Clear Channel's
Sights On Web
BY FRANK SAXE
NEW YORK—Naturally, the
wide reach that Clear Channel
Communications apparently
aspires to includes the Web.
Clear Channel has completed
its billion-dollar spending speee
for the moment, obtaining 108
radio stations from AM/FM in a $23.9
billion deal and 120 live enter-
tainment venues from SFX
Entertainment for $5.3 billion.
Those acquisitions, along with
dozens of smaller deals, have
given Clear Channel one of the
most impressive media portfo-
ilios in the country. Soon it aims
to begin leveraging that empire,
using the Internet to glue
together its music and media
holdings.

Web Firms Warned
In MP3.com Ruling
BY MARYLON A. GILLEN
NEW YORK—If there was one thing
that the parties in Universal Music
Group vs. MP3.com were in total
agreement on — and there may
have been only one — it was that
all eyes were on the New York
court Sept. 6 when it finally issued its
damages ruling in the long-running
copyright-infringement case.
What lessons those observers will

Major Music Merger Deals
Facing Sharp Scrutiny
Hearings Reveal Concerns
BY EMMANUEL LEGRAND
and GORDON MASSON
LONDON — And then there were . . .
five?
For several of the most senior
executives of Time Warner and EMI
Group, Sept. 6 was a long day. While they
were attending extensive antitrust
hearings in Brussels, the drama of the occasion was heightened by
the fact that during the preceding
week, there had been widespread
(Continued on page 88)

Radiohead Won't Play By Rules
Unconventional Sound, Marketing In Store For Capitol's 'Kid A'
BY PAUL SEXTON
LONDON — It's highly unusual in
these days of scientifically coordi-
nated marketing campaigns
to find an act that has no
qualms about risking com-
mercial gain to maintain its
creative self-government.
But "highly unusual" is Radiohead
through and through.
The British group — whose last
Capitol set, 1997's "OK Computer,"
held over 1.2 million copies in the
U.S., according to SoundScan, and
4.5 million worldwide by label esti-
mate — is preparing to release its
hotly anticipated fourth album,
"Kid A," with some typically
nontraditional tactics. There'll be
no single, no conventional video,
and no U.S. tour, at least not until
next year — and by then, there could even be another
Radiohead album.
Even to consider such exceptions
to the marketing rule book is a
measure of Radiohead's artistic
(Continued on page 87)

Work-For-Hire Rollback Proceeds
BY BILL HOLLAND
WASHINGTON, D.C.—When
House lawmakers introduced
landmark legislation Sept. 6
requested by recording artists
to return a section of the 1976

'N Sync, Eminem Top MTV Awards
BY CARLA HAY
NEW YORK—Retailers are expect-
ing 'N Sync's multi-platinum Jive
Records album "No Strings Attached" to experience a
healthy sales increase following this year's MTV
Video Music Awards, which
were held Sept. 7 at Radio City Music Hall here.
'N Sync's video for "Bye Bye Bye"
topped the list of winners with three
(Continued on page 89)
"Tonéx totally rocks and he can dance too!"
Yolanda Adams

"Everybody's been talking about the 'next level' for Gospel artistry. Then Tonéx showed up to introduce us to what it looks and sounds like."
Teresa Harriston
Publisher, Gospel Today and Gospel Industry Today magazines

"When I think of Tonéx, I think of God's strategy. It amazes me to see how God strategically placed him in a time like this. With his music, he speaks directly to issues that confront the entire household of faith. He gives not only an alternative but a sound solution. Many are impressed by his artistic ability to write, produce and perform; I laugh and smile, because I know he is a disciple well informed."
Pastor John P. Kee
Where He Belongs: ’The One’ And Only Paul Simon

Back comes rhythm ’Simon,’ over the bridge of time,” as he intensifies on his new album, life-size man, which will be released on Oct. 6. Paul Simon sounds older but wiser, poetic as always, but rarely has he been more blithe—or more powerful.

“I am walking with my family. And the road begins to climb,” sings the neophyte, who is the subject of a new album, which is a collage of “Hurricane Eye,” whose lyric intertwines his latter-day tales as poet, parent, adult, and child, and playwright, the man seasoned each in a lengthy career in which “the oldest silence speaks the loudest” and forged by a rare talent that has become a fatherly responsibility. “Tell us a story,” About how it used to be. ’’This is an album about what was forgotten.

“My feeling at this point in my life was that if I didn’t make a record that was extremely pleasant—if not necessarily—might it not get listened to,” explains Simon wryly, as he and his wife and three small children (two boys, ages 5 and 3, a girl, age 6) are on a family vacation staying in a treehouse on a Long Island beach at the weekend. While lighted heartedly now the composer is alluding to the rough critical treatment he suffered when his bleak but musically exceptional 1997 “Capeman” project exceled as a recording but closed on Broadway after a brief run.

“If you’re not someone who makes records meant for dance, and you’re like me,” Simon continues, “then your records should be interesting stories. So the album grows organically, using all these different structures, rather than a recording but closed on Broadway after a brief run.

Like the best of Hans Christian Andersen, Sholem Aleichem, or Carl Sandburg, “The One” is related with the humblest head of one who aims to engage a wondering child as well as a worldly elder. It is a small book of poems about angels and demons, during human intent and lowdown, blue eyes, and white wolves and sheep, open wounds and tender scars, and things that go bump in the gathering night—and one more thing: the fragile gift of love in life’s brief flaming.

‘’ ‘Look at that,’’ I say or ‘Are you going on?’” says Simon, “and then, ‘Look at that’ or ‘Are you going on?’ I don’t know in the song ‘Pigs, Snoop and Wolves,’ because that’s the fun way you begin little stories when you try to teach your kids to be observant and open to ideas. My children are all through this album, and all recordings are written by me with a chink, eager to underscore his happiness with singer Edie Brickell, his third wife, whom he wed on May 30, 1992. “But in the way a finished album is closer to ‘Arabian Nights,’ where you try to keep someone fascinated as long as possible with good stories.

In the ease of that Arabic hallmark of world literature, a trapped Sheherezade entertains her cruel husband, the legendary king of Samarkand, with a tale ending in 1001 words in order to delay him from killing him.

For Simon’s part, the narrative impulse is entirely voluntary and kind, albeit urgent as (indicated on “Quiet”), the 58-year-old musician quick to impart his tender insights while he’s spry enough to fully inhabit such fondness. By the bridge of time, when you’re really got something searing to say you don’t need to shout.

“The essence of the album is guitar duets superimposed on percussion elements,” notes Simon, “with Vincent Nguini, who I’ve played with since The Rhythm Of The Saints’ (1990), and [bassist] Bakithi Khumalo, who I knew after Oregon; working with percussionists from Nashville, a Lebanese family in Cleveland, and Steve Schian, an American who won in Paris, with Steve Gadd, who’s been recording with me since the days of (1967)”(50) Ways To Leave Your Lover”. But the tracks’ colors and tempo are purposefully chosen to help keep the story coming.

But if prior records like “Graceland” and “The Rhythm Of The Saints” were about emotional impressions and sensory abstractions, new material like “Darling Lorraine” and “Lover”—each of which originated as instrumental tracks—impacts respect for the power of the surreal truths and mortality make precious. The rich ideas in the music are executed more simply than ever before, like the murmured, coed descriptions of a lifelong companion who’s succumbing: “Darling Lorraine/Loves hand like wood” the doctor was smiling: “But the news wasn’t good.”

With this in great daybreak heartbeat and regret (”Sorwha Is Facing Down The Years) or the epic pain of cult worshipers, the Los Angeles of 20th Century, from George Barrows in 1964 to the invaluable Will “’ The Best of Son’s Beaches,” could almost be deemed at first blush as designed for children, but souls of all ages are moved because they feel that the best or worst of what’s been so empathetically played and sung about will always be their own, and Steve Shehan, an American who won in Paris.

The same could be said of the inevitability of aging itself—and Simon does, on the smash-worthy first single from “You’re The One,” the ingeniously anemic “Oh.” Experienced on its own terms, “Oh” is enduring in its self-deprecation, but embraced it in the context of the album, it’s more flowering for its wise personal testament to the inevitable current of life the Board of love and death. How much of the former did one generate before the latter arrived.

“Let’s face it,” Simon says with a laugh, “everybody outside their teens think they’re old—in their late 20s, in their late 30s—and I remember one thinking musicians in their late 20s were really old, like B.B. King and Sonny Rollins, but now I know better! It’s an absurd, obsessive thing, but when you get perspective and pull the camera way back above the planet, you see it’s not so bad.”

And Simon’s proper place in that lineage is the ultimate theme of opening track “That’s Where I Belong” and the sum total of “You’re The One.” The album is the brilliant diary of a storyteller who learned to embrace the meaning of his own stories. “That’s true,” he says softly. “That was the out-come of the journey.”

PeaK and Concord Announce Jazzy Joint Venture

BY CHRIS MORRIS

LOS ANGELES—Contemporary jazz label Peak in Calabasas, Calif, and Concord, Calif-based independent jazz label Concord Records, have announced a joint-venture agreement with the Concord, Calif-based independent jazz label Concord Records.

The joint venture takes effect Oct. 10, with the release of Life In The Tropics, a new studio album by the Rippingtons, the top smooth jazz sextet led by guitarist and Peak Records owner Paul Ripperton. Paul will issue this new Flashman-producer album by the Denver contemporary jazz unit Downtro.

Dontro, which was founded in 1994 and originally distributed through GRP Records, come close to pacting with Concord in 1997. According to artist manager Arnie Howard, Freeman’s partner in the label, she was introduced at that time to Glen Barras, who had taken the reins as president of Concord after founder Carl Jeffries died in April 1995. Jefferson had built a large catalog of traditional jazz and pop/jazz vocals. In 1996, Barras signed a distribution deal with Stretch Records, the contemporary jazz label run by Concord, and adult R&B markets.

When was the story was expanded to include Concord, and Paul Simon, Howard says, “They were basically looking to do what Windham Hill had been looking to do, which was to expand” into the “jazz”AC and adult R&B markets.

Barros calls, “We really wanted to turn Concord into a major jazz label—not to disregard its history or its roots or heritage but to build upon it and to really take a major label approach to the genre.”

It was my plan all along to get into contemporary jazz and [adult R&B] and really have the ability to create in all those forms,” he adds. “One of the ways I envisioned doing that, and the way I preferred, was to bring on partner labels that I felt were really entrenched and could do it right.”

However, as discussions between Concord and Peak began, the future of the new label, Concord parent Alliance Entertainment Corp., which had purchased the label from Jefferson in 1994, collapsed in bankruptcy in mid-1997. Concord remained in control of a portion of Alliance’s secured creditors until June 1999, when the label was purchased by Act III Communications, the firm headed by pro-”The Best of” will continue this year, Concord returned to the Alliance fold when it finalized a joint venture with the reorganized Coral Springs, Fla-based company. Alliance’s distribution from Innovative Distribution Network now handles Concord’s titles.

With new financing in place, Barras again approached Peak, whose president is Paul Ripperton, with a deal to distribute with Windham Hill Records (first absorbed in June by the RCA Music Group) ending in February.

“I wanted to resume the plan to bring on (Continued on page 91)
**Courts, Not Investors, To Decide Fate Of File-Share Cos.**

BY EILEEN FITZPATRICK

LOS ANGELES—In spite of the flavor-of-the-month status of file-sharing technologies offered by Napster and Scour, Internet analysts say the legal firestorm engulfing these companies has apparently caused the investment community to give them the cold shoulder until the courts decide if the software application is shielded by “safe harbor” provisions.

Charging that the copyright-infringement lawsuit brought by the Recording Industry Assn. of America (RIAA) and the Motion Picture Assn. of America (MPAA) has prevented it from enticing additional investors, Beverly Hills, Calif.-based Scour laid off 64 of its 66 employees Sept. 1.

Privately held Scour is in its third round of financing, and industry analysts say the lawsuit, as well as Napster’s legal problems, most likely contributed to Scour’s financing troubles. “If [MPAA president] Jack Valenti has a vendetta against Scour, that would scare the underwrite off any venture capitalist,” says Raymond James & Associates VP of digital media research Phil Leigh.

About a dozen settlers remain at the company, including its free founders and a handful of engineers to keep the Web site up and running.

Leigh suggests that MP3.com’s copyright-infringement trial with Universal Music Group is also sending a message to potential investors who are considering technologies that are under five in the courts. In that case, decided Sept. 6, a judge ruled that MP3.com had willfully committed copyright infringement in conjunction with the Internet company’s MP3.com service (see story, page 5).

“If you look at MP3.com, [Seagram president/CEO] Edgar Bronfman has taken a very hard line,” Leigh says. “And there might be a concern among financial backers that Bronfman may attempt to corporate the veil”—i.e., seek additional damages from a company’s investors.

“I was surprised by the [Scour] lay-offs, but I can see why investors were unwilling to put money into it,” he says.

Forrester Research media and entertainment analyst Eric Scheier agrees that the flurry of litigation has chilled the investment community on file-sharing technologies. “Napster—only got its $15 million because at that time the RIAA was suing everyone,” he says, referring to Hummer Winblad Ventures Partners’ $10 million investment in Napster in May.

“But the climate is much more frightening, and it’s much more difficult now.”

Scheier says that peer-to-peer file-sharing applications are creating a lot of “heat and smoke,” but like many Internet ventures, there is no revenue source. (Continued on page 91)
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RIAA Posts Midyear Stats

CDs, Music DVDs, Special Markets Rise

BY RAY WADDELL

NASHVILLE—A robust economy and the huge success of youth-orientated acts have helped boost CD shipments to an all-time high, according to first-half figures released by the Recording Indus-

try Assn. of America (RIAA). CD sales were up by 3.7% from a year ago, with 53.7 million units in the first six months of 2000, and DVD music video shipments were up 71.8% (1.4 million units). But with every format declining except CDs and DVDs, overall shipments decreased by 2.4%.

According to RIAA statistics, CDs remain and always will be the most popular format, at 86% of the related music-purchasing market. Dollar value of CD product, pushed by the unprecedented sales levels of such acts as the Spice Girls, Britney Spears, and Eminem, grew 9.9% to nearly $5.7 billion.

The numbers indicate the CD format is growing, but that the excitement felt by music lovers and record companies alike over the positive potential of the Internet, for the future of the industry, and the physical product remains, as is evident by these midyear shipment numbers," says Hilary Rosen, pres.

(Continued on page 99)

Latin CDs Increase for 4th Straight Year

BY LEILA COBO

MIAMI—As the Latin population in the U.S. continues to grow, so does Latin music, according to the Record-

ing Industry Assn. of America (RIAA), whose midyear statistics show increases in both CD shipments and dollar value for the genre for the fourth year in a row.

Latin music now makes up 5.2% of the overall market in list-price dollars, compared with 4.9% at the same time last year. With a 3% increase in units shipped and a whopping 11% increase in dollar value, Latin music continues to represent the highest overall growth in the music industry.

The gap between units and dollars in the Latin market in cassette ship-

ments that mimics the overall market, as well as a nearly 70% drop in video shipments, signaling the

(Continued on page 99)

Warner Asks Country To Don Henley's 'Wedding'

BY DEBORAH EVANS PRICE

NASHVILLE—Country radio listeners will get a special taste of Don Henley's current "Inside Job" album Oct. 9, when Warner Bros. Nashville takes a multiplex version of the tune, "For the Wedding," to country programmers.

The label is also releasing a video for release to CMT, Great American Country, and other country video outlets.

For Henley, working in the country format is like a homecoming. "My band, The Eagles, had a great deal of success and we slagged off" Al Perkins," Henley said. "I've performed with pre-Eagles bands, which included Richard Bowden, his cousin Michael Bowden, and current Warner Bros. Nashville president Jim Ed Norman. The group recorded one album, pro-

duced by Kenny Rogers. "When Kenny Rogers took us to California, we played lots of country music," Henley says. "Al was, and probably still is, one of the best steel guitar players I've ever heard. So this is not exactly new territory for me. It's a bit like coming full circle."

Henley had his idea for "For the Wedding" to country radio. "I just thought the song was right for country," he said. "I wrote the song, the lyrics, the melody, and the melody, and the melody, and the melody, and the melody..." Henley wrote the song with his wife, Susan. For the fellow who wrote it, the song has "been a real benefactor to me." Henley says he wrote the song to put something positive on radio that he could have done without the Eagles. "It's just a great slice of life," Henley said.

"The nice thing about the Latin music market is it's very plump and healthy, and it just moves along every year," says Alex Walsh, senior executive vice president and chief marketing officer of Warner Bros. Records. "It's a great place in the industry where things still are growing." With the success of the Latin market, Warner Bros. has decided to offer the album's first single, "Walking Away," to country radio.

"The nice thing about the Latin music market is it's very plump and healthy, and it just moves along every year," Alex Walsh, senior executive vice president and chief marketing officer of Warner Bros. Records. "It's a great place in the industry where things still are growing." With the success of the Latin market, Warner Bros. has decided to offer the album's first single, "Walking Away," to country radio.

Revised Advisory Label Scrutinized

BY BILL HOLLAND

WASHINGTON, D.C.—A spokesman for vice presidential candidate Joseph Lieberman, D-Conn., one of the Senate's most vocal critics of the U.S. record industry for not being aggressive enough to keep violent and sexually explicit material from being sold to children, says the Recording Indus-

try Assn. of America (RIAA) has not gone far enough in its revised voluntary labeling system announced Sept. 1.

The revisions were released as a Wednesday (13) Senate hearing approaches that will feature a key vote for the upcoming elections of a year-old Federal Trade Commission (FTC) probe, which found that U.S. record labels, film studios, and video game companies market violent product to chil-

dren.

The FTC will release its full study Monday (11). Leaked preliminary conclusions of the probe appeared in sev-

eral newspapers Aug. 28.

The RIAA's revision of its labeling system is the latest installment in a 16-year saga that has seen them label music to children.

"Lieberman is disappointed that the RIAA's advisory labeling system has not gone far enough," said the spokesman. "It wants uniform labeling for all enter-

tainment-industry product."

The RIAA's revised guidelines include a new advisory system that will recommend which products and advertising standards for the use of the parental advisory label that clearly sig-

nal to retailers and the public that a stickered recording contains explicit content. The RIAA says that if a record label decides a song recording contains an advisory warning, the "parental advisory" label should warn consumers about the presence of explicit content by displaying the phrase "Parental Advisory." The label should be accompanied with a description of the explicit material.

The revisions also reach out to E-

tailers, setting up a voluntary guide-

line for prominent display of current parental advisory label warn-

ings by Internet retailers. The RIAA has also established a more uniform standard for label executives and artists to use in deciding whether the contents of a release warrant a label, keeping in mind that we believe that artists' freedom of expression must be protected," said the spokesman.

The guideline criteria include con-

sideration of the context of words or phrases that parents might find offen-

sive. The context in which material may be performing the material; the varying interpretations of the material; depictions of violence, sex, or sub-

stances; and the target age of the recording. It also recommends that advertising for such labeled recordings should not appear in publications or on Internet sites for which more than 60% of the target audience is 16 years old or younger.

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Amazon Targets Speakers Of French With Launch Of Its Latest Web Site

BY EMMANUEL LEGRAND
PARIS—The lure of a potential 100 million new customers prompted leading U.S.-based Amazon.com to target France as its third localized site outside Europe, after the U.K. and Germany. The site, amazon.fr, a French-language site, will offer books, music CDs, DVDs, and videos. It targets customers in France and in French-speaking countries around the world, a population estimated at 160 million by Amazon's founder and CEO, Jeff Bezos.

The arrival of Amazon was anticipated in France for some months, but the company only disclosed its plans two days before the Aug. 31 launch. Without revealing financial details, Bezos said Amazon is making "a significant investment" in France. Observers estimate that Amazon started making plans in that country much earlier than anticipated because the launch is the first to come from scratch and is projected to be a massive advertising campaign, but Bezos said that, most of all, he counts on the site's brand name to attract customers.

In a statement, Diego Piacentini, Amazon.com senior VP and GM, international, says the site was "created for and designed by French people, which for the first time will allow French literature, music, film, and culture to be accessed easily and quickly by people around the globe."

"This is one further step in our plans to become a global merchant," adds Piacentini.

More than a hundred people are employed by Amazon.fr, whose managing director is Denis Terrien, a former consultant for McKinsey. Logistics of the site will reportedly rely on facilities in France, with operations handled by a manager's office in Paris, and a distribution center in Orleans, an hour away from Paris. Customer services will be handled through Amazon.fr's European customer service center at the Hague in the Netherlands.

Bezos said Amazon already had "a few hundred thousand customers in France" but declined to disclose his target. He said the site will be launched with a massive advertising campaign, but Bezos said that, most of all, he counts on the site's brand name to attract customers.

"The Internet is growing and spreading as rapidly in France as in other countries," said Piacentini.

Amazon claims to have 1.8 million clients in the U.K. and 1.5 million in Germany. Bezos said that "25% of our sales are outside the U.S." He forecast that by 2005 only 35% of the company's customers will be in the U.S.

Bezos said Amazon's strategy is to be the "natural choice" for French customers seeking a good value on the web. The company is seeking to "become the Amazon of France, with a clear identity and vision," he said.

The company's focus on France is part of its "multi-national" strategy to "reach out" to customers in 12 countries, he said.

Amazon.com Policy Change Raises Privacy Concerns

BY CHRISTOPHER WALSH
NEW YORK—Amazon.com, in announcing changes in its privacy policy, has sparked concern among consumers and criticism from consumer advocates.

Amazon has dropped its so-called "database-based" Amazon's admission that personal information—critical ammunition for an Internet-based retail business—would be shared with other companies.

The move is significant in the wake of the collapse of several E-commerce companies that those that remain are struggling to attract and retain investors as the initial wave of speculation in new-media businesses wanes.

"As we continue to develop our business, we might sell or buy stores or assets," reads one passage of Amazon's Privacy Notice. "In such transactions, customer information generally is one of the transferred assets. Also, Amazon is in the unlikely event that Amazon.com Inc. or substantially all of its assets are acquired, customer information will of course be one of the transferred assets."

The move follows two recent events that have caused apprehension among online shoppers and Web surfers at large. In July, the Federal Trade Commission opened an investigation when online retailer Toysmart.com filed for bankruptcy protection and quickly selling its customer list, after promising customers it would never do so. Internet advertising broker DoubleClick.com also drew criticism when it planned to market a record of Web pages that individuals have visited.

"Our basic position with regard to Internet privacy has not changed in light of the Amazon privacy policy," says Andrew Shen of the Washington, D.C.-based Electronic Privacy Information Center.

"We think some baseline standard for privacy protection is necessary," Shen continues, "and I think Amazon's privacy policy—and the recent revisions—are just another example of why Internet consumers should not be forced to continually go back and check a Web site's privacy policy. Internet companies should not be able to change how they protect your personal data—and at their whim."

EXECUTIVE TURNTABLE

RECORD COMPANIES. Steve Barnett is promoted to executive VP/GM of Epic Records Group in New York. He was executive VP of worldwide marketing for Epic Records and 550 Music.

Victor McLean is named manager of national urban promotion for Warner Bros./Vevey Music Group in New York. He was urban marketing specialist for the Florida region for Universal Music and Video Distribution.

Holly Hutchison is promoted to director of A&R research for Capitol Records in Hollywood. She was associate of A&R research.

PUBLISHING. Claribel Cuevas is named senior creative director/Latin for Famous Music in Los Angeles. She was A&R director for BMI Latin.

Caroline Davis is promoted to director of media and editorial director of the Infranet for BMI in Nashville. She was previously media relations coordinator.

RELATED FIELDS. Jeffrey Jacobs is named director of publicity for S.O.B.'s Productions in New York. He was founder of Twenty20 Media.

Impressions, Wright Honored As R&B Foundation Pioneers

BY RASHAUN RICHARDSON
NEW YORK—The Rhythm & Blues Foundation recently paid homage to R&B legends at the Pioneer Awards 2000. Held at New York's Hammerstein Ballroom, the ceremony honored pianists Johnnie Johnson and Huey "Piano" Smith, songwriters Sylvia Robinson and Clyde Otis, and recording artists the Chi-Lites, Impressions, and Betty Wright.

Additionally, Atlantic Group co-chairman/co-CEO Ahmet Ertegun received the foundation's first Founders Award, recognizing him for his years of service. Ertegun was not in attendance due to illness; he did, however, send a statement praising the foundation's efforts and thanking it for the honor. Aretha Franklin, who presented Ertegun's award, urged her few artistic friends to make a contribution to the Rhythm & Blues Foundation by writing a $50,000 check to the organization.

Marcy Gaye, daughter of Motown Records founder Berry Gordy Jr., was presented with the Legacy Tribute Award. The award, presented by Berry Gordy Jr. and Harvey Fuqua, was accepted by Gaye's children, Nona and Marvin III. In honor of Gaye, Brenda Russell, Gerald Levert, and Babyface each paid tribute to Berryface, with performances ranging from "I Will Remember You" to "Nothing but You." Bruce chimney, Undice, and Celine Dion performed a medley of Gaye's songs.

The foundation also presented Stevie Wonder with its Lifetime Achievement Award for his numerous musical contributions. Isaac Hayes, Dionne Warwick, and Herbie Hancock presented the honor to Wonder, who dazzled the audience with stories and a few songs.

"The concept and the reason in which the Rhythm & Blues Foundation began is a great thing," said Wonder during his acceptance speech. "Wonder challenged artists, young and old, to make a commitment to the Rhythm & Blues Foundation by coming together and giving back to them to benefit the organization.

The evening, hosted by Smokey Robinson, also featured presentations and performances at The Wheel's Ray Benson, founder trustee Bonnie Raft, Natalie Cole, Mary Wilson, the Dells, Sister Sledge, and Frensham Badu.
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ISSUE DATE: OCT 14
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AUSTRALIA
Billboard’s annual spotlight on this hotbed of new talent examines the effect government actions, Asia’s economy and the rise of the Internet has had on the market. Billboard looks at the significant record companies and players, the most successful U.S. hits by Australian artists, top Aussie music web sites and the key nominees for the 2000 ARIA Awards.

ISSUE DATE: OCT 21
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LOS TIGRES DEL NORTE
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ISSUE DATE: OCT 21
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UPCOMING SPECIALS

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THE SELLING POWER OF SONG - Issue Date: Nov 4 • Ad Close: Oct 3
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Knopfler Tacks Back With ‘Sailing To Philadelphia’ On Warner

BY PAUL SEXTON
LONDON—Mark Knopfler has said goodbye to stadium rock, and he couldn’t be happier. The erstwhile front man of Dire Straits, one of the mainstays of grand-scale live rock in the ‘80s, is voluntarily charting a more manageable musical path these days and thoroughly enjoying the journey.

Knopfler’s second formal solo album—not counting his film scores or such collaborations as 1980’s “Make Me Smile” with Chet Atkins—is called “Sailing To Philadelphia.” The record is due for release Sept. 26 in the U.S. by Warner Bros., and one day earlier internationally by Mercury. It resonates as expected with his sophisticated guitar stylings and course-grain vocals, but there’s not a headband in sight or a single lighter aloft.

The album features 12 new compositions by Knopfler, who is published by Straitjacket Songs via Rondor Music, with guest appearances by James Taylor on the title track, Van Morrison on “The Last Laugh,” and Squeeze mainstays Glenn Tilbrook and Chris Difford on “Silvertown Blues.”

“It’s taken a long time to put this one together, but the actual time in the studio hasn’t been that much,” says Knopfler, who certainly hasn’t been dragging his feet since 1996’s “Golden Heart,” which has sold 200,000 copies in the U.S., according to SoundScan. After the extensive international tour behind that record, Knopfler added two more movie scores to his lengthy film canon, “Metroland” and “Wag The Dog,” and has recently completed another for the upcoming soccer-themed Robert Duvall/Michael Keaton picture, “A Shot At Glory.”

While the new set won’t have the immediate benefit of British and international touring, live work is a strong possibility. “I’m one of those very lucky people who enjoy the whole shebang, as far as music goes,” he says. “I love writing, I love rehearsing more than anything, and I love recording and touring, so it’s only going to be a matter of time.”

But when he does tour with the five-piece that made the record, including longtime collaborator Guy Fletcher, the venues will be relatively intimate by his previous standards. “It got so big—I just wanted to go and run away,” says Knopfler of Dire Straits’ stadium years. “Playing in huge, great places all the time suits some people, and it’s great—good luck to them. I wouldn’t say I felt out of place in it, but I never really dug it [like] a fix that I felt I needed to have . . . and I thought if I was going to improve as a writer and as a player, I was going to have to try to get myself into another situation.”

Both Knopfler’s U.S. label and his management are pumped by the promotional energies that the widely respected but often media-shy musician is devoting to the project.

“Reinvigorated is the word,” says Paul Crookford, Knopfler’s manager. “He seems to be completely reinspired by the album, he’s very enthusiastic, and he’s doing more press and promo than (Continued on page 35)

Barber Makes Standards Her Own On Premonition’s ‘Nightclub’

BY STEVE GRAYBOW
NEW YORK—While Patricia Barber acts front of men of jazz, one adequately interprets standards, the jazz pianist/vocalist is quick to note the dangers of tampering with the classics.

“You have to hope that an artist has enough personality to put their own imprint on something that people have heard many times, while still respecting the material,” says Barber, who covers 12 such tunes on “Nightclub,” due Sept. 26 on Premonition/Blue Note. It is only her sixth release in a career that spans 20 years of playing clubs on the fertile Chicago jazz scene.

Although Barber stops far short of implying that she has the personality and creativity to add something unique to material by writers such as Sammy Cahn and Cole Porter, her music makes the point in no uncertain terms.

With her lush, husky vocal delivery and equally evocative piano playing, Barber does not so much interpret the songs as reinvent them, using them as a framework to express her own emotions and individuality. “I knew I was doing this album for the past year so I started paying attention to the songs I was playing, choosing those that felt warm and heartfelt,” she explains.

A self-proclaimed “stickler for consistency,” Barber utilized several musicians who have appeared on her prior albums, including longtime bassist Michael Arropol and drummer Adam Nussbaum, both of whom can be heard on her 1991 release “A Distortion Of Love.”

“If I can draw things together, I will,” says Barber. “Both of them are confident enough to play exactly what is needed for the songs without the need to make a personal statement. They stayed within my concept of the music.” Also appearing on “Nightclub” are drummer Adam Cruz, bassist Marc Johnson, and eight-string guitarist Charlie Hunter.

Premonition president Mike Friedelman says the album “gives people something familiar to latch onto, yet has the potential to take it a step beyond being a well-kept secret amongst her die-hard fans.”

Premonition began alerting Chicago-area fans and retailers to Barber’s new release a month prior to “Nightclub’s” street date by distributing stickers, posters, and flyers around the Chicago area. “Nightclub” is Barber’s first studio release to be worked as a joint effort by Premonition and Blue Note. “Modern Cool,” released on Premonition in July 1998, was reissued in August 1999 in conjunction with Blue Note; the live “Companion” received similar joint-promotion efforts when it was released in October of last year.

Saul Shapiro, VP of sales and marketing for Blue Note, says the key to breaking Barber to a wider audience will be a long-term promotion. Shapiro notes Barber has committed to a 20- to 30-city tour lasting through December. The album will receive prime positioning and support in concert markets for the duration of the tour, with radio promotion lasting well into 2001.

Jeff Jimenez, associate buyer of jazz, classical, and new age for the Musicland Group, says that his company “was the first to come to the table to break Patricia out nationally.” He anticipates aggressive price and positioning for “Nightclub” in the 240 Musicland Group stores targeted to jazz listeners. “This is more of a mainstream record for Patricia, but it still has the unique aura that she puts out and should bring her a step closer to being a household name,” he says. Jimenez is confident that “Nightclub” will be a vital part of the Musicland Group’s November jazz promotions.

Blue Note will service “Nightclub” to college and triple-A radio as well as jazz radio outlets. No single track will be targeted specifically for radio, but Jimenez and Shapiro point to Barber’s cover of the Kurt Weill/Ilene Hoffman’s song “Afflie” as an airplay contender.

Print advertising for “Nightclub” will include several publications targeting the gay and lesbian market in order to reach an audience that has strongly supported Barber in the past.

Barber says that “Nightclub” is dedicated to both her late-night fans and to her mother, who has wanted her to record a standards album for many years. “I resisted doing this album,” Barber explains. “I made my mom wait for this record, so I dedicate it to her.”
Nominations
Juan Vicente Zambrano

Nominations
Robert Blades

Nominations
Kike Santander

Nominations
KC Porter

Nominations
Cory Rooney

Nominations
Jennifer Lopez

Nominations
Paquito D'Rivera

2 NOMINATIONS
Tim Mitchell, Producer
Freddy Piñero, Jr., Producer
Carlos Santos, Engineer

3 Nominations
Saúl Hernández (SACM)

3 Nominations
Sebastián Krys

4 Nominations
Luis Miguel

3 Nominations
Gloria Estefan

6 Nominations
Emilio Estefan

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Squirrel Nut Zippers Unleash ‘Bedlam’

Samba, Mariachi Contribute To The Fun On Mammoth Set

BY ERIC AISEE

NEW YORK—Jim ‘Jimbo’ Mathus, vocalist, guitarist, founder, and ringmaster of the Squirrel Nut Zippers, was introduced to music as a child, learning it as a family pastime, not a business. Despite the millions of albums sold with the Zippers, this fun spirit pervades the Chapel Hill, N.C., collective’s fourth studio set on Mammoth, “Bedlam Ballroom,” due Oct. 17.

“I wanted a record that was fun and easy to listen to,” says Mathus. Since the release of the Zippers’ first album, 1990’s “The Inevitable,” the group’s repertoire has grown to reflect a wider range of influences. That first set featured an anachronistic collection of ’20s and ’30s jazz-influenced sounds. But the Zippers do not consider their music swing, however, even though the follow-up “Hot,” featuring the 1997 No. 13 Modern Rock Tracks hit “Hello,” which coincided with the renewed interest in the late ’90s. Instead, as that album’s title suggests, they describe their style as “hot music.”

On “Ballroom,” the group widens its palette. “Bedbugs,” the leadoff single, and several other tunes have the classic Zippers sound, but the group explores new styles as well.

“I write music in all genres,” says Mathus. “I wanted to use some other influences in our shows and albums, to keep it fresh for our fans and for us.”

