Spotlight**

SLUMLoRD & SHABANG

Philadelphia hip hop artists Slumlord & Shabang bring their groove to Broadband Talent Net! They have sharpened their skills by performing on stage with major artists LL Cool J and Busta Rhymes. They are also accomplished song writers and they are co-writers of “Da Habit,” a song performed by label-mate Quemen Harper, who went to #1 on Broadband’s Top Fifty poll. Slumlord and Shabang are not just Hip Hop/Rap artists, they are excellent songwriters. Check their vibe on Broadband Talent Net.

**Radio Play**

Favorite Song Requests

**July 28, 2000**

The Most Listened-to New Tracks On Broadband Talent Net

<table>
<thead>
<tr>
<th># Composition, Artist</th>
<th>Genre</th>
<th>Weeks On</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Come Into My House, Robert Reilly</td>
<td>Pop/Rock</td>
</tr>
<tr>
<td>2</td>
<td>Where Have You Gone, Domestic Problems</td>
<td>Rock, Acoustic</td>
</tr>
<tr>
<td>3</td>
<td>Baby, 5 Series</td>
<td>R&amp;B, Hip Hop</td>
</tr>
<tr>
<td>4</td>
<td>Beautiful, Aztec Trip</td>
<td>Rock, Alternative</td>
</tr>
<tr>
<td>5</td>
<td>Smash, Q</td>
<td>Alternative, Industrial</td>
</tr>
<tr>
<td>6</td>
<td>Simple Man, RM 116</td>
<td>Alternative, Industrial</td>
</tr>
<tr>
<td>7</td>
<td>Now You Know, Full Devil Jacket</td>
<td>Alternative, Rock</td>
</tr>
<tr>
<td>8</td>
<td>Second Hand, Amanda’s Waiting</td>
<td>Alternative, Industrial</td>
</tr>
<tr>
<td>9</td>
<td>Conditioner, S1 PEG</td>
<td>Rock, Pop</td>
</tr>
<tr>
<td>10</td>
<td>You Could Be A Star, Smear</td>
<td>Pop, Rock</td>
</tr>
</tbody>
</table>

Weekly Radio Play rankings are based on audio requests received by the site’s registered online audience for any featured artist. Votes are given to a maximum of one artist per day. Top 10 is determined by the average of all votes received.

**Regional Mexican Airplay**

<table>
<thead>
<tr>
<th>Pos.</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Banda El Recodo (3) Fonovisa</td>
<td>Grito De Desespero</td>
<td>Fonovisa</td>
</tr>
<tr>
<td>2</td>
<td>Conjunto Primavera (3) Fonovisa</td>
<td>A Ti Te Uno</td>
<td>Fonovisa</td>
</tr>
<tr>
<td>3</td>
<td>Los Angeles Azules (2) Sony Discos</td>
<td>Los Angelitos</td>
<td>Sony Discos</td>
</tr>
<tr>
<td>4</td>
<td>Los Rieleros Del Norte (2) Fonovisa</td>
<td>Canta Por Tigo</td>
<td>Fonovisa</td>
</tr>
<tr>
<td>5</td>
<td>Joan Sebastian (3) Musart/Balboa</td>
<td>Papi Winter</td>
<td>Musart/Balboa</td>
</tr>
</tbody>
</table>

**Regional Mexican Airplay Imprints**

<table>
<thead>
<tr>
<th>Pos. IMPRNT</th>
<th>(No. of Charted Titles)</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Fonovisa (32)</td>
<td>EMIFA Latin (7)</td>
</tr>
<tr>
<td>2</td>
<td>Fonovisa (13)</td>
<td>DISA (7)</td>
</tr>
<tr>
<td>3</td>
<td>Sony Discos (7)</td>
<td>BALBOA (2)</td>
</tr>
<tr>
<td>4</td>
<td>DISA (7)</td>
<td>LIDERES (1)</td>
</tr>
</tbody>
</table>

**Charts**

Continued from page LM-14

23. BAILAMOS—Enrique Iglesias—Fonovisa
24. LO MEJOR DE MI VIDA—Banda El Recodo—Fonovisa
25. MERENHITS 2000—Various Artists—Hispano/Sony Discos
26. CONTIGO—Intocable—EMI Latin
27. PINTAME—Elvis Crespo—Sony Discos
28. ENTRE LOS BRAZOS—Alexandria Fernández—Sony Discos
29. POR UNA MUJER BONITA—Pepe Aguilar—Musart/Balboa
30. ALL MY HITS—TODOS MIS EXITOS—Selena—EMI Latin
31. UNA LLUVIA DE ROSAS—Los Angeles Azules—Disa/EMI Latin
32. MASTERS OF THE STAGE: 2000 VECES MÁS GRANDES EXITOS—Sony Discos
33. DANCE WITH ME—Soundtrack—Epic/Sony Discos
34. LATIN MIX USA—Various Artists—Cold Print/K/K Discos
35. GUERRA DE ESTADOS PESADOS—Los Panchos—Televisa
36. LOS GRANDES EXITOS EN ESPAÑOL—Gypsus Hijo—Televisa/Columbia/Sony Discos
37. CIEGO DE AMOR—Charlie Zaa—Sony Discos/Fonovisa
38. DISA VIVA—VIVA DISA—Olga Saldaña—WEA Latina
39. DISTINTO DE DIFERENTE—Afro-Cuban All Stars—World Circuit/Nonesuch/AG
40. ATADO A TU AMOR—Oyayenne—Sony Discos
41. INCONFUNDIBLE—Víctor Manuel—Sony Discos
42. POR EL PASADO—Graciela—Disa/EMI Latin
43. SECRETO DE AMOR—Joan Sebastian—Musart/Balboa/Grammaphone/Disa
44. BUENA VISTA SOCIAL CLUB PRESENTS OMARA PORTUÑOLO—Omara Portuñol—World Circuit/Nonesuch/AG
45. LATIN GOLD—Various Artists—Reed/Smirker
46. ARRASSANDO—Phatia—EMI Latin
47. TODO LO QUE SOY—Carlos Ponce—EMI Latin
48. LATIN CLUB MIX 2000—Various Artists—Columbia/Sony Discos
49. SOLA—India—MMM
50. LATIN MIX USA—Various Artists—Columbia/Sony Discos
Felicidades a los Tres Mejores exponentes de la música regional Mexicana nominados en los Grammy's Latinos.

13 de Septiembre, 2000
En el Staples Center de Los Angeles, CA
the genre that are still changing, says Alan Baxter, president of Platinum Management and San Antonio's indie label Chipipe Records.

"Whether the future of Latino music will be Regional Mexican depends on what Latinos want," Baxter says. "Can you define Regional Mexican? Enrique Iglesias charted on Regional Mexican, as well as Pablo Montero, Christian and Banda Recodo. I guess it depends on what the public thinks it is.

The R-M market has grown enough to allow niche genres to flourish, a fresh area where the power of the ubiquitous Internet has greatly helped.

"Our label has really been rejuvenated," says Julian Johnson, VP of Golden Eagle Records, whose roster includes vintage Tex-Mex artists like Sunny Ozuna, Los Humildes, the Royal Jesters and Santiago Jimenez Jr. "We've mastered a lot of the originals, and we're selling them. People can't find this music anywhere else, and that's one reason why we've also tapped into that need through the World Wide Web," says Johnson.

Mayo Records also specializes in "catalog artists like Los Hermanos Barron and La Misión Vallenata, but we also have a few new faces like Tony Molina (son of Aniceto Molina) and Los Guerreros de La Laguna," says Sanchez.

**REGIONAL MEXICAN ONLINE**

In Houston, Encarnacion Fuentes established TejanoJazzers.com, an online retailer specializing in conjunto and early Tejano titles by legends such as Little Joe, Sunny Ozuna, Los Chachos, Laura Canales, Latin Breed and others.

"We're a start-up online business focused on Tejano classic music, and our sales come from the sale of older Tejano titles, and some self-produced titles," Fuentes says. "We're offering music that no one else bothers to stock."

Fuentes, though, is a skeptic on the growth of R-M music. "I think the future will be a greater blend of Latinos with Puerto Rican and Cuban heritage," he says. "Just look at the corporate advertising on TV today, aimed at Latinos, most actors/actresses are of Puerto Rican/ Cuban descent."

Yet, despite the occasional naysayer, faith in the concrete growth of R-M music remains unshakable for industry veterans like Freddie Martine Jr, president of Corpus Christi-based Freddie Records.

"Regional Mexican music is, has been and will continue to be the lifeblood of the Latin music industry in the U.S.,” he explains. "Other genres of Latin music have enjoyed periods of tremendous growth and success [i.e. last year's Latin pop explosion], but Regional Mexican, although it has endured a much lower profile, has consistently produced strong sales, particularly on the West Coast and in the Southwestern part of the U.S."

"Now, as more Latinos migrate farther north and towards the East, previously untapped markets, such as New York, New Jersey, Georgia and the Carolinas, are providing fertile ground to cultivate record sales and performance venues for Regional Mexican acts."

Jose Rosario, VP/GM, Sony Discos' Texas Music Division, echoes the sentiment, noting that "the present and the future have a solid Mexican foundation, since the great majority of the Latino population in the U.S. is Mexican or Mexican American. But, having said that, the Mexican public's taste for music is very eclectic, and many times it reflects the generational divide, where the younger Mexican and Mexican Americans—just like young Cubans, Puerto Ricans, and Central and South Americans—will lean towards a more mainstream sound."

**BIG IMPACT ON RADIO**

The R-M music growth has also impacted radio.

"From a Tejano perspective, it's very easy to hear how Regional Mexican has overcome the Tejano sound we all have been used to," says Gil Romero, VP and station manager with El Dorado Community Radio.

**Continued on page LM-16**

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**MEXICAN FUTURE**

Continued from page LM-8

**Artistas que han trabajado con DMP**

- **ALEJANDRO FERNÁNDEZ**
- **VICENTE FERNÁNDEZ**
- **BANDA EL RECODO**
- **BANDA MAGUEY**
- **INTOCABLE**
- **LOS TUCANES DE TIJUANA**
- **CONJUNTO PRIMAVERA**
- **LA MAFIA**
- **BOBBY PULIDO**
- **A.B. QUINTANILLA Y LOS KUMBIA KINGS**

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Today, music in Spanish is strongly making itself known throughout the world. The merger between Universal Music Group, the world leader in the music sector and Grupo Prisa, leader in the communication sector in the Spanish speaking market, has now given birth to Muxxic Latina. A powerful mechanism to promote new artists. An important alliance to consolidate and increase Latin music productions in Europe and Latin America.
The radio business, like most others, consists of supply and demand," says Roger Leal, PD of San Antonio's Tejano station KXTN-FM. "We are trying to supply a definite demand. We see everyone—not just Spanish-speaking people—listening to Latin music.

CONCERTS AND CLUBS

For club-owner Arjon Tabatabai in San Antonio, the growth of Regional Mexican music is part of the overall surge in Latin music. Despite heavy competition, his Arjon's International Nightclub has featured packed concerts with a who's who of Latin music, from Oscar D'Leon and Miles Pena to Little Joe and Ramiro Herrera. Tejano or Norteño may go up and down, but the music overall remains as hot as ever," says Tabatabai.

Even veteran Tex-Mex producer Gilbert Velasquez, owner of Velasquez Music, a top Tejano studio, has noticed a change in his clientele. "My company has actually grown in the past few months, despite the ailing state of Tejano music. We have moved into working with more international clients from Universal Mexico, MGM, Producciones Apodaca.

The pressure is on "to be innovative in our marketing endeavors," says Joey Records VP Joe Lopez. "Executing great promotions is one of the keys to success for us.

SMALL IS BEAUTIFUL

Jesse Rodriguez, head manager for new group La Costumbre, says the seemingly over-conservative radio market is nothing of the sort. "The radio consultants actually say they are not here to break new artists, that that is not their job," he contends. "But, as long as they keep that attitude, they are going to stymie the growth of Regional Mexican.

The alternative, he says, is to "go back to guerrilla marketing and work with smaller stations or stations in smaller towns. They're more receptive, and they still help build up chart momentum. We also have to work like the rappers—put out more posters, more flyers, do more autograph parties, have more free bees and have more free concerts at nightclubs until [bands] build up popularity."

Despite the alternatives, most industry reps realize radio is still king when it comes to promotion. "My usual request to radio is, 'Just give the new artists a chance,' says Sony's Sanchez. "As record executives, we take any new signing very seriously. By the time an artist or group is signed, we have turned down many others, because the artists we sign are the artists that show the most potential to become superstars.'"
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**Y Blues, Lowrider Cruizin’ Oldies, Chicano Tribal, Tejano Tex-Mex-Mix and Chicano Sol.**

"Music fans can also buy the music they hear, if they find something they like," says Web site founder Harry Rodriguez. "All they have to do is click on the song title and the site will direct them to Amazon.com."

Also broadcasting oldies is Houston-based TejanoClassics.com, where listeners hear a continuous stream of classic Tejano artists, which programs a mix of oldies and evengreens by artists like Chá Chá Jimenez, El Conjunto Bernal and early Latin Breed.

"Tejano oldies and early contemporary music deserves to be recognized, just like any other form of music because it is the music of the people," says band director and TejanoClassics.com founder Ric Garcia. "The early Tejano and conjunto artists provided entertainment for the migrant field workers who traveled from the Rio Grande Valley up to Washington state picking crops."

"It is a music that is popular in over 50% of the U.S. because it connects with a lot of Mexican-American history. There is a market for this music. Just look at the popularity of Flaco Jimenez."

**BURNING CDS**

On another front, Corpus Christi's Hacienda Records recently signed a deal with Miami-based online merchant Rinktoke.com to sell music by Hacienda artists. The Web site allows buyers to download single songs or entire albums from the Hacienda catalog.

"A buyer can just pick and choose from any number of artists, download the title into his or her own computer and then burn their own CD if they want," says Hacienda producer Rick Garcia.

"The Web site doesn't have every one of our 6,000 titles yet, but, as we digitally enhance our old albums and put them into CDs, we send them in for inclusion."

Then there's TejanoClassics.com, which sells golden oldies that are not readily available anywhere else. Artists include Freddie Fender, Pio Trevino, Fabulosos Cuatro, Tortilla Factory and Henry Zimmerle.

"Our goal is to provide what is not carried in stores, because we know there is a demand for it," says owner-founder Encarnacion Fuentes. "And we are the only [site] selling those early titles. We are busy right now, offering many of those titles from tape and album formats to CD. We are the first Internet-based store, fully focused on Tejano classics."

One of TejanoClassics' secrets is the 150 masters the company purchased from the Falcon Record label catalog, which includes music produced during the 1960s, 1970s and 1980s by Roberto Pulido, Tacho Rivera and the Country Roland Band.

**STREAMING 24/7**

Other major sites adding new Latin channels include Batanga.com and DMX.

A 24-hour streaming-audio broadcasting site, Batanga offers channels for rock, hip-hop, pop/ballads, salsa/tropical and banda/mariachi. But, by early fall, officials expect to add an indie channel for upcoming Latino alternative bands and "all-Tejano, all-salsa and other more defined channels," says spokesman John Reilly. "The site is getting a lot of feedback from music fans who want more. Essentially, it is music that fans say they can't get on the radio."

Recognized as a leader in digital music with more than 100 satellite-delivered programs of non-stop music, DMX Music started in 1997 with only seven Latino formats: Tejano, rock en Español, salsa, cumbia, Mariachi, Latin Contemporary and a Brazilian channel.

Today, DMX offers 12 channels, having added Regional Mexican, fiesta tropical, MPB (Música Popular Brasileña), Latin Jazz and Musica de Las Americas, which plays 80% current hits and 20% current Latin American hits.

**LATINO CHILDREN'S CHANNEL**

"We established the Musica de la Americas channel because there is very little programming that offers a bilingual, or mixed format," says Robbie Ramirez. DMX's Latin MD. "We have both English and pop Spanish hits, and we feel this is an area with potential growth."

By September, DMX plans to add a Latino children's music, a bolero and a Cuban music channel "because there is no such niche programming anywhere and our research shows the audience is out there for this," says Ramirez.

DMX is distributed around the world by satellite, including Headend in the Sky (HITS) and TVN Digital Cable systems. Ramirez says DMX AXIS, a digital-audio and video-delivery system, will soon allow business owners to program their own DMX channels.

**NEW FACES**

Continued from page LM-3

Signee Grupo Rodeo, a seven-man outfit whose "Rodeo 2000" CD generated the red hot single "El Baile De Rodeo," which has climbed up charts on Tejano and regional Mexican stations. Other new faces include Primmon, a McAllen, Texas-based group, the pop/Norteño outfit Esencia Norteña, a young cumbia romantica group, Los Cuatro Indomables, from Mexico City.

**TEJANO RECORDS**

A relatively young label making big noise, Tejas has smartly directed the careers of Grupo Vida, Elda Reyna and the young Norteño/Tejano outfit Trios De Rodeo. Recently signed were Elizabeth Gutierrez & Texas Fire and Dee Burton, who has reformed his old band, La Franca, which plays a Tejano/funk/R&B fusion.

**JOEY RECORDS**

Fresh music here is spearheaded by a retro roots-cutting-covering conjunto group, Los Garcia, a fivesome that plays the original root-stomping style. Also new are several new Norteño groups, Sensacion Norteña, a fivesome from Reynosa, Mexico; Katrina y Foranoe, a pop singer from Monterrey; Los Dominantes Del Norte, from Monterrey; and Inovacion Norteña, a fivesome from Tijuana.

**MLK RECORDS**

New talent includes mariachi group Los Caporales, Tejano singer Jonny Martinez, a progressive Norteño band, Jose Leon y Solitario from Eagle Pass, Texas; and young Tejano groups Adeaman, from Corpus Christi, and Anable, from San Diego, Texas. Also signed are two Latino rock outfits: GM1, a group from Nuevo Laredo, and Triste Ernesto, from Brownsville.

**MAYO RECORDS**

This tiny indie has been promoting two valentines bands—Tony Molina (son of Antonio Molina) and La Mission. Vallenata—as well as the venerable los Hermanos Barron, Zazu de Vic to and Hugo Ruiz and Los Guerreros de la Lagunl.
Banda Maguey
Julio Preciado
Banda La Costeña
Guardianes Del Amor
Pablo Montero
Emilio Navaira
José Manuel Figueroa
Marisela
Los Razos
Los Humildes
Juan Gabriel
Los Tri-o
Rocio Durcal

The Very Best In Regional Mexican Music!
The BEST IN REGIONAL MEXICAN MUSIC

Since 1997, ROOTS has held fundraisers to help establish a Tejano museum in Alice.

Alice is following the lead of officials at the Narciso Martinez Cultural Arts Center in San Benito, Texas, which opened in 1991. Named after the father of conjunto music, the center offers exhibits and cultural programming, as well as informational displays on the life of the conjunto accordion great, who passed away in June of 1992.

In San Antonio, the Tejano Music Awards and the massive Tejano Conjun- to Festival have been held for, respectively, 29 and 19 consecutive years. Both events have respective hall-of-fame ceremonies, but there is as yet no physical museum.