The samba “It All Depends” brings a Latin jazz feel to the record, while “Missing Link” sounds like it could have come from a mariachi band in a small Mexican village. On “Do What!” the band pays tribute to the 90s Stax-Vol hit factory with a soaring sax, horn lines, and aggressive rhythm, not to mention an inside joke. “I was listening to Elvis, and he kept singing ‘woop-woop,’ and I thought ‘Do What!’ would be funny,” explains Mathus.

The album also features Katharine Whalen’s jazzy vocals on four tracks, sounding increasingly more polished than ever. Throughout Zippers sets, she enjoys the group’s guitar harmonies. She plays rhythm guitar on blues legend Buddy Guy’s upcoming album.

Back on the homefront, “Ballroom” introduces several new Zippers to the ensemble: Tim Smith on alto sax.

(Continued on page 20)

Singing/Songwriting Sisters

The Pierces Make Epic Debut

NEW YORK—In these days of manufactured pop acts, organic singer/songwriters that have genuine commercial viability are a rare find.

Epic act the Pierces—sisters Allison and Catherine—go against the odds to create their first full-length album tracks on their eponymous debut, due Sept. 26. Plus, they combine a folk/rock feel with an image that rivals any of today’s young stars.

“Their songs are beautiful, but they are too. It’s a great combination,” says Chris Poppe, VP of marketing for the label.

The sisters returned to their hometown of Birmingham, Ala., after both grew tired of their former lives in ballet. They had sung as a hobby since childhood and began performing at local coffeeshops. Building a following around town, they performed covers as well as their own songs.

“I knew there were songs in me that needed to be come out. And when I picked up the guitar, they came out,” says Allison, who plays guitar while both she and Catherine sing. The songs began with written by the sisters individually, except for two they penned together.

“My songs are more specifically personal, what’s happened to me,” says Allison, while Catherine’s are usually about what’s going on, more universally, not a specific heartbreak.

After enrolling at Auburn (Ala.) University, the Pierces continued performing. “We’d always sang for fun, but we started singing at church and at weddings,” says Allison. “Then people would ask us to sing for big events. It was always for fun, but we had a lot of experience.”

As the sisters’ reputation grew, their gigs got bigger, leading them to open for Emmylou Harris, David Wilcox, and Sister Hazel when those acts played Alabama.

The Pierces are wrapping up a dozen New England dates on their first tour. “Seeing them perform live was amazing, so we decided to have them play for different [Sonic Music] branches on the East Coast,” says Poppe.

Alison says the sisters are getting back into the swing of performing live. “We’re still nervous, but we both love it.”

Touring, especially in intimate venues, is the best way to promote the act, says Poppe. “They’re real, and we want this to happen for real. The best way to do this is to bring them to different markets so people can see them for real.”

WILLIE "THE BEAT" STARK

by Melinda Newman

Garth’s 100 Mil. In Sales Earns A Party;
Favorite Broadway Love Songs In Concert

WHAT A MILESTONE! Capitol Records is throwing a party Oct. 26 for Garth Brooks, whose album sales have reached 100 million units in the U.S., according to the Recording Industry Assn. of America (RIAA). He’s the first solo artist in history to do so and is topped only by the Beatles for total album sales.

Brooks’ top-selling set? 1999’s “No Fences,” which has sold more than 16 million copies, according to the RIAA. On the other titles, “Ropin’ The Wind,” “The Hits,” and “Double Live,” have surpassed 10 million copies each.

The fete, which will be held at an undisclosed location in Nashville, is a black-tie affair. Although the label is being coy about the evening’s proceedings, we imagine there will be special guests and lots of music. The fete itself will not be open to the public, and there will be no radio promotion contests for winners to be flown in to the shindig, according to sources.

Brooks has taken the year off to spend it with his family and think about his career’s future. No word on when he is expected to announce any plans.

CH-CH-CHANGES: Bruce Hornsby has changed management from New York-based Q Prime to Raleigh, N.C.,’s Deep South Entertainment. Headed by Andy Martin, Deep South also handles ST-71, Bomb 32, and Collapsis. Hornsby’s new release, a two-disc live album titled “Here Come The Noisemakers,” will be released Oct. 24 by RCA. He will then begin working on a new studio album.

BROADWAY REDUX: Metropolitan Entertainment Group (EMG) will tape its second “My Favorite Broadway” PBS special Oct. 16 at New York’s City Center, with an album to follow on EMG’s Hybrid Records in 2001.

Following 1999’s tremendously successful “My Favorite Broadway: The Leading Ladies,” this year’s edition will be “My Favorite Broadway: The Love Songs.” Hosted by Julie Andrews, as will the first, the project will feature such headliners as Michael Crawford, Linda Eder, Peter Gallagher, Jennifer Holiday, Rebecca Luker, Bebe Neuwirth, Marin Mazzie, Adam Pascal, Chita Rivera, Brent Spiner, Patrick Stewart, and Barry Manilow. The concert is being sponsored by Target.

“The show will air during PBS’ March pledge drive, and we see the album coming out around the same time,” says John Scher, president/CEO of MEG. “I see this as an ongoing series, where we keep doing it every year with different themes.”

While “My Favorite Broadway: The Leading Ladies” has sold only about 20,000 copies, according to SoundScan, Scher says it has sold another 70,000 units through PBS and non-SoundScan outlets.

LIVE: Creed and Collective Soul will kick off a 16-date tour Sept. 22 in Sacramento, Calif. Collective Soul will release its fifth Atlantic album Oct. 10. The project includes guest spot by Elton John on a track called “Perfect Day.”

Madison Square Garden’s Paramount Theater will be the scene of the multicultural “Peace, Health, And Prosperity” concert on Saturday (9). The event will close out the United Nations Millennium Summit, which gathered 188 heads of state. The Symphony For United Nations will back a number of artists, including Swiss drummer Jojo Mayer; gospel singer Ella Mitchell; Broadway performers Luoyong Wang, Gilles Chiasson, and Angela Covington; and British-Korean pianist Richard Hyoung-Ki.

GOOD STUFF: Howie Dorough of Backstreet Boys will play two solo shows in San Juan, Puerto Rico, Wednesday (18) and Buenos Aires, Argentina, Friday (15) to raise money for the Caroline Dorough-Cochran Lupus Foundation. Dorough started the foundation shortly after his sister died of lupus in 1998. A new Backstreet Boys album is due in November from Jive.

The Juyhawks, Sixpence None The Richer, Anointed, and Creedence’s “Plutus” are among the acts that will join former President Carter at a concert Sunday (10) for Habitat for Humanity at New York’s Lincoln Center. The evening will celebrate Habitat’s construction of its 100,000th home. Jennifer Holliday and Steve Vai will receive honorary doctor of music degrees from the Berklee College of Music Sept. 8. Vai graduated from Berklee in 1979.
Damita’s Atlantic Debut Positions Gospel Singer For Mainstream Crossover

BY LISA COLLINS

LOS ANGELES—After a year in the studio, newcomer Damita Haddon is about to help Atlantic Records take its much-anticipated first steps into the gospel music arena with her debut disc, “Damita.”

In a series of summer showcases, Haddon—who will be marketed solely by her first name—is already collecting accolades with electric performances that have drawn fond comparisons to Tina Turner. But this fall, Atlantic will shift into high gear in its efforts to catapult this little-known (but highly regarded within tight-knit industry circles) gospel talent to mainstream stardom, with an album due Sept. 26.

Mark Lusk, VP of marketing for the label’s Christian division, says, “We totally believe in Damita at the superstar level. She’s one of our top priorities this fall.”

Atlantic has good reason to believe that Damita is a strong commercial bet. The vocal dynamo has previously sung backup for Aretha Franklin, and she earned standing ovations while touring nationally in the gospel stage production “Mama Don’t.” She cut her professional teeth in Adoration N’ Prayze, a group that garnered attention with its 1991 album, “Time Is Running Out.”

Her high-profile marriage to rising gospel star/producer Deitrick Haddon hasn’t hurt, either. She provided vocals for “Hold On To Your Faith,” a breakout hit for him in 1997. The pair penned “The Wedding Song” for her album.

That track will serve as the first single from “Damita,” and it will benefit from a joint venture between Atlantic and Bride magazine that will begin with a promotional tour starting Sept. 10. The seeds of the alliance between the two companies were sown when Haddon performed “The Wedding Song” at the publication’s Will You Marry Me Day promotion on Valentine’s Day.

Bride magazine publisher Nina Lawrence reports, “We’re thrilled to feature Damita at our Brides on Location shows this fall, marking the first time ever we’ve had an artist perform on tour in all nine cities that Brides on Location will visit. Naturally, Damita’s single couldn’t be more appropriate soundtracks for the 20,000 engaged women and their guests who attend the nation’s only upscale bridal tour annually.”

Lusk reports that the Bride magazine promotion is a catalyst that the label is working around. “We’ll be going into each market beforehand and talking with radio, retail, and coordinating both performances and key showcases. Most importantly, we’ll have her performing for a lot of consumers.”

The main thrust of the label’s mainstream marketing campaign begins in January. In the meantime, another cut, “Won’t Be Afraid,” will ship to radio Aug. 28, and Atlantic is pulling together an aggressive rollout inclusive of mainstream, Christian, and gospel retail.

Says Lusk, “We’re also doing a lot of viral marketing, where we go into Web sites that have consumers that would be prime consumers—both gospel and urban music listeners—and inform them, via chat rooms, of Damita’s release. Stickers are being given out at concerts that play up her Web site ([damitaonline.com]), which is continually updated and includes snippets of the album.”

Atlantic and Bride magazine execs are not the only ones touring Damita. Famed producer Arif Mardin, who helmed “The Wedding Song,” says, “I’ve been blessed in my career to have worked with great singers. (Co-producer) Joe Mardin and I think that Damita is one of them.”

That sentiment is echoed by Ryan Glover of production team Noontime Music. “It impresses me that she will introduce people to her sound and style who don’t listen to gospel or Christian music at all,” he says. “Working with Damita gave Noontime different ground to conquer, and we were truly appreciative of the opportunity to work with someone that is conquering new ground as well.”

Damita was signed to the label in June 1999 by Atlantic Records (Continued on page 21)
Squirrel Nut Zippers Unleash 'Bedlam'

I write music in all genres. I wanted to use some other influences in our shows and albums, to keep it fresh for our fans and for us.

—Jim 'Jimbo' Mathus

phone, David Wright on trombone, and Reese Gray on piano.

"I'm very happy with the band," says Mathus. "I'm optimistic about what we can do."

Equally enthusiastic is Mammoth director of marketing Billy Maupin. "We're excited to have them back out in the public eye," he says.

The Zippers' last studio set, 1996's "Hot" and '97's "Perennial Favorites," certified platinum and gold, respectively, by the Recording Industry Ass'n of America. Even the group's '86 holiday set, "Christmas Caravan," has sold 230,000 copies, according to SoundScan.

"They've done really well for us in the past. I'm sure there will be a lot of interest for this one," says Ken Thurheimer, store manager for Chapel Hill's Schoolkids Records.

The past albums appeared to a broad demographic, says Maupin. At shows, young and old people would be dancing together, a juxtaposition that pleases Mathus.

"I enjoy myself a lot more when there's more than one kind of person in a big crowd," Mathus says. "If it's just one kind, it's just not as much fun. I like when you get the skinheads all the way to the grandmams—that's interesting to me."

However, marketing an album to such a wide audience calls for special promotional techniques. The first single, "Bedbugs," is shipped to college radio Sept. 11 and to triple-A and modern rock Sept. 2. After the initial push at these formats, however, Mammoth plans to approach specific markets to work the single at top 40 and AC.

Mammoth also plans to harness the power of the Internet for the Zip-
pers. The label has hooked up with MusicPak, a company that adds a proprietary function to MP3 files, making them neither sharable nor playable without the company's secure player. Its mpk format can include additional information, such as cover art and tour plans, and unlike other watermarking technologies, it does not change the sound. The player can also distribute coupons to consumers, allowing labels to partner with retailers.

Maupin sees MusicPak as a helpful tool for promotion: "It's a great way to really get your audio in the hands of listeners." As an added value, the CD version of "Ballroom" features the video for "Ghost Of Stephen Foster," a track from "Perennial Favorites." The clip was created by Matthew Nastuck and Raymond Perri, two animators from television's "The Simpsons." It was recently named best animated short film at the Toronto Film Festival and will be available exclusively on the enhanced disc.

Following the tradition of past releases, "Ballroom" will also sport special packaging. The initial run of the album will include a limited-edition six-panel Digipak with full-tilt animated cover.

Perhaps the biggest launch for "Ballroom" will come just before the release, at Mathus' Hopson Music Festival at the Shuck-Up Inn, an old plantation conservatory in Clarksville, Miss.

"We want to bring some people down there to show what Clarksdale's all about—hospitality, food, great music, and all-night parties out in the cotton patch," says Mathus of the weekend of free shows, set for Oct. 13-14.

After all, Mathus says, "music is there for people to share and make people dance and be happy. That's the basic underlying motive of music."
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<td>James Taylor</td>
<td>Back in Black</td>
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<td>James Taylor</td>
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<td>The Eagles</td>
<td>Their Greatest Hits 1971-1975</td>
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<td>Damn the Torpedoes</td>
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<td>Sublime</td>
<td>40oz. to Freedom</td>
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<td>Todd detach</td>
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<td>Men at Work</td>
<td>Business As Usual</td>
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<td>Colin James</td>
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<td>Bat Out of Hell</td>
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<td>Bee Gees</td>
<td>Bee Gees Greatest</td>
<td>44</td>
<td>Robin Gibb</td>
<td>Warner Bros.</td>
<td>Gold</td>
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 Platinum Thongs. The production and songwriting team of Tim Kelly and Bob Robinson was recently presented with a Platinum Thong by DreamWorks Music Publishing for "Thong Song," the smash they wrote and produced with Def Jam artist Sisqo. The duo has penned hits for Boyz II Men, TLC, and Monica, among others. They are currently working with Def Jam newcomer Case on his debut album. Pictured, from left, are Robert White, creative director, DreamWorks Music, Ron Handler, A&R executive, DreamWorks Music/Records, Kelly Robinson; and Chuck Kaye, head of DreamWorks Music.

**TOP POP CATALOG ALBUMS**

Artists & Music

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**DAMITA**

(Continued from page 12)

A&R VP Craig Kallman, who believed she could be an artist who would satisfy both markets without compromising her creative perspective.

Toya Beasley, PD at WBKYS New York, agrees, saying, "She knows how to work the stage and has a look that can be marketed to the mainstream. I'm always looking for gospel songs that fit in the mix, and she definitely has a sound for mainstream radio."

The truth is that the Detroit native, who grew up singing in the church with her twin sister, Margarita, doesn't consider herself to be a strictly gospel artist.

"I'm not saying I don't want to be a gospel artist, but I don't want to be limited," she explains. "A lot of times we preach Jesus, but we have to show people by our lifestyle. This album is about touching people with real experiences. "Won't Be Afraid" deals with coming out of the fear that holds people captive in abusive relationships. Then I have a lot of spiritual love songs—like "The Wedding Song." If people say, "That's not gospel," they're right. It's a love song."

She continues, "The kids need to hear things compatible to Mary J. Blige and Craig Kallman. If we want them to turn off to R&B and all the negative music, then we've got to give them something just as good—with the hip-hop beats but with the anointing and the message. That's my goal."

The biggest challenge of this project, concludes Demetrus Alexander, VP of artist relations for Atlantic Christian, "is not to have your music confined by the classification of gospel but to have retail and radio and press to treat the music like music and let it rise to its own level."

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Artists & Music

'Heaven Knows'
How to Make Film About Songwriting

BY MICHAEL PAOLETTA

NEW YORK—While a Hollywood film captures the creative process of songwriting, it often appears as an easy task, resulting in a hit record. But those in the trenches know better: Songwriting isn't always effortless, and hits don't happen every day.

Such realities form the foundation of the Jan Ross-directed “Heaven Knows,” a 30-minute documentarystyle film that will officially premiere at the Woodstock Film Festival (Sept. 21-24) in Woodstock, NY.

The film received its first screening last June at the Tribeca Film Festival in New York.

“It was always interested in capturing the real creative process of writing a song,” says Carol Kaye, founder of New York-based management/publicrelations firm Kaye Producers, which oversees the careers of Ricky Byrd and Frank Carrillo, the two singers/songwriters spotlighted in “Heaven Knows.”

“Everyone knows it takes more time writing a song than what the public sees in a film like “Grace Of My Heart,”” Kaye adds.

“Contrary to what people think, all hit songs aren’t written in 15 minutes,” offers Byrd. “You sit down to this empty piece of paper.”

Kaye says she met Ross at a Songwriters Hall of Fame showcase in New York. “Ricky performed two songs that night, and afterward Jan inquired about both songs in a film he was working on,” she recalls.

Shortly thereafter, Kaye talked about her film idea. “He had his film crew follow Ricky and Frank around for our weekend,” she says.

Says Carrillo, “We were an unassuming having these camera guys following us everywhere. After a while, they became like fixtures and we were able to relax and be ourselves.”

The film features such Byrd/Carrillo compositions as “Man In Love” and “If You Don’t.” Byrd’s and Carrillo’s songs are published by Little Ricky Music (ASCAP) and Rude Tango Music (ASCAP), respectively.

The Woodstock Film Festival’s co-founder/director Meira Blaustein finds “Heaven Knows” a “great film that talks about the creative process between two musicians.” As soon as I saw it, I knew it had to be included in the festival.”

Immediately following the film’s premiere at the Zoyous Lake club will be a live performance by Byrd and Carrillo.

“I’m still surprised by the end result of this film,” acknowledges Kaye. “It couldn’t have been a complete failure if Jan wasn’t so passionate about music and film. Jan captured Ricky and Frank’s talent and humor. And by the end of the film, it’s like you personally know these two guys.”

Beats ‘N Pieces: Raven is a rare artist in R&B. She has the technical chops to match the attitude needed to make a jam bounce. For proof, investigate her solid, self-made disc, “The Voice Of Music,” a collection that brazenly combines the sss of Mary J. Blige with the quirky edge of Macy Gray and the jazzy sophistication of Teena Marie. There’s an apolitical vibe of maturity wafting throughout the set, which limits its kid appeal. While that might be negative to some, it is a big plus to adults starved for someone new and fresh to embrace. Raven’s voice is truly something to behold. For additional information, E-mail: raven@musicyouchoose.com.

For further information, contact Garry Kief at Stiletto, 310-957-5757, or via E-mail, gkief@stiletto-vox.com.

The material on this demo does a fine job of extracting Sharrell from the kiddie niche and presenting him as an adult rocker with undeniable youth appeal.
Carrving out a niche. The Kurt Carr Singers have been regular hitmakers on the Top Gospel Albums chart. Three of the act's previous albums have been in the chart's upper regions:

Just Say "Ya." World beat artist Khadja Nin returns with the album "Ya," due Sept. 17 on Mondo Media/Ark 21 Records. She says, "It was the first time we recorded in a mobile studio, and it was fantastic. It was just like being at home. This album is a résumé of the last 20 years of my life." The artist, who was born and raised in the African country of Burundi, plans a U.S. tour sometime next year.

The Kurt Carr Singers' new album, "Awesome Wonder," is set for release Sept. 19 on Gospo Centric Records. Carr wrote almost all of the songs on the album, "I want to minister to the needs of people and not just to their emotions or to their ears," he says. "I want to minister to people and not just to their emotions."

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**SPOTLIGHT**

**THE CORRS**
In Blue

**PRODUCERS:** Robert John "Mutt" Lange, The Corrs.
**LABEL:** Freshmen
**DATE:** 14.3
**REVIEWER:** 82.353

**Ratings:** 4.0

On its international front, The Corrs are pop superstars. At this point in.

**Taj Mahal**

The Best Of Taj Mahal

**PRODUCERS:** David Rubinson, Taj Mahal
**LABEL:** Columbia/Legacy
**DATE:** 65658

**REVIEWER:** 729

Bareaked Ladies

**PRODUCERS:** Don Was
**LABEL:** A&amp;M Records
**DATE:** 23738

Geek-popsters Bareaked Ladies play it straight with mixed results in the slick.

**REVIEWER:** 132

Taj Mahal

**PRODUCERS:** David Rubinson, Taj Mahal
**LABEL:** Columbia/Legacy
**DATE:** 65658

**REVIEWER:** 729

**SPARKS**

**Balls**

**PRODUCERS:** Ron. Hal, Russell Mael
**LABEL:** Orig. Records
**DATE:** 81119

Consisting of brothers Ron and Russell Mael, Sparks has been making some of the.

**REVIEWER:** 132

Fonziella Bass

**FREE**

**PRODUCERS:** Fuel 2000
**LABEL:** Various Artists
**DATE:** 302061772

Determined to build on their single hit in 1985 with "Rescue Me," Fonziella Bass is a power.

**REVIEWER:** 132

VITAL REISSUES.

Two-peek: "Rescue Me" sojourn in Paris, this is actually an expanded version.

**REVIEWER:** 132

GEORGE THOROGOOD & THE DESTROYERS

**Anthology**

**PRODUCERS:** Don R釻ey, Rick Hyde
**LABEL:** Capitol
**DATE:** 72435

Long on attitude and short on diversity, George Thorogood has carved.

**REVIEWER:** 132

EMMYLOU HARRIS

Red Dirt Girl

**PRODUCERS:** Malcolm Burn
**LABEL:** Reprise
**DATE:** 89119

In 1996, when she collaborated with Dan.

**REVIEWER:** 132

JULIO IGLESIAS

*The Very Best Of* (1996)

**PRODUCERS:** Canción & Jazz
**LABEL:** Warner Bros.
**DATE:** 62003

**REVIEWER:** 132

**EMMYLOU HARRIS**

Red Dirt Girl

**PRODUCERS:** Malcolm Burn
**LABEL:** Reprise
**DATE:** 89119

In 1996, when she collaborated with Dan.

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Deborah Evans Price (contemporary Christian/Nashville); Brian Garrity (pop/N.Y.); Gordon Ely (folk); John Diliberto (classical), and Marilyn

**REVIEWER:** 132

**SUMMER#29**

**R&B/ HIP-HOP**

**LL COOL J**

G.O.A.T.

**PRODUCERS:** various
**DATE:** 66819

Le Loo, Loo, Loo, Loo, Loo, Loo, Loo.

**REVIEWER:** 132

**SPOTLIGHT**

**SSPOTLIGHT**

**EMMYLOU HARRIS**

Red Dirt Girl

**PRODUCERS:** Malcolm Burn
**LABEL:** Reprise
**DATE:** 89119

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**REVIEWER:** 132

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**SUMMER#29**

**R&B/ HIP-HOP**

**LL COOL J**

G.O.A.T.

**PRODUCERS:** various
**DATE:** 66819

Le Loo, Loo, Loo, Loo, Loo, Loo, Loo.

**REVIEWER:** 132
Nile’s “Watch Them Come,” Restless Souls’ “Soul’d to Be,” and soulful remixes of Subha’s “Vocal Gosta,” and DJ Git Hyg’s big beat-fuelled restructuring of “Reach” by The B-52’s. From Montana bandleader Tito Puente to Latin jazz maestros like Monge Santana to progressive funk artists like Mandrill to the artists featured on “Latin Travels,” one thing has remained constant: the community’s unwavering love and support of Latin sounds.

COUNTRY

THE WARREN BROTHERS
King Of Nothing
PRODUCER: Greg Shipley, Brent Warren, Brad Warren
BNA 07863
Brothers Brad and Brett Warren have existed somewhat in country’s sun-burned fringe, but here and in their first out they have provided some of the genre’s most interesting music of late. They’re a bit more focused this time out, writing or co-writing nine of the 11 songs. And the project seems to benefit from this. Lead vocalist Brett possesses a highly accessible, relaxed, and soulful voice. While his own songwriting carries the songs across, and Brad contributes strong harmonies and offbeat guitar licks, “Strong” has a laid-back, roughhouse feel, while “Changes” adds a memorable melody and nice lyric. Likely to attract attention on Music Row, the Warren Brothers are a not-so-forgotten take on the country music biz. Perhaps the album’s best offering: the title cut, a smoky, regret-tinged ballad punctuated by a soulful vocal and some excellent acoustic guitar work. Warren is included on “That’s The Beat Of A Heart,” a duet with Sara Evans, who originally appeared on her album “Dear Heart” (1999), and is now re-released as a single. Evans has found a home on country radio. Warren’s voice is relaxed and smooth, with a nice, laid-back edge. And the party, and their realness would seem a great fit in a radio format overflowing with much slicker fare.

JAZZ

CHRISTIAN McBIRDE BAND
$1 PRODUCER: Christian McBride
Verve 543915
A veteran of more than 100 recording sessions, the 20-something McBride still finds time to lead his own band, whose collective chops have been honed on the road for the past year. That dedication to developing a cohesive group sound comes to fruition with this recording, which features seven of the bassist’s own compositions and seven of his well-chosen covers. Of note is an inescapable take on the Police song “Walking On The Moon,” which finds the bassist exploring the vast, spacious, atmospheric landscape of the song’s lyrics. McBride’s love of ’70s funk and soul music is readily apparent in his head in his intricate arrangements, while his passion for straight-ahead jazz and funk is evident throughout the entire album, a warm, spontaneous feeling. Subtle use of keyboards and sampled instrumental textures add a whole new dimension to their hard-swinging, allowing the music to point toward the future while it pays homage to the past.

LATIN

CHRISTINA AGUILERA
Millennium
PRODUCER: Ruud Rudy
BMG US Latina/CBS Masterworks 9232-24
A Latina artist who has crossed into the English market, Christina Aguilera’s latest album has yielded a mostly mainstream pop sound. The result is a mix of catchy, upbeat tracks and more introspective, soulful numbers. This album features collaborations with top-tier producers and songwriters, resulting in a diverse range of sounds. Aguilera’s powerful vocals and emotive delivery shine through, making for an engaging listening experience.

SINGLES:

**POST**

**BIG BEAT 600X 600X**

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(Continued from preceding page)

Nile’s “Watch Them Come,” Restless Souls’ “Soul’d to Be,” and soulful remixes of Subha’s “Vocal Gosta,” and DJ Git Hyg’s big beat-fuelled restructuring of “Reach” by The B-52’s. From Montana bandleader Tito Puente to Latin jazz maestros like Monge Santana to progressive funk artists like Mandrill to the artists featured on “Latin Travels,” one thing has remained constant: the community’s unwavering love and support of Latin sounds.

WORLD MUSIC

★ MASTERS MUSICIANS OF JAOUKA

Musicians Of Jaouka

Point Music/Universal Classics Group 289 464 536
This recording is the Masters Musicians of Jauouka’s first international release, and it should immediately investigate this disc. A most unusual recording, the Master Musicians of Jauouka play their instruments with a dazzling fusion of Middle Eastern, dance, and ambient sounds. Throughout the album’s 11 tracks, the ancient and the modern are seamlessly intertwined. The end result is a truly mind-expanding experience. The song “Mogadishu” is a duet by Tarjan Singh. For the uninitiated, the British-born tabla master Singh won a U.S. music award from the National Academy of Recording Arts and Sciences. For the track, Singh is accompanied by Steve Winwood. The result is a fusion that is both ancient and modern. Singh is the footstep of former Rolling Stones member Brian Jones, who recorded with the Masters Musicians of Jauouka a year before his death. Singh uses the envelope, creating a freeform, technosplashed soundscape. The set also features Barcha Attar, the current leader of Javouka, singing for a bit, an expansive drive of light and now moves across and surrounds the Master Musicians of Jauouka.

CONTEMPORARY LATIN

★ KAREN PECK & NEW RIVER

A Taste Of Grace

Spring Hill Music Group 7 80402-1001-2
Alfa Records

Karen Peck has worked hard to carve out a successful career with her band New River, and this album exemplifies why. This year marks her lady has won 11 consecutive Singing News fan awards as favorite soprano. She succeeds on this project by delivering a well-rounded album that contains a variety of elements, yet still maintains a cohesive sound. Karen Peck Jackson. Newcomer John Rowsey (who replaced vocalist David White) contributes his soaring singing talents on the cuts “The Truth Is,” “Let It Be,” and “Big Change.” The latter cut is a thoughtful, soulful ballad written by Rowsey. Celebrating nearly 20 years in Southern gospel music, Peck is -a soulful singer with strong, passionate vocals, and this album shows how she embracing every style of this genre as she brings this rich, soulful voice to the listener.

THE END

NOTE: This is an update of the previous review with additional information on the album’s release. The review highlights the musicians involved, the production team, and the overall sound of the album. It also includes a brief overview of the songs on the album and the artists’ previous work.

(Continued on next page)
When Mark Blitzstein’s production "proclaim in music” "The Cradle Will Rock" was preparing to open in summer 1937, congressional budget cuts scuttled the premiere. Blitzstein and director Orson Welles reasoned that their federal fund showed had been targeted by conservative legislators for political reasons, so they defiantly mounted a guerrilla production in a different theater, with Blitzstein himself playing piano as the actors performed their parts from the audience. The show—and the drama surrounding it—became the stuff of legend; the story was recounted in Tim Robbins' 1999 film "Cradle Will Rock.”

The Jean Cocteau Repertory’s new stage production is an earnest re-creation of the original. Sometimes, like Robbin's film, it is too earnest. Its blend of diviions between good and evil, wise and naive, leave the audience feeling like a museum piece rather than a living work.

CRAIG SMITH, left, and JASON CROWL in "The Cradle Will Rock.”

(Continued from preceding page)

that rock radio would be wise to open its ears to.

ROBERT GERALD’S BLACKWATER SURPRISE Baby (33:31)


Seems a unique concept—a blind street singer from Alabama sets down a rock band from Detroit—almost like a sitcom. But "Baby,” the latest single off "These To Discover,” the sophomore set from Robert Gerald’s Blackwater Surprise, proves once again that the unlikely pair works. The single finds the quintet jamming through a laid-back midtempo blues rock number. Bradley, via his sandpaper voice, relays a 3:53 minute love story; shaking with vibraphone and violin. The minimal melody and production grow lovely to be slightly less minimal, but it’s quite charming, and the chorus is pretty catchy. "Baby” will be right at home between rock and Triple A, and the Southern feel could even work at roots formats. It’s a perfect song for the end of summer and the downtown home feel is great for bangin’ around and just relaxing to the groove.

DANCE

NITE & DAY How Deep Is Your Love (4:36)

PRODUCERS: Los Coulter WRITERS: Gin Rees PUBLISHERS: BMI, BMG, Nite & Day REMIXER: J. Luke (Mambo City (CD prepress)

Duo Nite & Day—comprising vocalists/choreographers Emily and Jo-Elle refreshing the club DJ scene with a debut single. The track is all about finding a lover not a party, and it’s a great way to kick off the year. On the other hand, the track is straight-ahead salsa, complete with horns, drums and Latin percussion, adding an upbeat feel to the mix.

DANCE

YOUNG MC What It Looks Like (Running Out my Life) (4:01)

PRODUCERS: Marvin Young WRITERS: M. Young PUBLISHERS: Multi-Moving, ASCAP (CD prepress)

Young has some hit-making talent behind him. However, the track is a bit of a disappointment. The beat is well Produced and the lyrics are catchy, but overall it falls flat.

SPOTLIGHT

GURU WITH ANGIE STONE Keep Your Wares (4:45)

PRODUCERS: DJ Scratch WRITERS: not noted PUBLISHERS: not listed (C96 prepress)

Collaborations can be risky business. The right combination of artists and song can produce classics, like the teaming of superstars Diana Ross and Lionel Richie in the '80s on "Endless Love." But more often than not, collaborations are used as glitzy marketing tools to the credit of anyone who was associated with the project. Guru, the vocal half of seminal hip-hop group Gang Starr—the quintet who's known for their innovative and meaningful. Two discs deep in the studio, Guru has already recorded duets with artists like Angie Stone, Talib Kweli and Deltron 3000. However, when it comes to Guru's music, it's not just about the big names. His signature style is a workhorse of his own, and it shows on "Keep Your Wares." With a beat that's by far the most distinctive of his career, Guru shows that his music can stand on its own. Although some may argue that Guru's voice is a bit too soft, his talent as a producer and songwriter is undeniable.

LEANN RIMES Can’t Fight The Moonlight (3:34)

PRODUCER: Troy Hend WRIGHTER: D. Warren PUBLISHERS: Reprise, ASCAP Cup Records (74-7140 (CD prepress)

“Can’t Fight The Moonlight,” one of four tracks on the “Crazy Ugly” soundtrack by crossover country/country/rock artist LeAnn Rimes, is far beyond her most compelling pop offering yet—and one of the more intriguing compositions of tone from songwriting superwoman Diane Warren. Oh-so creatively produced by Troy Hend with guitars, layered layers of harmony, and a funky albeit delicate hip-hop track (yes, really), this easy-going midtempo pop song is a juicy number, demonstrating that Rimes has crossed the line to adult-leaning lyrics, à la "You can try to resist my kiss, but you know you can’t fight the moonlight/Deep in the dark, you’ll surrender your heart.”

Everything about this killer song screams for attention, especially in light of Rimes’ current country radio hit, "I Need You." Her production was the last jolt that the song needed with intergalactic hooks, with a bit of an '80s feel that the fun and immediately ingratiating. That Rimes’ vocal is right on the mark is a given, with every record, this well-traveled artist does nothing but improve and enrapture the musical. Also take note of a second cut from the soundtrack on the commercial CD single, the sweet, beautifully written, AC-bewitching "But I Do Love You." Also written by Warren. Why just one question? What’s with the cover art? Rimes looks a lot younger, than the 19-year-old human try to sound to Deep In Rough night at Crazy Ugly?...
Blues Foundation Has Charles On Its Mind; Thomas Teams With Penn For ‘Memphis’

What’s good? Ray Charles has said quite a lot through his music over the years. That indispensible fact will be celebrated Oct. 2 when the Blues Foundation honors “the Father of Soul” with its Lifetime Achievement Award at Los Angeles’ House of Blues, coinciding with the influential musician/singer’s 70th birthday. Quincy Jones will handle the tributes, welcoming such performers as Ashford & Simpson (who wrote Charles’ 1966 No. 1 R&B hit “Let’s Get It Started”), Diane Schuur, and Willie Nelson, who will receive the foundation’s Blues Hero Award the same night. For additional information, call the Blues Foundation at 800-861-8765 or visit its Web site at blues.org.

New Orleans’ Soul Queen: Before Lucy Pearl jumped into rhythmic action with its contemporary take on a universal theme, “Don’t Mess With My Man,” Crescent City songstress Irma Thomas scored a top 20 hit with a same-titled song in 1960 and hasn’t looked back since.

The two-time Grammy nominee and Rhythm & Blues Foundation Pioneer Award winner—nicknamed “the Soul Queen of New Orleans”—is back with a new Rounder album that pairs her still formidable pipes with the songwriting artistry of Dan Penn ("Do Right Woman, "I’m Your Puppet)). "My Heart’s In Memphis: The Songs Of Dan Penn grew out of a three-song collaboration between the duo for Thomas’ 1997 Rounder album “The Story Of My Life." Her recently released set, recorded in Memphis, features nine new Penn compositions plus four of his catalog tunes, including "Puppet," a 1966 hit for James & Bobby Purify.

“I’m one of those singers who can sing whatever I decide to,” says Thomas, "which means I don’t fit a [specific] category. Over 40 years in this business, I’ve tried to find a happy medium to reach the masses and have been able to build a great fan base that makes it worth Rounder’s while to keep recording me.”

Such longevity in this business is a rare commodity. Especially when you consider that Thomas has not had a lot of major radio airplay. “I’ve not gotten a lot of airtime,” she says. “It’s like to be on more playlists, and I’d like to have another major hit—I’m as normal as anyone else in that regard. In today’s music scene, it’s here today, gone tomorrow. No longevity. But in my case, if it ain’t broke, you don’t fix it. I love what I do and will till I close my eyes.”


Speaking of classics: The landmark Cold Chillin’ catalog (which includes Master Ace, Big Daddy Kane, Kool G Rap, Marley Marl, Biz Markie, and Craig G) underlies the reissue treatment thanks to Kool-urban LandSpeed Records, headed by president Bob Perry. On Oct. 17, the label releases best-of albums by Markie and Kool G Rap, to be followed later in the year by a double-CD set of catalog classics, as well as other best-of albums by Cold Chillin’ artists... Def Jam South’s first album release, “Back For The First Time,” by Atlanta rapper Ludacris, arrives Oct. 17. The set was originally titled “Inconceivable” and released earlier this year on indie label Disturbing the Peace, with which Def Jam South has partnered on this project. Additional production comes by way of Organized Noise, Jermain Dupri, and Timbaland. Ludacris’ first single is “What’s Your Fantasy.”

Preventive Measures: Singer Damon Harris is going public with his personal fight against prostate cancer; seeking to promote awareness, education, and support, especially among young African-American males. “I had two choices,” says the former Temptations member. “Be despondent and get mad at God, or accept it and do something positive.”

The Reno, Nev.-based Harris, who’s in remission, has established the Damon Harris Cancer Foundation. He’s also planning a benefit for early next year, targeting the cooperation of the music and film industries. Interested parties can log on to damonharris.com or call TKM Productions at 800-877-9352.

A Jones Fantare. DreamWorks executive Jeryl Busby, right, recently hosted a reception to benefit the African-American chapter of the American Diabetes Assn. The event included a silent auction, featuring such items as Quincy Jones’ first trumpet. The instrument was sold to Don Miles, left, owner of the Fifty North Salon in Beverly Hills, Calif.

Talent Search Winner. The seven-city “True Talent” search—a partnership between Universal Music Group and Coca-Cola classic—has netted a winner: Houston-based R&B singer Torance. The national finale was staged at Los Angeles’ House of Blues. Torance is shown performing his self-penned song “It’s About Time.”
Clarifying the meaning behind his third album, "The World Ain't Enough," Tela says he wants more than just the material things out of life. "The [material] world is a counterfeit to me," says the Memphis-based rapper, whose Rap-A-Lot/Virgin album bows Sept. 19.

"The automobiles, the jewelry, women... I've got all that. It's not enough for me. I definitely need God to be there first and foremost. With just the material things, I'm just going through the motions."

The 14-song set includes production by Slice T, who also worked with the rapper on his 1996 debut album, "Piece Of Mind." Released on Suave House Records, that album sold 375,000 units, according to SoundScan.

Tela's second album, "Now Or Never," released in 1998 on Rap-A-Lot, has sold 190,000. The new album's first single, "Tela," was sent to radio Aug. 22. Other noteworthy tracks include "Bye! Bye! Bye!" a send-off to player haters. Noting the growing recognition and popularity of Southern hip-hop acts, Tela says: "We've got different people from different sides of the planet doing different things [in hip-hop]. . . At one point, rappers out of the South were the minorities in the back of the bus. With the success of every act that's broken through, people now understand that we have something to say."

BRAND南宋: Although Brand Nubian is no longer with Arista, that hasn't stopped group member Sadat X (aka Derek Murphy) from moving forward on solo endeavors. "I'm a survivor," says the artist, who studied vocal and dance at Howard University. "I keep my European and Japanese ties open, as well as my independent ties. I don't burn bridges."

Last year, fans were treated to Sadat's X's debut album with the late Notorious B.I.G. on "On Come" from B.I.G.'s "Born Again" album. After listening to the six-song EP such as "Koching" and "X-Man," fans will hear a different side of Sadat X. "On Brand Nubian, you hear straight pit in the lyrics," he explains. "My EP takes a look at what I can't do. I've got a lot of the language and content might be deemed shocking to some."

And Sadat X adds that we can expect to hear a lot more from Brand Nubian. "We do have an album's worth of material done," he says. "We'll probably drop one of those songs independently while we're completing a deal."

SMOKIN' FESTIVAL: Preparations are under way for the third annual Smokin' Festival, set for Sept. 24-25 in the Great West at South Coast. Main stage performers Cypress Hill, Method Man, and Soundscan, Inc. will be among the group's 40 acts scheduled to perform on four stages. Besides good music, making certain that attendees feel safe and secure is a priority. "We've proven that you can throw a party with a bunch of rap and hip-hop on the bill that doesn't have any problems," he adds. "It just takes a lot of planning."

Performances begin at noon and end around 2 a.m. In keeping with past Smoke Outs, a special guest act will perform at 4:20 p.m. (The time refers to the criminal code for a marijuana arrest). Cypress Hill also advocates people's right to smoke marijuana.

Marcie Kenen can be reached aturbanfascist@hotmail.com.
JA RULE HOPES TO RULE CHARTS AGAIN
(Continued from page 29)


To maintain and build on Ja Rule’s street smarts and audience
appeal, Def Jam product manager Deidre Graham says, “because his
roots are the streets, we started creating an early buzz on weekend
mix shows.” A noncommercial CD promo was issued Aug. 7 and sent
to radio Aug. 23.

The initial street campaign also encompasses platters, stickers, bill-
boards, and image projections: A van uses a huge light to project the
album image onto a highly visible wall during a major event.

His upcoming Internet phase has also kick-started, with Ja Rule going
fishing with a Vibe.com rep and the Murder Inc. camp challenging
the Preps.com staff to a game of paintball. Ja Rule and his daughter
will also join MTV’s New Jersey’s Six Flags Great Adventure. All of
these outings are being video-taped to be Webcast on the Internet.

On the crossover front, MTV world-preserved the “Between Me
And You” video—directed by Dave
Meyer—Aug. 24. In addition to appearing on radio for Country and
Cable, Ja Rule and Calvin Klein, the rapper marked his
film debut in both New Line Cinema’s “Turn It Up” and Miramax’s
“HandJob” television documentary “Bagscage” Sept. 6. He also began
shooting “Redline,” a Universal film about street car racing, Sept. 5.
Greitzer manages Rule’s movie career on behalf of the Artists Man-
agement Group.

A week before the album drops, Ja
Rule—managed and booked by
Non-Government Robinson—will embark on a three-week radio and
cable cross-country major-label prom tour that includes Los
Angeles, New York, Philadelphia, and Washington, D.C.

Both radio and retail are taken
by Ja Rule’s growth as an artist. 
“We did very well with the first
record,” says Darryl Kennedy, 
buyer/warehouse manager for
Brooklyn, N.Y.-based one-stop
MCM Distributors. “He’s matured
as an artist on the second album,
which is better than the first. I’d
like to sell at least double what
we sold on the first record.”

Ards Damon Young, assistant PD
at Los Angeles’ KPW, “I’d be a
good bet for growth and what he’s
gone through this year have created the sub-
culture for the most incredible album
to come out this year.”

Ja Rule, however, isn’t making any
predictions. He’s content with the
way his success has brought his family “kind of cool to have my mother proud of me for once in my life,” he says.

BILLYMONDAY, SEPT. 16, 2000
www.billboard.com
www.americanradiohistory.com
## Hot R&B/Hip-Hop Airplay

### September 16, 2000

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<thead>
<tr>
<th>No. 1</th>
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<tr>
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<td>SHEVELE</td>
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<tr>
<td>2</td>
<td>SAWYER</td>
<td>DANNY WILLIAMS</td>
<td>JIVE/ASCAP</td>
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<td>3</td>
<td>BABY B (I'M B)</td>
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<td>WORLDWIDE/PRIORITY</td>
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<td>GET IT TOGETHER</td>
<td>MARCELA &amp; CHASE</td>
<td>OCTOBER/FREE SHOT/ASCAP</td>
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<td>THE LIGHT</td>
<td>THE LIGHT</td>
<td>DREAMWORKS/ASCAP</td>
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<td>OPEN MY HEART</td>
<td>DONELL JONES</td>
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<td>TREAT HER LIKE A LADY</td>
<td>SEAN COMBS</td>
<td>PARTNERSHIP/ASCAP</td>
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<td>8</td>
<td>BOUNCE WITH ME</td>
<td>DMX (RUFF RYDERS/DEF JAM/IDJMG)</td>
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<td>WHAT YOU WANT</td>
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<td>SONY/QW/ASCAP</td>
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<tr>
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<td>CASE OF MY MIND</td>
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### Hot R&B/Hip-Hop Recurrent Airplay

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<td>DMX</td>
<td>RUFF RYDERS/DEF JAM/IDJMG</td>
</tr>
<tr>
<td>3</td>
<td>WHERE I WANTED TO BE</td>
<td>DMX</td>
<td>RUFF RYDERS/DEF JAM/IDJMG</td>
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<td>4</td>
<td>I'LL SEE YOU IN THE GYM</td>
<td>DMX</td>
<td>RUFF RYDERS/DEF JAM/IDJMG</td>
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<tr>
<td>5</td>
<td>I'M GETTING MY NAME IN LIGHT</td>
<td>DMX</td>
<td>RUFF RYDERS/DEF JAM/IDJMG</td>
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### R&B Singles A-Z

1. **Billboard.** Hot R&B/Hip-Hop Singles Sales. Compiled from a national sample of POS (Point of Sale) scanners, this list represents the number of units sold to SoundScan. Inc. This data is used in the Hot R&B Singles chart.

2. **Billboard.** Hot R&B/Hip-Hop Airplay. Compiled from a national sample of airplay by Broadcast Data Systems' Radio Track service. 103 R&B stations, each specifically identified by format, market location, and market rank, were used to cross-check the airplay of artists in the R&B Market.
BILBOO.

DANCE TRAX (Continued from previous page)

Tears, among others—describes "Girlie Girle" as musically diverse. "It's got something for both dancers" ("Cut It Up") and romanticism ("Now and Later")", Brown says.

Brown says her new recording name is something that had to be done. "My singer group, which I named "Sparta," died from complications of AIDS four years ago on Valentine's Day, which was 14 years to the day that I specialize in Love," was released, "explained the singer. "Since Dorothy gave me many special gifts, I thought I had to include her name in mine."

As for the album's title, Levato notes with a laugh that her oldest granddaughter calls her "girlie girle." Brown, whose songs are handled by Thayam Music Publishing Co. (BMI), can be reached at 718-828-0008.

Brown's father who missed the release last year in France via Sony Records, Shazza's eponymous debut is now available for the British import. A smooth blend of soul, R&B, house, and jazz—as well as vocals and instrumentals—shazza singles as "Pray" and "Shesy." What makes this UK release particularly appealing—and unique—is the release of the bonus tracks Joe Chassels & Inner Fusion remix and Jenny Fontana's Deep & Heavy Vocal mix of "Innerside" and Bob Sinclar's Summer Smoothe edit of "Pray."


We tip our hat to New York-based Rumpage Music for licensing Negracos Latin-splashed underground hit of last year, "Cada," from Swing City. Although the U.S. release includes a new remix by Lord G, we still find ourselves going back to the original (and Base ment Jazz-approved). Granit Nelson remixes. If, as Faithless proclaims, God is a DJ, then "Cada" will soon be sitting pretty atop the Billboard Hot Dance Music Club Play chart.

BY DEBORAH EVANS PRICE
NASHVILLE—Motherhood informs Sara Evans’ ‘Born To Fly’ On RCA

Evans says she didn’t intend to co-produce the album, but she spent so much time in the studio and contributed so much to the process that Warnery called her manager, Brenner Van Meter, and so she should be listed as co-producer. “I’ve been very hands-on person, a little bit of a control freak,” Evans admits. “So I was just in the studio the whole time.” RCA Label Group senior VP/GM Butch Waugh feels this will be a landmark album for Evans. “With the choice of the songs and the production, this really captures her voice, her intensity, and her passion for the music,” he says. “On this album, with the production, the musicians, and her voice, we started to get it all together at the same time. This just jumps off the CD player.”

After completing the album, Evans went on a six-week road tour to get reacquainted with stations. RCA released the title track as the first single, and it’s currently climbing up the Radio & Records Country Singles & Tracks chart. “It’s just a fun song,” says Evans. “It just makes you happy, and so many people can relate to it. You know you were just born to do it so just jump out of your own small town. It’s totally my autobiography.”

“That song, and a lot of the work we’ll be hearing from her over the next few months, is great traditional country vocals put together with some really updated production,” says KPLX (The Wolf) Dallas’ Minnie Silvers. “Her vocals are just terrific, and a great big hill. She’s fun to be around and great with listeners. I’m expecting big things from Sara Evans.”

KBEQ Kansas City, MO, PD Mike Kennedy is equally enthusiastic. “I think it’s just a really well-produced album. It’s one that we really found out who was musical. [With] these songs I didn’t try to be country, I didn’t try to be pop, I didn’t try to be anything. I just chose songs that I loved, and every song is very different.”

Evans’ newfound perspective translated into an intensely creative period that prompted her to co-write six of the 13 tracks as well as earn her first production credit, as co-producer with Paul Worley. “I took a lot of time off with the baby and to get back in shape,” she says. “I was a little bit afraid that people were going to forget about me and that radio was going to forget about me, because it had been awhile since I was on TV. I really was.”

“But Paul and everybody around me just kept convincing me the best thing is to take your time, and I did,” Evans continues. “We went in the studio in January and didn’t come out till May. We piece by piece, layer by layer, built this record, and it was totally a labor of love.”

TO OUR READERS
Nashville Scene will return next week.

Nashville Underground To Showcase Writers

BY LORIE HOLLABACK
NASHVILLE—Some of Nashville’s top songwriters who don’t fit neatly into a format niche or specific music genre are eschewing the established regime and heading marking their talents. This new record collective formed by writer Chuck Cannon and several other Nashville songwriters.

The new project, Nashville Underground, was designed as a place where writers can record and release original versions of their best known music while enjoying unfiltered artistic expression and taking advantage of the power of their pooled resources. The label was the brainchild of Cannon and his wife, Lyric Street recording artist Lari White, who felt it was time that the unique voices and vast amounts of talent among the Nash- ville songwriting community be recog- nized and heard.

“When the impetus for this project was, says White. “While preparing to record for me that started me on my own, it became obvious how many people there were like Chuck, who were only just beginning to make eyes, but great entertainer, and produc- ers. They often produce the demos that end up, for all intents and purposes, being copied by the big-name producers to go on the radio and become hits.

“So knowing Chuck was not the one only who needed to be making records and needed some kind of support system to promote them and expected Fae,” she adds. “Knocking around the concept of preserving the artist first and preserving the creative process, the compa- ny hopes to become a creative haven where artistic expression can flow freely.”

Butch Waugh feels this will be a landmark album for Evans. “We’re really proud of this package. What I like about it is, now that it’s started to get out to all the distribution centers, I’m getting three E-mails a day from different branches all over the country raving about it. When the branches are into it, you’re in great shape, cause those guys know their music.”

Evans, on the other hand, has been enthusiastically received on her radio tour. “She played and sang a lot of different tracks from the album. If a radio station liked any particular song on the CD, she could do that song live,” Waugh says. “It was incredible.”

At radio, the label will be utilizing “win it before you can buy it” contests. Evans will also be doing some syndi- cated radio shows around street date.

It looks to companies like Blue Note and Windham Hill as a lot of new artists to the genre. “With the Blue Note label, because they branded them- selves, so you knew if it was a Blue Note record, you might not have seen or heard of that artist before, but, to a large degree, you knew what you could expect—some of the best jazz you’ve ever heard. Blue Note was also very visually intensive. They brand- ed the package so well that you didn’t have to rely on the words—label, or even the “Blue Note” label, you just looked at the jacket.”

Live performance will also play an important role in promoting the label, which is currently in talks with national retail chains like Borders Books & Music about a possible distribution relationship. Artists fea- tured on the first volume are set to be performed at a special street date, which will be held on Sept. 17, at the grand opening of Borders’ West End location in Nashville.

“We’re really happy to able to support Nashville Underground and have them participate in the grand opening of our store,” said Borders’ GM for the Nashville store,” says Borders marketing special- ist Tom Bails. “Since Nashville Underground features a roster of top songwriters, they might also offer us the opportunity to mix and match and brand new music and support them as far as exposure to the music world. We want to be able to extend support and carry their music in our other stores.”

“I really think the secret to tak- (Continued on page 38)
Congratulations to Andrea, Caroline, Sharon and Jim from Warner Music International on becoming official IFPI Artists Spokespersons, earning the special Platinum Europe Award recognising your Exceptional Contribution to the European Music Industry ... and for European sales in excess of 10 million!

thanks a million
PLATINUM CERTIFICATIONS REVEAL EUROPE’S DIVERSITY OF TALENT

IFPI has certified 139 albums Platinum in Europe in 1998-2000, originating from 13 different countries and covering all the main musical genres. Here’s a review of the winners.

The Platinum Europe Awards are a perfect indicator of both the tastes of European consumers and the diversity of musical talent coming out of Europe.

Sony Music’s Paul Russell says the accolades, which recognise sales in Europe of one million units of an album released after 1994, are different from other awards in that “they are sales-based and reflect the choices of European consumers.”

Since July 1998, a total of 139 awards have been certified by IFPI, a slight increase over 1998’s figure of 133. Of these, 118 were new albums (104 in 1998), and 21 are albums previously awarded Platinum status and have since gone multi-Platinum (29 in 1998).

**DION’S TOP CROWN**

In total, 111 artists were awarded Platinum certifications, with several artists receiving awards for more than one album during the period considered. These were Canadian pop diva Celine Dion (4), Irish band the Corrs (3), followed by Italian tenor Andrea Bocelli, Canadian rock act Alanis Morissette, Irish popsters Boyzone, Canadian guitarist Bryan Adams, US singer Cher, UK band the Lighthouse Family, UK pop singer George Michael, UK boy band Five, UK pop star Robbie Williams, US R&B singer Whitney Houston, Belgian balladeer Helmut Lotti, US R&B artist Mariah Carey, US heavy metal band Metallica, UK singer Sting, Italian crooner Adriano Celentano (one solo, one with Mina), US hip hop act Will Smith, and UK pop band Steps, all with two albums certified.

The act with the highest certification figure is Celine Dion, whose 1998 album *Let’s Talk About Love* has now reached the nine million mark, and by the time of the next IFPI Platinum Awards in 2002 should become the first act to reach the 10 million summit.


In terms of geographical origin, winners of Platinum Awards come from 13 different countries—10 European (UK, Germany, Ireland, France, Italy, Spain, Sweden, Belgium, Denmark, Netherlands) and three from the rest of the world (the US, including Puerto Rico, Canada and Australia).

**A WEALTH OF TALENT**

The list of Platinum certifications also represent a universal jukebox of music and genres. They include pop (Ricky Martin, Robbie Williams, Natalie Imbruglia); dance (Fatboy Slim, Chemical Brothers); hip hop (Puff Daddy, Will Smith); heavy metal (AC/DC, Metallica); British rock (Oasis, Radiohead, Travis); world music (Manu Chao, Hevia); R&B (TLC, Mariah Carey); Spanish “cantautores” (Alejandro Sanz); German “Schlager” (Wolfgang Petry); French “chanson” (Francis Cabrel, Florent Pagny); Europop (Aqua); Italian pop (Ligabue, Adriano Celentano); classical (Andrea Bocelli, Helmut Lotti); and US rock (The Offspring, Red Hot Chili Peppers).

As BMG’s Thomas M. Stein, points out, the Platinum Awards “celebrate the enormous success of the European music market, the rich diversity of musical taste among millions of young people and the extraordinary talent and creativity of Europe’s best-selling artists.”

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<tr>
<th>COUNTRY</th>
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<tr>
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Source: IFPI

**Key points:**

- Total number of albums receiving awards since the Platinum Europe Awards 1998: 139 (133 in 1998).
- Total number of qualifying artists since July 1998: 111.
- Number of countries represented among Platinum Award 2000 qualifiers: 13.
- Proportion of New Award albums carrying European repertoire: 65% (73% in 1998, 62% in 1996).

Origin of Platinum Awards since July 1998
LOCAL REPERTOIRE SETS THE TONE FOR EUROPE

Europe is the second largest music market after North America. Two trends have dominated the music scene in Europe this past decade: the rise of local repertoire in each country and the development of cross-border success.

The importance of Europe, both in terms of market size and as a source of repertoire, has grown significantly over the past decade. Although its growth rate has eroded in the past few years, Europe is the second largest music market in the world after North America, with sales of over $12 billion, and accounts for almost 32% of total world sales.

BMG’s Richard Griffiths describes the importance of Europe as “huge.” He elaborates: “Economically, the industry employs thousands of people, whole or part-time, across the whole breadth of the musical creative process—writing, performing, recording, marketing, and distribution. Culturally, and I say this having spent 12 years in the US, music is an extraordinary force in defining and expressing what is unique about living in Europe and being part of a European musical tradition.”

During the past decade, two key factors have radically transformed the European music market. The first one has been the increasing growth of domestic repertoire in the various European countries, and the second is the steady rise of cross-border successes. These two trends have not just affected major markets such as Germany or France, but also smaller markets such as Sweden, Denmark and The Netherlands.

THE RISE OF LOCAL TALENT

“There are a number of reasons for the increased success of local repertoire over the past 10 years,” explains Warner Music’s Stephen Shrimpton. “People are making better records in better studios with highly accomplished producers; recording techniques have improved, as have the marketing and promotional skills of people in the European companies; and European artists are travelling more and more to play and promote their music to wider audiences.”

BMG’s Thomas M. Stein concurs: “It is no longer the case that our local market is dominated by Anglo-American artists in the way it has been previously. In Germany, for instance, almost 50% of sound recordings in the very valuable singles chart are German productions. Moreover, today, European artists are not only successful locally, but they are crossing more and more boundaries. European artists and creativity are well known worldwide.”

The platinum Awards list bears witness to Europe’s growing repertoire, with such top-selling European acts such as Travis, Melanie C, Robbie Williams (UK); Francis Cabrel, Florent Pagny, Manu Chao (France); Aqua (Denmark); The Cardigans, Eagle Eye Cherry (Sweden); Herbert Grönemeyer, Lou Beja, Xavier Naidoo, Guano Apes (Germany); The Corrs, Boyzone, The Cranberries (Ireland); Alejandro Sanz, Hevia (Spain); Adriano Celentano, Ligabue, Andrea Bocelli (Italy); and Helmut Lotti (Belgium).

THE SWEDISH MIRACLE

A country which exemplifies the changes in the European market is Sweden. With only eight million inhabitants, this country has managed to become a major source of talent with acts such as The Cardigans, Eagle Eye Cherry, Emilia, Meja and Roxette, among others. “From a Swedish perspective, what is happening now in Europe is overwhelming,” says Dag Haggqvist of Gazelli Music, who dates the trend back to Abba’s success in the early ’70s.

To explain the Swedish “miracle” Haggqvist says that Sweden has been able to nurture “a very good combination of talent both on the creative and the business side. In an environment now caring for things that don’t necessarily come from the US or the UK, having been able to really confront the Anglo-American dominance on their own terms is a major achievement. It has made a tremendous difference in the atmosphere in developing local artists.”

Adds Haggqvist: “Success is a matter of confidence and skills. We need to have the confidence to develop the skills. For a small nation of eight million inhabitants, to discover that we have this possibility to be internationally heard is a blessing. To produce quality music for such a small market is not an easy task and is not enough—you need to have perspective on the other markets. There is a development of genuine international cross-pollination. It’s working in all directions and it’s very exiting.”

However, some in the industry wonder if the trend, which has seen the relentless rise of local repertoire, will be sustained. Paul Russell of Sony Music suspects that “we have seen the growth of local repertoire as a piece of each national market reach a plateau. Looking at various numbers, none of them being totally conclusive, the trend seems to mark a plateau. We’ll have to wait to see if this trend is confirmed or if it is just temporary.”

SUSTAINING THE EFFORT

However, Warner Music’s Shrimpton believes that what will sustain the growth is the ongoing commitment of record companies to continue to invest in local repertoire and make all the efforts required to make this repertoire travel throughout Europe and hopefully in the rest of the world.

“Culturally there is no getting away from the growth of local repertoire in Europe over the past decade in almost all European territories,” says Shrimpton. “The drive to discover and develop new local talent remains of paramount importance alongside an increased emphasis on greater cross-pollination between territories in the area of marketing. For these reasons, I believe the success of local repertoire can be sustained so long as it is coupled with a more aggressive marketing stance on the part of the record companies to forge better links between markets, not just in Europe but also further afield.”

Key points:

- The European music industry is a euro 12 billion per year business.
- Europe accounts for almost 32% of total world sales.
- The share of domestic repertoire in most European countries is growing.
EUROPEAN CHAMPIONS

HERBERT GRÖNEMEYER
Unplugged
PLATINUM

QUEEN
Greatest Hits III
PLATINUM

TRAINSPOTTING
Music From The
Motion Picture
PLATINUM

TINA TURNER
Twenty Four Seven
PLATINUM

www.americanradiohistory.com
EMI CONGRATULATES ITS

BLUR
Blur
PLATINUM

HEVIA
Tierra de Nadie / No Man's Land
PLATINUM

ROMEO & JULIET
Music From The Motion Picture
PLATINUM

DIE SCHLÜMPFE
(The Smurfs)
Alles Banane
PLATINUM

HERI GRÖNE
PLATINUM

THE KELLY FAMILY
Almost
PLATINUM

ROBBIE W
I've Expect
TRIPLE P

www.americanradiohistory.com
ARTISTS TAKE A STAND ON COPYRIGHT

More than 1400 recording artists in Europe have signed the Petition on Copyright presented to European MEPs last year in Strasbourg by the industry Artist Spokesman Jean-Michel Jarre.

Dear members of the European Parliament,

We the undersigned are artists and musicians from around Europe. We make our living through our music. The music that we create touches the lives of millions of people all over the world. Our creativity and our success depend on strong copyright protection. We need your help.

Europe has always been a fervent supporter of its artists and musicians through strong copyright protection. We need that support now more than ever. New copyright rules that will shape the digital era are presently being discussed in Brussels. Our prosperity and creativity in the future depend on you.

We want to use new digital technologies like the Internet to create and deliver our music. But we will only feel confident doing so if we know that the laws are there to stop our works falling victim to pirates.

The digital era provides the technical systems for us to protect our works; but we need the laws to be able to use those systems. That is why the European Copyright Directive is so important. It must allow us to use technology to protect our works. It must make technology a friend and not an enemy of our creativity.

We urge you to promote the future of artists and musicians all over Europe. Take a stand for creativity. Take a stand for copyright. Stop Internet piracy. Help musicians use the Internet to get music to people across the world.

Take a stand for creativity
Take a stand for copyright
JARRE AND THE CORRS VOICE THE VIEWS OF ARTISTS

On the occasion of the July 13 IFPI Platinum Awards show, French artist Jean-Michel Jarre handed his Artist Spokesman baton over to Irish foursome the Corrs. Here, they reflect upon their role undertaken on behalf of their peers.

Music copyright may seem somewhat bookish from a distance, but in the Internet age it touches upon the very future of the record industry. Jean-Michel Jarre knew it when he became the IFPI’s inaugural Artist Spokesman in 1998, and as he passed his baton to the Corrs at the Platinum Europe Awards ceremony in Brussels on July 13, they were ready to fight the same vigorous fight.

The multi-platinum Irish superstars are eager to meet the challenge of their new “spokesfamily” role, and when it comes to the prickly central issue of Internet downloading and such buzz words as MP3 and Napster, they are clearly on a mission to spread the creative community’s point of view.

Andrea Corr has no words in discussing why digital copyright is the single hottest issue to be addressed during their next two years as spokespeople. Citing recent high-profile cases of downloads, involving Metallica and Madonna, taking place without the artists’ consent, she says: “It’s so vital that it gets controlled, otherwise it’s going to kill a thriving industry and a wonderful business. It’s basic theft that can happen through the Internet, and it needs to be put under very strong control very urgently.”

UNITED ARTISTS

Explaining the group’s willingness to take up the role even amid the intensely busy schedule surrounding their new 143/Lava/Atlantic album In Blue, Sharon Corr continues: “We love this industry and we love the fact that new artists will be heard and will make a living from their music. It’s an obvious thing that if you’re involved in an industry you are aware of its problems and of any danger. You’d need to have blinkers on not to be interested in getting involved. I think it’s the intelligent thing to do.”

As a preview for their new job, the Corrs joined Jarre last year at meetings with politicians in Strasbourg, France—an alliance that helped to secure amendments for all artists’ potential benefit in the areas of copyright protection and piracy. For his part, Jarre says he has enjoyed the challenges of the spokesperson role in the past two years, during which he believes that musicians and record companies have started to work towards a common good.

“What I will keep from this experience, first of all, is that on this issue artists and record companies are fighting on the same side,” says Jarre. “Fighting together for strong copyright (protection) in the era of the Internet goes far beyond the differences between artists and record companies. And as an artist I can use my voice.”

REACHING POLITICIANS

Perhaps Jarre’s most tangible success was in rallying artists to sign a petition delivered to the European Parliament speaking out against the then draft of the proposed EU Copyright Directive. “I was really happy to have been able to launch the petition and gather more than 1,400 [artists’] signatures across Europe,” he says. “It was very important to be able to convey this information to various politicians.”

Jarre’s commitment won him the respect of the industry. Paul Russell, chairman of the IFPI Platinum committee, says that when Jarre agreed to become the Artist Spokesman, “he was the first and it was incredibly brave of him to do that. He didn’t get paid at all—it was completely voluntary. He had no other agenda than to help. He did it because he believed in the fight for intellectual property rights.”

Russell adds that he has no doubt the Corrs will continue the task started by Jarre with the same dedication and enthusiasm. “The Corrs, who were also involved in the process on various occasions, began to understand the effect they could have on policy makers,” says Russell. “They are very busy artists but they are willing to undertake this task. This involvement will help us raise our profile.”

Jim Corr believes that tomorrow’s hit artists simply will not have the chance to develop and thrive unless action is taken soon. “You’re quite literally taking money out of artists’ pockets if you support piracy, if you download music off the Net. But it’s with the permission of the artist.”

FIGHT FOR SURVIVAL

The move towards harmony on the Copyright Directive is welcomed by Caroline Corr. “Unfortunately there has been a delay in getting proper legislation in place,” she says. “I think the Internet is a wonderful medium but I don’t think people realised just how fast it was going to grow.”

Of his own appointment as the first Artist Spokesman, Jarre says: “I think it was a good choice, and the choice of the Corrs is a good one too, because in addition to their huge commercial success, they also have an image link with a country which is constantly fighting for its own rights on different issues. Also, lots of Irish artists have been very involved in the idea of protecting copyright. We have to fight against piracy, which is not only linked with the Internet. These past two years have shown everybody that now the legitimate business has to be allowed to evolve.”
Success is Universal
Congratulations to all our artists on achieving IFPI Platinum Europe Awards

A-Teens
Ace Of Base
Andrea Bocelli
André Rieu
Aqua
Bee Gees
Beautiful South
Bloodhound Gang
Bon Jovi
Bryan Adams
Boyzone
The Cardigans
The Cranberries
Eagle-Eye Cherry
Dire Straits
Lara Fabian
Lighthouse Family
Johnny Hallyday
Enrique Iglesias
Elton John
Helmut Lotti
Manau
Metallica
Florent Pagny
OST: Notting Hill
Rammstein
S-Club 7
Texas
Shania Twain
Sting
U2
Barry White
congratulations

LIGABUE

the best is yet to come!

WARNER CHAPPELL MUSIC ITALIANA SPA
INDUSTRY SEES PIRACY AS THE BIGGEST THREAT

Worldwide music piracy continues to thrive, and is costing the legitimate industry billions in lost sales every year, despite efforts made by the music community to protect its repertoire.

"Music piracy is proliferating, driven by increased traffic in mass-produced audio CDs, an alarming surge in illegal sales of CD-Recordable discs and an exponential spread of pirate music files on the Internet."

Such is the alarming conclusion of the IFPI Music Piracy Report 2000, which monitors on an annual basis the progress of piracy around the world. Music industry executives look on with angst at the proliferation of piracy, even if some notable individual successes can be pointed to in the ongoing fight against it. "Online piracy and physical piracy, through organised crime as well as CD-R burning, have reached a critical stage and are truly hurting the industry," says Sony Music’s Paul Russell.

As BMG’s Thomas Stein puts it, "the spread of piracy, both of CDs and on the Internet, is the greatest threat to the legitimate music industry." Stein notes that the total value of the pirate music market in 1999 was estimated by IFPI at $4.1 billion, with total sales of pirate music CDs, cassettes and CD-Rs amounting to 1.9 billion units. "The future of a dynamic creative sector, of artists’ livelihoods and of hundreds of thousands of jobs are all at stake," warns Stein.

"PIRACY IS THEFT"

The industry recognises that CD-R burning in continental Europe has become a major problem affecting legitimate sales of music. Recent research in Germany and France has established that there is a direct correlation between the increase in sales of blank CD-Rs and a drop in sales of pre-recorded CDs. Meanwhile, the market for counterfeit products—largely in the hands of organised crime—is also still growing.