Fueling interest in Regional Mexican music is the growing number of festivals and concerts that cater to mariachi, Tejano, conjunto and norteno music fans. "These help expose the music to the world," says Cynthia Muñoz, producer of San Antonio's annual Mariachi Extravaganza. "Our agency has prospered with the production of a multi-city Texas tour featuring the world-renowned Mariachi Vargas de Tecalitlán. We have grown from producing one concert six years ago in San Antonio to three concerts—Houston, San Antonio and McAllen this year. Next year, we plan to add a fourth market and maybe even more. Mariachi Vargas is our best seller because of their level of musicianship, the history of their impact in the mariachi music industry and performance style that continues to attract all generations of Latinos.'

Major corporations like Budweiser, Coca-Cola and Southwest Airlines sponsor the Tejano events. Others, like the Ford Division, Lincoln Mercury, and Ford Motor Credit company, Allstate and Aeromexico, support mariachi music.

Even though mariachi music is more than 100 years old, it remains popular, despite lack of radio support and a dearth of recording mariachi groups. But the music's timeless appeal is no mystery to Mariachi Vargas music director Pepe Martinez.

"The music has a lot of value; it is written by honest composers who inject a lot of truths about life, about love and, of course, a little pain," Martinez says from his home in Mexico City. "And the music has a beauty, a certain beauty that appeals to many genera-

tions. Songs like Juan Gabriel’s "Amor Eterno," about losing that special love, can be a tribute to a special friend, or a goodbye to a family member."

Mariachi’s lack of recording success, however, does not detract from the music’s worth, says Dalila Guerra, associate professor of music at the University of Texas Pan American in Edinburg. "Society doesn’t always reflect what is best in music," Guerra said in a recent interview. "That’s not really a measure of the value of the music. A lot of it is being at the right place at the right time."
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Expansion Plans Outlined At Koch Meet
R&B/Hip-Hop, Nontraditional Marketing Among New Tacks

BY BRIAN GARRITY
NEW YORK—Koch International says its revenue grew by more than 80% last year—rising to an estimated $150 million. Meanwhile, as part of an ongoing expansion effort, the independent distributor is increasing its staff and making a push into rap/hip-hop with the planned addition of at least one music label to its distribution roster in the next year.

The improved financials and latest expansion plans were among the highlights of Koch’s annual three-day sales convention held in Tarrytown, N.Y., last month, where growth—across the board—in everything from its proprietary label to its sales and marketing staff, its label services, and its technology capabilities—was the overriding theme.

Koch president Michael Koch described the company’s expansion efforts as part of an organic growth strategy in which there is active reinvestment. “We want to be No. 1 in independent distribution—a strong company with a more diversified roster,” Koch said.

In the keynote address to Koch’s sales staff and distributed labels, senior VP Michael Rosenberg said that the company has experienced “a huge amount of change” internally over the past year, with an aim of improving its operating efficiencies and offering better support to its labels.

Rosenberg said the moves reflect significant changes both in the industry and in the retail environment, as well as higher expectations Koch has for its labels and the labels’ expectations for the company. “We are structuring ourselves to do more for the titles we have and push them as hard as we can,” Rosenberg said. “We’re looking at where our new structure, and in an awareness of the labels’ changes that are going on, that we can work together to maintain and increase sales in an increasingly difficult retail environment we are going to be facing over the next two years.”

One of the most notable ways the company plans to grow is through the expansion of its rap/hip-hop label roster.

“The urban music business is an area where there is tremendous potential,” said Rosenberg. “As an independent company, for us to ignore that area is not a very wise thing to do, because it limits our potential to grow. And if we limit our potential to grow, it limits our potential to continue to build the infrastructure that helps in selling all the music we distribute.”

To that end, the company already has tapped a new urban retail marketing representative who will oversee the pending push in that area and work with existing labels so they can also attempt to expand into the genre.

Meanwhile, the company—which enjoyed strong sales from World Wrestling Federation and Pokémon titles this past year—is expecting higher sales this year from its growing proprietary label, Koch Entertainment, as well as from its distributed label partners. The convention included presentations from 19 labels, including Koch, Shanachie, Righteous Babe, as well as newcomers like Moonshine, Webster Hall, Pachyderm, and Music Blits.

Behind the scenes, the company has increased its sales and marketing staff to 62 and in the midst of a significant restructuring effort to deal with its larger force.

In sales, the company has revamped its team, creating four directorates at the top—led by head of national account sales John Toney—who report through Rosenberg.

In its marketing division, the company has added an eight-man field staff to work the New York, Los Angeles, Chicago, Philadelphia, San Francisco, and Dallas markets. It has also hired additional staff to work with labels. As part of that effort, Koch is adding three label managers to oversee label relations, with one in charge of the classical division and the other two responsible for the record labels.

“We want the labels to have somebody who is always there to talk to them...who is dedicated to servicing their needs in terms of sales and marketing issues,” Rosenberg said.

On the sales side, the company is now also targeting nontraditional retailers. “Music is being sold in a lot of different places—from clothing stores to coffee shops, to furniture stores—and they are all incremental sales,” said Rosenberg. “It is sissy for us to ignore them, so we decided we needed at least one person in the company focusing on those kinds of titles, which is completely different from what we ordi-

(Continued on next page)
PARADISE MUSIC AND ENTERTAINMENT reports that revenue for the quarter that ended June 30 rose 25% to $6.3 million from $5.1 million a year ago. The company posted its third net loss of $2 million, or 25 cents per share, compared with a net loss of $1.5 million, or 28 cents a share last year. Per-share results are based on 8.2 million outstanding shares in the current period vs. 5.3 million shares a year ago. The loss is attributed to costs associated with the development of new music labels in the music division and softness in the film and TV business due to an actor’s guild strike. In an effort to reach profitability, the company is in the midst of a cost-cutting effort expected to save $4.5 million annually. It includes a reduction of Paradis’s overall staff, by one-third and voluntary decreases of salary and compensation packages, companywide.

CD WAREHOUSE says that its second-quarter revenue increased to $8.02 million from $7.68 million last year. The company’s net loss for the three months that ended June 30 rose to $1,044,000, or 4 cents a share, a year ago. Overall same-store sales increased during the period to $20.5 million from $20.3 million a year ago. Systemwide sales—which include sales from the company’s franchised CD WAs—decreased 2.4% over the period to $25.8 million from $26.4 million a year ago. CD Warehouse-branded stores experienced a 2.47% revenue increase in the second quarter, while revenue from Disc Go Round (DGR)-branded stores was down 61.2%,—a decline the company calls a direct reflection of the continued conversion of the DGR stores to the CD Warehouse concept.

LIBERTY DIGITAL reports that revenue for the second quarter decreased 1.1% to $17.7 million from $16.9 million a year ago, while its net loss dramatically decreased from $1.09 million to $7.6 million. The company, which is the parent of digital music company DMX Music and owner of a 10% stake in the MTK Group, attributes the narrowed loss primarily to reduced stock compensation expenses, reflecting a drop in the stock price over the period; the trading price of the common stock slipped from $38.50 per share March 31 to $30 per share at the end of June. The drop in revenue was attributed to Liberty Digital’s audio division following the acquisition of its satellite TV partner Primestar by Hughes Electronics. Excluding the loss of revenue from Primestar, the audio segment increased its revenue by $2.8 million, or 19%.

MP3.COM reports that for the month of July the estimated number of visitors to the site slipped to 562,000 from 738,000 the month before. Also down were monthly page views, falling to 129 million from 134 million in June, and the number of listeners to songs by MP3.com artists creased to $3.9 million from $4.6 million the month earlier. In July were the number of participating artists on the site, which rose to 77,000 from 8,000 and the number of available songs posted on the site, which rose to 562,000 from 15,000.

RECONIC says that second-quarter net sales slipped to $136.7 million from $141.8 million a year ago, but its net loss was reduced to $2.8 million, or 24 cents per share, vs. a net loss of $7.6 million, or 67 cents per share, last year. The company, which markets consumer electronics accessories, blames the revenue decline on lower sales of video-game products and the elimination of poorly performing divisions and product lines. Meanwhile Reconic says it has positive results from its audio segment—which includes car and marine receivers, speakers, and amplifiers, as well as brands of home speakers and home theater products. It is also developing receiver hardware for Sirius Satellite Radio’s digital satellite-to-vehicle subscription radio service, as well as Jensen-brand car stereo receivers that incorporate Sirius technology.

TIME WARNER and Sony both have reduced their stock holdings in CDnow, their one-time intended merger partner, to less than 5% following the settlement of a loan the two jointly made to the online retailer. In filings with the Securities and Exchange Commission, Time Warner and Sony disclosed that the $30 million long-term convertible debt agreement they entered into with CDnow in the wake of the cancellation of the Columbia House merger was paid off Aug. 3. Under that arrangement, both companies had the option to acquire 1.5 million CDnow shares at $10 a share. On July 20, CDnow entered into a merger agreement with Bertelsmann AG in a deal valued at $171 million. As part of that agreement, Bertelsmann advanced CDnow $42 million to pay off outstanding debt and support ongoing operations through the end of the transaction. Time Warner and Sony still each own 1.2 million shares of CDnow common stock.

NEW MEDIA. GetMusic LLC names Peter Rauh senior VP of marketing in Los Angeles. GetMusic LLC also names Burt Shulman VP of brand- and advertising in New York. They were, respectively, VP of market- ing for Warner Bros. Records and VP of marketing communica- tions for Reprise/Warner Bros. Library. Nicholas Eisenman is named VP of marketing for ElectricArtists in New York. He was product manager for Atlantic Records.

MCY.com Inc. names Patrick McDonald VP of sales, Nancy Bushkin VP of corporate communica- tions, Lukas Fitze associate director of business development, and Matthias Wolf media director. In New York, they were previously, partnership sales manager for CBS Internet Group, VP of corpo- rate communications for Spelling Entertainment Group Inc., assistant media director for Ogilvy & Mather, and media man- ager for i-traffic at Agency.com. CMP Media names Brel Vel- leke VP of business development and Judith S. Nicholls VP and chief information officer for CMP Media’s Internet Group in Manhasset, N.Y. They were, respec- tively, group business director for Ziff-Davis Inc. and deputy chief information officer for Partners Health Care Inc.
The Broadway Kids Hear America Singing, Rhino Releases Well-Loved Berkner Debut

by Moira McCormick

To promote the new video, the Broadway Kids will be making a number of personal appearances in different cities, according to Lightyear spokeswoman Alison Kreditor. “They’ll be performing appropriately enough, at the Mall of America in Bloomington, Minn.,” says Kreditor, “probably in September. There’s also the possibility of an in-store performance at a Bookman Noble in New York City, which would also probably take place in September.”

Songs on “The Broadway Kids Sing America” include Steve Goodman’s “City Of New Orleans,” the Mamas & The Papas’ “California Dreamin’,” John Denver’s “Take Me Home, Country Roads,”” the Beach Boys’ “California Girls/Surfin’ USA,” Woody Guthrie’s “This Land Is Your Land,” and the traditional “Amazing Grace,” as well as the inspired choice of the wacky Animaniacs tune “The President’s Song,” which names every single U.S. chief executive, in order, from George Washington to “Clinton, first name Hillary.”

The Broadway Kids have all appeared either on the Broadway stage, film, or TV (“Party of Five’s” “Lacy Chabert is an alumna. They’ve also starred in their own musical revue on Broadway.

LAURIE LAURIE BO BAURIE: New York’s Laurie Berkner has been getting plenty of attention lately and deservedly so. Her albums, on her own Two Tomatoes Records, are winsome, witty, and delightful, and she exhibits an effortless ability to serve up exactly what tickles the fancy of her youthful audience. Not to mention that she has captured the heart of Ivor Lourdres Ciccione, Lea, daughter of Madonna, and reportedly those of Sting’s kids as well.

In fact, Berkner is doing so splendidly that Rounder Kids is releasing her 1997 debut album, “Who’daddy Think Of That?” It contains a number of Berkner originals, such as concert favorite “We Are The Dinosaurs,” as well as movement-oriented tunes like “I Know A Chicken” and “Bring Your Clothes.” The nose-ringed singer-songwriter also renders a number of classic kids’ and folk songs, such as ‘She’ll Be Comin’ Round The Mountain” and “The Cat Came Back.”

Berkner has had an eventful year, performing at various locales around the country, including the coveted gig at this year’s White House Easter Egg roll. This fall, she’ll make an appearance on the new “American Baby Show” on the FX cable channel.

Radio Radio: Online radio station KidsOwnRadio.com is scheduled to launch this summer, bringing the music of the Sugar (Continued on page 69)
WHEN MUSIC NETWORK’S deal to acquire the eight-unit Kemp Mill Music chain closeds, it will give the Norcross, Ga.-based chain 50 stores as it continues its growth into an urban powerhouse. Terms of the transaction, which is expectd to close later this month, were not revealed, except for Music Network president Mike Goldwas- ser’s saying that it is an asset deal.

Kemp Mill operates in the Wash- ington, D.C., marketplace, making it the second chain that Music Net- work has acquired in that area. Last December, it purchased 18-unit Willie’s.

Kemp Mill president Marc Appelbaum will stay with Music Network and oversee the Kemp Mill and Willie’s stores in the Washington, D.C., area, which number 13 units.

Appelbaum will operate out of the Kemp Mill headquarters in College Park, Md. That office will handle marketing for the Willie’s and Kemp Mill stores in the Wash- ington area, but purchasing will be done out of Norcross.

In addition to Kemp Mill and Willie’s, the Music Network opera- tes a one-stop and a rackjobbing business, and it runs 24 stores under the Peppermints and Starship logos.

Goldwasser says that the com- pany would eventually like to see all 50 stores operate under one logo, but it is still deciding on which one. Meanwhile, Kemp Mill, which has stores in Maryland, Delaware, Virginia, and Wash- ington, D.C., adds one state, Delaware, to the Music Network portfolio. Music Network’s geo- graphic portfolio now encompasses the above four states and Wash- ington, D.C., as well as Georgia, Alabama, Mississippi, Virginia, and North Carolina.

Appelbaum says he entered into the deal because Music Network’s management has a “real good vision.”

He adds, “I will have an active role in running a group of stores, which is what I do best, and they will take care of administrative things out of Atlanta.”

A press release states that Appelbaum’s partners in Kemp Mill—Sam Lloyd, VP of opera- tions, and Sheila Baker, director of advertising, marketing, and promo- tions—will play an integral part in the Music Network.

Kemp Mill’s John Walsh, GM of Willie’s, and Greg DeMesones, director of operations at Willie’s, will continue to oversee the 13 Willie’s units not in D.C.

RED AWARDS: As readers of the Merchants & Marketing section know, I recently attended the RED Distribution convention. Here is some information that I picked up there but didn’t have a chance to report to you yet.

On the last night of the conven- tion, RED gave out “of the year” awards to staff members. So rook- ie honors went to Katie Penny, the account service representative who was presented to Tara

Wurts, and the urban marketing representative honor went to Marie Brown. Also, Nick Kampe- so was named marketing manager of the year, the sales representational award was won by Brad Colden, and Mark Berman picked up the award for independent sales repre- sentative.

Paul Reitz won the singles sales representative award, while Jaya Bhat opposed the honor for sales managers. The RED West Coast office won the company’s region of the year award.

In other news of note that hap- pened during the convention, Andy Kulk, GM of Epitaph Rec- ords, pro- claimed that Epitaph is “first and fore- most a punk rock label, the biggest in the world with the best bands.” But even with that, Epitaph is all very dependent on grass- roots marketing and music retail.

“We have always been and will always be about retail,” said Kulk.

“Outside of the traditional mass media that the [major labels] use, retail is where people can be turned on to music.”

Kulkin believes that the best marketing tool “is passion, whether it be the clerk turning on the customer to music, or RED turning on a store clerk, or an Epitaph employee turning on a RED sales representative.

In the convention, another punk rock label, Fat Wreck, gave its product presentation. Erin

Kelly-Burkett, GM of the San Francisco-based label, said, “We don’t have a five-year plan, we do to have sales goals. We just want to put out quality punk and hard- core records. If we make money, that’s cool, but it’s really about the music.”

On the other hand, she noted that the company has been spending more money on marketing and implementing retail promotions to spur orders for its catalog.

At Metal Blade Records, Dan Fitzgerald, the national sales man- ager, noted that the company will make internal changes, putting Jim Mills in charge of the label’s baby bands and working with RED as “a way of putting more focus on them.”

Lookout Records in Berkeley, Calif., played a video that featured a cartoon of the Donnas, one of the label’s big acts. The cartoon, done by an independent production house, is being shopped to cable networks.

Edel America Records brought all stars in the music industry, with six years on the Warner-Chappell staff as a song- writer—told Retail Track that he welcomed the opportunity to play a convention showcase since it “pro- motes a concentration,” allowing him to reach all the people responsible for working his record to retail.

Houston’s album, “Complicated Me,” will be out in the fall.

MAKING TRACKS: Ron Spaulling, VP of sales at Priori- ty, has agreed to become senior VP of sales at Elektra.

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Top Music Videos

<table>
<thead>
<tr>
<th>No.</th>
<th>Date</th>
<th>Title/Label</th>
<th>Catalog Number</th>
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<tr>
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<td>84999</td>
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<tr>
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<td>'N Sync</td>
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*Note: Sales figures are approximate.*

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**CHILD'S PLAY**

(Continued from page 67)

Beats, the Olsen Twins, Raffi, the Teletubbies, the aforementioned Broadway Kids, and others to their target audiences. KidsOwnRadio.com is the brainchild of MusicMusicInc.

The site will feature games, crafts, jokes, kids' news, and e-mailable greeting cards. It is to divide its programming between three groups—preschool, primary, and preteen. Activities in each group are to target the particular age group. KidsOwnRadio allows listeners to program their own shows. Audio files are all playable in Winamp, RealPlayer, MSMedia, and Winplay, in bandwidths from 16 kilobits to 56 kHz stereo.

Label affliations allow KidsOwnRadio to offer for pay the music of kid favorites like Tom Paxton, Rosenshontz, Arthur & Friends, Man & YaYa, and more.

Plus, the site offers links to purchase toys, books, games, and music (all music heard on the station will be purchasable this way). A pre-launch page is currently available for viewing at kidsownradio.com. The station is currently running a slogan contest; the grand prize is a multimedia computer.

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**TO OUR READERS**

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The company, which is home to reigning teen-powerhouse label Jive Records, among others, says it will make available for sale this fall the offering of albums singles at a variety of retail sites. The company has tapped Amplifeye to provide online distribution of the product to its network of retail clients, which include Amazon.com, Bestbuy.com, Borders.com, CDnow.com, Musicland, and Tower Records Entertainment's tweek.com.

Zomba previously announced that Reciprocal Music will provide clearinghouse services for its e-commerce activities (Billboard Bulletin, May 23). Both pacts are nonexclusive.

Seth Schachner, Zomba's VP of new-media strategic planning and development, says that many details of the rollout are still being finalized—including titles and pricing—but that he currently anticipates that the initial package of downloadable offerings will include "in the area of 100 tracks and after that, 10 more". The target launch date is "mid-fall."

"This is just a first step for Zomba—albeit a very important first step—so obviously we are going to strive to keep adding more singles as we go on, and polish the approach as we implement it," Schachner adds.

Titles will be drawn from across Zomba's diverse slate of labels, which includes everything from pop, country, R&B, and Verity, Benson, and Reunion—but are expected to include some of Jive's marquee acts, among them "N Sync and Britney Spears."

"It will be a wide and representative sample from across the whole Zomba catalog, so you can expect to see it include some of our top artists in that sampling," Schachner says.

Jim Swinell, president of Amplify, says that promotions that Amplified has already worked on with Zomba prove that name acts can draw significant amounts of interest.

"We did streaming promotions for both 'N Sync and Britney, and the response was great. It was exciting to have artists like these—that kind of content—to go into the market with."

"I think the labels are recognizably similar, but if you put them side by side, you can't make anything beyond anything that any of us had seen before," Swinell says. "So we know that the demand is there when the offering is right, and we're excited to have artists like these—that kind of content—generate interest among the artists."

Schachner says that consumers are realizing that digital downloads are a viable alternative to physical media, and that they are likely to keep buying physical music and digital downloads in concert.

"They're not mutually exclusive, they're two different channels. They're not replacing each other. They're continuing to evolve. It's a question of how much of one and how much of the other."

While Zomba's labels are distributed by BMG, which will launch its own digital-distribution effort in the U.S. in the next few weeks, Schachner says Zomba's digital-distribution strategy is completely independent of the major.

BMG and Zomba will join a growing number of top-tier labels testing the commercial digital market. The labels are indicated to have made some skepticism with its nascent digital offerings, of a digital market that has demonstrated its potential to draw significant amounts of spending.

S O N Y  ELECTRONICS' eMarker division has set an early-August launch date for its new eMarker device and Internet streaming service. The keychain-sized device allows holders to "mark" songs they hear on the radio for later ID, sampling, and purchase via the eMarker Web site (Billboard, June 17).

The device, to be priced at $19.99, will initially be available for sale at eMarker.com, Sony.com, and Amazon.com. The rolling out of additional retail sites is anticipated, according to the company.

D IGITAL MUSIC provider DMX Music and online/offline music company MusicBlitz have struck a cross-promotional pact that will see singles off new MusicBlitz albums from acts such as Presidents Of The United States Of America and Gnarls Barkley on the service's "DMX Listening Room" cable/satellite channel. DMX will also incorporate a MusicBlitz "download of the week" feature. In turn, MusicBlitz will feature a link on its Web site to promote the DMX service.

U P Grades: Former recording industry Assn. of America senior VP of technology David Siebring and Macworld senior VP of business development Mark Belinsky have joined the board of Audiosocket, a provider of services that track digital copyrights worldwide. It's the parent company of Radio Free Virgin, which has appointed Zack Zalon, former s of the Factory Network and Jimmy and Doug's Farmclub, as GM. The Los Angeles-based Radio Free Virgin (radiofreervirgin.com), which plans to launch its new format in September, is a unit of Virgin Audio Holdings, L.L.C. . . . Digital rights management company InterTrust has appointed David Ludvigson president, effective immediately. A former senior executive at Matrix Pharmaceuticals, NetPower Inc., Conner Peripherals, and MIPS Computer Systems, Ludvigson is charged with "helping expand InterTrust's global leadership in digital rights management."

O NLINE LOCKER company Myplay.com has pacted with Ever-Ad to enable Myplay users to transfer Ever-Ad's Play! files to their personal digital lockers by clicking on an "add to Myplay locker" button next to the selections on the Play.com Web site. Users are also able to stream their Myplay selections from their lockers to any Internet-connected PC.

Under the agreement—terms of which were undisclosed—Play will promote Myplay's services to users on its Play.com Web site, while Myplay will feature and promote Play tracks and artists on its site.

Play, a division of EverAd Inc., has carved out a business model whereby labels and artists can earn revenues via the free distribution of music. EverAd uses encryption technology to insert ads into its downloadable music files and shares the resulting revenues with its partners.

Play has the rights to more than 65,000 tracks from 60 indie labels. Besides its own site, the downloads are available via Launch Media, Listen.com, and TuneCore.

Q UICK BYTE: E-commerce site BlueLight.com has received an additional $80 million in funding from Kmart ($55 million) and Japan's Softbank Corp. ($25 million). The San Francisco-based Web company, which also offers free Internet access, recently tapped Alliance Entertainment to handle its music and DVD fulfillment.

Sites + Sounds welcomes input and feedback via mgilten@billboard.com.
Warner Vid Promotion Puts Catalog Titles In The Spotlight

BY ANNE SHERBER
PALM BEACH, Fla.—Citing research that indicates VCR penetration is expected to reach 89% by 2001, as well as AC Nielsen figures showing that catalog titles account for 80% of VHS sales and 89% of profits, Warner Home Video (WHV) unveiled the latest installment in its series of catalog promotions.

Warner Spotlight, as the new promotion is called, is the fourth in what has become an annual event for the studio. The previous catalog promotions were 1998’s 75th Anniversary Collection, 1999’s Century Collection, and 2000’s Century 2000 Collection.

According to John Quinn, senior VP of sales at WHV, “We cannot take the real influence over the outcome. But catalog is something over which we have complete control.”

Although the studio has been an enthusiastic proponent of DVD from day one, sales and marketing executives making the Warner Spotlight announcement were quick to assert that VHS is still a viable format with a lot of sales potential left. According to VideoScan, at mass merchant stores VHS sales were down by 7.5% in sales in the past year, and 43% of all video-cassette purchases are made at those stores. Additionally, Nielsen data shows that 88.9% of all VHS sales at mass merchant stores are catalog titles.

Executives also pointed to Paul Kagan research that indicates that DVD sales are still incremen-
tal and have not yet begun to cannibalize VHS. The Spotlight promotion consists primarily of VHS product.

(Continued on next page)
Image Entertainment Presents
“Perfect Packages For Holiday Gift Giving!”

AFI 100 Years...
100 Movies
VHS $59.99
DVD $79.99 – ID9616AF

American Cinema
DVD $79.99 – ID9183CUVDVD

Big Picture Box
Filmed with IMAX Technology
NEW RELEASE!
Dolphins
Magic of Flight
Living Sea Stormchasers
Discoverers
VHS $79.99 – ID9871MV
DVD $99.99 – ID9870MVVDVD

Blood Trilogy
NEW RELEASE!
Blood Feast
Two Thousand Maniacs
Color Me Red
DVD $69.99 – ID9787SVVDVD

Charlie Chaplin Box
NEW RELEASE!
Modern Times
The Great Dictator
Gold Rush
City Lights
DVD $99.99 – ID9790CUVDVD

Cinema Europe
DVD $49.99 – ID9208DLVDVD

Classic Albums 1
NEW RELEASE!
Bob Marley and the Wailers:
Catch a Fire
Meatloaf: Bat Out of Hell
The Who: Who’s Next
DVD $49.99 – ID9784ERVDVD

Classic Albums 2
NEW RELEASE!
U2: Joshua Tree
Stevie Ray: Ain’t
Phil Collins: Face Value
DVD $49.99 – ID9785ERVDVD

Decalogue
DVD $79.99 – ID9499FDVD

Flash Gordon Box
NEW RELEASE!
Trip to Mars
Conquers the Universe
Space Soldiers
DVD $79.99 – ID9785HDVD

I, Claudius
DVD $89.99 – ID9787CUVDVD

Jubileum Collection: Christmas Box Set
NEW RELEASE!
CONCERTO DI NATALE
MERRY CHRISTMAS FROM ROME
CHRISTMAS AT THE DUOMO
VHS $49.98 – TE9887
DVD $59.99 – TE9886VDVD

Les Vampires
DVD $69.99 – ID9586VDVD

Marx Brothers Box
Horse Feathers
Duck Soup
Animal Crackers
DVD $34.99 – ID7235USVDVD

Masterpieces of Opera
NEW RELEASE!
Der Rosenkavalier
Nabucco
Tannhauser
DVD $79.99 – ID9786ERVDVD

Playboy
Anna Nicole Smith
Jenny McCarthy
Pamela Anderson
DVD $99.99 – ID7254PLVDVD

Pride and Prejudice
DVD $49.99 – ID4354ANDVD

Robobox
Robocop
Robocop 2
Robocop 3
DVD $59.99 – ID9100RDVD

Sports Illustrated Swimsuit 1995-1999
NEW RELEASE!
VHS $39.98 – ID9491SX
DVD $39.99 – ID9491SXVDVD

Treasurers from American Film Archives
NEW RELEASE!
DVD $99.99
NATD7906VDVD

Twilight Zone Gift Pack
Volumes 1-5 and
“Submitted For Your Approval”
DVD $99.95
ID9628CUVDVD

Vietnam
DVD $59.99
ID5574BVVDVD

World Class Trains
VHS $79.98 – ID9142ER
UPC: 014381914238
DVD $49.99
ID9140ERVDVD

The Worst of Ed Wood
NEW RELEASE!
Plan 9 from Outer Space
Jail Bait
Bride of the Monster
Glen or Glenda
DVD $79.99
ID9788COVDVD

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PRE-BOOK DATE: September 5, 2000
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of products and services, including a buy-three-get-one-free offer from WHV; 500 free hours on AOL; buy-one-get-one-free offers from Blimpie, Flowers USA, and Golden Valley Microwave Popcorn; upgrade offers from Club Med and Princess Cruises; and dollars-off coupons from Fuji Film and Max Factor.

A Web site will have additional promotions, video clips, and movie trivia. "Overall, we've done this for three years, and we are able to execute it better each time," says Mike Saksa, VP of marketing at WHV. "We have the feedback of our customers and are able to offer the increased promotional support that they've asked for."

Feedback for the program seemed generally favorable among retailers and distributors. "They've laid out the whole year, which is helpful," says Kirk Kirkpatrick, VP of distributor WaxWorks. "It makes it easy to plan, and that helps everybody."

However, a number of distribution executives complained that many of the same titles involved in the studio's previous promotions will also be included in Warner Spotlight. Distributors were also unhappy that the studio has not committed to a regular schedule of distributor mailing advertising, preferring instead to make those arrangements on a case-by-case basis.

The promotion announcement comes on the heels of the release of "Any Given Sunday," the first of WHV's Rental Direct titles, and many of the distributors present felt there could be some backlash among sales reps. Steve Cooper, VP of video sales for Media Valley, says, "This title will represent the first time that distributor sales reps will be selling repriced product that they did not sell in its initial rental release."

"There is some resentment on the part of sales reps," concurs Kirkpatrick. "We wish we could rep their whole line."

Cooper says the studio recognizes there may be some resentment and is offering distributor reps various bonuses to try to counteract any negative effect.

But Richard Goffman, Valley Media's director of marketing, says that even though Warner is now distributing its rental titles directly to retail, there is no reason to believe that the studio will try to take the sell-through business away from distribution. The trend in sell-through, he says, is back to distribution.

Goffman says accounts that were buying their sell-through product directly from studios, including WHV, are constantly returning to distribution. There have even been instances, he notes, in which the studio has asked a distributor to resume servicing a retailer for sell-through product.

"The greatest names in comedy rocked the house for nine seasons on HBO. Now this amazing collection will rock your stores. Today's hottest comedians at their funniest. Supported by a national direct response campaign."

Def Comedy Jam
All Stars 1 & 2
Street: August 29, 2000
All Stars 1 UPC: 764315088336
All Stars 2 UPC: 764315088435

Def Comedy Jam
All Stars 3 & 4
Street: September 26, 2000
All Stars 3 UPC: 764315088334
All Stars 4 UPC: 764315088633

Presidental Bloopers
AVAILABLE NOW!
UPC: 764315088831
The American President. Powerful. Influencial. Well-respected. Wacky. The timing for this video couldn't be better! Also backed by media blitz.
Rigby Crows On A&E's 'Peter Pan'

BY CATHERINE CELLA

A&E Home Video is sprinkling the Oct. 10 release of "Peter Pan," starring Cathy Rigby, with more than pixie dust.

In its largest marketing campaign to date, A&E has snagged multiple tie-in partners to assist in advertising the availability of the title. Partners include Peter Pan peanut butter, Cherry Bay Resort, American Airlines, and Samsung.

The video, priced at $19.95 for VHS and $29.95 for DVD, will debut in stores following the Oct. 8 prime-time broadcast of the program.

"Peter Pan" is a natural fit for A&E," says Kate Winn, director of marketing for home video for the company. "It's a timeless title, a literary classic, and the kind of family programming that our viewers respond to."

Corporate partners have responded to the program, as well. Winn says. "As soon as you bring it up, everybody says, 'Yeah, what a great idea!'" says Winn. "It's a natural because 'Peter Pan' has such widespread appeal."

Winn adds that Peter Pan peanut butter and ConAgra pushed for a larger promotion than originally planned.

The promotion agreed upon includes a sweepstakes with a grand prize vacation for four to a real-life Neverland in the Virgin Islands. Other prizes are Samsung DVD players and VCRs, lifetime supplies of peanut butter, and the video DVD.

Consumers can enter the contest at retail, at A&E's Web site, through ads in A&E's Biography magazine, or with a mail-in insert placed inside each copy of the video.

The sweepstakes, dubbed the Neverland Sweepstakes, will also get a boost from a coupon inside Sunday newspaper hitting 24 million homes on Nov. 5. The insert also features a cookie recipe and a $3 rebate for the video.

Co-produced by Rigby and her husband, Tom McGog, this all-new staging of the classic not only challenges the 46-year-old mother of four but brings her back to her 1986 debut in the role.

"It was one of those roles that really fit," she says, in an interview from her Boston hotel room while on tour with the show. "Athletically, size-wise, vocally— it all fit. Now, having played the role 2,500 times, I'm thrilled to have it preserved. We taped with an audience because their participation is what makes theater so wonderful."

Rigby also participates in a behind-the-scenes featurette for the DVD. Other DVD elements include interactive menus, scene selections, and sing-alongs of "I Gotta Crow" and other hits. Stat-of-the-art editing has eliminated the flying wires.

A soundtrack will be released in November by Jay Records, with a portion of the proceeds going to London's Peter Pan Children's Fugil.
DVD has been validated in this new millennium, as witnessed by a slew of titles being released day and date with VHS. That's not to say, however, that VHS is losing steam. Studios are expecting another strong holiday season, and those very same sentiments have been expressed by the manufacturing community, as well.

"The Next Best Thing," starring Madonna and Rupert Everett, will debut on DVD and VHS from Paramount Home Entertainment. Although spokespeople there would not confirm it at press time, informed sources say "Mission: Impossible 2" will be the title to beat this holiday season. However, DreamWorks Home Video's "American Beauty," which will make its sell-through debut on VHS and DVD, will give Tom Cruise a run for his money.

"The Map Of The World," with Sigourney Weaver, and "Where The Money Is," starring Paul Newman, will be available on VHS and DVD from USA Home Entertainment.

At press time, no release dates had been given yet for the highly anticipated "Titan AE" (Fox Home Entertainment) or "A Perfect Storm" (Warner Home Video), but rumor has it those dates will be before year's end.

As always, there is a string of repriced releases, such as "Breaker Morant" (Winstar Home Video), tagging along with blockbuster titles. And boxed sets aimed at avid fans of TV shows, such as "The Original Avengers '63" (A&E Home Video), will be available on both VHS and DVD.

FIRST TIME ON DVD
Many titles that have already been available on VHS will make their debut on DVD this quarter. Among the most awaited are Universal Home Video's "Jurassic Park" and "Lost World: Jurassic Park."

A sampling of new DVD programming coming from HBO Home Video includes "Mr. & Mrs. Bridge," "Cannonball Run" and "Don't Tell Mom The Babysitter's Dead." And who could forget Laura Palmer? The "Twin Peaks" series will be released in the fourth quarter on DVD by New Line Cinema. Columbia TriStar offers the Barbra Streisand favorite, "Prince Of Tides." But, all will not be serious for the fourth quarter.

Paramount will release several Peanuts titles, including a new one, "It's The Pied Piper, Charlie Brown." Other beloved Peanuts titles new to DVD this fall include "It's The Great Pumpkin, Charlie Brown," "A Charlie Brown Thanksgiving" and "A Charlie Brown Christmas."

Continued on page 76
Rickle down may be fantasy economics, but it’s becoming reality in home video. As DVDs take off, add-ons, more bonus features are finding their way onto VHS versions, as well.

Nowhere is this more evident than in this year’s fourth-quarter releases. “Stand By Me: Special Edition,” for example, has a trio of featurettes from Columbia TriStar. Universal plans four VHS special edition releases Aug. 29—“End Of Days,” “The Bone Collector” (1999) and “The Mummy” (1999). Also released that day are two Halloween-themed sets from Classic Monsters,” eight titles ($59.98 SRP), and “Abbott & Costello Meet The Monsters,” four titles ($59.98 SRP). Fox is offering a VHS version of its Rodgers & Hammerstein gift set of six titles ($64.98), half of its DVD counterpart.

SEPTEMBER SPECIALS

September has at least six VHS special editions on the docket. On Sept. 5, as “Nutty Professor 2: The Klumps” hits theaters, Paramount plans a Jerry Lewis promotion, including the original flick, other comic classics and the new to-video “Rock-A-Bye Baby” and “Who’s Minding The Store?” Each will sport a new 10-minute newswreel, “Paramount In The 1950’s.”

Columbia TriStar’s “Men In Black: Special Edition” features behind-the-scenes, alternate scenes and autographs, as well as a music video starring Will Smith and the alien “Mikey.” The “Edward Scissorhands: 10th Anniversary Edition” from Fox is a new THX transfer with cast and crew interviews. Image Entertainment’s “James Brown: Live From The House Of Blues” adds behind-the-scenes interviews to a 1998 Vegas performance by the Godfather Of Soul. Then, the next week, “Tony Bennett’s New York” enhances his Atlantic City concert with archival footage and interviews in and around the Big Apple.

Other Sept. 5 highlights include MGM’s “Mask” promotion (e.g., “Killer Klowns From Outer Space”) and Winstar’s “Night Of The Living Dead” with added interviews featuring the “Unknown Marx Brothers”—and Directors’ Series, including “We Craven.”

Fox’s Halloween promotion collects “The Omen” films in a four-pack, as well as “The Fly” and its sequel in both classic and modern incarnations. For film-history buffs is “The Big Lebowski” director Joel and Ethan Coen, WSBH Boston’s Oscar-nominated documentary about 24-year-old Orson Welles’ duality with William Randolph Hearst.

On Sept. 12, Artisan launches its Bad Boys promotion with nine titles, including “The Substitute 1, 2 & 3,” and The Wannabe,” directed by Jay Underwood, including “Bye Bye Birdie,” Bette Midler’s “Gypsy” and “Animal Farm.”

As if her Sept. 1 “Romance Of Dance: Swing” with the band Cherry Poppin’ Daddies weren’t enough, Nancy Hays gives more lessons Sept. 15, The Chicago-based entertainers teaches “Latin: Beginning Steps” with salsa, rumba and cha cha. And the Bobby Basset Orchestra accompanies her “Tango And Waltz: Beginning Steps.”


And, on Oct. 31, get “Fashionably Late” with SMV/MTV’s exercise video. Also steering on Halloween are A&E’s “Life Of Pluto” three-pack and “The Prisoner,” sets 1 and 2.