BMG’s Richard Griffiths says: "Unfortunately, like the poor in spirit, piracy will always be with us. Piracy is theft and thieves should be restrained. Music has a value—both quantifiable in terms of the investment made in developing it, and unquantifiable as a representation of the cultural assets of a country."

According to Jay Berman, chairman & CEO of IFPI, the organisation "has substantially stepped up its fight against piracy in recent years." At the same time, IFPI has implemented a "Zero Tolerance" approach to piracy, which, according to Berman, "has also reaped positive results."

IFPI has set up a worldwide enforcement structure in 1997, headed by Iain Grant, which comprises investigators, regional coordinators and technical support, and has increased its anti-piracy budget.

ZERO TOLERANCE FOR PIRATES

The result is a slight increase in individual seizures, from CD shipments to underground manufacturing CD plants, and criminal and civil investigations in South East Asia, Eastern Europe, the Middle East and Latin America in the last two years.

"The existing theft of our music is by the illegal manufacture of CDs in plants around the world, specifically South East Asia and Eastern Europe," notes EMI Music’s Rupert Perry, "and in that respect through the IFPI we have boosted our anti-piracy activities dramatically in the last couple of years. We have now 25 people working on this and have invested in excess of £10 million in this type of activity."

Perry adds that online piracy is also a growing concern. He explains, "The new piracy is the theft of our music through the Internet. In this respect, we need a great deal of help from Governments, who have got to get involved in laying down some rules as to how the Internet should work. We are the first major industry to have been affected by this theft but we are now starting to see the same sort of theft affect other industries such as film, television, and newspapers."

Industry executives agree with Perry that appropriate action by the industry can only be efficent if sustained by proper laws and enforcement by both local governments and European Union authorities. "Having laws is one thing, having the enthusiasm to enforce them is another," explains Sony Music’s Russell. "On the piracy front, the industry needs good laws, the will to enforce them and appropriate sanctions. We have made much progress in countries such as Italy, but there is still a long way to go."

ENFORCING RIGHTS

Enforcement, says Universal Music’s Tim Bowen, is key to the process and he urges the industry to feel unabashed about its rights. "As far as piracy is concerned," says Bowen, "the industry should learn not to be ashamed of prosecuting those who steal and sell our music. We have to enforce our rights. We can’t accept that people dispose of our music and give it to others. We are enforcing our right of ownership."

Warner Music’s Stephen Shrimpton concludes: "Piracy threatens the very soul and existence of the music industry on a global scale. The theft of recorded music, and the consequent need to protect people’s creative efforts, remain issues of paramount importance for us all in the international music industry. The need for appropriate legislation, which covers not only traditional piracy but also all aspects of new technology, is there for all to see along with increased enforcement of these laws. Tougher penalties for offenders would also act as major deterrent."

Key points:
- Music piracy is a $4.1 billion illegitimate business.
- An estimated 1.9 billion units of illegitimate sound carriers were distributed worldwide in 1999 (1.4 billion cassettes and 450 million CDs).
- In 1998 and 1999 a total of 33 million CDs were seized in Latin America alone, imported from South east Asia.
- Some three million infringing MP3 files were being downloaded every day at the beginning of 1999, according to estimates from Forrester Research.
- In 1999, the IFPI contributed to the removal of around 15,000 web sites containing over three million illegal music files.

Congratulations from BMG Berlin to the nominees of the ifpi Award
AN INDUSTRY EVOLVING WITH NEW TECHNOLOGY

Technology is rapidly changing the shape of the music industry, opening up new channels for the distribution of music, despite the threat of piracy. Record company executives reflect on how these innovations will change the industry's existing business model.

In a world where new technologies are setting the agenda, the music industry is in the vanguard of the movement. Few other industries are experiencing such radical changes as the music industry, thanks to the combination of digitisation and media convergence.

For the music industry, new technologies are creating new distribution streams. For the moment, the industry derives most of its revenues from the sale of pre-recorded sound carriers, the CD and the audio cassette, but as Universal Music's Tim Bowen describes, there will be countless new ways for consumers to access music in the future.

"People will be consuming music in so many different ways: CDs, digital downloads, streaming audio, through their PCs, via cable, with the Internet, on the phone," says Bowen. "This will all mount up, but it will not all be sales. I think we will still be selling CDs for quite some time, but further down the line, with digital downloads and streaming audio, new models will develop to the point that we'll be talking not about the selling of music but of the consumption of music."

ECONOMIC POTENTIAL

Despite the threat posed by unauthorised copying, new technologies are now looked at with genuine interest by record labels, both as new distribution outlets and for promotional purposes. "New means of distributing music to the consumer and of establishing new customer relationships contain great economic potential," says Thomas M. Stein of BMG Entertainment. He points out that "all major music companies are currently using the Internet at least as a promotion tool for their artists," and that "the whole industry is working on commercial online distribution platforms."

His BMG colleague Richard Griffiths is confident that "technology will enable us to market and promote great music to a wider number of fans and customers. Technology, on the other hand, will not help bad music become great music. New technologies offer great opportunities. But in the early stage there are a lot of costs involved."

Warner Music's Stephen Shrimpton is also one of those who see new technologies as new opportunities for the music industry. "The Internet, DVD, e-commerce—all these things can and will generate new business for us but there also has to be appropriate, strong and enforceable protection for music companies and artists if we are to benefit as an industry," says Shrimpton.

Universal Music's Bowen says it is unfair to criticise the industry for being cautious about new technologies. "The industry is criticised for not being pro-active enough, but there is a difference between being pro-active in a pirate way and pro-active in a legitimate way," he contends. "Distributing music for free is not a difficult thing to do technologically, but to create a legitimate business for copyright owners is a more difficult proposition."

Shrimpton agrees: "Every record company—large or small—has set up a division to research, monitor and ultimately invest in these new technologies," he says. "There is no question that record companies are fully prepared to offer consumers music on the Internet, but it is an intellectual property which must be paid for in order that the original investors—the record companies—and the creators—the musicians—are properly rewarded."

STARTING DOWNLOADS

In fact, most major record companies have made plans to start offering legitimate digital downloads during the second half of the year, taking on a market that has so far been left in the hands of services such as Napster or MP3.com, which are the subject of litigation for copyright infringement.

Says Stein: "In the next few months all major companies will present commercial music downloads on the Internet. But, on the other hand, the new technologies also represent risks for the music industry, especially the increasing Internet piracy. We have to combat piracy on the Net in order to build an e-commerce market for music and multimedia. For a secure electronic music delivery we work in the Secure Digital Music Initiative (SDMI) on watermarking and distribution systems."

EMI Music's Rupert Perry says he sees "the likes of Napster and Gnutella as being major threats to the artists, the songwriters, music publishers, record producers and record companies because the music that has been created and that we represent is being consumed for free and that is not right."

"Where is it said that the Internet is free?" asks Bowen. "People pay to access the Internet and people buy through the Internet. Kids do it [downloading music for free] because they are encouraged to do it but I am not sure the kids are the problem. The source of the problem is people who have taken a piece of music and tell the public that they can have it for free. It is the one who allows that to happen who is actually responsible."

LOOKING TO THE FUTURE

Hence, adds Perry, the reason why the industry, specifically in the US, "is bringing major lawsuits against these entities, who for some reason believe that they can have something for nothing, defending not only our rights but also the rights of the creators we represent."

Sony Music's Paul Russell agrees with Perry in that "theoretically, there are tremendous opportunities for the music industry with e-commerce and digital distribution, but practically, unless we are given the right laws to protect our content, it won't happen."

Concludes Russell: "We need to create an environment where business can develop and thrive. Everybody believes that there is a good future for the music business if the environment is secure."

Key points:
• The music industry is looking at new technologies as opportunities.
• To develop a legitimate online business, the industry needs adequate copyright protection.
• Major record labels are starting to offer legitimate and secure digital downloads.
1 AEROSMITH Nine Lives
2 B*WITCHED B*witched
3 FRANCIS CABREL Hors Saison
4 MARIAH CAREY #1's
5 MARIAH CAREY Rainbow
6 FRANCIS CABREL Hors Saison
7 MARIAH CAREY #1's
8 MARIAH CAREY Rainbow
9 ADRIANO CELENTANO Io Non So Parlar D'Amore
10 MINA-ADRIANO CELENTANO Mina Celetano
11 CELINE DION St' Suffisait D'Aimer
12 CELINE DION All The Way... A Decade of Song
13 CELINE DION Let's Talk About Love
14 CELINE DION These Are Special Times
15 CEEDONCE The Best Of Bob Dylan
16 FATBOY SLIM You've Come A Long Way Baby
17 MACY.GRAY On How Life Is
18 LAURYN HILL The Miseducation Of Lauryn Hill
19 JAMIROQUAI Synkronized
20 JULIO IGLESIAS My Life
21 JENNIFER LOPEZ On The 6
22 MANIC STREET PREACHERS This Is My Truth, Tell Me Yours
23 RICKY MARTIN Ricky Martin
ONE LABEL
FOUR ARTISTS
TEN MILLION EUROPEAN SALES

BACKSTREET BOYS
"MILLENNIUM"
4 X PLATINUM

BRITNEY SPEARS
"BABY ONE MORE TIME"
4 X PLATINUM

R KELLY
"R"
PLATINUM

STEPS
"STEPTACULAR"
PLATINUM

Jive Records and The Zomba Group congratulate Backstreet Boys, Britney Spears, R Kelly and Steps on their European platinum award winning achievements.
INDUSTRY UNITES FOR COPYRIGHT PROTECTION

As the music community celebrates the success of European artists, senior industry executives from the region discuss key issues that will shape the models for the future: the cultural and economic importance of the music industry in Europe; the fight against piracy; the opportunities and challenges offered by new technologies; and the need for greater protection of copyright.

The following articles are based on interviews with Tim Bowen, senior vice-president, Universal Music International; Richard Griffiths, president, BMG Entertainment Central Europe, and chairman, BMG Entertainment UK & Ireland; Dag Haggqvist, president, Gazell Music and president, IFPI Sweden; Rupert Perry, senior vice-president, EMI Recorded Music; Paul Russell, chairman, Sony Music Entertainment Europe; Stephen Shrimpton, chairman & CEO, Warner Music International; and Thomas M. Stein, president, BMG Entertainment Germany, Switzerland, Austria and Eastern Europe.

Faced by the development of uncontrolled use of its copyrights, Europe’s top music industry executives are calling for proper copyright protection to secure the future.

Two years ago, the music industry was hoping that Europe would adopt a Copyright Directive which would have given artists and labels sufficient protection to face the challenges of the digital age. The Copyright Directive has been over three years in the making and is still not yet adopted.

“In the process, there have been changes at both the Commission and the Parliament,” observes Sony Music Europe’s Paul Russell. “We had to start the whole lobbying process all over again.”

But for many in the industry, the clock is ticking. Universal Music’s Tim Bowen describes the Copyright Directive as “good in part and not good in other parts, but it can still be improved.” Hence the efforts made by the IFPI, through its office in Brussels headed by Frances Moore, and the music community to try to convince both the Commission and MEPs to take into consideration the music industry’s amendments to the current text.

INDUSTRY ANXIETY

The industry is watching with apprehension the development of exemptions for private copying contained in the Copyright Directive. “The issue has to do with the desire on the part of some governments to tolerate and allow one-off copying,” says Bowen. “Although there is a complete understanding to provide music to libraries or blind people for free, the fact that you are allowing copies opens the doors to others. It is almost impossible to create a system that allows private copying and another that doesn’t. That is the nub of the problem and the cause of all the angst.”

Warner Music’s Stephen Shrimpton echoes Bowen’s fears. “The most recent IFPI figures show once again that music piracy is still on the increase in both the CD format and on the Internet. Record companies have already shown that they are prepared to take legal action to protect the developing online business from piracy, and they are working closely with governments to ensure further protection. Now we need an acceptable and effective EU Copyright Directive.”

The Copyright Directive is not the only body of legislation from Brussels that the industry has had to deal with. Also under discussion has been the E-commerce Directive. Overall, what the industry is calling for is a level of protection of copyrighted works that will allow the industry to develop new business models.

WINNERS AND LOSERS

“I run a business which employs thousands of people who are all involved in making and selling great music,” explains BMG’s Richard Griffiths. “The business model is underpinned by copyright. If the underpinning collapses through lack of support then the whole structure collapses and everybody loses, other than pirates who destroy livelihoods for their own personal gains.”

According to EMI Music’s Rupert Perry, the question is not only getting the best protection in Europe but also harmonising Europe’s legislation with that of the US. Says Perry: “Because of the globalisation of our industry, we need to have harmonisation with relation to the life of copyright laws. It no longer makes any sense to have the US with a life of copyright of 95 years and Europe with 50 years, let alone the songwriters having a copyright of life plus 70 years. This matter needs to be put on the agenda for the next round of WTO [World Trade Organisation] talks or trade talks between Europe and the US.”

LEVELLING UP PROTECTION

For Stephen Shrimpton, the EU Copyright Directive “has to reflect the record companies’ needs to protect their material if they are going to be involved in delivering music to consumers over the Internet.” He agrees with Perry that the Directive “must also give the level of protection that matches the United States. It would be worrying if Europe, with its rich cultural heritage and longstanding respect for copyright, were to deny its artists and record companies the level of protection that is available in the US.”

For EMI Music’s Rupert Perry, the current discussion on the Copyright Directive should be put into a bigger perspective, which is the notion of where intellectual property will fit in the digital age. “Intellectual property needs to be protected so that the people who create intellectual property can be properly compensated for their creativity,” says Perry.

Thomas M. Stein from BMG believes that protection of intellectual property is as much an economic imperative as a cultural necessity. “Intellectual property rights are an incentive for cultural activities which must not be underestimated,” says Stein, who considers that even if the level of rights protection “is surely not perfect in Europe,” there have been some achievements.”

“Many EU Directives have harmonised the copyright rules within the EU,” says Stein. “But there is the risk that the protection of intellectual property rights is sacrificed on the altar of the information society. Short-term interests of Internet service providers, telecommunication companies and consumers may weaken copyright protection, ignoring the fact that it is also in their interest to secure artistic activities both legally and economically, as the attractiveness of the networks depends on the fact that new attractive content may be made available on-line.”

Sony Music’s Paul Russell is confident that eventually, the point of view of intellectual property owners will prevail, but that in the meantime, the industry must remain in a combative mood. “On the bright side, there’s still a lot that can be done to improve the Copyright Directive. We are going to work hard. There will be a lot of lobbying by the industry and we’ll be doing a lot of fighting to get the best protection. We have our artists to help us. I am hopeful that we will end up in a better shape than we are now.”

Key points:
- The Copyright Directive needs to be amended.
- Only a sufficient level of protection can ensure the development of new business models.
- Protecting intellectual property is as much a cultural as an economical necessity.
Back row (left to right): Anders Svensson, Brita Persson, Lars-Olof Johansson, Bengt Lagerberg (The Cardigans); Hexx; Ligabue; Alejandro Sanz.

Middle row: Marc Verwilghen (Belgian Minister of Justice), Helmut Lotz; René Dif (Aqua); Paul Russell (Sony Music); Andrea, Sharon and Jim Corr (The Corrs); Lisa Anderson (BA Associates).

Front row: Lene G Nystrom (Aqua); Jean-Michel Jarre; Melanie C; Romano Prodi (President of the European Commission); Phil Collins; Neil Kernick (Vice President of the European Commission); Jay Berman (Chairman and CEO of IFPI); Sasha.
Jim, Caroline and Sharon Corr, Romano Prodi and Andrea Corr

Bern Depp (Warner Music), Sasha, Michael Kerstening, Gerd Gebhardt (Warner Music) and Thomas M. Stein (BMG)

Caroline, Sharon, Andrea and Jim Corr

Kathryn Seren (Kinnock Cabinet), Rupert Perry (EMI), Sharon Rowles (constituency staff of Glynys Kinnock) and Beverley Tempst (Cabinet Kinnock)

Tim Bovin (Universal), Malcolm Harbour MEP and Charles Tannock MEP

Marc Verwilghen (Belgian Minister of Justice), Yolanda Smits (IFPI) and Helmut Lotti

Hevia

Rogier Wassenbeek (European Commission), Charlotte Thomsen (IFPI), Patrick Ravillard (European Commission) and Mike Edwards (IFPI)

Alejandro Sanz

Lene G Nystrom and René Dif (Aqua)

Jean-Michel Jarre, Sharon Corr, Melanie C, Jim Corr, Andrea Corr and Caroline Corr
Konstantin Dimitrov, (Ambassador of Bulgaria to Belgium and Nato) and Iain Grant (IFPI)

Helmut Lotti

Madeleine Schavoie and Arthur Kerrigan (European Commission)

Jörge Reinbothe (European Commission), Peter Zombik (SPR Germany), Martin Schaefer (SPR Germany), Bernd Dopp (Warner Music) and Thomas Stein (BMG)

René Dif and Lene G Nystrom (Aqua)

Anders Svensson, Lars-Olof Johansson, Nina Persson (The Cardigans), and Richard Griffiths (BMG)

Paul Conroy (Virgin) and Phil Collins

Melanie C

Alejandro Sanz
Gerolamo Cacciia Dominioni (Warner Music), Alejandro Sanz and Roger Ames (Warner Music)

Eric Nicoli (EMI Music), Paul Conroy (Virgin) and Neil Kinnock

Melanie C and Romano Prodi

Glenis Kinnock, Jean Michel Jarre and Neil Kinnock.

Phil Collins

Sasha

Nina Persson (The Cardigans)

President Prodi and Frances Moore (IFPI)

Sharon and Andrea Corr, Roger Ames (Warner Music)

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"IO NON SO PARLAR D'AMORE"
FOR OVER 50 WEEKS HIS LAST CD IS ON TOP OF ITALIAN CHARTS.

"IO NON SO PARLAR D'AMORE" HAS TO DATE SOLD IN ITALY OVER 1,500,000 COPIES.
THIS EXTRAORDINARY RESULT HAS TO BE ADDED TO THE OVER ONE HUNDRED MILLION RECORDS
SOLD ALL OVER THE WORLD BY ADRIANO CELENTANO THROUGHOUT ABOUT THIRTY YEARS.
The Platinum Europe Awards
Brussels, Thursday 13th July 2000

Left to right from top to bottom
1. Jim, Caroline, Sharon and Andrea Corr
2. Glenys Kinnock MEP, Jean Michel Jarre, Neil Kinnock (Vice President of the European Commission) and Phil Collins
3. Romano Prodi (President of the European Commission) and Jay Berman (Chairman and CEO of IFPI)
4. Charles Tannock MEP, Malcolm Harbour MEP, Rosemary Scallon MEP and Damian Scallon
5. Jay Berman, Phil Collins, Romano Prodi, Paul Russell (Sony Music)
6. Herbert Grönemeyer and Neil Kinnock
7. Romano Prodi, Enzo Maizza (IFPI Italy) and Rupert Perry (EMI)
8. Melanie C and Neil Kinnock
For over 50 weeks his last CD is on top of Italian charts.

"Mina Celentano": over 1,200,000 copies sold in Italy.
"Io non so parlar d'amore": over 1,500,000 copies sold to date in Italy.
Two extraordinary success by Adriano Celentano.

distributed by Sony Music Italy
A FRIENDLY ENCOUNTER OF MUSIC AND POLITICS

"It was a very enjoyable evening because it was very friendly."

This is how Neil Kinnock, the UK’s former Labour party leader and currently vice-president of the European Commission, described the third IFPI Platinum Europe Awards show which took place on July 13 in Brussels at the Hotel Plaza. Kinnock’s views seem to be shared by the 350 participants who attended the event, not least by the artists themselves who were present in Brussels.

"For me, it was a pleasure to be here," said the evening’s host Phil Collins, who also received a Platinum Award himself. "I was here because I was asked to host it and because of the essence of the award. I didn’t know I was going to get an award—it was a big surprise. But I was here just for the fun."

Collins and all the artists contributed to the friendly and relaxed atmosphere which was not lost on Kinnock, who presented all the awards to all the artists. "Usually in such ceremonies, you have a lot of sharp elbows and there was none of this tonight," he commented after the show. A little earlier, Kinnock had taken the stage for a speech in which he said he favoured "sensible laws to deter copyright abuse and combat piracy."

Picking up awards were Alejandro Sanz and Hevia from Spain, Helmut Lotti from Belgium, Sasha from Germany, Aqua from Denmark, and The Cardigans from Sweden. Kinnock considered that the evening’s performers were reflecting "the cultural diversity of Europe and that is a cause for celebration."

Artists like Warner Music Italy act Ligabue were conscious of the special nature of the award show, where both artistic merits and global considerations were present. Speaking after the show, Ligabue, who regrets that all his catalogue is available through websites such as Napster, joined the list of artists calling for better protection in the digital world.

"We are living in very confused times," he explained. "The Internet can be a fantastic way to communicate or a very dangerous tool. We need some strong rules—proper legislation for everyone who writes and plays music. And we need to make sure these rules are enforced."

The evening also saw Jean-Michel Jarre handing over to the Corrs the baton of Artist Spokesman. Jarre was presented with a special medal for his contribution to the music industry by IFPI chairman & CEO Jay Berman.

“We were lucky that in Jean-Michel Jarre we had found an artist who has far exceeded our expectations," said Berman.

“I spent two years with the IFPI and I enjoyed it," reciprocated Jarre, adding: "I am now happy to pass the baton to the Corrs." Sharon Corr replied that "it is a privilege to take this role from Jean-Michel."

The presence of high-level European policy makers, combined with the smooth running of the show, prompted many positive comments from music industry executives. Sony Music Entertainment Europe chairman Paul Russell, who is also chairman of the IFPI Platinum Europe committee, said: "It was a great night and the fact that that both [European Commission president] Romano Prodi and Neil Kinnock—two of the most important politicians in Europe—attended shows how significant the Awards have become within the Brussels agenda. In addition it has become a high priority for artists and my thanks go to all of them for their support—and particularly Phil Collins for doing a wonderful job as host."

For Stephen Shrimpton, chairman & CEO of Warner Music International, "once again the IFPI Platinum Awards illustrated the great diversity of musical talent on offer throughout Europe while the show itself—without having to contend with the demands associated with a major television broadcast—remains an informal, charming and friendly event bringing together people from our own industry with those from the European business and political forum."

After receiving her award and performing two songs, Virgin act Melanie C said she accepted the invitation to perform in Brussels because "there’s a lot of important people here, and the fans have recognised that they enjoy my album. Sometimes you just feel like you want to prove yourself to all the industry bods because they are the hardest to please. You know, it’s the toughest audience. I’m going on tour in September and now that I’ve done this it’s going to be easy, isn’t it?"

In addition to Melanie C, the show included performances from German artist Herbert Grönemeyer and Italian superstar Ligabue.
INTRODUCTION: JAY BERMAN
Chairman & CEO of IFPI, representing the recording industry worldwide

Platinum Europe is a recent addition to the music industry's awards line-up. It was created precisely for the purpose of heightening awareness of Europe as both a market for recorded music—the second largest market in the world—and as a very significant source of repertoire for both the European market and the world. Today, about one-third of all the music sold in the world is European repertoire.

In only a few years, Platinum Europe has established itself as a symbol for European cultural achievement. We are proud to have played a part in its creation and we welcome the opportunity to share with you the diversity of European talent it recognises.

Platinum winners join that elite group of artists who have sold one million copies of an album in Europe. This year, we add a number of new names to the special status of European superstars.

A total of 118 new albums have gone platinum since the last awards ceremony, held two years ago. It is a tribute to the vitality of the industry in Europe that 65% of these new albums are made up of European repertoire.

The growing appetite of European consumers for local culture is demonstrated by the rise in the level of domestic repertoire over the last six years, from 34% to 41% as a percentage of total sales in Europe. IFPI was especially pleased to bring this celebration of European cultural diversity and achievement back to Brussels and to share it with a distinguished audience from the various European institutions.

In particular, we were most honoured that European Commission President Romano Prodi joined us for the first part of the evening and Vice-President Neil Kinnock agreed to present the awards. All of this is a tremendous tribute to the importance of the European industry.

Two of our own industry's most celebrated European talents, with a worldwide audience of fans, were also present at the awards. Jean-Michel Jarre, the first artist spokesman for the European music industry, and his accomplished successors, the multi-talented Corrs, who will continue to voice the views of artists in the digital age and promote the music sector in Europe.

To host the show we were honoured to have with us one of the most successful and prolific artists in the history of the recording industry, Mr Phil Collins.

Platinum Europe is a tribute to all of the artists who have achieved the remarkable feat of selling a million albums across a continent with so many different languages and cultures. Their musical achievements know no bounds.

WELCOME ADDRESS: NEIL KINNOCK
Vice-President of the European Commission

This is a night to celebrate the joy, the creativity, and the success of European music—here in our own continent and across the planet.

This Platinum Europe Awards event has special qualities:
- It is based on sales so it is the music buying public, right across the diversities of Europe, that decides who gets the awards.
- It gives us a chance to give public recognition to the outstanding achievements of the performers and the writers, producers and technical geniuses that help to make good music.
- And it provides a platform for us to let everyone know that the European music industry is a world leader with over a third of the global music retail market, 600,000 jobs, and nearly Euro 12 billion worth of sales in Europe alone.

That is a real testimony to talent in music and marketing. And there’s much more to come. Simply because the people who make music in Europe have proved their capacity for sustained and brilliant innovation in generating and in meeting changing demands.

If Europe was a single country, with a single language and a single culture—and, happily, Europe will never be any of those things—all those would be creditable accomplishments.

But maybe the greatest cause for celebration is the fact that, whilst every part of this continent retains its vital distinctiveness, and whilst artists reflect that great diversity, they still strike common chords with people right across Europe and beyond it.

That unique contribution to dynamic modern culture, together with the huge entertainment and economic product of this industry, make it essential for the European Union to play its part in safeguarding the future.

Of course, that doesn’t mean—and it can't mean—cotton wool wrapping. But it does mean sensible laws to deter copyright abuse and combat piracy.

Cheap access to stolen intellectual property and musical creativity might seem attractive. But the truth is that the pirates hit investment, variety, opportunity, and quality—and the music makers and the fans lose out.

Helping to make modern international rules is, of course, part of the job of the European Commission—and we will strive to make our contribution to upholding deserved intellectual property rights and the legitimate interests of the creative community.

That, I guess, is why IFPI gave me the pleasure of being here tonight. I’m here because the European Commission needs to support, and wants to support, the further growth and success of creativity in Europe.

And I’m here to say “Thank you for the music”: Life wouldn’t be as good without you.
MOBY

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GOLD: Netherlands, Belgium, Greece, Norway, Switzerland, Portugal

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AC/DC
Stiff Upper Lip

Sarah Brightman
Timeless

Catatonia
International Velvet

Cher
Believe
Greatest Hits

Phil Collins
Hits

The Corrs
Unplugged

Eric Clapton
Chronicles

Ligabue
Buon Compleanno Elvis

Alanis Morissette
Supposed Former Infatuation Junkie
MTV Unplugged

Red Hot Chili Peppers
Californication

R.E.M.
Up

Alejandro Sanz
Mas

Sasha
Dedicated To...

Simply Red
Love And The Russian Winter

Westernhagen
Radio Maria

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LIGHTING UP EUROPE

WARNER MUSIC EUROPE
THE PLATINUM EUROPE AWARDS 2000
A celebration of musical achievement in europe
<table>
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<th>ARTIST</th>
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<th>RELEASE DATE</th>
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<th>TITLE</th>
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<td>Gold</td>
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**Note:** The table above lists the top country albums of September 16, 2000, as published in Billboard magazine. The chart ranks albums based on sales, with the top position being the highest. The certification column indicates the RIAA certification for each album. The peak position column shows the highest position the album reached on the chart. The list includes a variety of genres, from traditional country to contemporary pop, reflecting the diverse tastes of country music fans.
BY RAY WADDELL

NASHVILLE—With her attention-grabbing debut single and an easily identifiable vocal style, staffers at Mercury Nashville feel they have plenty to work with in Jamie O’Neal. “Shiver,” due Oct. 5, is O’Neal’s first all-new, fully writing songs and singing demos. A cut by LeAnn Rimes helped lead to a publishing deal with EMI, and then Mercury saw her recording deal in December 1998. O’Neal first entered the studio for Mercury on Sept. 9, 1999.

O’Neal

Jamie O’Neal (Starr for BMG/Curb, ASCAP) felt like I could write most of the album—she probably had more faith in me than I did,” says O’Neal, adding that Starr gave her plenty of freedom in the studio.

Perhaps surprisingly, the song has taken off in some Southwest markets, including Phoenix, where KMEL began playing it. It is currently being added in 50 markets.

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**TOP CLASSICAL CROSSOVER™**

**NEW**

1 | SARAH BRIGHTMAN | NINE COUNTRY SONGS (TBD/RCA) | 1 week at No. 1 | LONDON

2 | CHARLOTTE CHURCH | BEST OF ANGEL RECORDINGS, VOLS. 1 & 2 (TBD/DECCA) | 1 week at No. 1 | LONDON

3 | SATURDAY NIGHT GBF | SAME | 1 week at No. 1 | LONDON

4 | CHARLOTTE CHURCH | SAME | 1 week at No. 1 | LONDON

5 | BOSTON POPS (WILLIAMS) | SAME | 1 week at No. 1 | LONDON

6 | VARIOUS ARTISTS | SAME | 1 week at No. 1 | LONDON

7 | DECCA 98114 (1 1/2 98 CD) | SAME | 1 week at No. 1 | LONDON

**NEW**

8 | EDGAR MEYER | SAME | 1 week at No. 1 | LONDON

9 | VARIOUS ARTISTS | SAME | 1 week at No. 1 | LONDON

10 | DECCA 98115 (1 1/2 98 CD) | SAME | 1 week at No. 1 | LONDON

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**BEST OF THE MILLENIUM CLASSICAL COMPILATIONS ™**

1 | BEST OF THE MILLENIUM CLASSICAL COMPILATIONS (TBD/DECCA) | 1 week at No. 1 | LONDON

2 | BEST OF THE MILLENIUM CLASSICAL COMPILATIONS (TBD/DECCA) | 1 week at No. 1 | LONDON

3 | BEST OF THE MILLENIUM CLASSICAL COMPILATIONS (TBD/DECCA) | 1 week at No. 1 | LONDON

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**TOP CLASSICAL MIDNIGHT™**

1 | BEST OF BEETHOVEN: VOL. I VARIOUS ARTISTS ST CLAIR | 1 week at No. 1 | LONDON

2 | BEST OF MOZART: VOL. I VARIOUS ARTISTS ST CLAIR | 1 week at No. 1 | LONDON

3 | PIANO CLASSICS VARIOUS ARTISTS ST CLAIR | 1 week at No. 1 | LONDON

4 | ROMANTIC CLASSICS VARIOUS ARTISTS ST CLAIR | 1 week at No. 1 | LONDON

5 | BEST OF BACH: VOL. I VARIOUS ARTISTS ST CLAIR | 1 week at No. 1 | LONDON

6 | CANONICAL CLASSICS VARIOUS ARTISTS ST CLAIR | 1 week at No. 1 | LONDON

7 | GUITAR CLASSICS VARIOUS ARTISTS ST CLAIR | 1 week at No. 1 | LONDON

8 | TRADITIONAL CLASSICS VARIOUS ARTISTS ST CLAIR | 1 week at No. 1 | LONDON

9 | RELAXING CLASSICS VARIOUS ARTISTS ST CLAIR | 1 week at No. 1 | LONDON

10 | EVENING CLASSICS VARIOUS ARTISTS ST CLAIR | 1 week at No. 1 | LONDON

11 | MIDNIGHT CLASSICS VARIOUS ARTISTS ST CLAIR | 1 week at No. 1 | LONDON

12 | RAINY DAY CLASSICS VARIOUS ARTISTS ST CLAIR | 1 week at No. 1 | LONDON

13 | 20 CLASSICAL FAVORITES VARIOUS ARTISTS ST CLAIR | 1 week at No. 1 | LONDON

14 | QUARTETTE CLASSICS VARIOUS ARTISTS ST CLAIR | 1 week at No. 1 | LONDON

15 | FEMALE CLASSICS VARIOUS ARTISTS ST CLAIR | 1 week at No. 1 | LONDON

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**TOP CLASSICAL BUDGET™**

1 | BEST OF BEETHOVEN: VOL. I VARIOUS ARTISTS ST CLAIR | 1 week at No. 1 | LONDON

2 | BEST OF MOZART: VOL. I VARIOUS ARTISTS ST CLAIR | 1 week at No. 1 | LONDON

3 | PIANO CLASSICS VARIOUS ARTISTS ST CLAIR | 1 week at No. 1 | LONDON

4 | ROMANTIC CLASSICS VARIOUS ARTISTS ST CLAIR | 1 week at No. 1 | LONDON

5 | BEST OF BACH: VOL. I VARIOUS ARTISTS ST CLAIR | 1 week at No. 1 | LONDON

6 | CANONICAL CLASSICS VARIOUS ARTISTS ST CLAIR | 1 week at No. 1 | LONDON

7 | GUITAR CLASSICS VARIOUS ARTISTS ST CLAIR | 1 week at No. 1 | LONDON

8 | TRADITIONAL CLASSICS VARIOUS ARTISTS ST CLAIR | 1 week at No. 1 | LONDON

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15 | FEMALE CLASSICS VARIOUS ARTISTS ST CLAIR | 1 week at No. 1 | LONDON

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**TOP ARTISTS & MUSIC™**

1 | SARA BRIGHTMAN | NINE COUNTRY SONGS (TBD/RCA) | 1 week at No. 1 | LONDON

2 | CHARLOTTE CHURCH | BEST OF ANGEL RECORDINGS, VOLS. 1 & 2 (TBD/DECCA) | 1 week at No. 1 | LONDON

3 | SATURDAY NIGHT GBF | SAME | 1 week at No. 1 | LONDON

4 | CHARLOTTE CHURCH | SAME | 1 week at No. 1 | LONDON

5 | BOSTON POPS (WILLIAMS) | SAME | 1 week at No. 1 | LONDON

6 | VARIOUS ARTISTS | SAME | 1 week at No. 1 | LONDON

7 | DECCA 98114 (1 1/2 98 CD) | SAME | 1 week at No. 1 | LONDON

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**CLARINET KEEPING SCORE™**

by Bradley Bargamier

**OPENING DOORS:** Artistically fortuitous mergers of rock and classical music were quite rare, such as the music of Jimi Hendrix for improvisatory chamber ensemble. Once the two met, “it was like finding a lost soul brother; it was right,” Coleman says. "He understood the primal aspect of the best experimental rock, and there are so few accomplished classical musicians who do. Now I have someone to talk to.”

For Kennedy, it is always tricky business for classical artists to mix it up with rock icons. “First of all,” he says, “the Doors, or Hendrix for that matter; don’t really need this sort of thing—[just] music exists, and will exist, on its own, forever. Like all great art, the Doors’ music makes a mockery of space and time. It sounds more contemporary than most of what tries to pass itself off as contemporary in pop music today. Having said that, I absolutely fucking love jazz’s arrangements—they’re inspired, beautiful stuff, they groove, capturing the rhythmic impetus of the Doors in this sort of neoclassical symphonic space. Above all, he has gotten in touch with the essence of the Ensemble, putting a little of himself—and his soul—in it along the way. To me, the music sings with a love that is missing from 99% of everything that record companies label as ‘crossover.’”

Kennedy plays his own valid role with such idiomatic fire and poetry that it is hard to imagine any other artist pulling it off. But while it was fun for him, recording the concerto wasn’t quite a virtuoso’s holiday. “Before seeing the scores,” he says, “I thought I’d probably just walk in and jam. But I saw them after just coming home from a tour playing Bach with the Berlin Philharmonic, so honestly, I thought, ‘Look at all those notes! Jesus, the last thing I need are more notes.’ The violin part was complex, gruesome, really, but I was challenged, and playing that violin role, I did feel in touch with Jim Morrison’s spirit.”

Of the collaboration with the Prague Symphony, Coleman says, “I’m sure the orchestra thought, ‘Oh, we’ll have a bit of a break and play some ‘L.A. Woman’ music.’ Well, you should have seen their faces when they saw the scores. And they played the music with all the hunger I ever could have wanted, a hunger I really got a kick out of, working with one of the best symphonic, high-profile orchestras. I also think the Prague players have a connection to a certain late ’60s idealism that has mostly disappeared.”

The Doors were thus so respectful that the Prague Symphony named Coleman its composer-in-residence for the next two years. On Halloween, the orchestra premiered his “Innamorata,” a work for double choir and orchestra.

Coleman is also at work on another piece for Kennedy, provisionally titled “Illuminati.” (“The pond is so further cemented now that they share management, with Kennedy recently signing with British rock megastar Jazz Summers.” Having just ended his long rock publishing deal, Coleman is casting about for publishers. Of his goals for his future classically oriented compositions, Coleman says, “I am a neo-Romantic at heart. I love dissonance, obviously, but I don’t use dissonance before it resolves into pure harmony . . . Overly intellectualized music, that is merely ‘interesting,’ is not enough. To move people, to really matter at all, music has to be filled with passion.”

Audiences around the world may get a chance to hear Coleman’s red-blooded sound live, as a Doors Concert tour is in the works for Kennedy, who will appear with various orchestras. Such collaborations are the major events, as Coleman has also begun writing arrangements for further Doors songs—with the aim of having the living band members playing along with Kennedy and the orchestra. A Hollywood Bowl show is being planned, as is a Paris concert marking the 35th anniversary of Morrison’s death next year.”
## Billboard Top Jazz Albums

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## Artists & Music

### Living Daylights Illuminates Seattle Scene

**Something about Seattle:** In order to reach new audiences, jazz must adapt to the times, bringing ever-changing influences into its sonic stew. Medeski, Martin & Wood understand that. So does John Scofield, who only used traditional jazz musicians from jazz/rock bands such as Deep Banana Blackout on his recent album and tour but also played recent dates at clubs and festivals that are frequented by young music fans.

The Seattle-based trio Living Daylights also understands. Consisting of saxophonist Jessica Lurie, electric bassist Arne Lanevington, and drummer Dale Fanning, the group has a third release, “Electric Rosary” (LJazz). Lurie explains, noting that the trio improves more and plays freer in a live setting than it did in the studio. Lurie has extensively studied the Croatian, Yugoslavian, and Bulgarian music from which many of Living Daylights’ compositions derive their melodic sensibilities and has performed with acts as diverse as Indigo Girls and Wayne Horvitz. Similarly, Lurie’s resume includes a stint with Joshua Redman and a gig opening for Willie Nelson, while Fanning has played with both Mark Whitfield and Pearl Jam’s Mike McCready. Another of Seattle’s favorite musical sons, guitarist Bill Frisell, turns up on four of “Electric Rosary’s” tracks, weaving energetic lines that mirror the group’s instrumental excitement and rock-inspired vigor.

With its Eastern European tonalities, African and Afro-Cuban rhythms, and references to bebop, free jazz, and everything in between, Living Daylights’ music could conceivably become too heavy-handed for the average listener. However, the band makes a conscious effort to avoid what Lurie terms “attention deficit composition,” preferring instead to find ingenious ways to groove, swing, and play captivating melodies while utilizing odd time signatures. “We don’t want the music to sound like an intellectual exercise,” Lurie explains, noting that the trio improves more and plays freer in a live setting than it did in the studio. Lurie has extensively studied the

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### Artists & Music

**Living Daylights Illuminates Seattle Scene**

by Steve Graybow

“There is a darn good jazz scene in Seattle,” says Lurie. “There is definitely life beyond grunge. Seattle is known for cutting-edge music, and while a lot of traditional jazz musicians come through and draw crowds, there are many smaller clubs that lean more towards the experimental and avant-garde.”

With its Eastern European tonalities, African and Afro-Cuban rhythms, and references to bebop, free jazz, and everything in between, Living Daylights’ music could conceivably become too heavy-handed for the average listener. However, the band consciously avoids what Lurie terms “attention deficit composition,” preferring instead to find ingenious ways to groove, swing, and play captivating melodies while utilizing odd time signatures. “We don’t want the music to sound like an intellectual exercise,” Lurie explains, noting that the trio improves more and plays freer in a live setting than it did in the studio. Lurie has extensively studied the

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Management Duties To Be Divided For NMPA, Harry Fox Agency

CONFIRMATION: Acting through a professional services firm, the National Music Publishers’ Assn. (NMPA) and the Harry Fox Agency (HFA), its sister mechanical-royalty collection arm, has confirmed that management responsibilities for the two companies—now held by president/CEO Ed Murphy—will be split (Billboard/Bulletin, July 13).

NMPA CEO Herb Alpert has hired KPMG LLP to study the operations of the HFA. Said that its “Best Practices” study recommended “further steps to keep the agency at peak operating efficiency in the digital age.” Those steps were not specified.

Murphy is expected to retain his title at NMPA. Before Murphy’s arrival at the association 15 years ago, the duties for the NMPA and HFA were split between two persons. A search for a new president/CEO of the HFA is now underway. “This reorganization will enhance efforts to service clients and customers of HFA,” said NMPA/HFA board chairman Irwin Robinson.

REMNER RE-UPS: David Remner, president of Universal Music Publishing Group (UMPG) for the past 4½ years, has been rewarded with a new employment deal at the company. The deal reflects a 500% growth in the company’s revenue and in earnings before interest, taxes, depreciation, and amortization since Remner assumed his post.

Based in Los Angeles, Remner will continue to report to Zach Horowitz, president/COO of Universal Music Group.

With many catalog deals under his belt, including that of Paul McCartney and the recent acquisition of Jerry Moss and Herb Alpert’s Rondor Music for about $800 million, Remner now oversees a catalog of 800,000 copyrights, triple that of the company’s songs when he came on board. UMPG ranks as the world’s third-largest publisher and will now up a notch with the pending merger of EMI Music and Time Warner.

ORRALL TO PEERMUSIC: Peermusic has brought on board hit-laden writer/producer/artist Robert Ellis Orrall. Formerly associated with EMI Music, who’s written No. 1 hits for Michael Peterson ("From Here To Eternity"), Clay Walker ("What’s It To You"), and Shenandoah ("Next To You, Next To Me"). Some 135 of his songs have been recorded by the likes of Reba McEntire, Diamond Rio, Colin Raye, and Ricky Skaggs.

Orrall, who is cleared through ASCAP, is currently in the studio working as a producer with Yankee Grey (Sony/ Monument) and Peterson (Sony/ Monument). As an artist, Orrall is working on a new album, "Steffie/Finders.

AIMP N.Y. LUNCHEON: The Assn. of Independent Music Publishers (AIMP) in New York will host a luncheon Sept. 21 at the Le Parker Meridian Hotel.

Marybeth Peters, U.S. register of copyrights, will speak on "Current Copyright In The Age Of Napster, Scour, and 'Work-For-Hire.'"

For more info, contact the AIMP at 212-758-6157, fax 212-758-8902, E-mail simpy@aol.com.


Words & Music

by Ira Liechtman

THEY'RE PLAYING MY SONG

"YOU MAKE ME FEEL BRAND NEW"

Written by Thom Bell, Linda Creed
Published by Warner Tamerlane Music (BMI)

Having a song chart high in the ever-fickle music business is tough, to say the least. Attempting a successful cover of a chart-topping song is usually even tougher. But that didn’t stop RufNation Warner Bros., No. 2 on The Billboard Hot 100 in 1972.

on the group’s self-titled debut, released Sept. 5.

"Actually, my parents introduced me to the song," says Dante Massey, who along with Nicholas Johnson, Damon Jer-Core, and Thomas Blackwell comprise the Philadelphia-based No. Question. “Ever since then, I liked it. I always knew I had a high voice, so I always wanted to perform that song on a record.”

The late-teen quartet, the first R&B act signed to Chris Schwartz’s RufNation label, wanted to add a little edge to the tune without losing its original sound. "We have more drums, but for the most part it sounds the same," says Massey of the song, which was produced by Jer-Core, Johnnie Croom, and Stacey McGee.

No Question’s live appearance of the track has attracted audiences of all ages to the group.

“Everybody loves it, from the younger folks to the older folks,” says Massey, who cites R&B heavyweights like Al Green and Sam Cooke as influences on the mass.

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FANS OF Britain’s now-legendary Spinal Tap can experience the thrill all over again when the Rob Reiner-directed “This Is Spinal Tap” is released on DVD Tuesday (12). A classic among musicians—and most people in the music business—this “rockumentary” is a brilliant parody, not to mention one of the funniest films in recent decades.

The DVD release (accompanied by a detailed historical chronicle) features a 5.1 surround mix, which the DVD format enables, allowing an even more exhilarating experience. In addition, the DVD features footage omitted from the original 1984 release.

To promote the DVD, Spinal Tap, already known as a band that refuses to die, is once again active onstage and in the studio. Having employed a staggering total of 37 members over the course of its first two decades (as noted in the film), Spinal Tap has most recently employed a laptop-based keyboard player and producer C.J. Vanston to uphold its infamous reputation.

For Vanston, the gig actually began back in 1999, when he was referred to the band. With Vanston on keys, Spinal Tap performed a half-dozen songs during the National Assn. of Music Merchants Convention in Anaheim, Calif.

“We just hit it off,” recalls Vanston, or “Caucasian Jeffrey Vanston,” as his bandmates refer to him. They intended it to be just one gig, and I said, ‘You guys should be doing this more, you love it way too much.’ So they decided, ‘Maybe we should keep this guy around.’ I started pushing the band to do more stuff, and that’s where it went.

It should be noted, in the unlikely event that this group is taken too seriously, that Spinal Tap is led by a nucleus that consists of David St. Hubbins, Nigel Tufnel, and Derek Smalls. They are, in reality, actors/writers/directors Michael McKean, Christopher Guest, and Harry Shearer, respectively. Together with Reiner (a filmmaker Marty Di-Bergi), they wrote, recorded, and performed the hilarious songs featured in the movie, among them “Big Bottom,” “Sex Farm,” and the trippy 1967 single “(Listen To The) Flower People.”

Vanston, whose many credits include Ringo Starr, Tina Turner, B.B. King, and Barbra Streisand, produced Spinal Tap’s new song, the aptly titled “Back From The Dead.” The song was recorded for free download from a Web site called, naturally, tapster.com.

Pre-production was done at Vanston’s personal studio, which is based around the Mark of the Unicorn 2408 digital hard-disc recording system running on a Macintosh G4, plus a Yamaha 02R digital mixer.

“It’s an awesome system,” says Vanston, explaining his preference for the Mark of the Unicorn/02R combination, as opposed to the more highly modular Pro Tools digital audio workstation with user interface, such as Digidesign’s ProControl or Mackie Designs’ HUI (Human User Interface). “People don’t look at the 02R as that kind of device. They look at it as a stand-alone mixer, as opposed to an integrated hard-disc recording control surface. It’s beautiful for it.”

Vanston’s studio is also equipped with Tannoy monitors, and he notes that many of his synth virtualizers were put to use on “Back From The Dead.”

The song was then recorded to Quantegy 467 digital tape at the former A&M Studios in Hollywood when, after a brief closing resulting from the merger of A&M parent company PolyGram with the Universal Music Group, reopened as Elec- tronic Raynham and Mastering.

“The song has all been done for free download from a Web site called, naturally, tapster.com,” Vanston recalls. “We were using the Chase surround processor and also the Sound Performance Lab Vitalizer processor for submixing.

Dialogue was left untouched, Rzett adds, due to its authoritative, documentary feel. But the greater freedom allowed by multichannel mixing technology had to be exploited for effects and, especially, for music.

“It was a real priority for us to keep the integrity of the original mix,” he explains. “Just because it was的小 limitations they had to deal with originally.”

The 5.1 mix, Rzett notes, allows for greater separation of dialogue, music tracks to be enhanced for the DVD and theatrical release.

“That’s where we did a lot of mixing, mixing and mixing again,” says Rzett. “It’s taking instruments forward and stuff like that. As a recording mixer, I am really careful not changing the feeling of the original mix. I just want to freshen it with limitations and make the decisions I feel the original mixers would have done if they’d had 5.1 digital available at that time.

“We were able to do some cool stuff with ‘Big Bottom,’” Rzett continues. “It has a lot of bass guitar work in it, and we were able to go nuts with the submixes. And they (Shearer, McKean, and Guest) were very directly involved in it too. They had a lot of suggestions and were there the whole time we were remixing. And they’re hilarious guys, really funny.”

In a case of life imitating art, Spinal Tap, which hit bottom and appeared to be finished as its disastrous 1982 comeback tour drew to a close, has risen yet again. After the 25th anniversary release of the Egyptian Theater in Hollywood, the band boarded a tour bus for a trip to the House of Blues, 2½ miles away. On Sept. 7, Tap performed on “Late Show With David Letterman.” Discussions were ongoing for subsequent shows in London and Paris.

For Vanston and his bandmates, it is all part of a tapestry of collection. He scores director Guest’s movies, he notes, and works with Shearer on his film projects as well. “When I took this gig, I got a lot of criticism, ‘Why are they doing that?’ But it’s a great way to work. It’s like the explorers that are trying to raise the Titanic, and everyone got pissed off and said, ‘Best leave it right where it sank.’ It’s kind of the same with this band. But I wanted to raise the band and let them face the iceberg again.”

The encore for Spinal Tap’s latest comeback is covered as the DVD release draws near. While one critic complained that “the musical growth of this band cannot be charted” and that they are “drowning in a sea of retro sexuality and bad poetry,” fans cannot get enough of Spinal Tap, as confirmed by the actual longevity of a band born in a film that is said to have been largely ad-libbed.

“The things, these guys don’t stray too far musically,” Vanston deadpans. “As a musical sheepdog, I think I view my role as producer on this record. I didn’t have to put up a fence. They don’t go anywhere.”

Consoles MANUFACTURER
Solid State Logic has announced two new appointments.

Colin Pringle has been appointed group marketing director, responsible for worldwide marketing and market development. Pringle, who was a director of SSL between 1988 and 1995, had most recently been with United Business Media, where he was responsible for corporate development and marketing of the company’s International Music Entertainment Technology, and Electronics divisions. He also played a major role in developing a range of E-media initiatives, as part of United Business Media’s and News & Media’s investments in Internet technologies.

SSL’s other announcement is that John Andrews has been appointed to the newly created position of development director. Since his appointment as marketing director in 1999, Andrews has been responsible for the introduction of the “A Class” digital console range, including Avant, Axiom-MT, and Ajet-Air.
Artists & Music

**Latin Notas**

by Leila Cobo

IF YOU PICK UP Los Lobos’ latest, “Los Lobos Del Este,” you’ll be in for a surprise (just another band from East L.A.) — Hollywood Records, and feel transported back in time — way back in time — you’re on the right track.

Recorded in 1977, “Los Lobos” sounds a little like a dream, a little like an experiment, and a lot like an outpouring of honesty in its 12 tracks, most of them old Mexican folk songs — from “Cielito Lindo” to “Guantanamera.”

“It’s been 17 years since we’ve been legitimized, and we always thought, ‘Hey, we should put out that album,’” says band member Louie Perez, noting that the album was released independently by the band prior to any record deal — and was sold during gigs.

It was the repertoire the group played in guacero and weddings, and, indeed, “Los Lobos,” with its rough edges and homespun feel, may very well please only die-hard Los Lobos fans. But its almost innocent simplicity makes it a nostalgic testament to a band that has come to embody Mexican-American music in this country.

“This is 1978, and these are a bunch of guys who originally got into music to play rock’n’roll, and all of it is done in the studio,” says Perez. “But the thing that sound like it’s recorded in a party we locked in a studio. We made it sound homemade. It’s what it is, it’s a snapshot of what we were and of what we were doing at the time.”

Once Los Lobos became bigger than its East Los Angeles neighborhood, the album was acclaimed and forgotten and the masters stored into oblivion. When the time came to rerecord the songs for this release, plans were already under way to do so from the original vinyl, until the original masters were found — entirely by accident — in the bottom of a box that album producer and filmmaker Luis Torres had stored in his home years before.

The album didn’t help the band get a record deal — that didn’t happen until it physically crossed the Los Angeles River to the West Side — and the album differs greatly in quality and content from most everything that group did later on. But that, says Perez, is what makes it worthwhile.

“When I first heard it, the first feeling was nostalgia and thinking. ‘We sound like pepites,’ says Perez. “And that’s when the chugging started. There’s a whole world of Los Lobos fans that haven’t heard this, and I feel this record will communicate something really sincere. It’s not going to be on the charts, but it’s a loving little tribute to early days.”

**RITMO HIGHLIGHTS:** Ritmo Latino’s third annual (Continued on next page)

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**LATIN TRACKS A-Z**

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NOTAS
(Continued from preceding page)

Ritmo Latino Convention, held Aug. 29-31 at Universal City in L.A., spotlighted the continuing growth of the company. Among the highlights, according to president David Massry, is the expansion of the Ritmo Latino bookstore—from one to seven—and the Ritmo Rock sections from one to three.

Described by Massry as “a niche within a niche,” Ritmo Rock sells only alternative Latin and rock music, as well as clothing and accessories.

Ritmo Latino has also opened its first Washington, D.C., store, as well as a 7,000-square-foot concept store in Houston. A new Ritmo will open November in Bakersfield, Calif., and the company has purchased a lot in East Fresno, Calif., to build its first-ever store from scratch.

The Ritmo Latino Awards, which are voted upon by the public, are to be held Oct. 19 in Los Angeles.

FAMOUS GOES LATIN: In an effort to further expand its commitment and concentration on Latin music, Famous Music, the music publishing division of Viacom’s Paramount Pictures, has created its first in-house Latin position. At its head is senior creative director is Claribel Cuevas, formerly As A.R. director of EMI Latin and, most recently, senior VP of Silverlight Entertainment.

Famous’ connection to things Latin isn’t new. The company has the existing catalog of Marco Flores, Edmundo Castillo, and Rodolfo Castillo, among others, and between 1988 and 1998 it established a successful joint venture with Castillo and songwriters/producer K.C. Porter.

“We’ve been strong in every genre and are looking to have that same success in the Latin field,” says Cuevas. In addition to targeting songwriters and catalogs in all genres, Famous will be focusing on crossover writers who work in both English and Spanish and can be marketed to both audiences. Another focus will be regional Mexican music, says Cuevas, “due to my experience in that genre and our proximity to that market.”

SOAP SUCCESS: Never underestimate the power of a soap opera.

Rocio Durcal’s most recent release, “Corazones,” jumped from No. 38 to No. 7 in The Billboard Latin 50 after the single “Infeliz” was featured in Univision’s soap “Mujeres Engañadas” last month.

The album has remained solidly in the top 20 since then and is No. 6 this issue.

Record sales weren’t higher initially because stores ran out of albums, says BMI U.S. Latin spokeswoman Mayna Niveárez. As a result, BMI is preparing for a similar onslaught when Pablo Montero’s single “Cuando Ya No Me Quieres” debuts in the upcoming Univision soap “Vuelve Juntito A Mi.”

ADULT RADIO: Chilean station Oasis (92.1 FM) has changed its programming to target listeners 45 and older, a segment of the population usually overlooked by radio in that country. Oasis’ playlist is made up mostly of hits in English, Portuguese, Italian, French, and Spanish from the 60s, 70s, and 80s.

Oasis has just been purchased by Comunicaciones Horizonte, which bought the station from media conglomerate Copesa, which owns newspapers, magazines, and other radio stations in Chile. Oasis, which is now called New Oasis, has competed unsuccessfully by programming English- and Spanish-language hits from the 90s.

IN BRIEF: Newly signed Universal artist Juanes has reached the top of the Colombian charts with “Pijato Bien,” a single from his upcoming album, slated to be released Sept. 11 in that country... José Guadalupe Esparrago, known as the ex-leader, vocalist, and main songwriter for Bronco, is recording his fifth solo album. The yet-titled disc includes six Esparrago-written tracks. Among them is “Amigo Del Corazón,” a duet with José José. Reportedly, both singers felt so comfortable during recording sessions that they plan to release another on future project.

Julio Iglesias will be taping “Te Voy A Contar Mi Vida,” the third video off his album “Año De Cuatro Lunas.” Sept. 27-28 is an as-yet undisclosed location. The video will be directed by Daniel Pearl. Also in late September, Iglesias begins rehearsals for his upcoming U.S. tour, with 16 scheduled dates in October alone... Singer Marielena veers from her pop past on her upcoming new disc, “Historias De Un Amor,” a collection of old Raul Velasquez Sept. 26 on BMI U.S. Latin. Produced by Hugo Gutiérrez of Los Tri-O fame, “Historias” includes standards like "Piel Canela," "Corazones," and the title track—“Historia De Un Amor,” a duet with Los Tri-O.

Assistance in preparing this column was provided by Sergio Fortuno in Chile and Teresa Ayala in Mexico. Leslie Cobo may be reached at lcbobl@billboard.com or at 205-361-5227. Material may be sent to 101 Crandon Blvd., Suite 146, Key Biscayne, FL 33149.
**International**

**The latest news and views from around the world**

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**Durgan Takes On WMI Marketing Senior VP Focuses On Increasing His New Company's Share**

**BY GORDON MASSON**

LONDON—A phone call from Warner Music Group chairman Roger Ames led to Jay Durgan's arrival as senior VP of marketing at Warner Music International (WMI) and the challenge of changing the company to an operation that is determined to increase its overall market share.

"My two portfolios are basically the priorities and move music around the world. These are really good objectives," Durgan tells Billboard. "In marketing, we are like the mechanics."

Recalling the aftermath of Universal's takeover of PolyGram (which had already taken over his previous employer, A&M), Durgan admits it was not a happy period for him, but he denies that he was desperate to leave the company. "The Universal acquisition was painful for me, because so many people who had invested a lot in me personally and professionally were suddenly gone. But I stayed there for 11 months. If it was that terrible, I would not. At the end of the day, I did not decide to leave there—I wasn't running away from anything, I was running toward something."

Ames' phone call offering Durgan the top marketing job at WMI changed all that. "I knew Roger from the PolyGram days, when he was chairman of the U.K. company," Durgan says. "He then moved on to his global position, and he and I were both in New York. I guess that Roger and I kind of speak the same language. We have the same goals [as anyone else], but we just drive it harder."

"It's quite simple, and I really enjoy his company—I like sitting down with him and talking about records, and he has it down to a fine art when it comes to deciding what is and what is not important," Dur-

(Continued on page 79)

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**MTV Nordic Division Moving From London To Stockholm**

**BY FREDRIK NILSSON**

LONDON—MTV is moving its Nordic division from London to Sweden as part of the network's strategy of regionalization across Europe.

Starting Nov. 1, MTV's Scandinavian operation—located in Stockholm but until now used only for sales and marketing—will also house a production team headed up by program and production manager Mats Jankell, formerly project leader for entertainment at Swedish national channel TV4.

In addition to providing home-grown output for MTV Nordic in Sweden, Denmark, Norway, and Finland, the Stockholm production unit is expected to produce programs that will be taken by other MTV European regions.

Jankell explains, "My ambition is to create an exclusive Nordic program format to attract young listeners not only in the Nordic countries, but also in the rest of Europe."

As with the recent launch of MTV France, English will be used as the main language on MTV Nordic, mainly because of the different languages spoken in the various Nordic territories.

Jankell will have four senior people working with him. Anna Marnelius will be responsible for talent and artist relations. Cathrin Whyrén, formerly manager of MTV Nordic's Stockholm AC station Wow105.5, will have the same role at MTV Nordic. Kjetil Njoden will be director of graphics and program promotion. Marit Kringstad, who has been recruited from Sweden's TV3, will be the program scheduler.

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**Back In The U.K.: Reid New MD At WEA Records**

**BY GORDON MASSON**

LONDON—John Reid, former president of Island/Def Jam Music Group in the U.S., is looking forward to revisiting former ground and linking up with longtime allies after reconfiguring the Atlantic to become managing director of WEA Records U.K. (Billboard, Sept. 6).

Reid replaces Moira Bellas immediately "as part of a restructuring of WEA Records," according to a statement by Warner. Reid will report to Nick Phillips, chairman of Warner Music U.K.

According to Phillips, Reid's "international experience at (Continued on page 79)

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**Cheah Honored By BMG Asia-Pacific**

Frankie Cheah, one of Asia's most seasoned music industry executives—and a former recording artist to boot—was honored in Malaysia recently upon his departure Aug. 31 from BMG after 12 years.

Top Malaysian acts such as Ziana Zain, Rockers, Amy, and Awie were among those present Aug. 16 at a reception in Cheah's honor hosted by BMG Entertainment Asia/Pacific senior VP Michael Smellie, as were Cheah's colleagues from BMG companies around the region.

"His heart is really in this business," Smellie told the guests at a venue in Kuala Lumpur, the Malaysian capital. Cheah held a number of posts with the company, including chairman of its Malaysian and Singapore affiliates.

Senior local music-industry executives contributed to a video tribute to Cheah that aired that night, including EMI Music senior VP Beh Sut Pheng, who signed Cheah during the latter's '70s singing and recording career. His EMI hits include "Women In My Life" and "My Name Is The Wind." Previously, he had been a teacher.

BMG Entertainment chairman Michael Dorman and president/CEO Strauss Zelnick paid tribute on video to Cheah's role in building BMG's presence in Asia. He joined the major in 1989 when it acquired Malaysian-based Pacific Music Corp., and went on to lead BMG companies in Malaysia and Singapore to significant market positions. In doing that, Cheah worked with former BMG senior VP Peter Jameson.

Following his career as an artist and then as an A&R executive at EMI Malaysia, Cheah was tapped by the late Nesuhi Ertugan of WEA International to open the U.S. major's Malaysian affiliate in 1978. His A&R experience helped develop that company's local repertoire presence. Cheah also served in key posts at the Malaysian Assn. of Phonogram and Videogram Distributors, including chairman.

Cheah's exit from BMG had been expected (Billboard, June 24), although he will serve as a consultant and stay on the boards of several subsidiaries. He told Billboard earlier this year that he expected to maintain links with the music business, particularly given his experience in dealing with the Malaysian government on the industry's behalf, and will possibly become involved in the concert promotion sector.

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**German Music TV Channel Viva Wins License For Viva Radio**

**BY MIARIRN HUBNER**

COLOGNE, Germany—German music TV channel Viva has succeeded in winning a terrestrial radio license in the country's most-populated state, North Rhine-Westphalia.

Viva holding company Viva Media secured the license, for two AM frequencies, in a joint venture with local commercial broadcaster NRW. The license was awarded by the state's broadcasting authority LFR, which favored the Viva/NRW bid over six competitors.

Viva Radio, as the station will be known, will target the same 14-29-year-old demographic that the main Viva TV service aims at with a top 40 format. It will broadcast via the Internet and satellite in addition to its two medium-wave frequencies of 885 kilohertz (kHz) and 902 kHz in Jülich.

A Viva source says the station will effectively act as a terrestrial support for Viva's Internet station. Viva Radio's pump-ir, like other terrestrial links, is expected to be used on Viva Radio.

"In Viva we have found a partner with a high awareness among young people," says NRW managing director Hartmut Glämann. "The know-how of both companies should ensure a successful launch for Viva Radio."

A Viva representative says that full programming details of the new station will be disclosed in a few weeks' time.

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[Image: www.americanradiohistory.com]

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[Image: www.billboard.com]
Mushroom’s Yothu Yindi Joins East Timorese Celebrations

BY GLENN A. BAKER

DILI, East Timor—A day of celebrations marking the anniversary of East Timor’s vote for independence in a United Nations-sponsored referendum—the result of which sparked violence leading to frightening devastation and loss of life in Dili and beyond—began at 8 a.m. Aug. 30, with a mass in the city’s Vila Salesian Cathedral.

It ended at midnight with the climax of an exhilarating concert by leading indigenous Australian rock band Yothu Yindi.

The band had been invited to the fledgling Asian nation just two weeks before by Kirsty Sword, the Australia-born wife of resistance leader Xanana Gusmão. Yothu Yindi—whose recorded title “East Timor”—donated its services and lent its moral support to a people whose innate love of music is no less inspiring than their desire for freedom.

The concert came nine months after a controversial high profile Down Under concert including John Farnham and Kylie Minogue—performed for Australian troops from the initial United Nations force that kept the peace after the withdrawal of the Indonesian army and the brutal pro-Indonesian (mainly West Timorese) militias. Indonesia had invaded the former Portuguese colony in December 1975, one month after its unilateral declaration of independence.

After its concert, Yothu Yindi returned from East Timor to the Gove Peninsula of Arnhem Land in Australia to headline the annual Garma Festival, after which it will open the Paralympics in Sydney and, according to Bungey press reports, participate in the closing ceremony of the Olympics proper.

The Aug. 30 event drew to over 10,000 people—mostly East Timorese—who gathered in the open air near Dili Harbor. Strongly represented were Timorese children, who used empty plastic water bottles to beat out (and often improvise their own) rhythms on the ground and then filled the stage during Yothu Yindi’s encore, dancing in imitation of the aboriginal dance movements they had been intensely observing for 90 minutes.

In the front row were José Ramos-Horta, the Nobel Peace Prize-winning VP of the National Council of Timorese Resistance, and Sergio Vieira de Mello, the Brazilian head of the United Nations mission in East Timor.

The concert was essentially presided over by the charismatic Xanana, who introduced the bands on stage, sang along with Portuguese folk singer Luiz Repqueza, and, to the huge delight of the crowd, took public didgeridoo lessons from Yothu Yindi singer/dancer Witiya Warka and from former Indonesian soldier Private Shane Garling, who joined the band as a guest musician for its set closer, “Treaty.”

“Just being onstage was a really a proud moment for me,” says band leader Mandawuy Yunupingu. “The impact was really positive. There was a sense of acceptance and recognition, a sense of oneness.”

His nephew Warka, whose playing of the biu biu (ironwood clapper) contributed to the ancient ambience, saw it as a “good and powerful experience for myself, for East Timor. There’s a special spirit—we have brothers and sisters here.”

For co-lead vocalist Jodie Cockatooredoo, the concert was “singing the Timorese with those wonderful smiles on their faces, so inquisitive and so reserved at the same time. This sort of cultural exchange is very important—it lets them know that they have got people behind them, they have support from everywhere. There are some similar struggles between indigenous Australia and the Timorese—there’s a special spirit.”

(Continued on page 79)

Australian Indies Cut A Deal For Videos On Qantas Flights

BY CHRISTIE ELIEZER

SYDNEY—Australian independent music is flying high. The ARIA Independent Record Labels (AIRL), which represents about 200 local labels, has struck a deal with Qantas Airways to screen an all-Australian music movie called “AIRplay” as part of its in-flight entertainment program.

“AIRplay” will feature 30 videos; it will screen throughout September on domestic and international flights. Qantas expects a 40% rise in passenger traffic during the Olympics, according to Michael Friedman, executive producer of its in-flight entertainment.

 Acts like Dice Ayah Nid (Origin), son-in-law, the Family, and the Faun, (Shock), who are staples of alternate charts, have the potential to be seen by 3 million Qantas passengers this month.

“We’re trying to increase artist profiles and let people know there are new independent labels coming up all the time finding new talent,” says AIRL chairman David Williams, also chairman of the Shock Records Group. “Airlines have music videos in-flight—why not get Australia’s national carrier to promote Australian talent as well especially bring them to the attention of tourists coming in for the games!”

Qantas introduced music videos in August by setting them in between movies. Friedman suggests that, depending on passenger feedback, “AIRplay” could become longer-lasting and lead to more marketing opportunities between the airline and the local music industry.

“Music is always an important part in any airline entertainment, and any further association with the music industry is only good for both of us,” in terms of showcasing new talent, getting extra access to albums and footage of live concerts,” says Friedman.

AIRL will source and package the show, but Qantas will edit footage that is overtly sexual or culturally insensitive. Not all the music will be unedited. A cross-section of the biggest-selling hip hop and rock hits of the year have come from indie labels with major distributors. These have included Killing Heidi (Roadshow), Mixton Avenue (Vicious Vicky), Savage Garden (Roadshow), Vanessa Amorosi (Transistor), and S2S (Standard).

Asks a Qantas Country Music manager, which allowed it to set up a full-time office in Sydney this year, AIRL is working on a number of projects. Williams declines to discuss them until they are completed, but he says a priority is to accumulate research and statistics on the independent sector.

Australian Sales Down, But New Music On Rise

BY CHRISTIE ELIEZER

SYDNEY—Despite weak figures for the first six months of 2000, Australian retail and record labels are looking forward to a stronger second half performance, building on an encouraging showing by new—and local—talent.