NOVEMBER CORNOCOPIA

Fox has elected to release two major sequels in November—“Titan A.E.” and “X-Men: X-Men: The Last Stand.” Although, at press time, it was not yet known whether either will have add-ons. Columbia’s “Bright Lights, Big City” has a featurette on the bridge, “Rise And Fall Of The Jungle Giant.”

Paramount’s “The Talented Mr. Ripley” adds cast and crew interviews. And, just as “MI:2” goes to DVD and retail VHS, Paramount presents “Mission Impossible TV Series,” a re-promote of volumes 1-6 and new volumes 7-12.

Wrapping up the month’s special editions is the Nov. 21 release of “Tina Turner: Celebrate It!” to the singer’s 60th birthday bash—with behind-the-scenes footage, and archival performances with the likes of Rod Stewart and Cher, and birth-name for Paul McCartney, Mariam Carey, Sting and more.

Remaining Nov. 7 titles include MGM’s “The Prisoner,” set of nine titles (including “14 Angry Men” and seven volumes with Hitchcock’s “The Thirty-Nine Steps”), PBS/Warner’s “A Taste Of Canarmona” with Timothée Chalamet, Bikel & Friends’ “The Alan Watts Collection” and Winstar’s “13 Days In The Life Of Picasso” and “Meditation And Mindfulness,” and Paramount’s “Star Trek Voyager—Vols. 22-26,”

TELEVISION SHOWS

Feeling nostalgic? “Best Of” releases of “The Flip Wilson Show” and “The Mike Douglas Show” will come from Rhino Home Video on VHS and DVD. Two volumes of “The Brady Bunch Variety Hour” and

Continued on page 79
The Tangerine Bear
Home in Time for Christmas!

Original Songs Performed by
Trisha Yearwood

OVER 2 BILLION IMPRESSIONS!
National TV and Print Campaign Including:
- Lifetime
  Television for Women
- SESAME STREET PARENTS
- Parents MAGAZINE
- National Promotional Campaign Including:
  - Blue Mountain
  - Claus.com
  - American Airlines
- Shopping Mall Promotions in the Top 25 Markets!

Artisan Home Entertainment will donate 50¢ to the Starlight Children's Foundation for each The Tangerine Bear video and DVD sold.

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The Ever-Expanding Market Continues To Grow

BY anne sherber

Although some of the pricing issues around the sale and rental of DVDs are yet to be fully resolved, the quick expansion of DVD sales and rentals and the rapid growth of retail locations carrying the discs are signals that consumers are committed to the digital discs as a home-entertainment delivery system. In fact, studios, retailers and consumers have embraced the format wholeheartedly, in addition to the largely simultaneous release of VHS and DVD formats for most new titles, by the end of this year; many, if not most, of the long-awaited catalog blockbusters will be either in stores or on their way.

Even though some studios and retailers have expressed interest in testing a revenue-sharing model for rental DVD, the format has remained primarily a sell-through since its inception, accounting for less than 10% of the retail market. And pricing for the upcoming four-quarter titles reflects that reality. Although multiple-disc collector's sets can carry retail prices north of $100, for the most part, even new-to-video-theatrical hits are priced at $26 and under.

F ROM MI B TO CHARLIE BROWN

Columbia TriStar Home Video (CTHV) is kicking off the end-of-the-year selling season with something old and new to the market. The studio’s biggest-grossing film of all time, the special effects-laden “Men In Black,” will be released Sept. 5. The DVD will be available in three versions, and each will feature a slew of value-added material. The “Limited Edition” DVD, the first releases available with feature-packed, the three versions, will include a making-of documentary, an interactive editing workshop for different scenes from the film, extended storyboards, conceptual art and production photo galleries in a specially designed collector’s package. Also included is a collector’s poster signed by Barry Sonnenfeld and Rick Baker, the special effects supervisors.

In addition to “Men In Black,” Sept. 5 will serve as the release date for two large-scale documentaries from PBS Home Video, distributed by Warner Home Video (WHV), “Ken Burns’ Baseball” and “The 50 Years War.” Also from WHV will be “Batman Legacy,” a four-disc collection of the dark knight. And CTHV will release a “Three Stooges Collection.” On Sept. 12, CTHV will release “The Craft,” “Mary Reilly” and “Far Away So Close.”

MIXING OLD AND NEW

On Sept. 19, CTHV brings out the big guns with the DVD release of “The Patriot.” Also from CTHV will be “28 Days,” “Buster And Chauncey’s Silent Night,” “Bossa Nova,” “East West,” episodes of the classic “Charlie’s Angels” TV show and Orson Welles’ “The Lady From Shanghai.”

Other studios have also selected Sept. 19 to release an appealing mix of old and new to DVD. BHV will launch the critically acclaimed comedy “High Fidelity.” PHV will bow Demi Moore’s most recent film, “Passion Of Mind,” as well as “RPM,” a direct-to-video comedy with David Arquette and Famke Janssen. “Star Trek” original TV series (vols. 15 & 16) and the Stephen King chillers “Pet Sematary” and “The Dead Zone.”

From WHV, Sept. 19 will bring a slate of new-to-DVD classic films. Ruby Keeler taps her heart in “42nd Street”; Janet Gaynor sings her heart out in “A Star Is Born;” and Elizabeth Taylor acts her heart out in “Butterfield 8.” Also slated for release from WHV are “Good News,” “Pat & Mike,” “Ready To Rumble,” “Take Me Out To The Ballgame” and “The Unsinkable Molly Brown.”

SCOOBY AND BLUE’S CLUES

On Sept. 19, BHV will release its recent theatrical hit “Mission To Mars.” Also available on that date will be “Rudy,” “Black And White” and “1956’s boxing film “Gladiator,” from CTHV as well as “Waking The Dead” and Joe Gould’s “Secret,” both from USA Home Video.

On Oct. 3, Paramount will release “Blue’s Big Musical,” the azure one’s first feature-length movie. The DVD will include a behind-the-scenes featurette, “Backstage At Blue’s Clues,” a sneak peek for parents, two music videos (“I Can Be Anything I Want To Be” and “There Is,” with vocals by Ray Charles) and a “Who Am I?” menu guessing game for kids, along with a savings booklet. Also from Paramount on Oct. 3 is the perennially frightening “Rosemary’s Baby” and the family comedy “Snow Day.”

From Warner on Oct. 3, DVD releases will include “The Seven Faces Of Dr. Lao,” “The Time Machine,” “Tom Thumb” and 1971’s “Get Carter.”

FAMILY FILMS

Family titles due on Oct. 3 include “Ichiabod And Mr. Toad,” and “The Black Cauldron” from BHV, and “The Flintstones: Viva Rock Vegas” from Universal.

After taking a wait-and-see attitude with regard to the fledging format, Steven Spielberg has finally decided to take the DVD plunge, releasing a number of his most popular films—last summer saw the DVD release of “Jaws.” Oct. 10 brings the long-awaited “Jurassic Park” and “The Lost World: Jurassic Park.” Each will be offered in separate “Collector’s Editions” that will contain making-of documentaries, production notes, trailers, a dinosaur encyclopedia and a special DVD-ROM feature that enables viewers to participate in live Web-based programming from the set of “Jurassic Park III.”

Another of Spielberg’s most popular films, “Close Encounters Of The Third Kind,” is expected on DVD in early 2001. Disney’s blockbuster “Toy Story 2” due out Oct. 17, is as the studio’s “Beowulf” and “Hellraiser: Inferno.” Also due on disc that day are “Rules Of Engagement,” the direct-to-video “Submerged,” “Friday The 13th: 3 & 4” (on two separate DVDs) and Jerry Lewis’ original “The Nutty Professor,” all from Paramount.

On Oct. 24, DreamWorks is releasing the Oscar-winning black comedy “American Beauty.” The DVD will include an insightful story-board feature, with commentary by director Sam Mendes and director of cinematography Conrad L. Hall, and a making-of featurette. With more than three and a half hours of bonus programming, “American Beauty: The Awards Edition” DVD is designed to provide an insider’s look at the award-winning movie and includes a DVD-ROM component offering access to exciting online events, as well as the ability to search through the screenplay.

Also coming to DVD on Oct. 24 are “Up At The Villa” from USA Home Entertainment, “Batman Beyond: Return Of The Joker,” from WHV, and “Tucker,” “The Conversation,” “Airplane!,” “Airplane: The Sequel,” “Cheech & Chong’s Up In Smoke” and “Cheech & Chong’s Still Smokin’,” all from Paramount. On Halloween, newly available DVDs will include “Casper: Specters Of Christmas,” “Talk Radio,” “Born On The Fourth Of July” and “Somewhere In Time,” all from Universal Home Video, and “Gossip” from WHV.

MORE TO COME

Titles expected from CTHV in October that do not yet have firm release dates include “Time Code,” “Prince Of Tides,” “Look Who’s Talking Too,” “Heavy Metal 2000,” “Legends Of The Fall: Special Edition” and “Center Stage.” Titles due in October from Universal Home Video will include “Pitch Black,” “U-Turn,” “The Land Before Time 7” and the original “Land Before Time.

Due on DVD from WHV in October, but currently without firm dates, are “A Perfect Storm,” “Oliver Stone Gift Sets,” “Nuremberg” (TNT), “Race Against Time” (TNT), “Gettysburg,” “Imaginary Crimes,” “The Replacements,” “The Art Of War,” “The In Crowd,” “Space Cowboys,” “Powerpuff Girls: Down N Dirty” and “Powerpuff Girls: Powerpuff Blues.”

QuickBand Networks will be releasing several titles by the end of the year, including “Circular 7,” Sept. 12; “Short Presents: International Release 1,” Oct. 3; “Short Cinema 10: Chaos,” Nov. 7; and “Short Presents: International Release 2,” Dec. 5.

Although the DVD release schedule thins out in November, studios have saved a number of films for the month. On Nov. 7, Paramount will release “Wonder Boys,” starring Michael Douglas. On Nov. 14, WHV will issue a DVD edition of the classic musical “Annie Get Your Gun.” On Nov. 17, Disney will make “Mickey Mouse: Once Upon A Christmas” available.

On Nov. 21, Paramount will release the critically acclaimed “Runaway Train,” “Sunshine,” “She’s Having A Baby,” “Planes, Trains And Automobiles,” “An Officer And A Gentleman” and the holiday classic “White Christmas.”
"Brady Bunch Home Videos," hosted by Susan Olsen, will be released on VHS and DVD from Rhino this holiday season.

Direct-to-video will be "Franklin And The Green Knight," based on the Nickelodeon children's show from USA.

**LIVE MUSIC VIDEO**

DVD music-video sales climbed more than 400% in 1999 over 1998. As such, this hot programming will not be ignored during the fourth quarter. Image Entertainment will release several DVD and VHS titles, including BET On Jazz releases from Chaka Khan, Lou Rawls and Herbie Hancock, as well as "Tina Turner: Celebrate" and "Barry Manilow: Manilow Live!"

**SPECIAL PACKAGES**

Special packages are always popular during the holiday season, and studios hope 2000 will be no exception. A two-disc platinum series DVD of "Boogie Nights," which will feature interviews, deleted scenes and music videos, will come from New Line.

The 10th anniversary of "Edward Scissorhands" will be celebrated with a Fox DVD and VHS release. The 25th anniversary of "Rocky Horror Picture Show" will not go unnoticed either, as the studio releases a DVD of this title.

For the 20th anniversary of "Somewhere In Time," Universal will unveil a special edition on VHS and DVD.

Boxed DVD sets from Image this fall include "Classic Albums 1 & 2," featuring artists such as Meat Loaf and U2. A Charlie Chaplin DVD box will also come from Image in September.

"Anna And The King Special Edition" will debut from Fox.

For the first time, all 19 James Bond films will be available on video and special-edition DVD, when MGM releases the third group of titles: "Diamonds Are Forever," "From Russia With Love," "The Living Daylights," "Octopussy," "A View To A Kill" and "You Only Live Twice." Other titles are available separately or in gift sets.

**MISCELLANEOUS TITLES**

Proving there is something for

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Fourth quarter 2000 is shaping up to be a healthy one for children’s video. Having long been one of the video industry’s steadiest and most lucrative genres, kids’ video—aided by the burgeoning kids’ DVD market—will see a vast array of theatrical, nontheatrical and direct-to-video releases heading for store shelves soon.

VIDEO SEQUELS

Universal Home Video has also gotten the jump on the holiday season, having already released the “Dragonheart” sequel “Dragonheart: A New Beginning” on VHS and DVD.

CGI ANIMATION
On Sept. 12, Universal will release two new “Maisy” titles, on VHS only, for $12.98 each, release “Maggie Music” and “Maisy’s Winter Fun.” A new Capser title, “Casper’s Haunted Christmas,” sports all-new CGI animation that presents a frighteningly accompa-nying original soundtrack featuring Randy Travis. The price is $19.98 for VHS and $29.98 for DVD. Universal is celebrating the cartoon ghost’s 60th birthday with special DVD features, including a making-of, an explanation of the CGI animation process, activities, games and out-takes.

The seventh installment in Universal’s “The Land Before Time” franchise comes to retail Nov. 28. “The Land Before Time: The Ston Of Cold Fire” ($19.98 VHS, $24.98 DVD) features the voice of Michael York. This title, along with “The Life And Adventures Of Santa Claus” (VHS only, $14.98), which comes out Dec. 31, arrives under the imprint Universal Family Home and Action Entertainment (UFEP). “Life And Adventures” stars voice talent Matt Dubois, Hal Holbrook and Dixie Carter.

THE BEAR SERIES
Columbia TriStar Home Video promises a bear-ry merry Christmas with a half-dozen releases in its “Bear In The Big Blue House” series. Three episodes of the Jim Henson preschool TV show have been prescribed, on one DVD. “Shapes, Sounds And Colors With Bear,” the disc includes four sing-along songs.

And there’s still more Bear. On Aug. 29, Columbia TriStar releases two holiday-themed “Bear In The Big Blue House” videos, “Halloween & Thanksgiving” and “A Berry Bear Christmas” are available on VHS only at $12.95 each. The videos and DVDs will benefit from a plethora of Bear-related activity through the fall, including a stage show at Disney-MGM Studios in Orlando, Fla., a 35-

reproduced, such as “A Dog Of Flanders,” “Animaniacs: Wakko’s Wish” and “Jack Frost,” along with reprinted titles “A Christmas Story” and “The Year Without A Santa Claus.”

HALLOWEEN TRICKS
Warner Home Video will unveil its sizable Halloween promotion with four new $9.95 titles: “Casper: Do o’s Creepiest Capers,” “Scarecrow,” “Casper Saves Halloween” and “Bugs Bunny’s Halloween Hijinks,” as well as a number of re-released family films, such as “Gremlins,” “The Goonies” and “Beetlejuice.” Consumers can take advantage of a “buy three, get one free” mail-in offer packed in each Halloween video, which enables them to receive a free video (“The Halloween Tree,” “The Witches,” “Casper: Doo’s Greatest Mysteries” or “The Flintstones: A Haunted House Is Not A Home”) when they purchase three of the new Halloween titles. Plus, most of the videos in this promotion come packaged with a trick-or-treat bag from new feature-length “Scrooby-Do” film “Scrooby-Do And The Alien Invaders” (Billboard, Aug. 5, 2000). Due Oct. 3.

Later this month, Universal will blow its extensive Halloween promotion (Billboard, July 8, 2000). The kid-specific promotion is called “Universal’s Haunted House Of Fun” and involves 11 titles, three of which are new full-length direct-to-video features: “Alvin And The Chipmunks Meet The Wolf Man,” “Archie’s Weird Mysteries: Archie & The Riverdale Vampires” and “Monster Mash,”

plus-city mall tour launching in September and the kickoff of the official Bear fan club.

HOLIDAY TREATS
Also due from Columbia TriStar is the DVD version of the original animated direct-to-video feature “Buster And Chauncey’s Silent Night,” which shoots Sept. 19. Plus, premiering Sept. 5, are four reprinted volumes of the series “Animorphs,” available for $9.95 each.


Three more Underdog titles are due on VHS, as well as “School’s Special Delivery,” “Winne’s House: Happy Holidays,” “Elmo’s World: Singing, Drawing & More,” “Elmo’s World: Flowers, Bananas, More” and “The Last Polar Bears.” All VHS titles are $9.98.


OTHER FAVORITES
Twentieth Century Fox Home Entertainment is launching a nine-title Halloween promotion Sept. 5. The highlight is the home-video premiere of the animated feature “The Night Of The Headless Horseman,” which is already available on VHS. The other eight titles are in the “Casper” and “Goosebumps” series. “The Legend Of The Headless Horseman,” featuring the voices of Tia Carrerra, William H. Macy and Luke Perry, is priced at $9.98. The two “Casper” and seven “Goosebumps” titles are each priced at $9.98.

In addition, Twentieth Century Fox Home Entertainment will launch 12 children’s literary character Rotten Ralph on home video Aug. 22. “Rotten Ralph—Voilà! II,” each $9.98, are based on the popular books by Jack Santos and Nicole Rube. This month, Artisan Entertainment’s Family Home Entertainment (FHE) imprint is releasing to mass-market retail the first three titles from acclaimed independent The Baby Einstein Co., “Baby Einstein: Baby Mozart” and “Baby Bach” (Billboard, Oct. 3, 1998). Artisan is also debuting an original animated film product, “The Official Bear.” Streeting Nov. 1, the feature stars the voices of Jonathan Taylor Thomas, Jeniffer Ellman, David Hyde Pierce, Marion Wayans and Trisha Yearwood, who also performs original songs. “The Tangerine Bear” will be released as part of the 2000 holiday season; the film represents Family Home Entertainment’s first joint video/licensing and merchandising initiative for children’s product. In addition, 50 cents from each video and DVD unit sold will benefit the Starlight Children’s Foundation, as well as a percentage of the revenue derived from consumer-product sales. Price is $14.98 for VHS or DVD.

FHE will also release the claymation epic “The Miracle Maker,” about the life of Jesus of Nazareth, on Sept. 12. The picture was released on Easter this year and features the voices of Ralph Fiennes, Miranda Richardson and Geoffrey Rush. The price is $19.98 for either VHS or DVD.

Artisan, which also releases all of DreamWorks’ children’s titles, will also release its first release of a CGI-animated feature “The Road To El Dorado,” with the voices of Kevin Kline and Kenneth Branagh, in November. Artisan is also releasing “Flintstones: A Bedrock Christmas,” featuring the voices of Ben Affleck and Jodi Benson, which is set for a November release. Both will be available on VHS.

orange clamshell and is available for $14.95. It’s being cross-promoted with Teletubbies Halloween costumes from Disguise, Scholar’s book “The Magic Pumpkin” and Warner’s “Bedtime Stories And Lullabies” videos and advertising.

ALL ABOUT PEANUTS
Paramount Home Video will promote its new Peanuts releases when “It’s The Pied Piper, Charlie Brown” premiers on VHS ($12.95) and DVD ($19.99) Sept. 12. Also on Sept. 12, Paramount premieres three Peanuts holiday classics on DVD: “It’s The Great Pumpkin, Charlie Brown,” “A Charlie Brown Thanksgiving” and “A Charlie Brown Christmas.” Each is available individually for $19.99, or as a three-pack for $57.97. Three-packs of the VHS clamshell versions are also available, for $38.85, packed exclusively with the VHS gift set is a free inflatable kid’s chair.