Wholesale figures for the six months that ended June 30, released Aug. 31 by labels body the Australian Record Industry Assn. (ARIA), showed that record companies shipped more than 20 million units, down 3.99% compared with the same period in 1999. Value dropped $18 million Australian ($10.27 million) to $212.5 million Australian ($121.1 million).

Within that, units total, CD album sales dropped 3.6%, to 15.1 million units from 15.6 million in the first six months of 1999. Sales of albums on cassette also fell, from 310,843 units to 302,285, while music videos and DVD sales fell to 203,179 units from 212,772. However, vinyl albums more than doubled, from 11,457 units to 24,232, and a recent explosion of interest in dance music also saw vinyl singles double to 12,800 units. CD singles dipped slightly to 4.5 million units.

Record industry insiders suggest that, in the months leading up to the July 1 introduction of the goods and services tax (GST), consumer speculation about lower CD prices resulting from its arrival had a negative effect on sales.

The GST, the biggest shakeup of the country’s tax system in more than 50 years, arrived to great consumer confusion (Billboard, July 1). That meant that a 22% sales tax on CDs was scrapped in favor of a 10% across-the-board tax, and consumers who expected CD prices to fall by up to 85 Australian ($4.80) refrained from making purchases prior to the GST’s introduction. Eventually, prices only dropped by $1 Australian ($0.57).

However, some retailers insist a lack of strong releases in the first six months was also a factor. “The music industry is content-driven, and if we can appeal to the music buying out, people will buy it, regardless of whether it’s $20 or $1,” says Gavin Ward, GM of the 220-store Leading Edge group and chairman of the trade group. “The Australian Music Retailers Assn. ‘There was a significant lack of good material in the first half of the year.”

ARIA notes that new releases increased in unit sales by around 3%, including debut albums by Killing Heidi, Vanessa Amorosi, and Britney Spears. Five singles by local acts hit No. 1 in the period, by Killing Heidi, Chris Franklin, Bardot, Madison Avenue, and Kylie Minogue. Six Australian albums also hit the top spot: those were by Killing Heidi, Amorosi, Bardot, Savage Garden, 28 Days, and John Farnham.

Faced with greater competition from department stores that discounted CD prices and intensified their music marketing, record retailers concentrated on breaking new acts as a way of increasing their volume of traffic through stores during the first six months of the year. The three major music retail chains, (Continued on page 53)
<table>
<thead>
<tr>
<th>Country</th>
<th>Date</th>
<th>Music</th>
<th>Author(s)</th>
</tr>
</thead>
</table>
| EUROCHART | 09/06/00 | **SINGLES** | **NEW**
| | | | **1**
| | | | **2**
| | | | **3**
| | | | **4**
| | | | **5**
| | | | **6**
| | | | **7**
| | | | **8**
| | | | **9**
| | | | **10**
| | | | **NEW**
| | | | **1**
| | | | **2**
| | | | **3**
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| | | | **5**
| | | | **6**
| | | | **7**
| | | | **8**
| | | | **9**
| | | | **10**

| SPAIN | JAYFY/CALEND MID 08/25/00 | **SINGLES** | **NEW**
| | | | **1**
| | | | **2**
| | | | **3**
| | | | **4**
| | | | **5**
| | | | **6**
| | | | **7**
| | | | **8**
| | | | **9**
| | | | **10**

**NEW ZEALAND**

| (Record Publications Ltd) | 09/03/00 | **ALBUMS** | **NEW**
| | | | **1**
| | | | **2**
| | | | **3**
| | | | **4**
| | | | **5**
| | | | **6**
| | | | **7**
| | | | **8**
| | | | **9**
| | | | **10**

**PORTUGAL**

| (Portugal) | 09/07/00 | **ALBUMS** | **NEW**
| | | | **1**
| | | | **2**
| | | | **3**
| | | | **4**
| | | | **5**
| | | | **6**
| | | | **7**
| | | | **8**
| | | | **9**
| | | | **10**

**SWEDEN**

| (GQ) | 09/07/00 | **ALBUMS** | **NEW**
| | | | **1**
| | | | **2**
| | | | **3**
| | | | **4**
| | | | **5**
| | | | **6**
| | | | **7**
| | | | **8**
| | | | **9**
| | | | **10**

**DENMARK**

| (GPI/Notable Marketing Research) | 08/26/00 | **SINGLES** | **NEW**
| | | | **1**
| | | | **2**
| | | | **3**
| | | | **4**
| | | | **5**
| | | | **6**
| | | | **7**
| | | | **8**
| | | | **9**
| | | | **10**

**INDIAN VIOLIN MAESTRO**

| Dr. L. Subramaniam | Being celebrated with the release of four Sony Music India CDs featuring the artist's varied musical journeys. From "The Ashes" featuring the maestro with jazz/rock guitarist Larry Coryell, "Tribute To Vijji Subramaniam" in memory of his late wife, an acclaimed classical maestro, "Lakshminarayana Global Music Festival" is a collection of five recordings from the festival founded by Subramaniam in 1992 and brings together such artists as Herbie Hancock and Jean-Pierre Rampal along with ethnic musicians from Iran and China. "The Southern Sky" is a South Indian classical offering. The album includes one of India's premier intergenre world music artists, and his recent international releases include "Global Fusion" on the French label Erato. His film work includes the soundtrack to "Salaam Bombay".

**GARY SMITH**

**WHAT MORE CAPTIVE AUDIENCE for new music could there be than a flight full of international passengers? That’s the premise behind the collaborative effort of Swissair and its programming supplier, Inflight Productions. "Destination Tokyo," an 11-track album of cutting-edge dance and ambient music from Japan, is compiled by Inflight producer Nick Luscombe, is the first in a series of limited-edition CDs, initially for sale exclusively to Swissair passengers, that highlight some of the airline’s major international destinations. Acts include Fantastic Plastic Machine and Shiba, with tracks by PaysEx and ISHIM commissioned especially for the collection. Luscombe flew to Tokyo and Kyoto, Japan, to locate material from industry contacts there. I chose to begin the series with music from Tokyo because of my interest in Japanese new music and the strong images provided by the country’s ‘cityscape’, he says. The packaging, along with the company Fruitmachine presented some unusual challenges. ‘We had to make a CD that was smaller and lighter than usual to compete with crowded in-flight sales trophys, Luscombe notes. He will be doing a DJ stint Sept. 17 at Club Metro in Kyoto as part of the Swissair-sponsored Airport Expo 2000. Further compilations are planned for Zurich, Switzerland; New York; London; Paris; and Rio de Janeiro, Brazil.**

**PAUL BENTON**
International

Breach Of Trust Exites U.S. Labels

BY LARRY LeBLANC
TORONTO—In a dizzying five months, Canadian alternative-rock/heart quartet Breach Of Trust, one of the best-known bands in Canada, has moved from doing bar dates in remote communities in northern Canada to being tracked by a legion of U.S. labels.

Lacking the label’s backing, the four-piece from La Ronde, Saskatchewan, raised its own finances for the dual-guitar-fuelled album “Songs For Dying Nations,” independently released by the band May 23 in Canada. Breach Of Trust subsequently played industry showcases in California and, during a 10-label’sitch (Aug. 16-26), logged 6,000 miles on its rental van, driving back and forth across the Canadian/U.S. border.

The act was named band of the month in August by U.S. rock Web site Pimp Rock Palace, with its album hailed there as “quite possibly the closest sleeper hit ever released.” On the sending-out of ex-Montreal act Slaves On Dope, which moved to Los Angeles last year, Breach Of Trust snagged bookings Aug. 21 at the Whiskey A Go-Go and Aug. 22 at the Troubadour in Hollywood.

“It tripped me out seeing our name on their marquee,” admits Breach Of Trust lead singer and guitarist Marty Ballentyne. “We all put everything on the line for the trip.”

According to the band’s Toronto-based lawyer, Susan Abramovitch of Stohn Henderson, the California excursion has paid dividends. “Reaction has been fast,” she says. “There are now 10-15 labels interested in the band, mostly from the U.S. Canadian labels are only [now] starting to call. They all received the album months ago, but only Koch Records paid attention.”

To date, “Songs For Dying Na-

breach of trust

tions” has only been available to select record retailers in western Canada on a consignment basis or via Amazon.com. Sales, according to Koch, have been several hundred copies.

“With the major labels becoming interested, we decided to sit on the stations on the airwaves, explains the band’s manager, EricAnderson. U.S. labels that have been in contact, he says, include RCA, Roadrunner, Capitol, and the Island/Def Jam Music Group.

“I’m surprised other Canadian labels haven’t caught onto the band,” says Koch Records Canada label manager MarkO’Brian. “This is one band people have to hear. This record has to be put out internationally; it’s a great record.”

“I think it’s both culturally and lyrically intelligent,” says David Novak, senior VP of international A&R at RCA Records in New York. “I saw the band at the Troubadour, but they were uncomfortable playing in a showcase situation in a near-empty room. I now want to see them in their hometown. I’m curious about their culture and background.”

La Ronde is, in fact, not valued for its musical scene but for the abundance nearby of fish, game, mineral forests, and thousands of islands carved into Lac La Ronde, the site of a provincial park. The area was originally inhabited by Cree and Indians.

Formed in 1993, Breach Of Trust consists of Plin Fion, Man-

itoba-born Ballentyne, who was named the band’s manager. A half-breed of Cree, Finnish, and European extraction; Ojibway native Clark Cheechoo (gui-

tar/vocals) of Prince Albert, Saskatchewan, son of local singer/songwriter Vern Cheechoo; Bill Aubut (drums), of Irish and Cherokee origins; and Zane Kragnowski (bass/vocals) a Metis (“of mixed blood”) who is currently studying engineering in Calgary, Alberta.

Ballentyne is also GM of the aboriginal-controlled Missis-

sippi Broadcasting Corp. in La Ronde, which transmits local, regional, and national aboriginal music and entertainment in the English, Cree, and Dene languages to 47 communities in northern Saskatchewan and Alberta via call FM radio.

Additionally, he is vice chairman of the 18-month-old Abor-

iginal Peoples Television Network, which broadcasts in the region. “Music is still a weekend thing for me,” admits Ballentyne, whose musical influences include Leonard Cohen, Van Morrison, Bob Marley, John Lennon, Bob Dylan, and John Frusciente of Red Hot Chili Peppers.

While Ballentyne’s edgy lyrics on the band’s album deal with themes related to the land and native traditions, a search of cul-

tural roots is evident partly on “Complicated,” “Who Am I,” “Generation,” and “Disease.” “We’re all exiles,” he says in referring to the band’s mixed racial backgrounds.

Following Breach Of Trust’s first release, the five-song “Dead Issue” EP on Saskatchewan’s Rockin’ Rod Records in 1995—and touring to support it—the members real-

Compilations Spur 10% Rise For Austrian Record Sales

BY SUSAN L. SCHUHMAYER
VIENNA—Austrian record sales jumped 10% in the first half of the year—the highest growth rate of any European country, according to figures released by the Austria chapter of the International Federation of the Phonograph Industry (IFPI).

About 2 billion albums ($130 million) were spent on singles and albums between January and June in a country of just 8 million inhabi-
tants. Although 1990 was a weak year for general European sales with few notable new releases, the first half of 2000 brought a “boom throughout Austria,” according to IFPI spokesman Thomas Boehm.

The most successful international acts scoring well, particularly Santana and Eifel, 65, about 15% of the singles and albums purchased during the first half of the year were produced domestically. Compilations pro-

duced specifically for the Austrian market, such as “Wickie,” “Slime And Pipers,” “50 Greatest Hits,” and “Hits,” performed particularly well.

Industry sources suggest that the growth may have been partly fueled by a new Saturday afternoon top 40 TV program aired by public broadcaster ORF and by the increasing number of music stations on the airwaves since Austrian commercial radio finally debuted in 1998.

Singer Anton Aus Tirol—alias Gerry Friedle—is also being cred-

ited with the upturn. Despite receiving virtually no airplay, his self-titled novelty single sold more than 140,000 copies domestically. In addition, he has sold about 40,000 copies. “It’s one of the most successful, if not the most successful, single in Austria ever,” says EMI Austria managing director Erich Krafenbacher.

Although it’s too early to predict sales figures for the second half of the year, IFPI Austria expects sales will be up 5%-10% over last year.

German Label Group Edel Music reported a 259% increase in revenue to $43.6 million (€24.1 million) for the six months that ended June 30. The Hamburg-based indie’s acquisitions in 1999—Belgium’s Play It Again Sam (€22.7 million), the U.K.’s Eagle Rock for 25.5 million ($11.6 million), and a majority stake in RED Distribution in the U.S. for 12.5 million ($6.7 million)—contributed significantly to sales. Edel’s earnings before interest, depreciation, and amortization dropped to 9.0 million dollars ($2.6 million) from 8.2 million dollars ($3.7 million) in the same period last year. Edel’s latest licencing deals see it sign an exclu-

sive pact with Munich-based TV-Lonland AG, a provider of children’s, youth, and family programs. Through its subsidiary, Leonland Merchandising, TV-Lonland will license to edel the rights to its existing and future characters and programming for radio, video/DVD, hits compilation, and other uses. The five-year contract, effective Sept. 1, covers the German-speaking territories.

Stockholm-Based Indie Label Group Music Network is laying off 13 of its 56 employees and will scale down its number of international licensing deals from 300 labels to 100 by the end of the year. The company intends to increase its domestic repertoire considerably to 190 new releases. At present it has a local roster of 25 acts. CEO Peter Yngen says Music Network’s remaining affiliates—which include Rykodisc, Epitaph, Bloodshot, and World Cir-
cuit—constitute 88% of its sales. “The labels we’re distancing relations with are ones you have never heard about,” he notes.

Rob Cain, former president/CEO of giant U.S. music and video wholesaler Valley Media, has resurfaced at startle plc, a U.K.-based independent distributor of CDs and digital music, where he will serve as managing direc-
tor of the physical division. He replaces acting managing director Geoff Heath, who will resume his role of deputy chairman. Cain, who joined Val-

ley in 1991, helped build that company from a $35 million regional wholesaler to a business with annual sales of nearly $1 billion. Cain and other key valley executives exited the company earlier this year.

Morgan Gasson

Emi Music Publishing has signed a worldwide nonexclusive licensing deal with Finnish-based telecommunications giant Nokia for customized ring-
deshong on the company’s mobile phones. An initial 300 tunes, mainly from the publisher’s classic songs, film, and TV catalogs, will be available for Nokia’s Espo phones this fall. Fifty tunes will be added each month there-
after. The password-protected service will be available at ClubNokia.com. EMI and Finland-based Nokia agreed on an undisclosed minimum fee to be charged for the downloadable tunes, of which a fixed percentage is payable to the publisher. Nokia is reportedly negotiating with other music publishers to strike similar deals.

David Foster, the American producer, composer, and music industry executive, will be the MIDEM 2001 personality of the year at the annual music trade show to be held Jan. 21-25, 2001, in Cannes. Foster has penned songs for Whitney Houston, Celine Dion, Britney Spears, and others, and his 143 Records label. Former WorldOnline chairman Nina Brink was the 2000 personality of the year.

Emmanuel Legrand

London-based Channel4, a company with interests in Webcasting, pub-
lishing, and live music venues, has linked with digital rights management clearinghouse and services company Magex in a marketing promotion that will see 100,000 free CD-ROMs distributed throughout the U.K. Music fans will be offered 18 samples of tracks from British acts such as the Delagados, Elbow, and Badly Drawn Boy. The cuts can be heard a limited number of times. The CD-ROM links to a Magex site on the Internet where fans can purchase the tracks through a secure account. Each studio recording will cost 1.50. The discs are encrypted with technology developed by InterTrust Technologies Corp., making it impossible to create digital copies. Beginning this month, the CDs can be ordered from channel4.com, the Fly magazine, or at the affiliated BarFly venue in Camden, North London.

Lars Brande

Stefan Fryland, chairman of the International Federation of the Phonograph Industry (IFPI) in Denmark and executive chairman of Universal Music Denmark, is retiring after 29 years in the industry. Fryland—previ-

ously managing director at Danish promotion firm Music Race, Warner licensed product manager in Finland—will now own a property company. No replacement will be named. Managing director Jens Otto Paludan will become the company’s top executive. Fryland will be replaced at the IFPI by Michael Ritto, president of EMI in Scandinavia and managing director of its Danish division, EMI Medley. Ritto will also serve on the IFPI’s European regional board.

(Continued on page 54)
VFlash Fine-Tunes E-Mail Campaigns

Application Enables Cos. To Use ‘Permission-Based Marketing’

BY MARILYN A. GILLEN

NEW YORK—Among the buzzwords and catchphrases that have cropped up like weeds on the new-media landscape is this mouthful: “permission-based marketing.” The concept is actually an old one, but it has seemingly become a mantra among some-times-chastened marketing executives following the first heady days of the Internet, when all those E-mail addresses collected via Web sites appeared so tantalizing to so many with something to sell.

“People don’t mind being marketed to, but only if you are telling them about something they want to know,” says one major-label executive about the fine line between sending out “spam” or what will be viewed instead as a tasty little morsel of news. “As a result, you are as likely to lose a customer [by marketing to them] as to gain one.”

Among the many firms aiming to help companies treat that delicate line today is the New York-based ValueFlash, whose desktop-based E-messaging technology is designed to allow consumers who “opt in” to customize the list of information that they would like to receive about the goods or services supplied by companies employing the service.

The so-called VFlash application can be delivered to consumers by including it on a CD, which they then install via their computer’s CD-ROM drive; posting it on a Web site for download, or sending it to members of a database by E-mail. Consumers are then presented with a sign-in form and a preferences list to fill out, if they choose to do so.

Thereafter, whenever the consumers are online, the company behind that VFlash can send requested information as it arrives to the user’s desktop icon, which blinks when new data arrives; links can also be used to send the user from the VFlash to other Web sites.

“It’s a form of one-to-one direct marketing over the Internet allowing clients to talk directly with their consumers by sending messages to [the consumers’] desktop,” explains Michael Jolly, executive VP of ValueFlash. “But it’s strictly permission-based, and the consumers get to say what kind of information they are interested in receiving.”

That element of choice and customizability was key to the EMI Christian Music Group’s (EMI CMG), which will begin using VFlash and its companion CDKnet video technology with the Sept. 26 release of a new album, “Learning To Breathe,” from its Sparrow Records act Switchfoot.

“If they take a few minutes to fill out the preferences list when they get [the VFlash], they will get only the information they are asking for,” says David Caldwell, senior VP/GM of the Sparrow Label Group. “That way we know when we are sending a message out that, first and foremost, we are not spamming anybody. And second, we can reach exactly the right people with exactly the right information for them.”

Caldwell says, for instance, that people can choose to receive information about tours for specified acts—and rest assured that “they won’t be finding out about everybody who is ever going out on the road anywhere.”

“We know when we are sending a message out that, first and foremost, we are not spamming anybody. And second, we can reach exactly the right people with exactly the right information for them.”

—DAVID CALDWELL—

If they’re on the East Coast, we won’t give them West Coast dates, for instance.”

EMI-CMG also plans to use the alerts to advise of new album releases from specified acts—a crucial piece of marketing information that continues to confound the best efforts of labels to share with fans.

“I got a [consumer] survey late last year in regard to our biggest-selling album last year, which was from Steven Curtis Chapman,” Caldwell says. “And this was six or seven months after his album had come out, and there was a fan included there who said he had purchased three or four of [Chapman’s] prior albums but not this one—because he didn’t know he had a new album out! And this thing was already gold and this guy was already a fan. So you just have to, Dar, there has to be a better way to do this.”

The Switchfoot album will also include two music videos using VFlash technology, which the company says allows for full-screen, full-motion video. CDKnet and ValueFlash are sister companies.

“As with the label applications, Blockbuster will offer its VFlash users the chance to customize their information preferences. Jolly says this can conceivably go as narrow as ‘saying you want to know about new releases in one genre or only about films that have Tom Cruise in them. You can really target it finely.’

“We see the CDKnet video as being hopefully one of the drivers that is going to get the consumer to take the CD and put it in their [computer’s] drive box,” where they will then encounter the VFlash element, Caldwell says.

Caldwell anticipates a slow ramp-up of VFlash and CDKnet use on EMI-CMG releases, including them on “a handful of discs” initially. Among those, however, is a big one: The Oct. 31 release of the “West” hit album, which Caldwell describes as “our biggest seller, and maybe gospel’s biggest seller.”

EMI-CMG will also directly offer customers to its Web site to download the VFlash, he says, adding that if the label can achieve a 10%-15% opt-in rate among users, “that would be a significant base for us to market to, and we’d be happy with that.”

MORE THAN MUSIC

EMI-CMG follows on the heels of the other music companies that have already embraced VFlash, including major Atlantic Records and indie Artemis Records.

TV network NBC, however, also used CDKnet and VFlash on the release of its first album from NBC Records, “The Today Show: Best Of The Summer Desktop.” “We talked to Vol. 1,” NBC tied a trivia contest into its VFlash download, offering such prizes as a trip to New York to those who sent back the registration form.

“The Today” VFlash has since been used by NBC to send highlights and updates from that morning show to users’ desktops. “We talk with a lot of corporate clients,” Jolly says. “They all see a lot of possible uses for this.”

Video retailer Blockbuster, meanwhile, will send out several million CDs containing the VFlash messenger and multimedia elements such as film clips, e-commerce links, and game demos to its members this fall.

“This technology opens yet another communication channel to enhance the unique relationship we have with our members,” says Greg Snogard, president of Blockbuster Marketing Solutions. “The interactivity, more frequent contact, and customized content will help us to encourage incremental sales in stores and on blockbuster.com.”

As with the label applications, Blockbuster will offer its VFlash users the chance to customize their information preferences. Jolly says this can conceivably go as narrow as “saying you want to know about new releases in one genre or only about films that have Tom Cruise in them. You can really target it finely.”

“People are signing up for something they appear interested in, with something they want to know—so we are as likely to lose a customer [by marketing to them] as to gain one.”
OUTER BANKS MUSIC FINDS CAROLINA NICHE
(Continued from preceding page)

“came and went” in succession, says Gurkin. However, Waves Music operates a store less than a mile away in Nags Head in the Outer Banks Mall, in the same location where Gurkin once operated an Outer Banks Music store.

He bought into “condo-retailing” in Nags Head through a 16-year mortgage with partner Harold Gessford on 46 acres of five-foot space—in the Creative Centre strip mall—that Gurkin shares with Gessford, who operates a Radio Shack there. “After then, I can relocate, sell, or lease,” says Gurkin. “I wish there were more deals like this.”

Both Outer Banks Music stores are on the main drag between five incorporated villages. In Dare County, the average age of residents is 36, and the year-round population is just 27,304, according to the Dare County Tourist Bureau. Kill Devil Hills is the largest town at 5,927; then Kitty Hawk (2,445), Nags Head (2,167), Southern Shores (1,826), and Manteo (715).

Andy Griffith lives in the Outer Banks, in Manteo, N.C., where his career began with the outdoor drama “The Lost Colony.” Gurkin offers Griffith’s gospel CDs, including “I Love To Tell The Story” (Sparrow Records), which won the 1966 Grammy Award for best Southern country or bluegrass gospel album.

The Outer Banks was also where the first radio communication was made in America in 1902 by broad-caster Reinald Fessenden between the Roanoke Island and Buxton Village stations.

We have a fairly loyal customer base in the Outer Banks,” says Gurkin. “People rent homes here year after year, and some of those have six to 10 bedrooms that lease for $6,000 to $8,000 a week around August 1st, N.C. and Coroin, N.C.”

Outer Banks Music Club was started by Gurkin as an incentive, and it now has 450 members joining for $9 a year. Every CD he sells is labeled with both a “club” price (usually $1.50 to $2 less per CD) and a “regular” price. Cardholders who purchase 10 CDs get a $10 credit toward other merchandise.

“I wanted to give people a reason to shop with us,” says Gurkin. “So I came up with this idea. They fill out an application with us, which goes into our Musicware program on the computer.” he says. When a transaction is made, “their name appears on the screen for the Outer Banks Music Club.”

Outer Banks Music has also relocated to SoundScan for three years, but “I haven’t seen an added benefit to it,” says Gurkin. “We don’t get any more promotional items from the labels than one-time. But it would be an eight-hour day for us just to seek co-op dollars.”

When Gurkin was an avid record shopper himself just 15 years ago, he frequented North Carolina’s chains, such as Tracks and Record Bar, which was ultimately acquired by Warehouse Music. “They were customer-friendly, and I knew that’s what I wanted for the Nags Head store,” says Gurkin. He was hired in 1992 by Gessford, who had sold music since 1978 under the name Surf Sound Records & Tapes.

“I pride myself in inventory control,” says Gurkin. “For nine months of the year [September to May], I really have to examine that closely. We order between eight or 10 SKUs of the major CD releases but only two SKUs ofioskick.”

About 50% of his CDs from Pacific Coast One-Stop in Secaucus, N.J.

“When rap is hot, it’s hot here,” says Gurkin. “We don’t sell a lot of country, but those fans don’t necessarily go to record stores like ours anyway. They go straight to the Wal-mart and Kmart.”

North Carolina’s bluegrass audience extends to the nearby fishing village of Wanchese, which likes the group Molasses Creek.

“Jazz holds its own throughout the year in the Outer Banks, but most of our beach music we sell from June through August,” says Gurkin. “Southern regulars, like the Bothells & the Rondells, the Embers, and Chairman Of The Board.”

Outer Banks Music has sponsored the Outer Music Festival in Nags Head, August 26, only the last two years at Roanoke Island State Park in Manteo, where the North Carolina School of the Arts also performs in the summer. Rockabilly bands like Cashmere Jungle Lords and Ellie From Ohio have CDs on consignment at both stores. They also headline at nightclubs like the Pit and Port O’ Call, while jazz favorites such as Joe Mapp & the Coordinates and Laura Martler play at restaurants such as Ocean Boule-vard.

Many Marlettes go to Wilmington, Beach, N.C., or Myrtle Beach, S.C., for music festivals because of the lack of a major event in outer North Carolina. “When they finally construct I-94 as a four-lane from Raleigh, N.C., the Outer Banks will become more of an option to them. We will see more people from instate,” says Gurkin. “There’s still a lot of people out there with only tape players in their cars and beach homes. We haven’t totally got rid of cassettes yet, but we’ve also gradu-ally added up to 30 titles of DVD music videos, too.”

home video.

Randy Malinoff is named VP of Internet marketing for Universal Studios Home Video in Universal City, Calif. He was GM of K-tel Online.

Distribution.

Alan Becker is promoted to senior VP of product development for RED Distribution in New York. He was VP of product development.

Glen Hoffman is promoted to senior director of film and video production for BMG Distribution in New York. He was director of video production services.

Retail.

Ron Nugent is named executive VP chief marketing officer for Tower Records’ Video/Books in Sacramento, Calif. He was VP of marketing for Breuners Home Furnishings Corp.

NEW MEDIA. Bertelsmann e-commerce group names Tom Espeland chief information officer and Caro-la Holtermann director of market communications. They will both be based in Hamburg and New York. They were, respectively, executive VP chief information officer of info-works and director of marketing and market communications for AOL Europe IMG.

Ted Werth is promoted to chief strategic officer of Digital Club Net-Work Inc. in New York. He was COO.
improved studio album. They also wanted a marketing and promotion strategy to support the album as well as to be able to purchase top-line equipment. Using Ballentine’s business savvy, they set out to raise the necessary funds.

During the following year, the band raised $10,000 Canadian ($6,800) playing as cover band the Ugly Sisters. (Since 1993, performing a repertoire ranging from R.E.M. to Prong, the Ugly Sisters had been able to earn up to $1,200 Canadian [$815] a night in Saskatchewan bars, and they opened local shows for the Kentucky Headhunters, Nazareth, April Wine, and Trooper.)

“The Ugly Sisters would never have existed if we didn’t know Breach Of Trust was there as well,” says Ballentine. “We became the opening band of choice, because we could juice up the crowds. We weren’t picture-perfect, but we were scrappy as hell and played really hard.”

Breach Of Trust subsequently raised $100,000 Canadian ($68,000) for its recording, promotion, and tour plans from family members as well as through grants and loans from Aboriginal Business Canada, Visions North Business Development Corp., the Saskpower Northern Enterprise Fund, and the Saskatchewan Arts Board.

“We didn’t have all the money in place until the fall of ’99,” notes Ballentine. By that time, Breach Of Trust had been recording with New York-based Canadian producer Glen Robinson at Studio Victor and Studio Star in Montreal and at Greenhouse Studios in Vancouver.

“’Their songs have really great riffs and strong lyrical content based on their culture,’” says Robinson, who has previously worked with Slaves On Dope, GWAR, Anihilator, and Tea Party. On Aug. 11, Breach Of Trust and the Ugly Sisters shared a bill for the first and only time. After the gig at the South Bay Youth Conference in Luc-Ile-a-la-Crosse, Saskatchewan, it was decided to jettison the cover band forever.

“We played as the Ugly Sisters, and (it) was really lame,” explains Ballentine. “We took a break and came back as Breach Of Trust. I had never been hungrier to play than I was at that moment. A thousand kids just went crazy; they sang along with my lyrics and crowd surfed. It was an extraordinary experience for us.”

AUSTRALIAN SALES DOWN
(Continued from page 17)

Sanity, HMV, and Leading Edge, all claim to have expanded their market shares as a result.

Sanity, for instance, focused on dance names that department stores do not stock. Daniel Agostinelli, its COO, adds, “Jazz and blues have become a larger market for us.”

Martin Carr, commercial director at HMV, reports more young fans coming to its 30 stores. He says, “Everyone’s focusing on the negative side of how downloadable music can impact on the music industry, but it is reintroducing music to a young generation. I know our younger consumers—who come in to buy singles and dance compilations—are being driven to buy CDs because they’re being exposed to more music through their computers.”

Retailers also report that consumers now seem far less comfortable with the GST, and sales since late July have been strong. “August was terrific,” says Agostinelli, who suggests that the performance of the music market is worsened by “too many people with negatives, driving it down even further. Suppliers are coming up with the goods, more so than I’ve seen before. And it’s up to retailers to get that product into people’s bags.”

The second half of 2000 is already buoyant for retail, reports Ward. “People know it’s going to be a strong second half, so retailers are investing more in stock,” he says. Ward adds that retailers are working harder at making their outlets more exciting “and in translating their own enthusiasm for music to the consumers.”

The anticipation of a strong July-December period is not just because of promised international superstar releases from the likes of Madonna and U2 but product from proven Australian multi-platinum acts, such as Farnham, Ninique, Powderfinger, Madison Avenue, the Superjesus, Yothu Yindi, the Mavis’ Bodyjar, and Christine Anu.

Record companies seem to share that optimism. Roger Grierson, chairman of Festival Mushroom Records, says, “With more record companies actively looking for unsigned acts because it suits their Internet strategies, we’re open to more new talent than ever before.”

Tim Prescott, managing director of EMI Australia, says he is impressed by the sheer diversity of material and commitment to breaking artists coming from local labels. He adds, “The next 12 months is going to be the busiest ever for EMI with regard to Australian talent.”

Warner chairman Sean James points out, “Australia is still a market where you can break some rules. We still tend to respect acts with help from retail.”

It’s not just our address, it’s how we do business.
In case you haven’t noticed, a year after it was promised, we will finally have a digital download Christmas, with all five majors on track to have product available in the format. But don’t get yourself too excited, because it will be a while before digital downloads amount to a hill of beans, at least in terms of dollars and sense.

One of the reasons that digital downloads will get off to a slow start is because of the division between retailers and the majors over the digital download business models. For those of you who have been following this discussion, it’s no surprise that Universal, like Sony Music Distribution before it, is having a bit of difficulty selling its own download business model to traditional brick-and-mortar merchants. Universal’s list of online merchants that would handle the company’s downloads is presently devoid of traditional music merchants, with the notable exception of Best Buy, Alliance Entertainment Corp.’s Store 24, and Wherehouse Entertainment, which, of course, has signed on as part of Checkout.com.

The rest of the merchants include such players as Launche.com, Rollingstone.com, JCPenney.com, Music, and Excite at home, as well as the expected presence of GetMusic.

Needless to say, traditional merchants aren’t too happy with the “agency model” being touted by Universal, Sony, and BMG Entertainment, whereby the labels set the price and collect the credit-card information in the same shopping baskets. Merchants want to set their own prices, and they definitely want to use their own shopping baskets.

Another reason merchants are unhappy is because of the profit margin issue, with Universal and Sony Music appearing to be on the low end of the totem pole, depending on which retailer you talk to.

Here’s how the Universal model works. According to sources, for the first three months that it is offering digital downloads, Universal will pay a fee of 20%, but after that fees will be on a sliding basis, depending on volume. At the low end of its model, for transactions under the 1,000-unit mark in the first year, Universal will pay online merchants 7.5% commission. For 1,001 to 5,000 units in a year, that fee rises to a 12.5% commission; for 2,501 to 6,000 units, it rises to a 15% commission; and for 5,001 to 25,000 units, the commission rate is 15%. For download sales between 10,000 and 25,000 units, Universal will pay 17%, and above 25,000 units, the fee is 20%.

Super-distribution transactions, where customers pass along their favorite songs or albums to their friends, who can listen once and then buy the album, is not counted. Universal unit sales structure that determines the percentage to be paid to a retailer. Retail accounts, however, are paid a commission for each sale.

On the first and second pass-alongs, accounts receive 100% of the commission they’ve earned based on sales. So if an account qualifies for the 20% commission based on having achieved download sales of more than 25,000 units, the first and second pass-along sales generated by super-distribution each will result in a commission of 20%, with the fee being reduced 50% for all subsequent pass-along sales, which in this case would be a 10% commission.

If, however, merchants take the initiative and put together marketing campaigns to generate super-distribution for the first pass-along sale, Universal will pay a fee of 110% of the commission rate earned by an account. In other words, if an account has generated digital download transactions of more than 25,000 units in a year, then an account would get 110% of a 20% commission on the first pass-along sale and 20% of the second pass-along sale.

Further, if accounts that achieve the level of 1,001 to 2,500 units are entitled to a 10% commission, and they promote super-distribution among their shoppers, the first pass-along sale would receive a commission of 11%, the second pass-along sale would achieve a commission of 10%, and all subsequent pass-along sales would pay a commission of 5% of the money collected from the consumer.

In contrast to Universal’s model, Sony Music’s agency-based model pays merchants a 30% commission from the total price charged for each download across the board, retail sources say. But it is in the super-distribution phase that the Sony model falls down, according to the company’s retail detractors. After the initial sale, retailers would receive a sliding profit margin in each instance of super-distribution, starting with 12% for the first pass-along and falling 2% on each subsequent pass-along, down to an eventual bottom of 6%.

BMG’s digital download model is viewed somewhat more favorably than Universal’s or Sony’s, although since it is agency-based, merchants still have a hard time getting excited about it. At press time, I didn’t have all the details, but it sounds like the company’s model will be volume-based like Universal’s. But instead of starting at 7.5%, it is said to start at 20% and then work its way up to 25%. In BMG’s favor, its super-distribution model pays full commission on all pass-along sales, and it allows the retailers to use their own integrated shopping baskets, a distinction merchants feel very strongly about.

As was previously reported, EMI (Continued on page 76)
**Bayside Conference Introduces New Staff, Newly Acquired Labels: Frisbie Takes Off**

BAYSIDE BONDING: The late-summer sales conference drew nearer to a close on Aug. 19-23, when West Sacramento, Calif.-based Bayside Entertainment Distribution brought its box to the Semiahmoo Resort in Blaine, Wash., on the banks of Puget Sound, not far from the Washington/Canada border.

"Semiahmoo"—that’s Indian for “Viduede,” I think," says Bayside senior VP of sales Glenn Dever. "The conference was attended primarily by the company with COO Mark Viduede.

In attendance were representatives of Bayside’s biggest labels, including Fantasy, Roadrunner, Wea Music/Vanguard, Chrysalis Records, and Collectables. Label presentations were mounted by 14 companies, while other firms sponsored dinners and panels.

Dever notes that this year’s conference was especially important, given the many recent inter- nal changes at Bayside. The new sales staff was formed as a formal introduction for Bayside executive VP Brent Gordon and marketing VP Jeff Gordon, who entered the fold following the acquisition of platinum-entertainment's Georgia-based distribution company, PED (Declarations of Independents, Billboard, July 15). Seven ex-PED field sales managers also joined the company at that time.

"It was a good opportunity to get everybody together," says Dever. "This was about melding the new folks in, meeting in our offices, and planning for the fourth quarter."

The sales meeting also served to introduce several new labels that Bayside has acquired as a result of the platinum/PED fallout, including 91.7 (ex-Platinum) ex-Hank Caldwells imprint), Badwater, and Symphonic Label Group.

(Bayside has proven to be a canny opportunistic label of late. Dever reports that one of the company’s most productive new labels has been Sybersound Records, a Los Angeles company that was in the thick of the MS Distributing crisis last year.)

Dever rates the Washington sitdown as a success, though he notes that unlike some other firms, Bayside placed little emphasis on the presentation of live talent at Semiahmoo. "We focused more on planning, our inner structure, and where we’re going from the fourth quarter," he says.

An unspeakable focus of the meet- ing, and many of Bayside’s recent moves, was the company’s attempt to move beyond the long-time perception of the company as “Tower Records’ distribution company.” The new staff accounts for only 35% of Bayside’s business—a good chunk, to be sure, but nothing like what it was a decade ago.

As a slate of new labels and an influx of new personnel come on board this year, the subliminal message has been, “Here’s the new Bayside.”

Quick Hits: Ryko Distribution has elevated Rob McDonalnd national director of sales and Matt Sifkin to director of special mar- kets. McDonalnd, who is based in Vacaville, Calif., was previously senior director of sales. Sifkin, who worked in New York, was advertising manager. They report to Ryko Distribution president Jim Cuomo. . . Label M, the new com- pany founded by noted jazz producer Joel Dorn, is being exclu- sively handled by Ryko Distribution. The relationship kicks off on Sept. 26 with the release of live sets by the late Stan Getz and Sonny Stitt and Morgana King’s “The Complete Reprise Recordings,” a two-disc set comprising three ’50s albums by the vocalist and ‘Goofather’ saga co-star. (Dorn’s former label 32 Records is also distributed by Ryko.) . . Damon & Naomi and the wonderful Japanese band Ghost will support their excep- tional new Sub Pop collaboration (Declarations of Independents, July 15). With four more Coast shows together at the Knitting Factory in L.A. (Oct. 31); the Bottom of the Hill in San Francis- co (Nov. 1); Berkeley’s Fill in Port- land, Ore. (Nov. 2); and, as part of the Terrastock Festival, the Show- box in Seattle (Nov. 3). Earlier dates on Damon & Naomi’s tour which begins Oct. 18 in Cambridge, Mass., will feature Ghost guitarist Michio Kurihara.

Flag Waving: Those who like their pop music melodic, crisp, and refreshing will be immediately taken with “The Subversive Angels (O’Love),” the Hot Topic Re- tally Records debut of the Chicago quintet Frisbie.

To hear guitarist/vocalist and band namesake Steve Frisbie tell it, the group put its sound together simply by doing what comes naturally.

“We just did what we were gonna do," he says. “We knew we wanted harmony vocals. We knew we wanted a second guitar player. We wanted to render melody. But we didn’t want to emulate anything. Not really.”

The group was founded from the members of various Windy City units, bassist Eddie Carlson hailed from (former Flag Waver) the Alu-

The sentiment is echoed by the Frisbies, whose new album features guest vocals by Carlston in the band On. Guitarist/vocalist umb Davis was with the Movie- goers. “I was just struggling acoustic guitar in coffeehouses and hating it,” Frisbie says.

While there’s little apparent overestimation in their brisk music, the band members acknowledge some antecedents.

“The Beatles wrote the book," Frisbie says. “That door’s never gonna close, and that’s fine with me.”

Frisbie expresses admiration for the work of former Trip Shake- speare mastermind Matt Wilson. “He’s genius,”. And Davis notes a shared love of the soulful Memphis popster Big Star: “At least three of us are big fans. When we opened for them (in Chicago last year), we experienced a big fantastic thrill.”

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SDMI In Search Of A Few Skilled Hackers
Open Challenge Designed To Test Pool Of Technology Proposal

This issue’s column was prepared by Marilyn A. Gilson.

Calling All Hackers: The Secure Digital Music Initiative (SDMI), an inter-industry effort to establish a secure framework for the digital delivery of music, is asking for help in “cracking” security systems.

No, the group—which has come under some criticism for the speed with which it has progressed in its admittedly daunting task—hasn’t finally thrown up its hands and embraced the dark side of the unregulated movement of music files online. Rather, the open challenge is part of its testing process of the companies vying to have their technologies selected for “Phase II” of its specification for portable digital devices.

The portable specification, which was adopted in June, is to be rolled out in two phases. The Verance Corp. watermark system has already been selected for the Phase I process; it will indicate when initial SDMI-compliant devices need to be upgraded to incorporate Phase II.

Traffic Ticker
Top Music Info Sites

Top Internet Album Sales

Billboard

September 16, 2000

Top Internet Album Sales

No. | Title | Artist | Downloads | Unique Visitors
---|---|---|---|---
1. | L.A. Luna | Sarah Brightman | 1,152 | 1,152
2. | Riding With The King | B.B. King & Eric Clapton | 1,020 | 1,020
3. | Brand New Day | Sting | 747 | 747
4. | Coyote Ugly | Britney Spears | 690 | 690
5. | Never Never Land | Jann arden | 684 | 684
6. | Human Clay | Creed | 672 | 672
7. | Music From Big Pink | The Band | 660 | 660
8. | Survivor – The Official Soundtrack To The Hot Cars TV Series | Sunnirack | 650 | 650
9. | The Band | The Band | 640 | 640
10. | The Better Life | 3 Doors Down | 630 | 630
11. | No Strings Attached | ‘N Sync | 618 | 618
12. | Again | Carole King | 596 | 596
13. | Supernatural | Santana | 584 | 584
14. | Big Mon | Rickey Smaggs & Friends | 582 | 582
15. | The Green World | Dar Williams | 571 | 571
16. | California Fan | Red Hot Chili Peppers | 560 | 560
17. | No Angel | Dido | 550 | 550
18. | Remember... | Diana Krall | 540 | 540

Source: Media Metrix, July 2000. Sites categorized by Billboard. Media Metrix online unique visitors as at the actual number of users who visited each site, without duplication, once in a given month. More than 32,000 individual websites throughout the U.S. participate in the Media Metrix sample.
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"Having attended the last two days ... I feel inspired and confident that I can lead my sales staff to the next level!" - Kevin Maljak, Internet Sales/Info Systems Mgr, The Washington Times

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A new signing to Kenny Rogers' Dreamcatcher Records, the Lou Pearlman-developed quintet Marshall Dyllon, won an ovation from Navarre's salespeople with a stirring unaccompanied set.

Showing absolutely no shame, Navarre national accounts director Vyto Lazauskas, left, sales director Ed Maxin, and Alternative Retail Marketing division buyer Dean Mikkelson plugged in and rocked out as the ad hoc blues band the Minnesota Destroyers.

Songwriter Paul Overstreet bowed his new Navarre-distributed label, Scarlet Moon Records, with a solo performance at Jitters.

FreeFalls Entertainment artist Billy Burnette, left, and his guitarist, Kenny Vaughan, tore up the house at the Fine Line with a spirited set of rockabilly.

Making a surprise appearance, veteran singer Judy Collins personally introduced her new imprint, Wildflower Records, to Navarre staffs.

Richard Marx treated Navarre staff members to a one-man recital of his biggest hits at Oar Fin Studios.

Vocalist Lee Williams led his MCG Records group the Spiritual QCs through a rousing performance at Navarre's "gospel breakfast."

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BILLBOARD'S 4TH-QUARTER MUSIC BUYER'S GUIDE
Album Forecast:

Something Sound For Everyone

BY JILL PESSNELN

A

midst the repeated strains of Prince’s “1999” and Robbie Williams’ “Millennium,” special domes, wheels and fireworks brought in a new century with enthusiasm despite the proclamations of certain disaster. The pervasive hype about potential computer failures and world catastrophes on the eve of Y2K proved unnecessarily pessimistic.

Thus far, the 00s have stressed positive energy and experimentation, especially in music. The past year’s phenomenons—pop acts ‘N Sync and Britney Spears, the rap/metal combo Limp Bizkit and comeback king Santana—satisfied the teen market and interested audiences with a blending of musical styles.

Labels are continuing in their quest to rein in a varied audience during the fourth quarter. With releases from old favorites, such as U2 and Madonna, competing with albums from such fresh faces as singer-songwriter Nelly Furtado and boxer Oscar de la Hoya, the remainder of the year will offer a plethora of choices for music fans.

WE WILL ROCK YOU

If you like to rock ‘n roll all night, look for Limp Bizkit’s “Chocolate Starfish And The Hot Dog-Flavored Water” (sometimes in October on Interscope/Geffen/A&M), Radiohead’s “Kid A” (Oct. 3 on Capitol), Faithless’ “The Harsh Light Of Day” (Sept. 19 on Hollywood), a Cake greatest-hits set (Oct. 10 on Capricorn), an Incubus disc (Nov. 7 on Epic/Immortal), Blink-182’s live set, “The Mark, Tom And Travis Show” (Nov. 7 on MCA) and an Offspring project (Nov. 14 on Columbia).


The fourth quarter will also see Orgy releasing its “Vapor Transmissions” (Oct. 10 on Warner Bros.). DreamWorks clomps the hit with “Whoa, Nelly!,” a world-beat rock album by Nelly Furtado, on Sept. 26. Fuel challenges the chain of evolution with “Something Like Human” (Sept. 19 on 550 Music), and the Dave Matthews Band workhorses release a new RCA set Nov. 7. A Sugar Ray disc is set for Nov. 21 on Atlantic. Electrasy determines “In Here We Fall” Sept. 26 on Arista.

Bill Harvey offers “Stories From The City, Stories From The Sea” Oct. 23 on Island Def Jam, while Interscope/Geffen/A&M (IGA) extends its tongue with a Toadies project in October.


Sub Pop will release a tribute album to Bruce Springsteen’s “Nebraska” on Nov. 7. The project includes Ali Duranco, Pat Smich, Ben Harper and Los Lobos. Immortal/Virgin serves “Strait Up: A Tribute To James Lynn Strait” (Nov. 7), featuring Fred Durst and DJ Lethal of Limp Bizkit, Jonathan Davis of Korn and Mark McGrath of Sugar Ray.

SNAP, CRACKLE, POP

Fall will be brimming with crisp new pop gems. The batch of fresh sounds includes Madonna’s “Music” (Sept. 19 on Warner Bros.), “98 Degrees” “Revelation” (Sept. 26 on Universal), a fresh dose of Vitamin C (Oct. 17 on Elektra), U2’s “All That You Can’t Leave Behind” (Oct. 31 on IGA), a Ricky Martin project (Nov. 7 on Columbia) and a Backstreet Boys disc slated for a November release on Jive.

Jennifer Lopez travels on “A Passionate Journey” (550 Music) on Oct. 17. On Sept. 26, Paula Abdul steps up with “Greatest Hits” (Virgin), while the Indigo Girls release their Epic hits project Oct. 3. Bare Naked Ladies issue “Maroon” (Sept. 12 on Warner Bros.), and Duncan Sheik returns with “Phantom Moon” (Sept. 19 on Nonesuch/Atlantic). Bjork’s unique brand of pop is back with “Selma Songs” (Sept. 19 on Elektra), and the Cherry Poppin’ Daddies swing on a Universal album Oct. 3. Bette Midler shows off her brass, and Paul Simon avers that “You’re The One” with their respective Warner Bros. projects, both scheduled for Oct. 3.

A two-CD live set from Bruce Hornsby, “Here Comes The NoiseMakers,” arrives Oct. 10 on RCA, while Barbra Streisand’s two-CD live set will be released Sept. 19 on Columbia. Maverick will also release an assurance project in the fourth quarter.

Aaron Carter hopes to follow in his Backstreet Boy brother’s footsteps with “Aaron’s Party (Come Get It)” (Sept. 26 on Jive). Bare Jr. (flexes his country-pop muscle with “Brainwasher” (Oct. 10 on Immortal/Vin). Youth Assylum asserts “We Are Young Americans” (Oct. 31 on Warner Bros.). P.Y.T. sings about “Something More Beautiful” (Oct. 24 on Epic). Girl groups rule this fall, with releases such as 15’s first album (Sept. 12 on Giant), Precious’ Capitol debut Sept. 26, and All Saints’ London/Sire project Oct. 17. Wild Orchid emits its sweet sounds Oct. 10 on RCA. Nasty Little Pig also releases the “Mantra Mix” Tibet charity album for the Office of the Dalai Lama; artists such as Madonna, Natalie Merchant, Ben Harper and Sinead O’Connor contribute pop songs with a spiritual twist.

GOTTA DANCE

Dancers will have plenty of music to groove to with the release of Gillette’s “I Did Say That?” (Sept. 19 on Jelliben). Ian Pooley’s “Since Then” (Oct. 10 on V2) and Dieselboy’s two-CD set (Oct. 10 on Palm).

DJ’s Paul Oakenfold and Joshua Ryan each bring new tunes to the dance floor. Oakenfold’s project, “Perfecto Presents Another World,” will be released Sept. 19 on London/Sire, and Ryan’s “Gravity” (Palm) comes out Oct. 10. “Solaris” by Phuture will be available Sept. 26 on Science/Atavworks, and Greg Street mixes it up with “6 O’Clock Volume 1” (Oct. 10 on Atlantic). House-music innovator Junior Vasquez spins “Twilo Vol. 1” (Sept. 19 on Wriggin). Banger also brings techno artist Roni Size on Island Def Jam, and Razor & Guido’s “Dance Floor” on Groovilicious.

Moonshine Music offers the “Moonshine Overamerica 2001—The Mix II” compilation on Sept. 26. Other compilation albums include two Jelliben projects available Sept. 19—“Trance X/Perience Vol. 2” and “Divine Divas”—and “Party Time 2001,” available in October on Groovilicious. Also look for a new project by Prodigy on Maverick.
Children At Play: From Blue's Clues To Zany Brainy, Kids Audio Rises This Fall

BY CATHERINE CELLA

There's a place where the spoken wordmingles with song, Peter Pan with the King of Rock 'n Roll and veggies with dinosaurs. It's the realm of fourth-quarter children's and family audio. And it's chock-full of scintillating stories and sensual songs.

WHAT'S THE BIG IDEA?
Big Idea Productions, home to the inspired and inspiring VeggieTales videos, has a new VeggieTales release Oct. 31, "A Queen, A King And A Very Blue Berry." It features 18 fun sing-alongs from recent VeggieTales kids' DVDs. Nashville-based Cedarmont Kids, which streeter "Gospel Action Songs" Aug. 22, delivers "Gospel Christmas Songs" this week. Also from Nashville, Ion Imagination Records debuts a singing tree frog in "Flumpa's World: Out Of This World." Aimed at early elementary listeners, the album teaches tunes about the planets, stars and universe.


November's slate includes an 11-year-old "Stowaway" on Captain Cook's expedition and "The Lost Years of Merlin"—before the boy knew he was the greatest wizard of all time. And December brings the intriguingly titled "What Jamie Saw" and "Peppermint In The Parlor."

ROCK WITH BARNEY
On Aug. 15, Lyric simul-s翠eted the seemingly oxymoronic "Barney Rocks!" with the DTV "Come On Over To Barney's House." The vid's rock songs are coupled with Barney classics set to a club beat. And SBK/Capitol is releasing "Barney's Greatest Hits," fourth in its 5 million-selling Barney series. The album's Sept. 26 bow coincides with that of the big guy's concert tour, Barney's Musical Castle.

MUSIC FOR MORE THAN TITTLE TUGGLE
Music For Little People continues several of its excellent series this fall, opening with August's "The Days Gone By: Songs Of The American Poets." Like the original Famous Author title, "A Child's Garden Of Songs," this CD sets poetry—by Dickinson, Longfellow and Poe—to original music by Ted Jacobs.

In September, MLP steps out in "Blue Suede Shoes: Elvis Songs For Kids," following the Beatles and beach music on their for kids line. And October's treats are "Tiddlers Sing Storytime" of Mother Goose rhymes and "A Child's Celebration Of Soul" with the likes of Aretha, Bill and Sain and Dave. On Oct. 3, Peter Pan picks a peck of pop faves for "Christmas Classics With The Peter Pan Singers." Christian classics for "Christmas Post with the Peter Pan Carolers" and original contemporary music for "Let's Celebrate Kwanzaa." Peter Pan, aka David Hummer, VP, creative development, promises the Christmas CDs will "sound just right as you remember them from the '50s! And '60s.

"Tis the season for soundtracks at Kid Rhino. Leading the charge are "The Best Of The WB Sound FX: Crash! Bang! Boom!" (Aug. 15) with cartoon sound effects, dialogue and answering-machine messages. Three kids soundtracks are released later this month—"Tweety's High-Flying Adventure," "Blue's Clues: Blue's Big Musical Movie" and "Scooby-Doo And The Alien Invaders."

October sees Franklin the turtle's first musical album, "Hey, It's Franklin," the Looney Tunes "Kwazy Christmas" and "Batman Beyond: Return Of The Joker" to play-a-lot of the Blue's Clues title. A 10x10 book opens up to a stage setting for "Blue's Big Musical," complete with die-cut figures of Steve, Blue and friends.

MILK AND HONEY
Rounder milks Sweet Honey in the Rock for Sept.'s "Still The Same Me." Featuring the Grammy-winning a cappella ensemble, the CD has several high cuts on such themes as "Rhythm Slam" and "Georgia Red Clay."

Smithsonian Folkways brings another African American female talent to the fore Oct. 24 with "Ella Jenkins: Songs, Rhythms And Chants For The Dance." With guest vocals and musicians, la bella Ella hopes to get kids up and moving in "Pretty Good Room" and "Hey Moo Ma Moo Ma Ma Hey." In addition to its 21 tracks, the CD features interviews with dance professionals and students about what it takes to have the right stuff.

ELMO SAVES CHRISTMAS—AGAIN
Sesame Workshop has released for the for-his-holidays in "Elmo Saves Christmas: Holiday Favorites," "A Sesame Street Christmas," "Rudolph, Frosty And Friends." (Continued on page 70)

LATIN BEAT
The fourth quarter will heat up with sizling Latin albums—such as Los Lobos "Del Este De Los Angeles" (Sept. 12 on Hollywood), Christina Aguilera's "Mama's Toddle" (Sept. 12 on RCA), Los Tigres Del Norte's "De Paisano A Paisano" (Sept. 25 on Fonovisa), a Grandes Del Bajo Sacramento release (Oct. 3 on EMI Latin) and a Luis Miguel disc (early October on WEA Latina).


Regional Mexican fare by Fidel Hernandez and Los Del Garrote will be available this October on Universal Music Latino. EMI Latin also releases regional projects by Los Mismos (Sept. 26), Intocable (Oct. 3), Los Originales de San Juan (Oct. 24) and Los Angeles Azules (Nov. 21).

WORLD TOUR
Sounds from around the world will get some toes tapping this fall. Yanni's new-age tunes on Virgin's "If I Could Tell You" will be available Oct. 3. Narada World releases the two-CD set "Global Transmissions" on Oct. 10; it features African group Zap Mama. Mexican singer Susana Baca, Tibetan Yungchen Lhamo and many more.

A bevy of Celtic releases will also be available. Green Linnet presents both Kornog's eponymous album and Susan McKeon's "Lowlands." On Sept. 26, the traditional Celtic group Solas sings of "The Hour Before Dawn" (Oct. 10 on Shanachie). Valley Entertainment brings a Capercaille project to stores. Martyn Joseph, Hardiman, composer of "Michael Flatley's Lord Of The Dance," releases his second solo album, "Anthem." Sept. 26 on Decca.

Smithsonian Folkways brings a "Calypso Awakening" to stores Sept. 26. Putumayo will also release two compilation albums—"A Jewish Odyssey" (Sept. 26) and "Italian Music Odyssey" (Oct. 24)—and two new original artists disc "Earthdance 2000" to stores Sept. 26.

JAZZ IT UP
Some smooth-jazz releases promise to please the ear and

ALBUM FORECAST
Continued from page 60

COUNTRY ROADS
Fall/winter country-highlights include an Emmylou Harris project (Sept. 12 on Nonesuch/Atlantic). George Strait's eponymously titled album (Sept. 19 on MCA Nashville). Dwight Yoakam's "Tomorrow's Today" (Oct. 31 on Reprise/Warner Bros.) and Reba McEntire's greatest-hits set (Nov. 21 on MCA Nashville).

Willie Nelson returns with an Island Def Jam project in September, and Casey Chambers shows who is The Captain" (Sept. 19 on Asylum/Warner Bros.). John Michael Montgomery releases an Oct. 3 project on Atlantic Nashville, and John Rich looks to the skies with "Underneath The Same Moon" (Oct. 10 on BNA). DreamWorks Nashville presents Lisa Angell's "Twisted" (Oct. 3), the debut album by Jolie & The Wanted (Oct. 24) and a Jessica Andrews project (Nov. 7).

Allison Moorer takes a challenge with a "Harddest Part" (Sept. 26 on MCA Nashville), and October brings Chaleeテンスン's "This Woman's Heart" on Asylum/Warner Bros. T.G. Sheppard's "Super Hits" comes out Oct. 3 on Warner Bros. Janie Fricke is "Live At Billy Bob's Texas" releases a new 10 Razor & Tie release. Mercury Nashville also releases Terri Clark's "Fearless" on Sept. 19, a Janie O'Neal disc on Oct. 5 and a Neal Coty project on Oct. 24. Additionally, Atlantic Nashville has greatest-hits project due from Billy Joe Royal, Robin Lee, Glen Campbell and Neal McCoy on Sept. 19.

BILLBOARD SPOTLIGHT
Continued on page 64

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This year's fall/winter release schedule is replete with album reissues. Among the many.

Warner Bros. offers the first batch of its Warner Renasters series on Sept. 19. Five Rod Stewart albums, including his first Warner project, "Atlantic Crossing," and his classics "Tonight's The Night" (1975), and six Van Halen discs, such as "1984" and "Women And Children First," are among the releases. Projects by Eric Clapton and Dire Straits will also be available.


Columbia Legacy brings expanded editions of Blood, Sweat & Tears' classic albums "Child Is Father To The Man" and "Blood, Sweat & Tears" to stores Sept. 5; the Chambers Brothers' "The Time Has Come" will also be available on that date. On Sept. 26, a greatest-hits collection by Soul Asylum will be released. The "Ultimate Tony Bennett" hits stores Oct. 3, as does the Shel Silverstein musical collection "Where The Sidewalk Ends." On Columbia Legacy/Sony Wonder. Other legacy titles include "The Best Of Laura Nyro" (Oct. 10) and "The Best Of Santana Vol. 2" (Oct. 31).

An Indigo Girls' "Retrospective" is expected Oct. 3. An Isley Brothers career overview will be available Oct. 3. Epic Legacy/F-Neck Epic Legacy will also release the remastered REO Speedwagon discs "High In Fidelity" and "You Can Tune A Piano, But You Can't Tune A Fish," on Oct. 17. On Oct. 24, "The Best Of The Spin Doctors" and an Al DiMeola anthology will be released.

A 23-song Patsy Cline album is due Sept. 12 on Varese Vintage. The disc includes her breakthrough hit, "Walkin' After Midnight." El Chico's brand new rock band "Rock Block" will hit stores Oct. 3 with "This Is." Varese also memorialisces classic television with "The Best Of TV Quiz And Game Show Themes."

Greatest-hits sets from Bell Biv Devoe and Bobby Brown are due Sept. 26 on Universal Music Enterprises (UME). UME reissues will additionally include "A Jackson 5 two-CD set on Oct. 24 and Stevie Wonder's "Musicquarium" on Oct. 17. On Nov. 21, a special edition of Peter Frampton's "Come Alive" and Blind Faith's "The Sessions" will be available. Epic will release Anne Mann's "Ultimate" Sept. 12, and UTV also issues a Patsy Cline collection on Oct. 3.

On Sept. 30, Capitol releases "The Band's Greatest Hits"; "The Very Best Of Badfinger" is due on Sept. 12, the same date that The Right Stuff releases an Al Green two-CD retrospective, "Take Me To the River." The label also brings the various-artist compilation "Tales From The Crypt: Monsters Of Metal" to stores Sept. 26.

A greatest-hits collection from Yanni is due Oct. 10 on RCA. Paul Revere & The Raiders' "Mojo Workout!" will be available in October on Sundazed. The label will also be bringing the funk sounds of the Meters to stores in November, and an album featuring songs by country/rock legend Gram Parsons is expected in the fall.

Music Club will release Brownie McGhee's "The Last Great Blues Hero" on Sept. 19. Also on the 19th, a greatest-hits collection by King Tubby will be available.

Blue Note offers several jazz titles. "Al Green/In The Pieces" is in the fourth quarter. These include Jimmy Smith's "The Sermon" (Sept. 12), Horace Silver's "Six Pieces Of Silver" (Sept. 12) and Herbie Hancock's "The Prisoner" (Oct. 10). Releases by Joe Henderson, Kenny Dorham and Hank Mobley are also expected.

A selection of classical albums will also be released. These include Sutchers' "The Art Of The Prima Donna," Della Cassa's "Strauss: Four Last Songs" and "Ultimate Puccini Divas," featuring various guest artists. All, Razor & Tie in November on Decca.

ALBUM FORECAST

Continued from page 62


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Lleading the way at Christmastime 2000 for lovers of top-of-the-line boxed sets are two splendid collections focusing on the work of Frank Sinatra.

On Sept. 26, Capitol will re-release “Concepts,” the impressive 15-CD set comprising the Chairman’s classic work for the label. Originally issued in a wooden “breadbox” and out of print for two years, the set has been re-figured in a new cloth-covered package. Besides including such incomparable titles as “In The Wee Small Hours,” “Songs For Swingin’ Lovers” and “Nice ‘N’ Easy,” the box includes a 96-page illustrated booklet. On the same day, Reprise (the label Sinatra founded when exiting Capitol) will drop a four-CD box of the singer’s “Reprise Musical Repertory Theatre” interpretations of scores for the Broadway musicals “Fintan’s Rainbow,” “Kiss Me Kate,” “South Pacific” and “Guys & Dolls.” These projects, initiated by Sinatra in the early ’60s, feature the vocalist in the company of such peers and pals as Bing Crosby, Dean Martin, Sammy Davis Jr., Keely Smith and Rosemary Clooney.

VELVET EXPERIENCE

Among the most opulent projects of the year is Experience Hendrix/MCA Record’s “The Jimi Hendrix Experience,” scheduled for release this week. The four-CD package (which will also be available as a limited eight-LP box) surveys the breadth of Hendrix’s career through 56 rare and previously unreleased studio alternates and live tracks, dating from the Experience’s fourth public performance in Paris in 1966 through Hendrix’s appearance at the Isle of Wight Festival in August 1970. The velvet-covered box includes an 80-page color book with detailed track-by-track annotation.

On Oct. 24, The Right Stuff/EMI will offer “Dion: King Of The New York Streets,” a three-CD homage to one of rock’s greatest voices. The collection will track Dion DiMucci’s career from his work with the seminal doo-wop group the Belmonts through his memorable solo career, which spawned such unforgettable recordings as “The Wanderer,” “Abraham, Martin & John” and the Phil Spector-produced “Born To Be With You.” The set will feature encomia from Bruce Springsteen, Bob Dylan, Paul Simon, Lou Reed and other peers.

Two of RCA’s most celebrated acts receive boxed treatment this season. Sept. 12 brought “Peace In The Valley,” a three-CD compilation of Elvis Presley’s complete gospel recordings, including material from the “Million Dollar Quartet” sessions and the feature films “That’s The Way It Is” and “Elvis On Tour.” On Sept. 25, “The Man Who Invented Soul” will salute R&B master Sam Cooke. The four-CD package includes Cooke’s many Keen and RCA hits and the great albums “Night Beat” and “Live At The Harlem Square Club” in their entirety. On Nov. 21, EMD/Capitol will issue “Legacy,” a four-CD, 100-song homage to the late Rick Nelson. The collection will survey both Nelson’s seminal rockabilly hits for Verve and Imperial and his pathfinding country-rock sides for Decca, Epic and Capitol. The set, which will feature rare and unissued studio and live performances, will be annotated by Grammy winner Colin Escott.

It’s a whole lotta soul you’re after. Universal is obliterating with its four-CD, 88-song collection devoted to the Supremes, Motown Records’ top girl vocal group. The set, released Aug. 29, follows the group from its early incarnation as the Primettes and includes all of the group’s chart hits, 15 previously unreleased recordings and 13 unheard mixes. The first 25,000 copies of the set include a limited-edition fifth disc of live performances culled from shows recorded between 1964 and 1970.

PRORY COMMITMENT

Information was limited at press time, but Elektra Records has a four-CD boxed set devoted to the studio work of the Eagles scheduled for Nov. 7. Rhino Records’ voluminous vaults will issue a quartet of diverse boxes for the holidays. On Sept. 5, Warner Archives/Rhino released its long-awaited Little Feat set, “Hotcakes & Outtakes: 30 Years Of Little Feat”; the four-CD, 85-track set takes a comprehensive look at the rock ’n’ roll band’s expansive career from 1969 to 1998. On Oct. 17, comedy is king with Rodney Pryor’s “...And It’s Deep Too! The Complete Warner Bros. Recordings” (1968-1992). The set includes all seven of the groundbreaking comic’s Warner albums, six of which have never appeared on CD, and much unreleased material. The Nov. 7 collection “Brain In A Box: The Science Fiction Collection” is a five-CD overview of all things from outer space, from film and TV music to pop and novelty tunes. It includes a 200-page hardbound book with an introduction by Ray Bradbury. Finally, Nov. 7 also brings “Rhapsodies In Black: Music And Words From The Harlem Renaissance,” a four-CD look at the artistic revolution that took place in New York’s Harlem district from 1918 through the mid-30s. Sony’s Legacy division will take a deep look at a trio of acts this season, with three-CD sets devoted to Heart (“Strange Emphoria,” due in late October), Stevie Ray Vaughan & Double Trouble (also late October) and ELO (early November). But Legacy’s most ambitious project for the holidays is its five-CD set, co-produced with Verve Music Group, accompanying Ken Burns’ forthcoming PBS series “Jazz.” Like Burns’ 19-hour film, the box follows the history of the music from its beginnings in New Orleans through today; more than 90 tracks survey the genre’s many styles and stars.

BEDROCK BIRD

On Oct. 24, Savoy/Atlantic will dazzle fans of the alto saxophone great Charlie Parker with “The Complete Savoy & Dial Sessions.” The eight-CD boxed set brings together, for the first time, Bird’s studio sessions for Herman Lubinsky’s Savoy Records and Ross Russell’s Dial Records—trailblazing recordings that served as the bedrock of the bebop revolution. Fantasy Records—which has documented the career of Bill Evans in a trio of handsome boxes—releases another homage to the pianist in mid-October, when its Milestone imprint issues “The Last Waltz: The Final Recordings Live At Keystone Korner, September 1980.” The eight-disc, 65-track set presents eight evenings of luminous performances by Evans, bassist Mal Johnson and drummer Joe LaBarbera recorded days before Evans’ death. Another seasonal Fantasy treat hit the market in mid-August: Thelonious Monk’s “The Complete Prestige Recordings,” three CDs of historic performances (many with Sonny Rollins on tenor) by the distinctive pianist-composer.

DECADE OF DANCE

A pair of very different independent labels will celebrate their anniversaries with seasonal boxed sets. On Sept. 26, Arhoolie Records examines its distinguished history with “40th Anniversary Collection: 1960-2000 The Journey Of Chris Strachwitz,” label owner Strachwitz’s classic recordings of blues, country, zydeco, Tex-Mex, gospel and world music will be sampled on the five-CD, 106-track set. Discocentric’s pathfinder Ninja Tune records will mark its 10th year in business with “Ninja Cuts” on Oct. 23; the package, which will feature Coldcut and other label mainstays, will be available in three-CD, four-LP and six-LP configurations.
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4th-Quarter Retail Buyer's Guide

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**On The R&B/Hip-Hop Tip:**

**An Onslaught Of New Product**

BY MARCI KENON

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**IT'S BEEN A VERY GOOD YEAR** so far for R&B/hip-hop music, with the enormous success of the "Dr. Dre—2001" album released on Interscope in December 1999 and continuing to sell more than 5 million units into this year, according to SoundScan. Labelmate Eminem has also passed 5 million units on his sophomore album, "The Marshall Mathers LP," released in June and spending eight weeks at No. 1 on the Top 200. Missy "Misdemeanor" Elliott's platinum single, "Hot Boyz," from her million-selling album "Da Real World," on Gold Mind/Elektra, broke records in March with an 18-week stay at No. 1 on the Hot Rap Singles chart—the longest No. 1 single in the chart's 11-year history.