Paramount is releasing the direct-to-video animated feature film “Faeries” on Sept. 26. It stars the voice talent of Kate Winslet, Jeremy Irons, Dougray Scott and Crickett, rocks. Priced at $19.95, it comes with an on-pack free storybook called “Snowflake Fairy Magic,” in which the voice of the Headless Horseman, “Faeries” will be trailered on the Peanuts titles and will be the subject of a TV print promotion, on Oct. 3, Paramount Home Video will release the theatrical title “Snow Day,” starring Chevy Chase, to rental VHS and DVD ($29.99).

www.americanradiohistory.com
everyone, here are a couple titles to look for during early fourth quarter: "Sexual Chemistry" and "Wild Flowers" from Monarch Home Video on both VHS and DVD.

This is Spinal Tap" is being re-released in theaters and on special-edition DVD/VHS by MGM in association with Studiocanal. On its heels will be Rhino's DVD release of "The Rutles," an imaginary band that cites Spinal Tap as its greatest inspiration.

Winstar offers several VHS and DVD releases, including "Cartoon Crazys: The Emperor And The Nightingale," as well as several releases under "The Directors" titles, such as Martin Scorsese and Barbra Streisand. Fresh off the World Series in late October, baseball fans will be treated to the VHS and DVD release of "When It Was A Game" and "When It Was A Game 3" boxed sets from HBO.

Paramount will release Stephen King's "Pet Sematary" and "The Dead Zone" on DVD in September, just in time for Halloween. Both of these DVDs feature theatrical trailers, interactive menus and scene selection.

"Sports Illustrated Swimsuit Issues 1995-1999" are available together or separately from Image, as are several Penthouse titles, including "Penthouse Behind The Scenes: At The Swimsuit Calendar Photo Shoot."

Anchor Bay's release list is jam-packed for the fourth quarter. On DVD and VHS will be "That'll Be The Day" and "Times Square" under their Rock 'N' Roll Cinema category. Such classics as "A Portrait Of Jenny" and "Since You Went Away" will also be unveiled on DVD.

In addition to action, adventure and drama titles, there will be fitness videos from Paula Abdul (DVD) and Donna Richardson (DVD and VHS) from Anchor Bay. VHS and DVD titles from all of the sports leagues will be released by USA.

SPECIAL PROMOTIONS
Several repriced titles will debut from Winstar, including "The Man Who Fell To Earth" - "Zerma," "8 Man," "Planetary Traveler" and "Wicked City." All will be available on VHS only.

The second most-celebrated holiday of the year, Halloween, will be honored with special promotion packages of the three "Omen" movies on VHS and DVD at Fox.

SPECIAL FEATURES INCLUDE:
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Talent Files
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Storyboards
DVD-ROM and Web Link
Production Photos
Production Notes
Interactive Screenplay
Advertising Materials
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See individual titles for special features included. ©2003 Lionsgate Design Columbia TriStar Home Video. All Rights Reserved.

www.cthv.com
DVD 2-PACK:

Prebook: September 5, 2000
NAAD: October 17, 2000

First Time On DVD 2-PACK:

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<td>SOUTH PARK, BIGGER, LONGER &amp; UNCT</td>
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### Notes
- **Billboard** ranks are for new releases, with the exceptions noted.
- **Wax Sales** are calculated for the first week only.
- **Radio Sales** are calculated for the second week only.
- **Platinum Sales** are for sales of 500,000 units or $1 million in sales at suggested retail.
- **Platinum Sales** are for sales of 100,000 units or $2 million in sales at suggested retail.
- **Platinum Sales** are for a minimum of 25,000 units or a dollar volume of $5 million in sales at retail for theatrically released programs, or of at least 25,000 units and $1 million at suggested retail for nontheatrical titles.
- **Platinum Sales** are for a minimum of 25,000 units or a dollar volume of $10 million in sales at retail for theatrically released programs, and of at least 50,000 units and $2 million at suggested retail for nontheatrical titles. © 2000, Billboard/DM Communications, Inc.
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Fax resume and cover letter to: (212) 337-5290

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FAX: 212-337-8391

EATEN LINES

BIRTHS

Boy, Roee, to Madonna and Guy Ritchie, Aug. 11 in an undelivered location. Mother is a recording artist. Father is a director.

Girl, Alexandra Zahra Jones, to Iman and David Bowie, Aug. 15 in an undelivered location. Mother is a model and a cosmetics company founder. Father is a singer and actor.

MARRIAGES

Kimberly Feuerstein to Robert Youngburg, Aug. 12 in New York. Bride is founding associate of the music law firm Davis Shapiro & Lewitt. Groom is a member of the band Lotion.

DEATHS

Jhoo Camitzi, 38, after being struck by a car, Aug. 10 in New York. Camitzi directed such music videos as Eagle-Eye Cherry’s “ Falling in Love Again.” He also directed innovative commercials for Volkswagen, Nike, Diesel, and Orangina.

Leonard Kwan, 69, due to natural causes, Aug. 13 in Honolulu. Kwan was a legendary slack key guitarist, which is a solo guitar style indigenous to Hawaii. In 1960 Kwan recorded the first all-instrumental slack key album. The Tradewinds Record project, titled “Black Key,” featured his best-known piece, “Opihi Moe Moe.” He later recorded several albums for George Winston’s Dancing Cat Records. Kwan is survived by two sons.

NEWSPORT OPENING

Bristol Broadcasting is looking for a News Anchor/Reporter to join the staff of its market leading CHR FM, NewsTalk AM operations in Th,Cities, TN/VA. The successful candidate will have an understanding of news gathering, reporting, editing, and on-air presentation. Experience is preferred, but will train a promising candidate. Tapes and Resumes to: Bill Hagy, Operations Manager Bristol Broadcasting Company, Inc., P.O. Box 1389, Bristol, VA 24203-1389 Equal Opportunity Employer

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Good Works

FORWARD ROW: The Third Annual Babinet N Sude Caenoe Float, taking place Aug. 19 in Kingston Springs, Tenn., and sponsored by companies such as Fender Guitars, Virgin Records Nashville, and Dreamcatcher Records, will benefit the St. Jude Children’s Research Hospital. Tickets range from $12-$21. Contact: Val Vanderwest at 615-381-0656.

CHILDREN’S BENEFIT: The fifth annual Green Country Jam Homecoming is set for Aug. 27 at the Vian Football Stadium in Vian, Okla. Columbia Records Nashville recording act Rocicat will perform at the concert, which benefits the St. Jude Children’s Research Hospital. Tickets range from $12-$21. Contact: Val Vanderwest at 615-381-0656.

MISSION HELP: On Aug. 31, Underdog/Nemperor recording artist Paxton will play a benefit concert for the Atlantic City Rescue Mission at the Hard Rock Cafe in Atlantic City, N.J. A $5 cover charge at the door will be donated to the mission. Contact: Jana Peri at 212-541-7586.
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Cancellations must be received in writing. Cancellations received before Sept 1 are subject to a $150 administrative fee. No refunds will be issued after Sept 1.
Cashing In on ‘Survivor’ Craze

Hit TV Show Creates Marketing Opportunities For Stations

BY FRANK SAXE

NEW YORK—Radio loves tying itself to whatever is hot. This summer’s craze has been “Survivor,” the CBS TV series whose first installment concluded Wednesday (23).

It was so big, even rival game show “Who Wants To Be A Millionaire” began featuring “Survivor” trivia questions. As people became fascinated with B.B., Stacy, Rudy, Romana, and their dozen companions, radio stations across America jumped on the “Survivor” bandwagon, mimicking its premise for promotional attention.

Although it hardly seems like the show needed radio’s help, CBS spokesmen Dana McCintock credits the radio promotions for helping create a buzz. “It’s a testament to the popularity of the show,” McCintock says.

In markets where CBS/Infinity has radio properties, McCintock says they were given first crack at conducting a “Survivor” promotion, although there were just a handful of times that stations were told they could not conduct their own promotions, most often for misuse of the show’s logos and trademarks.

For radio, the promotions were a no-brainer, say marketing directors. “It’s such a big soup opera,” says top 40 WNCI, Columbus, Ohio, marketing director Brad Witors.

WNCI locked five women in a pop-up trailer in front of a client’s storefront. Armed with just a few “Survivor” set items, they were forced to survive in the camper for five days, voting one person out each day’s morning show. They were subjected to an onslaught of daily humiliations, ranging from gagging and tobacco spitting competitions to a phone sex contest, whose winner received a chocolate chip cookie. The grand prize winner got cash and a trip for two to Hawaii.

“There’s drama,” says Witors. “We put them on our Web site, along with their bios, [so] listeners really got to know these five women.”

WNCI morning show producer Dave Mueller believes “Survivor” lends itself to radio. “This is something that builds—almost like Melrose Place.” You have to know these characters, and you watch them start fighting or become friends. It has a lot of intrigue and depth.

Top 40 WFLZ (93.3 FLZ), Tampa, Fla., and top 40 KSLZ St. Louis, which share the MJ and BJ morning show, teamed to build an island in WFLZ’s parking lot. To build the island, it took 16 tons of sand; a cascading waterfall; a deserted boat; snakes, turtles, and birds from a local animal shelter; and one palm tree. But when it was done, it was large enough to hold 16 “castaways” from both stations. While calling the tar-dot island home, the contestants were forced to keep one hand on the tree at all times while enduring endless radio bits and meals of wild bear meat (Bora-Bora hour bites, of course) and snake sausage. The winner took home $10,000.

The station’s Web site streamed the images, and more than 10,000 people in the two cities logged on to watch the antics of the marooned listeners.

“I’ve been doing this for seven years, and I can’t think of anything that took over the nation like this,” says WFLZ marking director Shannon Wray. “It is something that everybody can relate to. It wasn’t about being a 24-year-old woman; it was about living day to day. It didn’t set you apart from anything; everybody could relate to it.

“This was something so unique because it reached every household,” says Diane Oleson, promotions director for top 40 WZEE (104.5) Madison, Wis. “It was easy to jump onto it because they never did and because people set at home in front of their TV and say they can get away with that. This was a chance for them to put their money where their mouth is.”

WZEE put four people in a fenced-off area in front of its studios for four days. Living off Spam and water, they competed for luxuries like sleeping bags and toothpaste.

The television cast members are also showing up on radio. Top 40 WHY1 (Y100) Miami has made an offer to former cast member Colleen Haskell to join itsmorning show. Adult top 40 KSTP-FM (KS95)Minneapolis has already nabbed a “Survivor” island refugee.

(Carried on page 92)

Satellite Radio To Hear Ads

NEW YORK—As Sirius Satellite Radio prepares to launch its second satellite, the prospect of satellite radio is becoming more concrete. How the two competing services plan to program is also starting to come into light.

Sirius says its 50 music channels will be commercial-free. But for XM, commercials are not such a dirty word.

“Advertising is part of our culture,” says XM CEO Hugh Panero. “People are not opposed to advertising—they’re just opposed to waiting 22 minutes to hear a song they like.”

Two-thirds of XM’s 100 channels will carry spots, averaging six minutes per hour. Other channels will be sold on a branding basis, creating something akin to “the Hallmark Hall of Fame radio channel.” XM is still deciding which channels will be commercial-free, although classical and jazz formats are already making that list.

Network radio is just beginning the process of selling its 2001 inventory, the so-called “upfront season,” and VP of advertising sales Joe Horton says XM has met with success. It has already received buys from Discovery Networks, AT&T, and Allstate. One reason is that rates are relatively low: To get four spots on a day in ‘XM channels will cost approximately $10,000 a week, or $500 a spot.

Dorton says another attraction to agencies is “our audience will be younger, more educated, and they’ll be able to advertise to a niche.” XM’s cap of six minutes of commercials an hour is also well-received by advertisers.

“Their commercials will stand out more, because they won’t be in a cluttered environment,” adds Dorton.

Panero does not think XM is giving up its competitive edge by being advertiser-supported. In fact, he believes it will help XM create new radio traditions, and the cash money from two revenue sources—advertising and subscriptions—which can then be put back into creating better programming, which he says will be critical to satellite radio’s success. “If you’re going to make people pay for radio, it really has to be something dramatically different.”

FRANK SAXE

Billboard August 26, 2000

www.billboard.com

American Radio History

Eric Hyser
### Adult Contemporary

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### Adult Top 40

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<td>4 weeks at #1</td>
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<td>17</td>
<td>YOU'RE A GOD [HREF]# ![CDNOW]</td>
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<td>18</td>
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<td>21</td>
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<td>25</td>
<td>WHY DIDN'T YOU CALL ME [HREF]# ![CDNOW]</td>
<td>MACY GRAY</td>
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During the 1980s, OPM’s joke. Necro was immersed in the skateboard culture. He practiced tricks on ramps rather than on the street, which is a more modern trend.

A particular type of ramp, a half-pipe, played a large role in Necro’s young life and proved to be the inspiration for “Heaven Is A Halfpipe (If I Die),” No. 21 on this issue’s Modern Rock Tracks chart. “I grew up in Thousand Oaks [Calif.], and there was always construction going on,” he says. “We used to grab wood from the piles in the construction sites, and we dragged it a couple hundred yards to some remote place behind a mountain. We would build little half-pipes, which would be a long task.”

Necro continues, “Once we’d get it done, we’d live out there pretty much. We’d go home for food and sleep. We would go there with a ghetto blaster and listen to music. To me, that part of my life and the music associated with it is pretty deep.”

The diverse blend of rock, reggae, ska, hip-hop, punk, and metal, espoused on OPM’s Atlantic debut, “Murica To Sobrategny, particularly appeals to skateboarders, Necro says. “We really feel that if the root of the people that got into our shit are skateboarders, well, they listen to everything. Song to song, you could place us on a different rack. You can try to classify us or put us in a genre, but we just want to do songs that come from the heart and have meaning.

“I feel we’re pioneering something new, but I’m not really sure how much of a departure it is necessarily from alternative. But it’s 2000 music and we’re at a beginning,” he adds. “You think about how weird it is to look at someone who was around in 1960 and what was happening at that time. What are they going to call this decade of music? It’s confusing to not know.”

According to the SNEP study, airplay of French-language content has been on a downward spiral since the first half of 1997.
at least temporarily, as Gretchen Cordy joined its morning hosts Van and Cheryl the week of Aug. 14.

OTHER VARIATIONS

In just about every major radio market in the country, stations were putting their spin on “Survivor.” With no tropical island nearby, modern rocker WPLX (Y100) Philadelphia found a luxurious recreational vehicle. The station parked it in its parking lot and locked four “lucky” listeners inside the RV.

To make matters worse, during the entire time the contestants were locked inside, they were forced to listen to the same song over and over—“Eye Of The Tiger” by Survivor. Along the way, the contestants were exposed like 10 minutes outside the vehicle, a gourmet meal, or massage.

Things did eventually become tropical, however. The winner got a trip for two to Cuervo Nation, a private island owned by rum manufacturer.

“Whether they chain a bunch of girls to their stunt boy or a bunch of guys to their news girl, it’s going to be big. It’s going to be perfect for radio because it’s compelling.”

— DAVE MUELLER

KSTP-FM locked its contestants in a camper for a week and forced them to endure another. Promotions director Melanie Clemmons says they were given only a few very small items. “Everything had to fit in a lunchbox,” she says. Contestants were able to vote one another off the “island,” with the ultimate winner left to listeners.

No island was necessary for top 40 WTIC-FM Hartford, Conn., which dropped four blindfolded listeners off “in the middle of nowhere” within a 30-mile radius of the station’s studio. Supplied only with a cell phone and a portable radio, they were forced to find their way back to the station to win $5,000.

Rhythmic top 40 KDON Monterey, Calif., locked five listeners in the station’s production room and forced them to live off vending machine food. The last one standing got concert tickets.

In what could be an omen for future intra-cluster stunts, Clear Channel’s modern rock WPLX (Planet Radio) and WHOO (Rooster Country) Jacksonville, Fla., fielded their own teams of five contestants to live in pop-up campers in the station’s parking lot. The winners of the first-day challenge, a game called Baby Oil Twister, spent 15 minutes in an air-conditioned car. For the second-day challenge, both teams were given musical instruments and had to come up with an original country or rock song. The winners had a lobster dinner. Day No. 3’s challenge was a distance-spitting contest involving oysters.

The winners won a trip to a restaurant and watched “Survivor” on big-screen TVs.

In Canada, album rock station CFBI (the Bear) Edmonton, Alberta, put 16 local celebrities on a Canadian island, and listeners voted one of them off the island each morning. Since most of its island-dwellers were from the local TV stations and newspaper, the station got a lot of press from the promotion.

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Radio

PROGRAMMING

CASHING IN ON ‘SURVIVOR’ CRAZE

(Continued from page 89)

Top 40 station WNCI Columbus, Ohio, locked five women in this trailer as part of its “Survivor” promotion. The winner got a trip for two to Hawaii.

Top 40 station WFLZ Tampa, Fla., and KSLZ St. Louis teamed up for their “Survivor” promotion. They built a huge island in WFLZ’s parking lot and forced its contestants to hold on to a palm tree while enjoying visits by snakes and gourmet meals of bear meat.

Compiled from a national sample of 50 mainstream Top 40, Rhythmic Top 40 and Adult Top 40 stations supplied by Broadcast Data System's Radio Airplay service. 248 Top 40 singles are electronically monitored 24 hours a day, 7 days a week. Songs are ranked by Audience Impressions. C) Tracks showing an increase in Audience over the previous week. A record which has been on the chart for more 20 weeks will generally not gain Airplay, even if it registers an increase in audience. Records below the top 20 are removed from the chart after 26 weeks. ©2000 Billboard/BPI Communications.
Matthew Good Band Leads MuchMusic Video Nominees

MuchMusic Video Awards: MuchMusic has long been a champion of Canadian artists, and this year’s nominees are well-recognized outside of Canada. This year’s nominees for the MuchMusic Video Awards are a reflection of a diverse and talented homeland. Rock act Matthew Good Band garnered the most nominations with 11 nods, including best video and rock video for “Load Me Up.” Other leading nominees are Choclair, who picked up seven nods, and former I Mother Earth singer Edwin with six nominations.

The 2000 MuchMusic Video Awards will be televised live Sept. 21 on MuchMusic and MuchMusic USA. The awards show, now in its 11th year, will take place at MuchMusic headquarters in Toronto.

Here is the list of nominees:


Best dance video: Joe, “Arriba Abajo”; Latin Freestyler, “Featuring Naomi Noomi, Calling You”;


Best independent video: The Flashing Lights, “Highschool”; Sector Seven: “You Never Know”;
Abbebo Featuring Naomi Noomi, “Calling You”; Clark Nova, “Johnny Under”;
Saukrates, “Money Or Love.”

Best soul/R&B video: Carlos Morgan, “Whatcha Got”; Wade O. Brown, “No Other Woman”;


Best French video: Musizion, “La Vie Ti Neg”; Eric Lapointe, “Mon Ange”;
Marmottes Aigmat, “Du Inc, Du Combat Le Spleen”;
Daniel Boucher, “Silicone.”


Contemporary Canada’s choice/favorite international artist: Christina Aguilera, “Genie In A Bottle”; Britney Spears, “Oops”… I Did It Again”; Enrique Iglesias, “Be With You”;
Kid Rock, “American Bad Ass.”

N Sync, “Bye Bye Bye.”

For a full list of nominees, please visit the MuchMusic Video Awards website.
Country Hall Renews Archival Efforts

New Preservation Facility Will Host XM Satellite Broadcasts

BY CHRISTOPHER WALSH

NEW YORK—The long-term preservation of historic recordings was a topic recently raised when the U.S. House of Representatives passed the National Recording Preservation Act. The act (H.R. 2928, signed into law Aug. 5, 2000). With a variety but finite shelf life, analog master tapes in the possession of record labels and artist estates are expected to slowly deteriorate; recorded material on old tapes must periodically be transferred or be lost.

Now, the Country Music Hall of Fame and Museum in Nashville is taking steps to prevent such a loss. The Hall of Fame is in the process of building a new facility downtown, near the Ryman Auditorium, with a larger and improved space in which to continue its preservation efforts. Currently housed on Music Row, the hall's facilities and archives include over 200,000 recordings and hundreds of audiocassettes. The new facility is scheduled to open in May 2001.

In addition, last month, XM Satellite Radio—which is developing up to 100 national channels and is scheduled to begin national transmission in the first half of 2001—and the Hall of Fame announced a partnership under which XM will broadcast a live, five-hour show daily from a studio under construction at the new building.

Recording legendary radio station WSM, which has been broadcasting from Nashville for decades, this new transmission medium will enable XM to bring old recordings to listeners but on a much larger scale. Country music fans nationwide will be able to access rarely heard historical performances and recordings from the Hall of Fame’s archives, as well as contemporary country music.

Content will include “The Country Music Hall Of Fame Hour,” featuring hourlong profiles of music legends with rare, archival recordings; “Today In Country Music History,” which will also take advantage of the Hall of Fame’s archives; and “Music From the Hall Of Fame,” highlighting new live performances and rebroadcasts of classic concerts.

Transferring to Tape

Ironically, in the age of digital recording technology and satellite transmission, preservationists (by definition, the conservation group) still consider analog tape the best choice for long-term archiving.

The magnetic tape has a finite life span—it can vary dramatically depending on a number of factors—digital formats such as DAT and CD-R are generally binned. Between error rates and the fact that digital media have not been around long enough for long-term stabilizing, preservationists worry about a slow but steady degradation; recorded material on old tapes must periodically be transferred or be lost.

“We make a determination when they come in as to which ones need to be transferred immediately before they fall apart any further,” says Stoker. “Some might be historically important that we could use in the current museum, or perhaps for reissue on our record label [Koch-distributed CMF Records] or by one of the majors who may own the rights to the artist. A set of discs of NBC radio broadcasts from the Grand Ole Opry’s “Prince Albert Show,” for example, which was hosted by the Opry’s first president, the R.J. Reynolds company. Often, the children of deceased radio engineers will call offering discs that were stored in family attics. “Engineers are like writers,” says Stoker. “If they’ve had something to do with the creation of something, they think it’s theirs, and they keep it. That’s good, because generally the radio station would have just thrown them in the trash. Knowing that, the engineers kept them.”

“Tape preservationists think that tape would have lasted the longest if it had been archivally stored.”

The Hall of Fame, Stoker explains, “just because it’s a good archiving format, and, financially, it’s hard to go any faster. I could run at 15 minutes per reel, that’s rather cost-prohibitive.”

There are performances by seminal artists, most of which have never been heard.”

KYLE YOUNG

GETTING THE MUSIC OUT

The XM Satellite Radio/Country Hall partnership, meanwhile, is mutually beneficial, says Lee Abrams, chief programming officer of XM Broadcasting, D.C. XM intends to build a facility in major media markets, including New York and Los Angeles. The company, which owns recording artists, “Because it’s a music center,” says Abrams, “we wanted to have a high visibility there. We will do a daily broadcast from Nashville plus have a place to interview and record artists that are part of the Nashville community.”

Kylie Young, director of the Hall of Fame, also sees the partnership. Housing XM Satellite Radio’s state-of-the-art studio within the new Hall of Fame will not only enhance the experience for museum visitors, he says, but it will heighten awareness of its existence and offerings, important an almost entirely self-funded institution. Furthermore, Young notes, finding, preserving, and protecting historically important recordings is the mission of the Hall of Fame.

“The other part, which XM will really help us fulfill, is to disseminate, to let people hear it,” he concludes. “The Masterpiece series, of which that’s just the tip of the iceberg. There are performances by seminal artists, most of which have never been heard.”

The first show recorded by some Carter Family recording sessions, he says. “They were a staple of those shows, and there is some stuff that’s never been heard before, that’s just the tip of the iceberg. There are performances by seminal artists, most of which have never been heard.”

A survey published in the First Amendment in April 2000 suggests that public opinion isn’t overwhelmingly in favor of the First Amendment. The report, released by the Center for Media and Public Affairs, says that a majority of the public doesn’t think the First Amendment protects free speech on the internet. A survey conducted for the Center for Media and Public Affairs in April 2000 found that only 40% of respondents felt that the First Amendment protects speech on the internet. Additionally, 54% of respondents said that they felt the First Amendment doesn’t protect speech on the internet.

By RAY WADDELL

NASHVILLE—The First Amendment Center (FAC), a Nashville-based nonprofit advocacy group, is releasing the CD and documentary “Freedom Sings” in the hope of raising awareness of First Amendment rights, particularly among young people.

“Freedom Sings” was recorded and filmed during the FAC’s 1999 “First Amendment Day” at the CMA Cafe. The album is a compilation of once-controversial songs performed by artists ranging from Steve Earle to John Key.

According to Ken Paulson, executive director of the FAC and producer of the “Freedom Sings” CD, the album is being released for a renewed focus on First Amendment rights.

“Many young people don’t fully appreciate the power of the First Amendment,” says Paulson. “Many Americans—old and young—associate it only with the news media. But the First Amendment doesn’t belong only to the press or politicians; it belongs to all of us. In addition to protecting tomorrow’s newspaper, the First Amendment protects art, dance, theater, music, and poetry—all of the things that give life to our nation.”

This summer alone, censorship issues have come to the forefront in the music industry, notably Dr. Dre’s 200 million dollar lawsuit against the city of Detroit over a controversial video the rapper planned to show during a concert (“Billboard,” Aug. 19). The incident is part of the larger struggle for control of the Hall of Fame’s mission.

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First Amendment Gets Boost From CD

BY RAY WADDELL

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Possible solutions include adding a “filtration layer” to internet service providers (ISPs) to block certain types of content, such as adult content. However, this approach would raise concerns about freedom of speech and the ability of ISPs to accurately identify and block specific types of content.

Another solution is to educate the public about the importance of the First Amendment and the role it plays in protecting free speech on the internet. This could be done through public service announcements, educational programs, and other initiatives.

As an example, Paulson cites Janis Ian’s “Society’s Child,” performed on “Freedom Sings” by Beth Nielsen Chapman. “Nobody formally banned ‘Society’s Child,’ but this 14-year-old who performed it [Ian] was getting death threats,” Paulson says. “That’s courage through music and one of the things we wanted to showcase. Some just took a lot of courage to play.”

Also included on the set are Hank Ballard’s “Annin Adalin Baby,” performed by Jonel Moss, Neil Young’s “Somehow” performed by Greg Trooper; Steppenwolf’s “The Pusher,” performed by John Kay; and the Rolling Stones’ “Satisfaction” performed by Dan Baird and Rodney Crowell chips in with Merle Haggard’s “Okie From Muskogles,” and Steve Earle contributes his own “Christina In A Band.”

Steppenwolf’s Kay, a Nashville-area resident who sits on the advisory panel of the FAC, finds First Amendment issues relevant in both the past and the present.

“The Steppenwolf experience with songs like “Satisfaction,” “Snowblind Friend,” and ‘Monster’ came after FM radio exposed this music, which had been under the mass-media radar,” he says. “All of a sudden, objections were raised by these local, self-appointed guardians of morality who felt our music was unfit to be played in their children’s hearing or in the presence of incidents along those lines.”

Kay hopes “Freedom Sings” and the FAC can open eyes regarding the First Amendment rights.

“As an immigrant boy who arrived here many years ago and has been exceedingly fortunate living here, I feel this is a very important

(Continued on next page)
ATLANTIC'S CORRS EYE U.S. WITH 'IN BLUE'

(Continued from page 1)

2 debates in France and Norway.

The album also won an International Federation of the Phonograph- industry Platinum Europe Award for 500,000 sales across the continent in just 11 days—just a month after "Unplugged" received its second such award for 2 million in European sales.

RETURN TO GLORY

In recent weeks, all three of the Corrs' studio albums have ranked with hits on Billboard's Mainstream Rock chart. The "Unplugged" set resurfaced from No. 40 to No. 26 on Music & Media's European Top 100 Albums survey for August 14. It's now selling strongly in much of Europe.

"Obviously, the U.S. market is the hardest market to crack for anyone," says Warner Music Group chairman/ CEO Roger Ames, "that this is a group that's been unbelievably successful overseas, and this is the last holdout. We believe we have a record that can now work in this market, so we're hoping to see the success of a young group that writes its own songs, positioned somehow between teen and adult rock.

"At the end of the day, the band has broken everywhere else but in America," concedes Val Azzoli, co-chairman/co-CEO of the Atlantic Group in New York. "We have two gold albums from the previous releases, but American radio didn't jump on the bandwagon. So we did it without radio. Radio isn't as important in the rest of the world as it is in America for this type of artist. Here, they're the gatekeepers.

Azzoli adds, "IN Blue" has even greater significance for the company as a whole. "This is the first real Warner Music Group worldwide priority that's not primarily an "Atlantic-only" story," he says. "It's the first time that all the marketing plans and schedules have been coordinated from the beginning. They're really pushing these artists as worldwide acts.

Leading the international charge for "IN Blue" is the breezy, ultra-pop lead single "Breakthrough," one of three songs from the album written and produced by the red-hot Robert "Mutt" Lange. Another respected producer, Mitchell Froom, collaborated with the group on the remainder, picking up work from his own "Unplugged." "

BIG SHOT

Drummer Caroline Corr agrees that "Breakthrough" has a more mainstream pop sound than previous efforts, yet it's still the observed group's best work. "It will give the band its big shot in the U.S., But, she says, "when you listen to the album, there's also an awful lot of stuff that's so not mainstream pop, and I think people will be saying, 'They're all so different.'"

Fortunately, at least a segment of the U.S. population already understands this. "IN Blue" is the group's second hot U.S. single, with "The Happy Song" making the Top 40. And non-American intervention and traditional Irish instrumentation and songwriting. Says Atlantic Records executive VGP/ GM Ron Shapiro, "The Corrs are getting a boost out of a brand-new North American presence; the Corrs do have a solid fan base here. The one thing that has globally is television appearances.

“Our first and foremost priority here, after getting 'Breakthrough' on national television, because every time we put them on national television, our SoundScan explodes," he adds.

FREE MUSICAL WORK

The Corrs are set to perform Friday (25) on ABC's "Good Morning America" summer concert series, Sept. 9 and 10 on the "Weekend Today" show on NBC, and Sept. 13 on "The Tonight Show With Jay Leno," plus "Late Night With Conan O'Brien" booking is confirmed for Oct. 3.

Guitarist Jim Corr believes that the group's efforts in the U.S. thus far have given it a sturdy platform, "We're currently starting to build on the foundations that we're already laid," says he. "We went gold there; it'd be nice to have a platinum album and similar success that we've had in the U.K. and the rest of the world.

HARDEST-WORKING FAMILY

"They're probably the hardest-working family in the world," says Atlantic's Entertainment Group chairman Michael Fink, "I've been working with them for three years, and I've learned a lot, including that there is a balance in their lives."

FORMER AMERICAN RADIO

"We believe we have a record that can now work in this market," says Roger Ames, "(Continued from page 8)"

GOSPEL HALL OF FAME TO INDUCES CAESAR, OAK RIDGE BOYS, PETRA

(Continued from page 8)

radio, is national TV exposure, because every time we put them on national television, our SoundScan explodes," he adds.

the first show of its kind to be a (Continued from preceding page)

FREEDOM SINGS

The band's style fits into a space once filled on U.S. pop radio by acts like Fleetwood Mac and Heart, and he is confident that the missing ingredient of mainstream music is about to drop into the pot. "There are more songs on this record geared for American radio," he says. "With the addition of Mutt Lange's producing and co-writing, the music has become much more accessible to American radio."

OVERSEAS BUILD

Although "For- given Not Forgotten," had an initial release on the U.K. chart run in March 1996, reaching No. 36, that debut was last August and does not even hint at its peak of No. 2 there until April 1999, in the strong stream of its massive- ly successful follow-up "Talk On Cor- ners"—which is nine-times platinum (2.7 million units) in the U.K. alone.

But the sequel began its run even before the group had a major hit single. Ironically, when that came in May 1998, it was with a track recorded not for one of its own albums but for Latas/Atlantic's "Legacy: A Tribute To Fleetwood Mac's Rumours" pro-

GOSPEL MUSIC HALL OF FAME was established in 1971 and has inducted 114 members, among them Tennessee Ernie Ford, Mahalia Jackson, T. D. Jakes, Franklin Graham, and Thomas A. Dorsey. This year's inductees will be honored at the Cool Springs Marriott in Franklin, Tennessee.

FIRST AMENDMENT GETS BOOST FROM CD

(Continued from preceding page)

rianism, that is glad to be a part of what Ken and the First Amend- ment Center are trying to do." Bill Lloyd was musical director for both the 1999 show and another sold- out "Freedom Sings" concert last month. He and former duo partner Radney Foster reunited for a spirit- ed take on Presley's "In The Ghetto" for the project. Lloyd says lining up musicians to participate in "Freedom Sings" wasn't difficult. "I just opened my phone and started calling people," he says. "This was a pretty easy one for most musicians. They understood what the concept was about and were happy to be there.

The feeling at the Bluebird in both '99 and 2000 was loose and improvisa- tional, according to Lloyd. "A lot of bands were thrown together in the parking lot," says Dan Baird, for example, who was gonna do "Street Fightin' Man" with just his guitar, and he ended up finding a bass player, 1

EDUCATIONAL ASPECTS

The CDs, videos, and support materials are being shipped to high schools across the country, along with an educators' guide to teaching the First Amendment through music. The CDs are also being shipped to primarily rural music radio sta- tions and are available to the public for a $3 shipping/ handling fee from the FAC through its Web site, freedomforour.org.

"I believe in free speech, free press, and free CDs," quips Paulson. "The First Amendment Center will bear all the costs of this project.

Lloyd believes "Freedom Sings" could have commercial viability, as could the 2000 performances, which will be released next year as a simi- lar compilation and video. "If this was part of a record label or something, it could probably do pretty well," he says. "But the First Amendment Center is, to me, an organization that funds itself through a series of events and throw some light on the subject.

The official release of "Freedom Sings" is Sept. 12. The initial print run- ning is 10,000 copies, with more to come if demand warrants. "Our hope is that the music industry will join forces with the First Amend- ment," says Paulson. "It's been very gratifying to see the buy-in by perfor-

"US" agrees. "Some of these songs on 'Freedom Sings' go back so far, and it's always fun to play 'Ohio' or 'Good Rockin' Tonight' on a nos- talgic stage," he says. "But it also brings up the idea that these songs are touchstones of our culture, and the music we all make and some of us write does matter."
have a big R&B artist with a real big hit record, and then you do a remix and you have a rapper do 16 bars,” says Stockman. “I just felt that the timing for this album was right.”

“R&B is not as strong as it should be,” he continues, “and I’m not saying that it’s an obligation but a semi-obligation for artists that have been doing this for years to come and give great music and good songs, so basically the resurgence of R&B music again.”

In preparing for the album, the Philadelphia quartet—which also features Wanya Morris, Nathan Morris and Stockman, and Wanya Morris—didn’t have a particular focus.

“We never really go in with a full concept,” says Nathan Morris. “Usu-ally when we get midway through the recording, we start listening to the songs, and we start to see what the songs are giving us and what they’re bringing us to.”

The members of the group—which is managed by Quadroee El-Amin for Soutpaw Entertainment—were all in agreement on one thing: They wanted to be able to express themselves fully on this album.

“We wanted this to be one of the albums where we could basically put ourselves into, and what better way to do that than to produce and write most of it,” says Wanya Morris. “It gets us out of doing a few more of you if you put your souls into it. That’s why we named the album ‘Nathan Michael Shawn and Wanya Boyz II Men.”

The first single, “Pass You By,” highlights the group’s emotional center and trademark crooning. “People go further, they talk about melodies, but you don’t really require or give anything to that person—they’re just in it out of obligation,” says Stockman of the non-commercial single, which went to radio on April 14. “This one is basically about those types of people and holding that question to themselves, if they didn’t already—don’t let real emotions pass.”

Radio has welcomed the group back, putting the single in heavy rotation in most major markets.

“We have a lot of history and our fans basically with that traditional Boyz II Men sound,” says Helen Little, operations manager for WUSL Philadelphia. “This could be a lot of hits (on this album).”

The quartet, which scored its first hit with “Motownphilly” of the multi-platinum “Cooleyhighharmo-nize,” has seen other uptempo tunes on its latest effort.

“It’s not that people don’t know us for uptempo; it’s just the fact that it’s been so long since we did ‘Motownphilly,’ ” says Wanya Morris. “So it isn’t that we can’t do it; it’s just that we’ve built a fan base that really speaks in that language, but we can’t take that away from them. So at the end of the day, you give them all the ballads that they want, and they can come back with some creative uptempo.”

One such track on the album is the Stek’epere-produced “Good Guy.”

“Though a lot of our songs are women-oriented, we wanted to do something that was for the fellows, for the good men out there,” says Stockman, who along with the rest of the group is published by Famous Music. “Guys are quick to get dogged about being ‘scrubs’ and trifling, no-good-things—so we have a lot of guys who are doing good by their women—they just don’t get credit for it. So we think ‘Good Guy’ is a nice repre-sentation of that.”

Whether with uptempo or chart-topping balls like “End Of The Road,” Boyz II Men have set a standard that the current crop of boy bands hope to emulate. “There’s a lot of guys who are doing good by their women coming from other places wanting to do the same things we do,” says Wanya Morris.

However, Nathan Morris notes that groups following in Boyz II Men’s footsteps should tread carefully. “If you’re going to emulate the Boyz II Men style, you have to go in and say your records, you’ve got to perform live, and you’ve got to give people a great show. As long as there are groups out there doing that, then we’re happy with that. But it is time for us to do music. But the studio groups are definitely a no-no for us.”

“The originals return”—that is basically the tag and is under-writting the entire campaign,” says VP of marketing Jackie Rhinehart. “It’s understood that Boyz II Men is a R&B band and have been the band for the boy groups as we know of them today.”

The campaign to reintroduce the group will be multifaceted, with TV and print advertising, enhanced CDs, and Internet promotions at boyzine.com.

The group will also be featured on United Airlines’ in-flight music program for all of September, with an audio retrospective and new video, as well as the Darren Grant-directed video “Crazy.” It will also be included in a General Mills national promotion, in which a meal and an order offer will be included on 70 million boxes of cereal beginning in September.

The group, which is booked by Creative Artists Agency, recently launched a 23-date tour. It also made an appearance at the Democratic National Convention in Los Angeles and will play HBO’s “The Chris Rock Show” Sept. 8. It will play a benefit concert in New York for VH1’s Save the Music Foundation, benefiting the city’s public schools.

Retailers believe consumers are ready for the return of Boyz II Men. With the success that R&B as a genre has had, Boyz II Men will definitely benefit,” says Jim Stella, urban music buyer for Trans World Entertainment. “I don’t think the time has been right. They’ve had two years to prepare. And the audience for the album will do well. “We’ve already started a pre-sale campaign that has been very successful so far,” says Rhinehart. “Boyz II Men was noted by the [Recording Industry Assn. of America] as the No. 1-selling R&B group of the de-cade, and I really don’t think—regardless of what their first-week sales may be—that this will discon-tinue.”

Assistant is preparing this story was provided by Eric Asee in New York.

This cross-pollination was perhaps the most remarkable aspect of the LAMC. Along with Maverick’s del Granado, representatives of main-stream and alternative acts—like Molotov and Aterciopelados—which has a healthy Latin Rocker—Virgin, MCA, and Arista were in attendance.

At the closing awards show Aug. 15, Arista Records president L.R. Heil dropped by to see Aterciopelados, which just finished recording a new album at the same time its label—BMG in Colombia—closed.

"It’s about things that are happening, and you finally realize something happens like this,” says singer Andrea Echeverry, snap-edged with her band Molotov, is a mix of English and Spanish. "It’s all very much a part of the culture, and everything has its in-ternal rhythm.”

That internal rhythm and organic growth may be completely different for Latin alternative music in the U.S., unlike mainstream labels are now interested in the genre, the LAMC was rife with journalists from English-language media, many of whom don’t speak Spanish and can’t understand the often socially charged lyrics of groups like Molotov and Aterciopelados.

Conversely many acts—like Vallejo—sing mostly in English, which allows them to cross between foreign-language and English-speaking audiences. That possibility is increasingly attractive for even the most die-hard Spanish-speaking acts. Molotov, for example, has recorded an English-language track, “Funky Cold Medina,” as part of “Take A Bite Out Of Rhyme,” an upcoming Republic/Universal album featuring acts such as Korn and Bloodhound Gang. End there has been talk of translating Molotov’s first album into English.

Still, says Huidobro, expressing the ambivalence and bi-cultural nature of many bands, “Spanish is widely spoken language, and we need to give it importance.”

So we could do it; it’s just that we’ve built a fan base that really speaks in that language, but we can’t take that away from them. So at the end of the day, you give them all the ballads that they want, and they can come back with some creative uptempo.

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“Though a lot of our songs are women-oriented, we wanted to do something that was for the fellows, for the good men out there,” says Stockman, who along with the rest of the

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| as a vehicle to interest mainstream labels in the genre. “I have the U.S. has been successfully exploit- ed by traditional Latin companies.”

“the conference sets up a new step forward in a movement and it’s a reflection of what’s happening,” says Surego Records CEO and veteran producer Gustavo Santa- lalla. “It’s no coincidence that this is happening and that the Watcha tour is selling out,” he adds, referring to the Latin answer to the Vans Warped tour, currently touring the U.S. with Café Tacvba, Molotov, Aterciopelados, and other acts.

However, he stresses that the U.S. is “still in the first or second stages of movement, and when I say this movement is 10 to 15 years behind, also it is musically speaking.”

LAMC’s lineup of performers included Illya Kuryaki & the Valles- ramas, a funk/hip-hop hybrid that played the opening show and a Watcha tour showcase at New York’s Irving Plaza. Other headliners were Venado, You By, Obe, Merengue, Molotov, and a combination of Texas-based Molotov’s Aterciopelados, with Austin, from Plaza.

The lack of U.S. representation sparked queries from conference attendees, several of whom were U.S.-based musicians.

But, points out Santaolalla, “a place like Argentina has a 30-year tradition of making this music, it’s surprising we can happen here all well. We’re here, and we don’t think about new bands.

Santurcia’s labels, Surego Records, recently renegotiated a deal with Universal/EMI Universal, which is one of several major-affiliated labels that are interested in the Latin alter-na-tive market and are looking for rock bands.

Mexican hip-hop rock outfit Molotov, for one, has already proved suc cessful with that alternative, selling more than 1 million copies of its 1998 Universal album “Stevie Bzechis (Mi- Guee Las Nitas)”, and half a mil lion of the current release “Ape-co- alophy.”

The marketing tool of Molotov has been playing and playing, playing,” says band member Miguel Angel Huidobro. “Not even televi-sion, not even radio. We played 120 shows without being signed. That’s how we got known.”

Here in the U.S., there is already a strong scene with the West Coast and, increasingly, in other regions.

At the House of Blues in Los Angeles, Latin acts account for 20% of the bookings, up from 15% last year, according to talent buyer John Pantele. He adds, “We advertise our Latin shows in Anglo publications and vice versa.”
in the period following the PolyGram merger.

"Low-double-digit growth for next year is appropriate," Bronfman said in a letter on Aug. 14, announcing the timing of the release of the Universal numbers.

"Our music margins are already well in excess of any of our competitors, and I don't want investment bankers to come crying to us to grow music margins necessarily in the way we have through the PolyGram integration. We certainly expect to be able to streamline management and to increase them over time. But I wouldn't rush to writing down huge margin expansion when we've already probably come from quite high points ahead of our competition."

The company reports that on a full-year basis for 2000, music edbita rose to $1.92 billion from pro-forma edbita of $800 million a year ago. Revenue dipped slightly, however, due to unfavorable international currency exchange rates—falling to $8.24 billion from pro-forma revenue of $9.34 billion in 1999. For the fourth quarter, music edbita increased 56% to $217 million from $139 million in fourth quarter 1999, and revenue increased to $1.43 billion from $1.34 billion.

Bronfman said that while those gains cleared the way for upside growth on savings, the division's fourth-quarter revenue—which, excluding exchange rates, increased 10%—reflects growth from the "real strength" of the Japanese market in years past.

Overall, Seagram—which also owns Universal Pictures, theme parks, and spirits business—reports full-year edbita of $1.87 billion, vs. pro-forma edbita of $1.48 billion in 1999. Revenue grew to $15.67 billion from pro-forma revenue of $15.34 billion. The company posted a profit of $40 million, or 9 cents per share, vs. a pro-forma loss of $208 million, or 52 cents per share last year, and its debt decreased to $6.9 billion from $7 billion.

For the fourth quarter, Seagram edbita increased to $441 million from $259 million a year ago. The company posted a loss of $128 million, or 29 cents per share, on revenue of $3.7 billion. In fourth-quarter 1999, Seagram's fourth-quarter loss of $585 million in 13 cents per share, on revenue of $3.5 billion.

Seagram shares closed up 9 cents following an announcement of an agreement Aug. 17, at $56.75. The stock has risen about 8.8% in the past year.

INTERNATIONAL PERFORMANCE

Continued strength in the global markets certainly figures to be a key component in forward growth plans. Billboard notes that Universal Music International's (UMI) profit contribution in fiscal 2000 was $700 million, on revenue of approximately $3.6 billion. (UMI does not include UMG's music publishing business.)

Both figures would be higher but for the strength of the U.S. dollar, in which yen transactions are denominated. It is thought that UMI profits took an exchange-rate loss of some $90 million in the year ending June 30, which means that yen-denominated transactions could otherwise have approached $800 million.

"I don't want [investors] to feel we can continue to grow music margins necessarily in the way we have through the PolyGram integration."

- EDGAR BRONFMAN JR.

SUPERTRACKS TO DO EMUSIC DOWNLAODS

(Continued from page 1)

can only be bought as a whole.

As the new year amasses a lot of digital content, and we are anxious to expose it to as many customers as possible," says Steve Grady, VP of marketing at Road. Columnist Concord/EMusic, Adam Sexton, chief marketing officer at Portland, Ore.-based Supertracks, says his company is including Emusic downloads, except "an armaganda of great labels."

Supertracks has positioned itself to labels and retailers as a business-to-business digital provider that can handle all components necessary to distributing digital music all over the world. Sexton says the company's main goal is to make "one-click music downloads a reality. We are working toward having a consumer experience as easy as Napster, except the right owners get paid."

Dave Wolin, senior director of merchandising strategy for EMusic, says Supertracks "has been up new distribution channels (via) online retailers; opens up a new platform, Windows Media; and responds to a need of major labels to get wider distribution all along, but the field is still new. He claims that EMusic has the largest catalog of titles available for download already and that this deal allows it to "position our product alongside the major-label content.""

"It's a no-brainer: We chose to go through Supertracks instead of making its music available directly to online merchants, Wolin says, "It's still an emerging business, with many uncertainties. The playing field and rules have not been established."

Grady adds that it requires a "lot of logistical components to make downloads happen, so it makes sense to have a key partnership." Sexton says Supertracks is up and running with Virgin, offering the digitized version of the Virgin Megastore point of sale, and that Virgin is also "on a full-digital strategy."

"I feel we can continue to grow music margins, but only as long as we have the PolyGram integration."

- EDGAR BRONFMAN JR.

UMG PROFIT TOPS $1 BILLION

(Continued from page 1)

of UMG's market position around the world, including the Iberian peninsula of Spain and Portugal—then we are going to continue to outperform the industry and outperform underlying music industry growth," Bronfman said in the conference call.

As he added that the UMG will likely continue to lead the way. Last year in the U.S., Universal claimed top share in current releases, with 29.3% of the market. In back-log, with 24.4%, and in overall releases, with 27%.

Meanwhile, the company is moving to capture the growth of digital distribution. (UMG spent just under $5 million on Internet-related projects in fiscal 2000 and expects to spend a similar amount this year.) On Aug. 2, Universal announced the early rollout of its download initiative known as Bluematter. The company expects to launch Bluematter this fall in the U.K., Germany, and the Netherlands and to increase the number of available titles to "thousands." Also in the works are previously announced plans for a subscription-based service with Sony Music Entertainment.

However, distributing secure music files is not quite as easy as distributing MP3 files, Bronfman warned.

"When you start laying in the technology that allows artists and other copyright holders to receive payment, that introduces a level of complexity that should not be underestimated, so it takes time," he says.

On another digital-music front, UMG says that its freshhub.com site is drawing more than 3 million unique visitors each month. The company expects to launch a new Radiohead site and a site for the site of the site in the next six months.

Bronfman said he also expects digital music to be a "critical application for Vivendi/Universal's multi-platform subscribers" once the merger is complete.

Indeed, as far as Larsen is concerned, there is more interest in exploiting Vivendi's Universal lies in opportunities for sharing and exploiting new delivery systems for music. He considers the recent agreement between Synergies between Universal Music and its new owner: The latest album by French superstar Johnny Hallyday was promoted by a 30-minute EMusic download which is part-owned by Vivendi (Billboard Bulletin, June 30).

In a three-day campaign, almost two million messages were sent via a joint venture of Cegetel's SFR service, informing them about the release of Hallyday's "Mercury album" "100% Johnny, Live A La Tour Eiffel."

"That was probably the largest storm attack of messages ever on a phone system," says Larsen. "I'm not sure it will sell millions of Johnny Hallyday records, but at least people are aware the album is on the market."

THE MERGER

So as far as the pace of the approval process, Bronfman told analysts, the company believes that the deal will be cleared in the U.S. without comment from regulators and is still under review in Europe and Canada—will be complete by the end of the year.

The company said it will hold an investor meeting in October at which it intends to provide a "full-fledged strategy"—a broad strategy and earnings and forward-looking information—to help shareholders and the financial community understand the new company. Vivendi and Universal, in the wake of the merger announcement, have been criticized by analysts for poorly articulating the specific synergies of the deal.

While executives say there are ample opportunities for cost savings from the merger, Larsen sees the integration points for Vivendi/Universal as being in support areas such as "finance, information technology, tax planning, and so forth—all those areas that, on the overall corporate level, are incredibly synergistic. We don't want any overlap, because the overlap doesn't add anything to the business."

Larsen says the merger will not affect Vivendi's stake in the music business, because there is no equivalent business on the Vivendi side.

"And since we have already been repurposed and repositioned in PolyGram, there's just not going to be any big shock," he says.
What label had the most #1 records in 1994?

I need to find that article than ran on my artist last year!

How many weeks did my artist spend on the Hot 100 chart?

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ITALY'S SIAE AWAITS REFORM MEASURES

(Continued from page 10)

government in June 1999 to head the organization under emergency measures. He was given administrative powers to deal with an anticipated budget deficit and to accelerate the implementation of reforms (Billboard, June 12, 1999).

SIAE's president at the time, Luciano Villi-Bileri, was forced by the government to step down, and director generale Francesco Chirichigno resigned June 1, a year before his contract was due to expire.

In September 1999, the Italian government confirmed that SIAE would continue as a publicly owned corporation—despite pressure to privatize it—with executive decisions coming from an independent assembly elected by SIAE's 65,000 members and associate members, subject to a government veto.

Masi, a professor of economics, was previously with the Bank of Italy and the International Monetary Fund in Washington, D.C. He is the government's adviser on publishing issues, reporting directly to the prime minister. Masi's mandate as SIAE's president was extended April 1, pending approval of the new statute and new elections for a president and assembly, expected to take place early in 2001.

"The government placed the SIAE under an emergency commissioner because, due to internal divisions in the executive, the body lacked faith in the administration's ability to confront a large deficit in the budget," Masi tells Billboard.

"The last SIAE board had approved anticipations losses for 1999 of 54 billion lira ($27.69 million)," he says. "My first task has been to consolidate the financial situation. We have now declared an anticipated pretax profit of 10 billion lira ($5.1 million) for 2000," which is a remarkable result.

The 2000 budget plan was approved by the SIAE assembly May 29.

Masi says that the turnaround was achieved with high job losses and losses but rather through cutbacks on expenditure—including travel expenses—and increased revenue from rights collection, significantly from new licenses for broadcasters, domestic and foreign. He also for the next two weeks as, no major retail competitors are due to hit the marketplace until Aug. 29, when Madonna's "Music" (Maverick/Warner Bros.) is released on CD and cassette. Only two of the top 10 songs on the Hot 100 are bulleted: Janet's "Matter," which moves 5-1, and "Jumpin', Jumpin'" by Destiny's Child Columbia, which is pushed down 3-4 because of Janet's sales-induced move.

GRAMMAR SCHOOL: A contender for top status on the Hot 100 next issue is Nelly, whose "Hot Boyz (Country Grammar)" (Upfront/Universal) rises 14-11, as its similarly titled album moves into the No. 1 spot on The Billboard 200 (see Between the Bullets, page 104).

"Grammar" is another example that a retail single for a new artist does not necessarily deter from album success. In this case, Universal's timing was important, as "Grammar" the single was released in March, a full four months before the album dropped. By the time the album hit retail, "Grammar" was in its next-to-last issue on the Hot 100 Singles Sales chart, having already scanned 240,000 units as it was just beginning to hit radio. With Nelly's "Hot Boyz" and "Jumpin', Jumpin" about depleted, fans of Nelly: hungry for more, were scooping up the album. Meanwhile, listeners of mainstream top 40 stations, who are now being exposed to the track for the first time, have nowhere else to turn but the album to get their hands on the track. It's no secret the blueprint as far as singles buyers are concerned, but it's an improvement over the more prevalent option of not releasing a single at all.

MAGICAL MYSTIKAL TOUR: New Orleans rapper Mystikal shakes up the Hot 100 with his latest, "Shaka Yo Ass" (Jive). "Shake" earns the Greatest Gainer/Airplay award with an 8 million audience gain and makes the biggest jump on the Hot 100, up 25 places to No. 60. The track is expected to return to number one, where Mystikal drops for radio outlets and climbs into the top 20 of the Hot R&B/Hip-Hop Singles & Tracks chart. Mystikal will try to extend his platinum album streak with three to the Sept. 26 release of "Let's Get Ready." Mystikal's two prior albums, "Unpredictable" and "Ghetto Fabulous," sold 200,000 and did not yield a Hot 100 single.

Mystikal's only prior Hot 100 appearances came in 1999 as a featured artist on Snoop Dogg's "Woo" and Silk Tha Shocker's "It Ain't My Fault I 2 (No Limit/Priority).

PARTY TIME: Aaron Carter earns his first Hot 100 single, as "Aaron's Party (Come Get It)" (Jive) debuts at No. 99. "Party" moves 31-12 on the Hot 100 Singles Sales, making the second-largest unit jump (5,000 units) on the chart. Carter has been on a media tour, including a television appearance on his latest tour, and his video for "Party" was voted Snick House Video Pick of the week by Nickelodeon viewers Aug. 12. Carter will also be making appearances on the Fox network's Teen Choice Awards Tuesday (22) and on "The Rosie O'Donnell Show" Sept. 26, which is the same day that the album, also titled "Aaron's Party (Come Get It)," hits retail.

I think we have reached a balanced structure which represents the interests of the SIAE's members and the government" MAURO MASIL

"People suggested we were taking a risky shot in doing the deal," recalls Zbinden. "Pop music then was a dirty word in the country. You could only sell records if you were seen as being part of the Mafia. But after depletions, fans of Nelly: hungry for more, were scooping up the album. Meanwhile, listeners of mainstream top 40 stations, who are now being exposed to the track for the first time, have nowhere else to turn but the album to get their hands on the track.

While dance music is widely accepted in most territories, Steppard claims that a stigma still remains for the genre in North America. "Everywhere else we go, people understand the rhythmic nature of our music, because it's universal," he says. "In the [U.S.] the most difficult territories for making music are Canada and the U.S. in Canada, the number of records we sell, and in the U.S., the number of people come out to our concerts, goes over the media's head. Many of them are still buried in the garage rock basement.

BMG CANADA VENTURES 'INTO THE NIGHT'

(Continued from page 64)

"You're A Superstar" also broke significant ground abroad including Germany, Colombia, Belgium, and Northern Ireland. In the U.S., released by Logic Records, the track peaked at No. 22 on Billboard's Hot Dance Music/Club Play chart. "Our goal with 'You're A Superstar' was to set the base for a pop/dance group, and we were quite successful doing that," claims Kelly Schweinsberg, GM of Logic Records U.S. "In markets like Washington [D.C.], Detroit, and Miami, the record got a good deal of support from the IA, and in every other territory was a hit. Our single was seen as being independent and, unrepresentative. I believe that Masi's reforms will cut out these practices, which have been holding back the SIAE from dealing effectively with a new era where rights collection is becoming ever more important."

Masi concedes that there is still a lot to go to in reforming the SIAE, which is undergoing its second emergency stewardship by a government-appointed commissioner, this time under the watchful eye of former Finance minister of culture Giovanni Melandri who will elections a new board and assembly will take place early in 2001, when he will step down as commissioner.

Masi also defends the SIAE's future as a publicly owned body with an independent board of directors. "The continued role of the government in the SIAE is not a question of more or less independence," he says. "We have achieved a balanced structure which represents the interests of the SIAE's members and the government.

"The main goal of the government is the protection of authors' rights, which is a public goal," he continues, "The public is not interested in the amount of royalties collected by the authors. Their interest is that collection and division of this revenue is conducted in a clear and transparent manner, which the supervision of the ministry of culture is designed to ensure that this happens."
## Top-Selling Albums

**Billboard AUGUST 26, 2000**

![The Billboard 100 Chart](chart.png)

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**Hot Shot Debut**

- **DE LA SOUL** | **ARTIST**: De La Soul **LABEL**: Universal Int'**

**Greatest Gainer**

- **SOUNDTRACK** | **CD**: Soundtrack **LABEL**: Hollywood Records **CHG**: 1 **POS**: 1 **WKS ON CHART**: 1

**New**

- **CHRISTINA AGUILERA** | **ARTIST**: Christina Aguilera **LABEL**: RCA **WEEK**: 1 **WKS ON CHART**: 1

**Top 10**

1. **No. 1**: COUNTRY GRAMMAR - COUNTRY GRAMMAR (16 weeks)
2. **No. 2**: BRITNEY SPEARS - ONCE UPON A TIME IN THE COUNTRY (7 weeks)
3. **No. 3**: VARIOUS ARTISTS - DREAMWORKS SOUNDTRACK (4 weeks)
4. **No. 4**: EMINEM - THE MARSHALL MATHERS LP (8 weeks)
5. **No. 5**: N'SYNC - NO MORE DREAMS (6 weeks)
6. **No. 6**: CREED - WITH THE WORLD ON MY SHOULDER (4 weeks)
7. **No. 7**: PAPA ROACH - FEVER (1 week)
8. **No. 8**: 3 DOORS DOWN - LIFE IS A JOURNEY (5 weeks)
9. **No. 9**: JAY-Z - THE COLLEGE DROPOUT (1 week)
10. **No. 10**: VARIOUS ARTISTS - RAPS OF RAP (3 weeks)

**New & Now**

- **SHAGGY** - **ARTIST**: Shaggy **LABEL**: Epic **WEEK**: 1 **WKS ON CHART**: 1 **CHG**: 8 **POS**: 1

**Billboard**

- **AUGUST 26, 2000**

- **TOP SELLING ALBUMS COMPILATION**

**Recommended**

- **PINK** - **ARTIST**: Pink **LABEL**: RCA/Victor **WEEK**: 41 **WKS ON CHART**: 16 **CHG**: 16 **POS**: 3 **RANK**: 41

**On 200,000+**

- **JARED EAGLE** - **ARTIST**: Jared Eagle **LABEL**: 200,000+ **WEEK**: 30 **WKS ON CHART**: 12 **CHG**: 2 **POS**: 600,000+ **RANK**: 12

**Other**

- **THE SMOKE CLEARS** - **ARTIST**: Various **LABEL**: Elektra **WEEK**: 25 **WKS ON CHART**: 3 **CHG**: 3 **POS**: 25 **RANK**: 25

**Certified**

- **6mMp** - **ARTIST**: Various **LABEL**: Capitol **WEEK**: 24 **WKS ON CHART**: 6 **CHG**: 6 **POS**: 6 **RANK**: 6

**Platinum**

- **MIRANDA LAMBERT** - **ARTIST**: Miranda Lambert **LABEL**: Warner Bros/Valory **WEEK**: 20 **WKS ON CHART**: 1 **CHG**: 1 **POS**: 1 **RANK**: 1

**Gold**

- **ROBBIE WILLIAMS** - **ARTIST**: Robbie Williams **LABEL**: A&M **WEEK**: 18 **WKS ON CHART**: 1 **CHG**: 1 **POS**: 1 **RANK**: 1

**Silver**

- **DIDO** - **ARTIST**: Dido **LABEL**: Warner Bros **WEEK**: 17 **WKS ON CHART**: 1 **CHG**: 1 **POS**: 1 **RANK**: 1

**Certified Diamond**

- **EASTERN PROMISES** - **ARTIST**: Various **LABEL**: Warner Bros **WEEK**: 16 **WKS ON CHART**: 1 **CHG**: 1 **POS**: 1 **RANK**: 1

**Certified Gold**

- **AMERICAN IDOL** - **ARTIST**: Various **LABEL**: American Idol **WEEK**: 15 **WKS ON CHART**: 1 **CHG**: 1 **POS**: 1 **RANK**: 1
production company, Butch Lewis Productions. The firm’s staff would be paid as independent contractors, even though they were fully under the control and direction of BET.

Crawford also claims that an audit by the accounting firm of Fricewalter identified a number of financial problems and illegal practices. Among these was an allegedly illegal $6 million tax deduction for the 1989 fiscal year. That assessment was purportedly made by John and Liberty Media, was reported as an expenditure for salary and consulting services, rather than a dividend.

In November 1999, the suit claims, Crawford informed Lee that “he could not condone the gross financial mismanagement and illegal practices.” Lee allegedly “made it clear that BET no longer wished to continue his employment.”

The action alleges that after Lee uses to identify Crawford’s resignation on Jan. 21, the BET president began informing the company’s staff that the CFO had resigned. According to the suit, he was released with a letter of termination by BET’s human resources VP on Jan. 31.

Among its various enterprises, BET is also led to believe that Byron Marchant has reviewed the actions and claimed that Crawford’s resignation was “frivolous and without merit.” The company says it will seek dismissal of the suit.

BLACKGROUND (Continued from page 8)

Hot 100—was used to “set up the whole relationship,” Cooper says. “Romeo Must Die” was a film project that was referred to by Barbra Kan- sker from Joel Silver. Everyone preferred that it be part of a rela- tionship that was developing with Blackground and Virgin. We were then in the middle of details of a long-term agreement.”

When the soundtrack was re- leased, Blackground was still part- nered with Atlantic. Hankerson says, “Atlantic gave us special permission to [release] the soundtrack with Virgin.”

When the soundtrack/Virgin imprint already has a slate of releases on tap. The list includes Aaliyah’s third album, the newest from Timbaland & Magoo, and the debut project from Outsiders 4 Life, Confidential, the Hamptons, and Dave Bing. Though no soundtracks are cur- rently in the works, Cooper says, “I think there’s always ongoing discus- sions about soundtracks. Black- ground’s ‘Dr. Dolittle’ and ‘Romeo Must Die’ both proved to be incred- ibly artistically and commercially successful. So, we would look for opportunities that come up, and we’ll be guided by Blackground as to the soundtracks they think they’re most com- fortable in wanting to release.”

No Virgin artists are expected to transfer to Blackground at this time, but other deals that may not be discussed. We’ve just encouraged Blackground to build a compelling roster of their own artists, but there will be communication between the two companies, Cooper says, “I think they’re most com- fortable in wanting to release.”

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Between the Bullets

by Geoff Mayfield

SHIMMY TO THE TOP: One of this season’s best growth albums gets rewarded with a trip to the No. 1 slot on The Billboard 200. Ironically, Nelly’s rookie set, “Country Grammar”—which has twice won the Greatest Gainer award—rings the chart’s bell in a week when the rapper actu- ally sees a decline in sales with a letter of termination by BET’s human resources VP on Jan. 31.

Nelly, however, sees less erosion than his competition, as this issue’s total, 225,000 units, is less than 2% of his tally last issue. Britney Spears stays at No. 2 with a 9.4% drop (215,000 units), while “Now 4,” which had the list for three weeks, has fallen to No. 3.

After starting at No. 3 with more than 252,000 units, Nelly saw slides in his second and third chart weeks but saw growth in each of the next three. That pattern is particularly impressive when you realize most rap albums that open to large numbers usually evaporate quickly, often spend- ing just a week or two in the top 10.

Of the 43 rap albums that have been No. 1 since Billboard began using SoundScan data in 1991, Nelly’s is the only in the ninth to move into the top slot after debuting at a lower chart rung. Three of those nine albums were among the Notorious B.I.G.’s “Life After Death,” Sales slipped 5.8 million copies in the first week, according to SoundScan due to the billboard. The Notorious B.I.G.’s “Oops! . . . I Did It Again” is closing in on 5.0 million sales. All three albums have been lightening rods for teen and preteen consumers, with each easily surpassing 1 million units in their first week.

Overall album sales for the year were 5.6% ahead of last year, according to SoundScan (see Market Watch, page 106). Combined, the “N Sync, Eminem, and Spears titles account for 18.2 million units, about 4.2% of this year’s album business. Subtract them from the mix and album sales would still be up, but far less, more like sales from the early 1990s.

While Spears has remained in the 200,000-plus club in each of her 13 chart weeks, Eminem, at No. 4, sees his streak broken. In his 12th frame, he falls shy of 200,000 copies by less than 200 units.

Consistency: Santana proves to be built for mileage. In its 61st chart week, the band’s “Supernatural” slips to No. 31, marking the first time it has fallen shy of the top 30. It spent 51 weeks in the top 20, 44 of those in the top 10, including 12 at No. 1. . . Might as well hang some pink curtains around Santana’s name. The Billboard 200, because it’s start- ing to look like Britney Spears’ home. Her “Oops! . . . I Did It Again” has been parked there in all but three of its 13 chart weeks. It debuted at No. 1 and has never ranked lower than No. 3. . . The senior member of the top 10 is Creed (No. 6). Its “Human Clay” has spent 46 weeks on the chart, 22 of those in the top 10, including the last 17 in a row. . . Did you notice that Tomi Braxton’s latest album, now No. 17, has been in The Bill- board 200’s top 25 for all but one of its 16 chart weeks? . . . Young country rookie Billy Currington debuts at No. 26 on Top Country Albums while jumping to a new high on the chart (34-22, up 11%), has seen increases in all but one of the seven weeks since his album bowed.

Higher than 3 Feet: Rap acts often have short careers, but Da La Soul—15 years after its first album, “3 Feet High And Rising,” rose to No. 24—earns the highest Billboard 200 peak in its career. With a release-week stop on “Late Night With Conan O’Brien,” its “Art Official Intelligence: Mosaic Thump” scores the Hot Shot Debut at No. 9. Its pre- vious best was the No. 13 peak that its last outing, “Stakes Is High,” saw in 1996. . . With “Coyote Ugly” in theaters a second week, its soundtrack becomes the fifth this year to win the bill’s biggest Gainer (61-10). Eight soundtracks did so in 1999, seven of them during the first eight months.

For the Record: I should have said that Joe Dee Messina is the first country solo artist to reach No. 1 on Top Internet Albums. Con- trary to an item in last issue’s column, the first country act to lead the Internet list was Dixie Chickas, whose “Fly” topped the cyber-chart for three weeks.
GERMAN PROMOTER DEAG MANAGEMENT UNIT

(Continued from page 10)

seg-Lamiroi is one act with which he’s in discussion.

Schwenkow sees the move into management as extending DEAG’s “value-added chain” for the many artists with whom it already deals and those it wants to attract. Through various divisions, the company already offers concert promotion on a local, national, or regional basis in Europe and handled recent world tours by Eurythmics and Sarah Brightman. It owns and operates websites in Germany and has security, event sponsorship, ticketing, TV production, and E-commerce subsidiaries. Acts for which DEAG has managed domestic tours in Europe include the Rolling Stones, Whitney Houston, and Cher.

Richard Ogden Management is 45% owned by DEAG, according to Schwenkow, “with the remaining 55% by Richard and his team. We wanted to leave some percentage open for other managers to join us. He adds, “If the [division] were to be called DEAG Management or to be majority-owned by DEAG, it wouldn’t have the personal stamp which we think it should.” In the end, it’s important that artists feel Richard is responsible for them.”

Joining Ogden is Matthew Sztumpf, who is already working with DEAG as director of tours, sponsorship, and events at Sony Music Europe. Previously, he managed U.K. acts Swing Out Sister and Madness.

Ogden was responsible for artist management “in any territories where we are, or where we will go,” says Schwenkow. “Well define...
Oh Dear, What Can The ‘Matter’ Be?

THE MUSICAL DYNASTY THAT is the Jackson family stretches its span of No. 1 hits on The Billboard Hot 100 to 30 years and seven months, thanks to the accession of “Doesn’t Really Matter” (Def-Jam/Def Soul) by Janet Jackson. All nine of Joe and Katherine Jackson’s sons and daughters have charted on the Hot 100, beginning with the five siblings known collectively as the Jackson 5. That quintet went to No. 1 with its first Motown single, “I Want You Back,” on Jan. 31, 1970.

The Jackson offspring have had 26 No. 1 hits to date. That includes four for the Jackson 5, 13 for Michael Jackson, and nine for Janet. “Doesn’t Really Matter” is Janet’s first chart-topper since “Together Again” achieved pole position on Jan. 31, 1998. Her personal reign of No. 1 hits expands to 13 years, 10 months, and two weeks, dating back to “When I Think Of You,” which advanced to No. 1 the week of Oct. 11, 1986.

All nine of Janet’s chart-toppers have been produced by Jimmy Jam and Terry Lewis, who co-produced this latest effort with Janet, Jam and Lewis now have 14 No. 1 hits to their credit. That ties them with Barry Gibb and leaves only George Martin (23) and Steve Sholes (16) with more No. 1 hits as producers.

“Doesn’t Really Matter” is the first No. 1 by a female artist since Aaliyah topped the chart with “Try Again” the week of June 17. Janet thus breaks the longest run of male acts at the summit since March 1992, when Vanessa Williams was the first female at No. 1 after seven successive male acts. “Doesn’t Really Matter” featured in the soundtrack of “Ninny Professor II: The Klumps,” is also the first soundtrack single to reach the pinnacle since Aaliyah’s “Try Again,” which was from “Romeo Must Die.” Janet and Aaliyah both starred in the films that featured their songs. “Try Again” and “Doesn’t Really Matter” are the only soundtrack cuts to go to No. 1 in 2000.

The rapid turnover of No. 1 titles continues, as “Doesn’t Really Matter” is the 13th chart-topper of 2000. There were 14 No. 1 songs in all of 1998, 15 in 1996, nine in 1997, eight in 1996, 11 in 1995, nine in 1994, 10 in 1993, and 12 in 1992. This year should produce the most. No. 1 hits of any year since 1991, when 27 songs went all the way.

INVINCIBLE SUMMER: Sting continues to move up the Hot 100, as “Desert Rose” (A&M), his collaboration with Cheb Mami, achieves a new peak position of No. 17. Only seven Sting singles in his 15-year solo career have charted higher, and “Roze” is still in bloom.

On The Billboard 200, “Brand New Day” earns a breakthrough at No. 11, after reaching the top 10 last issue. All of Sting’s solo albums to chart have made the top 10. The exceptions are the soundtrack to “Demolition Man,” a best of collection featuring Police tracks that reached No. 162, and the double-live “Bringing On The Night,” released in 1987, which did not chart.

YEAR TWO: “Maria Maria” by Santana featuring The Product G&B may be gone from the Hot 100, but its predecessor, “Smooth” (Arista), Santana’s team-up with Rob Thomas, continues its march into the record books. The song drops 43-46 in its 57th chart week. Only three titles have had longer chart runs: LeAnn Rimes’ “How Do I Live” (69 weeks), Journey’s “You Were Missing For Me” “Poo-lish Games” (65 weeks), and Los Del Rio’s “Macarena” (Bay-bee Boys Mix) (60 weeks).

PERSONNEL DIRECTIONS

Some key changes have been made at Airplay Monitor. Sean Ross has been named group editor of the four weekly Monitor publications. He will continue to be responsible for all Monitor content.

Ross started at Billboard magazine in 1988 as radio editor. He left that post in 1992 for stints at Profile Records and WGC-AM in Chicago before rejoining the company as Airplay Monitor’s first editor in 1995.

“For the last five years, Sean has helped Airplay Monitor evolve from a strictly chart-based publication to one that is now regarded as the leading music radio trade magazine,” says Monitor publisher Jon Guynn. “This new title better reflects the crucial contribution Sean makes to Monitor’s entire operation each week.”

Ross has contributed to stories in numerous major newspapers, including USA Today, The New York Post, and The Washington Post. As editor, Ross assembled Airplay Monitor’s award-nominated editorial staff. Ross will report toGuynn.

Barry Bash has been named senior editorial production manager of Airplay Monitor. As part of his new responsibilities, Bash will work on the planning and implementation of new features and technology for the four Monitors. He will also continue to manage production for the Top 40 and Country Monitors.

Bash has been with the Monitors since their inception and has overseen their growth, including conversion to color and production of fixed publications.

Bash in 1993 after stints at Life magazine and Business Week. He was a recipient of the BPI President’s Award in 1996. Bash continues to report to Marie Gambert, director of production and manufacturing.
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ARISTA RECORDS:
LIVING BREATHING AND DELIVERING THE MUSIC
SANTANA Still phenomenal as Supernatural tops 13X-Platinum to become the #7 best-selling album of the Soundscan era. Now, the excitement begins again as “Love Of My Life” featuring Dave Matthews & Carter Beauford arrives at Top 40 and the Supernatural Live DVD & VHS rocks retail.

PINK She's painting the world Pink with a #2 Gold debut smash, her huge summer tour with N'Sync, a Platinum debut album and an MTV VMA “Best New Artist” nomination. Now, “Most Girls” is rocking Top 40. Crossover, The Box and MTV.*

CARL THOMAS The future of R&B is an Emotional experience as “I Wish” logs 6 weeks at #1 and his debut album heads for Platinum. Watch for the album’s title track to take charge through the fall as his tour with Mary J. Blige continues. **

NEXT R.L., Tweety and T-Low return and everybody’s feeling Nextasy as “Wifey” hits #1 and their new album blows past Gold. Next up: Sweeping the competition with the winning single and video “Beauty Queen.”

ANGIE APARO First, “Spaceship” dazzled AAA and VH1. Then, he blew away concert audiences opening for Matchbox Twenty & Edwin McCain. Now, this startlingly original singer/songwriter returns with the powerful new single “Hush” from his acclaimed Melisma debut album, The American.***

WESTLIFE After 5 U.K. #1's, the lads from Ireland are exploding stateside with their Top 2 Gold U.S. debut “Swear It Again,” plus dozens of appearances on tv and national magazine covers. But be prepared: the highly-anticipated follow-up “Flying Without Wings” – their biggest worldwide smash is about to impact at radio.

WHITNEY HOUSTON Her duet with Enrique Iglesias, “Could I Have This Kiss Forever” is a major hit at Top 40, AC, VH1 and The Box. Now, her Greatest Hits soars past double-Platinum as both “If I Told You “Hat” (her duet with George Michael) and “Fine” simultaneously blitz all formats on 9/18.

TONI BRAXTON She brings The Heat past double-Platinum as her Gold #1 smash “He Wasn’t Man Enough” continues to boil at Top 40 and scores two MTV VMA nominations, including Best Female Video. Meanwhile, “Just Be A Man About It” is now exploding at R&B and Crossover, with the monster “Spanish Guitar” still to come.*

DIDO A year ago, we made a commitment to break a major new artist. Now we deliver as “Here With Me” explodes at Top 40 and the #1 Heatseeker album No Angel tops 400,000. And this is just the beginning for “The mysterious singer from Eminem’s #1 album” (Entertainment Weekly). Catch her performing on “Late Show With David Letterman” on Aug 21st.

DONELL JONES It’s where Top 40, R&B and Crossover all wanna be as his new album cruises past Platinum and radio begins to feel “This Luv.” As Vibe Magazine raved, “This cat is flawless! His new album is the perfect soundtrack for a 21st-century romantic adventure.”**

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