R&B/hip-hop albums certified platinum so far this year include releases from Joc, Toni Braxton, Jagged Edge, D'Angelo, Busta Rhymes, Cypress Hill and Bone Thugs-N-Harmony. And expectations are even higher for last-quarter releases. Here's what's just-out and coming up.

**SEPT. 12**

Memphis Bleek, Beanie Sigel, Nelly, J-sometimes and other artists lay a trap for a Fox (the film's star Jamie, that is) with the "Bait" soundtrack, dropping on Rawkus/WB. Telus complains that "The World Ain't Enough" on Virgin, and Olu Men introduce themselves as "Nathan Michael Shawn Wanya" on Universal. Producers Dame Grease plays "Live On Lenox" (Vacant Lot/Priority), Too Short says "You Nasty" (Jive Records) to veggie but hollers "Hey Kandi!" to the former member of Xscape, whose solo debut drops on Columbia.

**SEPT. 19**

Sadat X, member of Brand Nubian, goes to trial with "The State Of New York Vs. Derek Murphy," bowing on Loud. Scienz Of Life savors "Strange Fruit" (Subverse) and clashes with Nature's "For All Seasons" on Columbia. Meanwhile, Talib Kweli & Hi-Tek look at the "Reflection Eternal" (Rawkus), and veteran songstress Patti LaBelle looks to the future with her next MCA release. Phife Dawg, former member of A Tribe Called Quest, provides "Ventilation" with his release on the German independent label Groove Attack. Afro Swede Stephen Simmonds tells "Spirit Tales" (Priority), and Cam'ron gets real with "S.D.E. (Sports, Drugs & Entertainment)" on Epic.

**SEPT. 26**

Various artists—Erykah Badu, Prince, Stevie Wonder, Angie Stone, Gerald Levert, Mos Def, Chuck D and The Roots—get "Bombshelled" on this Motown soundtrack, and Black-Eyed Peas are "Bridging The Gap" on Interscope. Memphis Bleek gets "The Understanding" with his sophomore set dropping on Roc-A-Fella/Def Jam. Jermaine Dupri's young protégé, Lil' Bow Wow, heed the warning: "Beware Of Dog," his debut album, which drops on So So Def/Columbia.

Bad Boy artist Shyne's eponymous titled album hits the streets, and singer/songwriter Toni Estes' "Two-Eleven" arrives on Priority. Guru and guest artists work magic on the Virgin set "Guru's Jazzmatazz: Street Soul." High-energy hip-hoppers M.O.P clean up with "Warriors," and The Dwellas declare that "The Last Shall Be First"—both on Loud. Sure hope owners of Los Angeles-based D3 Entertainment are "Playaz Da Game," as the label gets set to release this album of juvenile songs recorded prior to his Cash Money association.

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**SOMETIMES IN OCTOBER**

Sparkle, who was introduced by R. Kelly, comes with a sophomore set on Motown, and Epic drops Gourwake's next album. London-based progressive soul artist Eike Quasek has his second Epic disc, although Rawkus delivers "lyricists Lounge Pt. 2," featuring Mos Def, Kool G Rap, Beanie Sigel, Ghostface Killah and others.

**OCT. 3**

Ja Rule (Def Jam) and Silk. The Shocked (No Limit/Priority) lay down their new label with "Rule 3:36" and "My World, My Way," respectively. Scarface professes that he is the "Last Of A Dying Breed" (Rap-A-Lot/Virgin). Bad Aze exposes his "Personal Business" (Priority), while Xzibit gets "Restless" on Loud after months out on the Up In Smoke tour. Ram Squad gets paid with "Random Access Money" (Universal), and rapper and labelmate Tracey Lee reports "Live In Charge 2.0," produced by Mobb Deep's Prodigy, who elects to be "H.N.I.C. (Head Nigga In Charge)" on Loud.

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Members of Changing Faces send out invitations to "Visit Me" (Atlantic), and Jive recording artist Mystikal tells his crew "Let's Get Ready," while Tyrese electric on his sophomore RCA set, "2000 Watts," and Def Jam South introduces Ludacris, who elects to be "Incognito." Greg Street, Atlanta DJ on V1000 presents "Got O'Clock Volume I," the first mix-tape CD of Southern rappers (Atlantic). Tamia, formerly with Quest, has her first release on Elektra—an eponymously titled album.

**OCT. 17**

James Otto asks, "Who Is He?" with his Flavor Unit set, and Motown artist Prodyte answers "Nothing But Drama" with his album. Other acts bring the noise include 20 Grand Fikaso (Flavor Unit), Groove Theory (Columbia), Kool G. Rap (Rawkus), Xscape (Columbia) and Chante Moore (MCA).

**OCT. 24**

One of the most innovative sets of this year, "Stankonia," the new album from OutKast, drops on LaFace. Singer/songwriter Lil Mo confirms that her Elektra set is "Based On A True Story," and Snoop Dogg comes up with "The Skin." on Aquemini, the label released prior to his No.1, and distributed by Elektra. Dewayne Stephens (Elektra) feels it's "About Time" for "The Reunion" of Capone-N-Noreaga on Tommy Boy.

R. Kelly gets futuristic with "TP-2.com" on Jive. The
album's first single, "I Wish," was released commercially Sept. 12. Snoop introduces Doggy's Angels, a group of female rappers on Doggystyle Records, while rap group QB Forest drops an eponymously titled single featuring Queensbridge rap artists on Columbia.

**OCT. 31**

Universal artist Monifah goes "Home" after Damozel (MCA female quartet) declares "You Don't Know Me Like That." Loud Records artist Krayzie Bone's untitled album is also due on Halloween. Universal artist Sticky Finger (of Ones) denies being "Black Trash (Autobiography Of Kirk Jones)." Master P sends a letter sealed with "Ghetto Postage" on No Limit/Priority.

**NOV. 7**

Epic delivers an album of Babyface's greatest hits, while MCA unleashes K-Gi & Joflo and introduces Chuck Coolwater, a rap group discovered, groomed, and produced by Chris "The Glove" Taylor (formerly with Aftermath). Loud releases a new Wu-Tang Clan album, the group has wrapped up its first tour in three years. "The Dynasty," an uncompromisingly titled album on Roc-A-Fella/Loud, features the collective of Jay-Z, Aaliyah, Memphis Bleek, Beanie Sigel, Hell and Chris Redd.

**NOV. 14**

Snoop Dogg whips up "The Last Meal"—and his last album for No Limit/Priority—and Cuban Link shines with "24 Karat," his first album for Atlantic. Cuban Link has been featured on Big Pun's "Sheedah Baby!" album, as well as Fat Joe's gold album, "Tell Me What You Love." Prodigy drops "Hang On The Line" from Krazy Bone. It's a "Dro World Order" on Def Jam from Dru Hill. Usber returns with a set on LaFace.

**NOV. 21**

Loud artist Funkmaster Flex cranks it up with "Volume IV," and Queen Latifah gets raw and brutally honest on "Nigganize," to be released independently on Flavor Unit, a label she co-owns. Def Jam drops "Aujo's Swannas," the debut album from Mase. Columbia releases the next album from female vocal group Blaque and the next Maxwell set.

**DECEMBER**


**TO BE SCHEDULED**

Albums from the following artists are also scheduled but release sometime before the end of the year: from Motown, Evkhad Badu's album "Mama's Gun"; Elektra's L.G.B, Columbia duo The Prodigy G&B (Ghetto & Blues); Cappadonna on Razor Sharp/Epic, Eve's sophomore album on Ruff Ryder's Interscope, veteran rapper Doug E. Fresh on Flavor Unit, and producer Swizz Beatz' debut album on Ruff Ryder's Interscope. Syleena Johnson will release "Chapter 1: Love, Pain And Forgiveness" on jive.

---

**1999’s Top Holiday Albums**

The Christmas titles list provides a look at the top-selling titles from last year's holiday season. This recaps covers the period from the Nov. 20, 1999, issue through this year's Jan. 15 issue, when Billboard published its Top Christmas Albums chart, which is based on SoundScan. Both new and previously released Christmas and Hanukkah albums are eligible to appear on the chart, which is compiled weekly but is printed every other week. The rankings on this Spotlight's recaps reflect accumulated units sold for each week a title appeared on the Top Christmas Albums.

---

**Ottmar Liebert**

**Poets & Angels**

Ottmar Liebert captures the heart and soul of the gypsy guitar and brings new life to the celebration of Christmas, combining renditions of ten holiday classics with five stunning originals.

---

**Lara & Reyes**

**Navidad**

Navidad, the new Christmas album by the Latin guitar duo of Sergio Lara and Joe Reyes will take you on a joyous sleigh ride of a lifetime.

---

**Cusco**

**A Choral Christmas**

Cusco's hallmark flutes and celestial sounds are joined by the angelic voices of the Munich Opera Choir. The result is an exceptional collection of ten traditional compositions originating from the late Middle Ages, Renaissance and classical periods.

---

**Eliades Ochoa**

**Tribute to the Cuarteto Patria**

Grammy® nominated Buena Vista Social Club guitarist/vocalist Eliades Ochoa returns with his follow-up to last year's critically acclaimed CD, Sublime Ensambl. Tribute to the Cuarteto Patria is a much deserved recorded tribute to the historic band that he now leads.

---

**Craig Chaquico**

**Panorama: The Best of**

Panorama: The Best of Craig Chaquico is an amazing retrospective offering both a glorious look back and glimpses of the great excitement and diversity to come from this trendsetting artist. Includes 2 new great tracks!
Sounds Of The Season: A Downpour Of Holiday Repertoire

BY DEBBIE GALANTE BLOCK

Christmas songs, as well as such Disney classics as "When You Wish Upon A Star" and "Baby Mine"; "The Little Mermaid 2: Return To The Sea" soundtrack; and "Woody's Roundup," starring Riders In The Sky and preceding Oct. 17's "Toy Story 2."

Finally, Zany Brainy celebrates its national newsest Sept. 15, with 182 stores carrying the premiere title on its Zany Music label. "Celebrate Friends," produced by Craig Taubman, brings together some of the best in the biz—Tom Chapin, Joanie Bartels, Jessica Harper and Trout Fishing In America, to name a few. In addition to contributing its own songs, the artists come together to sing the "My Zany Music Theme." And some will even do in-store performances—now that's something to celebrate!

The Latin beat will not be lost this Christmas, either, as "Mano a Santa Mambo," featuring music from the 1950s and 1960s by artists such as Billy Mux, will also be available from Rhino this year.

OLD FAVORITES
Al Hirt's "Have Yourself A Merry Little Christmas," "Perry Como Sings Merry Christmas Songs" and "Joy To The World" by the Robert Shaw Chorale, from the venerable RCA/Camden catalog, will be reissued by Delta.

Turning up once again this fourth quarter from Atlantic will be Bob Rivers' "Twisted Christmas," "Christmas With Michael Crawford" and Jewel's "Joy: A Holiday Collection." Rock operas from the Trans-Siberian Orchestra and Neil McCly's "Simple Gifts" will also come from Windham Hill this October.

Atlantic Records has at least two new releases this season, with "Linda Eder And The Broadway Gospel Chorus" and "A Charlie Brown Christmas" by Cyrus Chestnut and Friends.

Two new holiday albums will come from EMI Records: New World Orchestra's "A Most Relaxing Christmas" and "Rock 'N' Roll Christmas," featuring various artists.

New releases from Rhino Records for the holidays include "Christmas Polyphonics" and "Christmas Belles." This album features classic recordings from Ella Fitzgerald, Josie Garland, Lena Horne, Doris Day and Rosemary Clooney, to name a few. Rhino will also release an album exclusively for K-Mart called "Martha Stewart Presents Christmas." A five-CD back-pack called "Various Artists—A Billboard Christmas" will debut from Rhino as well.

On an overseas flight, journalist Buck Williams (Kirk Cameron) and pilot Rayford Steele (Brad Johnson) are caught in the middle of a mystery of epic proportions. Without warning, dozens of passengers simply vanish and it soon becomes clear that millions of people are missing from around the world.

Based on a #1 Best Selling series, Left Behind is overflowing with suspense, action and adventure. This riveting motion picture will take you on a spellbinding journey through the most incredible event in history.

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A big thanks to all our employees, partners, vendors, and especially our customers for your ongoing support. We accept this award – our third – while dedicating ourselves to continually meeting and exceeding your expectations in the year ahead.

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Telephone 800-447-4848

Canada: 300 Alden Road, Markham, Ontario L3R 4C1
Telephone 905-470-6697

NARM ‘Supplier of the Year’ Award 3 years in a row.

1998 1999 2000
BY ANNE SHERBER
NEW YORK—Most of the major studios have flirted with the documentary video market with varying degrees of success. National Geographic Home Video has spent the past 15 years committed to the genre. This year, it is celebrating its accomplishments.

“National Geographic is one of the world’s best-loved, most trusted brands,” says Catherine Hagney, VP of domestic home video and DVD for the company. “It touches the lives of millions of people around the world through its magazines, programming, and Web sites.”

In 1985 the company released the first video of its popular television programs. Since then, its catalog of more than 200 titles have accumulated domestic sales of more than 12 million units, according to the company. National Geographic says its best-selling video, “Secrets Of The Titanic,” which was released well before the Paramount Pictures’ 20th Century Fox feature “Titanic,” has sold more than 500,000 units alone. Most recently, its “Dinosaurs” title dovetailed with the Walt Disney Pictures release of the film. The label is also scheduled to release three of its most popular videos in the format in fourth-quarter 1999 and another four during the first quarter of this year.

“We’ve done very well with the DVD product that we’ve released so far, and we look forward to growing with this new product category,” says Hagney. “DVD is the perfect format for National Geographic because we are known for the beauty and clarity of our images.”

For the fourth quarter, a 10-title box set of best-selling videos will be released. The seven-title DVD collector’s set is also planned. “It will be a dynamic collection of documentaries for anyone who wants a stable of great programming,” says Hagney.

All of the DVDs included in the collector’s set have special features such as bonus programming, interactive maps, and National Geographic quizzes.

Other upcoming VHS releases are “Submarine I & 2: Search For WWII Gold” and “Lost Ships Of The Mediterranean,” which each street Sept. 19. In November, the label will release “Return Of The Wolf,” another co-production with PBS, which will be released almost simultaneously with the broadcast premiere of the program. All VHS and DVD product released during 2000 will be stickered with a 15th-anniversary logo to further tout the milestone.

In honor of its anniversary, the company has made the leap into E-commerce by launching a virtual store within a store on Amazon.com that will carry a variety of branded National Geographic merchandise, including all available VHS and DVD titles.

“With the increase in production, the video division schedule will also grow.”

“With the addition of the new online store, we can put the whole collection of programming, which relies heavily on television exposure for retail success. Hagney also notes that sales of National Geographic product always get a bump when the program is aired on television.”

“It’s important in a crowded marketplace, she says, “because it gives our product an edge.”

Rentrak’s 3PF.com E-Commerce Division Prepares To Go Public; 3 Discs Of ‘Fantasia’

GETTING READY: While a final decision hasn’t been made, Rentrak’s E-commerce fulfillment company, 3PF.com, has moved one step closer to going out on its own as a public company.

Recently, the Rentrak division hired the accounting firm of Arthur Andersen LLP to file some paperwork with the Internal Revenue Service about the proposed spinoff. The division has yet to file an 8-K document, but Rentrak has spend more than $400,000 over the past year setting up the fulfillment division. The company was founded in January 1999 under the name Comalliance.

Hiring the accounting firm is another step in the process of going public, says a company spokesman.

Since May, newly named 3PF.com has had its own board of directors and its own management team. It operates separately from Rentrak; in fact, Rentrak hired 3PF.com to distribute more than 3 million videos to its retail customer base.

3PF.com has about 20 clients, including a baby goods Web site, a site that sells all kinds of batteries online, an “emergency” service for last-minute gifts, and some entertainment-related companies.

The spokesman says part of the company’s appeal is its close proximity to Airborne Express, which is on the same property as 3PF.com. “We can take orders until midnight, with delivery by noon the next day,” he says.

As with everything related to the Internet, 3PF.com is on the expansion track. Its 102,000-square-foot warehouse has expanded to 302,000 square feet, and another 120,000 square feet of warehouse space will be added within the next year. The spokesman says, “Overall, this is a very successful business.”


Collector’s edition includes the original “Fantasia” film, now celebrating its 60th anniversary; the new film; and a third disc with supplementary material.

Disc three will contain bonus footage from both “Fantasia” and “Fantasia 2000,” including the behind-the-scenes documentary “The Fantasia That Never Was” and unproduced “Fantasia” segments from the sequences “Claude De Lune,” “The Flight Of The Bumblebee,” and others. From “Fantasia 2000” there is a documentary, deleted animation sequences, alternative versions, and other bonus footage.

DIVIZINE AT WHEREHOUSE: BroadcastDVD will distribute its new music magazine DVD for free at more than 500 Wherehouse Music stores beginning next year. Currently in beta form, the magazine is called 750 MPH and highlights the progres-sive rock genre.

The premiere issue will contain two hours of music, videos, live performances, interviews, and profiles. In addition, movie trailers, short films, and games are part of the package. More than 250,000 copies of the DVD will be distributed at Wherehouse stores in January.

BroadcastDVD publishes the DVD magazine FilmFest, which focuses on the independent film market. Plans call for similar DVD magazines covering extreme sports and travel.

PRESERVING THE PAST: Image Entertainment will release an impressive collection of 50 movies gathered from 26 different film archives. The four-disc boxed set, titled “Treasures From American Film Archives: 50 Preserved Films,” is priced at $99.99 and arrives in stores Oct. 3.

With a running time of over 10 hours, the collection includes a 1916 version of “Snow White,” Groucho Marx home movies, footage of Orson Welles version of “Macbeth,” and other rare films. Political ads, newsreels, and animation are also included.

More than 18 different film archives contributed to the collection, including the Smithsonian, the UCLA Film and Television Archive, the Library of Congress, and the George Eastman House.

The National Film Foundation Production Foundation produced the package, and Image will donate a portion of the proceeds to the nonprofit organization. A 150-page booklet accompanies the package. Bonus material includes more than 300 menus and illustrated essays that introduce each of the participating archives.

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### Top Video Sales

**Billboard SEPTEMBER 16, 2000**

<table>
<thead>
<tr>
<th>No. 1</th>
<th>TITLE</th>
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<th>Year of Release</th>
<th>Rating</th>
<th>Suggested Retail Price</th>
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<tr>
<td>1</td>
<td>ERIN BROCKOVICH (R)</td>
<td>Universal Studios Home Video 85710</td>
<td>Julia Roberts, Al Pacino</td>
<td>2000 R</td>
<td>13.98</td>
<td></td>
<td></td>
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<tr>
<td>2</td>
<td>MAGNOLIA (R)</td>
<td>Warner Home Video 40969</td>
<td>Nicole Kidman, Julianne Moore</td>
<td>1999 PG13</td>
<td>19.98</td>
<td></td>
<td></td>
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<td>3</td>
<td>THE CIDER HOUSE RULES (PG)</td>
<td>Warner Home Video 18381</td>
<td>Matt Dillon, Michelle Pfeiffer</td>
<td>1999 NR</td>
<td>19.98</td>
<td></td>
<td></td>
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<tr>
<td>5</td>
<td>ROMEO MUST DIE (R)</td>
<td>Warner Home Video 18128</td>
<td>Jet Li</td>
<td>2000 NR</td>
<td>19.98</td>
<td></td>
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<tr>
<td>6</td>
<td>THE BEACH (IR)</td>
<td>Universal Home Video 66468</td>
<td>Leonardo DiCaprio</td>
<td>1999 NR</td>
<td>19.98</td>
<td></td>
<td></td>
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<td>7</td>
<td>RENDIERE GAMES (R)</td>
<td>Buena Vista Home Entertainment 20349</td>
<td>Ben Affleck, Gary Sinise</td>
<td>2000 NR</td>
<td>19.98</td>
<td></td>
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<tr>
<td>8</td>
<td>TITUS (R)</td>
<td>FilmDistrict 20050073</td>
<td>Anthony Hopkins, Jude Law</td>
<td>2000 NR</td>
<td>19.98</td>
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<tr>
<td>9</td>
<td>THE TALED MR. RIPLEY (R)</td>
<td>Paramount Home Video 334243</td>
<td>Matt Damon, Meryl Streep</td>
<td>2000 NR</td>
<td>19.98</td>
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**Complied from a national sample of retail store sales reports.**

**Top Video Rentals**

**Billboard SEPTEMBER 16, 2000**

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<tr>
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<td>Warner Home Video 40969</td>
<td>Nicole Kidman, Julianne Moore</td>
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<td>Warner Home Video 18381</td>
<td>Matt Dillon, Michelle Pfeiffer</td>
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<td>5</td>
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<td>Warner Home Video 16236</td>
<td>Jet Li</td>
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<tr>
<td>10</td>
<td>THE NINTH GATE (R)</td>
<td>Warner Home Video 16236</td>
<td>Johnny Depp</td>
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**Complied from a national sample of retail store rental reports.**

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**Notes:**
- **R** indicates rentals.
- **D** indicates day-and-date.
- **R** indicates rentals.
- **PG** rating applies.
- **IR** indicates international.
- **NR** indicates not rated.
- **R** indicates rentals.
- **PG** rating applies.
- **IR** indicates international.
- **NR** indicates not rated.
Hap Palmer. "Baby Songs Play Along Songs" contains two new Palmer tunes and seven favorites from a previous version of the video. It retails for $12.98.

Also due Tuesday is "The Miracle Maker—The Story Of Jesus" from Artisan Home Entertainment's Family Home Entertainment division. "The Miracle Maker" priced at $10.98 for VHS and $29.99 for DVD. The Claymation version of the holiday Bible story aired last Easter Sunday night on ABC and features the voices of Ralph Fiennes, Julie Christie, Richard E. Grant, William Hurt, and Miranda Richardson.

---

Good Knight: USA Home Entertainment, formerly known as PolyGram Video, is launching its biggest kid-vid promotion since the company relaunched last year.

On Oct. 10 the company will release "Franklin And The Green Knight," its first feature-length direct-to-video and DVD project. The video is the latest spinoff of the popular animated series featuring Franklin the Turtle, which USA distributes on video. The 75-minute "Franklin And The Green Knight" will retail for $19.95 VHS and $24.95 DVD.

The highly rated Nickelodeon preschool program also has been spun off as a book series that has sold more than 25 million units worldwide, according to USA. The show is part of CBS' Saturday-morning children's lineup.

USA VP of children's marketing and special projects Jacqueline Lawes says the Franklin marketing campaign is "the biggest we've done since the Barney movie, which was when we were PolyGram Video. Franklin is our best-selling kids' property." USA's other children's properties include the Richard Scarry animated line and Noddy, a character created by its bit by bit entertainment.

Lawes says the Franklin character has proved popular with cross-promotion partners as well. "We were looking for brand alliances or other alliances with significant market presence and ended up working with Radisson, Sears, and Applebee's, all of which have strong family identification," she says.

Purchasers of "Franklin And The Green Knight" can take advantage of a "buy one night, get one free" at Radisson Hotels across the country. Plus, Radisson is featuring the movie in its in-room magazine, Voyageur, which is available at more than 250 of its hotels in North America. Lawes says USA and Radisson designed this promotion "so families can hopefully have a nice weekend together."

Sears, which debuted Franklin licensed-merchandise boutiques in more than 850 of its stores July 1, will carry the video and feature it in its Sears Portrait Studios departments. A continuous loop of the movie trailer and two Franklin episodes—"Franklin Goes To School" and "Franklin In The Dark," are also available for retailers to play in stores, says Lawes. A Sears Franklin boutique, she notes, "will be up until March 31, 2001."

"Franklin And The Green Knight" will also be receiving additional exposure in 1,200 Applebee's restaurants around the country during October via themed place mats and collectible plastic tumblers. "The paper place mats will feature more of the picture of the video and a 50%-off coupon good toward a purchase at Sears Portrait Studios," says Lawes, "and Applebee's will display in-store Franklin signage."

USA is also teaming up with toy manufacturer Kidpower, which makes the Franklin plush, to promote its new "Franklin And The Green Knight" talking plush. Kidpower will also advertise the video's availability through national TV spots airing on Nickelodeon, Cartoon Network, E, and Lifetime.

USA will conduct its own ad campaign encompassing TV, radio, print, and the Internet. Havas Interactive will launch Franklin CD-ROMs in October; Lawes says, and the company is "looking to do cross-promotions with them. They'll already be featuring the video in their print ads."

If "Franklin And The Green Knight" does well, she says, "we're hoping to do a sequel."

Saying the world before bedtime; Warner Home Video and the Cartoon Network are unleashing two new video titles from the hilarious series "The Powerpuff Girls." The two titles arrive Nov. 7, along with the video debut of "Dexter's Laboratory," another Cartoon Network series.

"Birthday Bash" and "Dream Scene" follow up the Powerpuff Girls' successful video debut earlier this year and carry the suggested retail price of $14.95. The Girls also make their DVD debut Nov. 7, with "Dawn 'N Dirty" running 111 minutes, and "Powerpuff Bluff" running 114 minutes. Each is priced at $19.98. "Dexter's Laboratory: Ego Trip" debuts at $14.95.

Each of the videos will come packed with a $3 rebate when consumers purchase two or more videos or DVDs. A Powerpuff Girls savings booklet with consumer discounts on Powerpuff merchandise is also included.

The DVD versions of the Powerpuff titles include extra episodes, such as favorites selected by the fans, interactive games, DVD-ROM access to the Powerpuff Girls Web site, bios, and trivia. The "Dexter's Laboratory: Ego Trip" video will feature episodes from two more Cartoon Network originals: "Dial M" for Monkey" and "Justice Friends."

Warner Home Video is running print and online ads supporting the
Jazz Tour Finds Its Groove. Organizers of the Montreux Festival on Tour pose with Al Jarreau and George Duke after the recently sold-out Chicago kickoff at the Park West with special guests, Carlos Santana, and David Sanborn on the 20-city jazz tour, which is produced by TBA Entertainment Corp. and Rug Music. Shown at the performance, from left, are Brian Murphy, executive producer of TBA; Duke; Christopher Borden, account supervisor for Norstar; Jarreau; Andy Green, VP/GM of TBA; Mary Keele, producer of the Montreux Festival on Tour/Rug Music; and Dave Longwell, senior project manager at TBA.

Video Awards, MuchMusic headquarters, Toronto. 416-591-7400.
Sept. 29-30. 18th Annual Town Point Jazz and Blues Festival, Norfolk waterfront, Va. 757-441-2345.
Sept. 30. BMG Entertainment Row Celebrity Tennis Tournament, Van- derbilt University, Nashville. 615-256-2002.

OCTOBER
Oct. 1. Sprint Music Row Celebrity Golf Tournament, the Governors Club, Brentwood, Tenn. 615-256-2070.
Oct. 5. A&R: Will It Ever Be the Same?, presented by the New York chapter of the National Academy of Recording Arts and Sciences, Webster Hall, New York. 212-245-5440, ext. 370.
Oct. 7-8. Southwest Florida Folk and Blues Fest, NOKamourgos, Pine Island, Fla. 941-283-5096.

NOVEMBER

Please submit items for Lifelines, Good Works, and Calendar to Jill Pessewick, Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90020, or jpsess@billboard.com.

RETAIL TRACT (Continued from page 54)

Recorded Music embraced the traditional gross-margin model, with costs and profits exactly the same as the CD, and the Warner Music Group was believed to be headed in the same direction.

The gross-margin model is the most popular with merchants. That’s because, theoretically, the gross-margin model provides the most profit for retailers. But now that the Federal Trade Commission has eliminated minimum-advertised-price policies for at least the next seven years, if a price war breaks out on digital downloads, retailers may one day be thanking whatever gods they pray to for the agency model, which at least ensures a profit margin, however small.

Anyhow, the main reason why merchants don’t like the Universal model is because the company wants to stop the information cuffed from digital download customers to directly market to consumers. Universal says it won’t sell them, just market them. The deal is the first of its kind from Sony, which says it wants to have access to the information but is willing to sign a contract saying it won’t use it.

In so addition to margin issues, most traditional retailers have been reluctant to sign with either Sony or Universal for customer information reasons.

In the case of Universal, retailers remember very vividly how Seagram president/CEO Edgar Bronfman Jr. kept telling Wall Street over the past 18 months about his plans to sell music directly to customers. The CD sales publicly traded retailers even more than the rest, because every time Bronfman shot off his mouth, their stock fell ten to millions of dollars in market capitalization.

One merchant wonders what’s to stop Universal or any other major from making the same statement, but the fear is using customer information garnered from retailers’ sites, once the contracts run out.

Anyway, with the majors’ digital download business getting off to a slow start, merchants continue to push for the labels to rethink their business model so that they can have the added muscle of traditional merchants to help build a digital download marketplace.

But a Universal executive says his company is not going to change its model and points to the lineup of nontraditional retailers it has selling its downloads. “The digital download boat is carrying a heck of a deck, and the brick-and-mortar merchants better come aboard now,” he says. “Or they may find that downloads are the purest form of the Internet portal of the world and that they have missed the boat.”

It will be interesting to see which way this one turns out. Will the boat leave the dock without traditional retailers, or will the boat ever even leave the dock this time around, considering the way it’s built?
Classified Ad

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<td>JEWEL/WRAP</td>
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<td>3-PANEL BOOKLET</td>
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<td>TRAY CARD</td>
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DURGAN TAKES ON WMCI MARKETING
(Continued from page 16)

Duran continues, “If I can develop that ability in myself while here at Warn- er, then I’ll be very happy, because Roger is very focused that way. But let’s take WMCI to the global marketing responsibilities from Peter Ikin, who departed earlier this year after a long stint as senior VP of international programming and marketing. WMCI’s arrival and its exit were the first major personnel changes following Stephen Shringpton’s Jan. 1 appointment to chair the chairmanship of the company.

One of Duran’s key moves has been to strengthen the marketing unit at WMCI, including the establishment of a strategic marketing unit. “We have to have a strategic bud- getal budget to ramp up marketing functions, Duran’s team appears to be working wonders in its drive to increase market share. The new “flexible” attitude at WMCI’s Baker Street headquarters means that bud- getary concerns have not proved to be a problem. The team is working hard.

“The team I work with here — finance and legal — all work together, and I’ve never heard anyone saying that we can’t do something because it was too hard for us,” he says.

And if initial results are anything to go by, it is unlikely Duran will hear the word “no” too often. “If I look at our sales, we’re not doing the best, but over the last few months, we are forecasting that by 30% to 35% over 15 records, and most of them are probably at 50% or better than was really originally origi- nated. So we are already seeing the results of the marketing drive starting to come out,” says Duran.

“Warner was traditionally a real mar- gin-driven company that was not chasing market share, which I was very accustomed to at PolyGram, but probably my counterpart at Sony also knows it very well. Basically, what we now want to do is say ‘Let’s go after the market, and let’s be a bigger company. Let’s take the volume of artists we have sold and turn them into million sellers and that’s what we are working on. So we are already seeing the results of the marketing drive starting to come out,” says Duran.

“We have never worked together before,” he tells Billboard, “but we have been good friends for a number of years and it’s good to have someone who has worked in the industry and can work well with us. We are working on a new project together.”

Ireland is a very experienced and talented person for this job and he brings a lot of experience to the table, which is very beneficial for us.”

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YOUTH YINDI JOINS EAST TIMORESE CELEBRATIONS
(Continued from page 37)

Yothu Yindis sixth and most recent Mushroom album, “Garma,” features the track “Macassan Crew,” which has been played on Triple J radio, and has charted highly in the ARIA charts. The album received critical acclaim and was nominated for several awards, including Best Roots Album at the 2011 ARIA Awards.

The album also features guest appearances from other Indigenous artists, including Yirrmal and the Kungka Band, and includes the tracks “Garma” and “Gumban.” The album was produced by the famous producer, William Zairiki, and was released to critical acclaim.

The album has been critically acclaimed and has received positive reviews from music critics. It has also been well received by the Indigenous community, with many praising Yothu Yindis talent and passion for his music.

The album has also been well received commercially, with sales exceeding expectations and topping charts in several countries.

Yothu Yindis music has been praised for its authenticity and its ability to connect with people from all backgrounds. It has been described as a celebration of Indigenous culture and a force for social change.

The album has also been critically acclaimed, with several reviews praising the albums production, Yothu Yиндis voice, and the overall sound.

The album has also been well received by music fans, with many praising the albums sound and Yothu Yиндis talent, and expressing their support for the artist and his message.

Yothu Yindi is known for his powerful and emotive performances, and for his ability to connect with audiences through his music. He has been praised for his passion and dedication to his craft, and for his ability to inspire and uplift people through his music.

The album has also been supported by Indigenous communities, who have praised Yothu Yиндis passion and dedication to his craft, and for his ability to inspire and uplift people through his music.

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CLEAR CHANNEL AND CUMULUS DEAL AGAIN. Cumulus Broadcasting has struck another deal with Clear Channel to swap or sell stations in six markets, although all the details had yet to be released at press time. According to a filing made with the FCC, stations would be added in Augusta, Ga; Carbondale, Ill.; August, Maine, Jonesboro, Ark.; Tupelo, Miss.; and Muscle Shoals, Ala. The FCC, however, flagged a number of the transfers, saying they would give Clear Channel too big a chunk of the markets' advertising revenues. This is the third in a series of deals cut between the two companies, as Cumulus has worked to get back on its feet financially. In July, Cumulus sold Clear Channel 55 stations in 10 markets for $166 million; another swap in May gave Clear Channel 25 new stations and Cumulus seven new stations, plus $91 million.

NASSAU PROMISES CLOSING. After Nassau Broadcasting put its IPO plans on hiatus, there was some question as to whether it would be able to raise the capital needed to close its $185 million takeover of Aurora Communications. While it is not disclosing the source of its funding, Nassau says it has enough to close the deal by the end of September. In March, Nassau announced plans to buy Aurora’s nine stations in suburban New York and Connecticut.

SUITE FINALLY SETTLED. Triadion Broadcasting may be gone, but its lawsuits are going the distance. Triadion, which has since been absorbed into the Clear Channel fold, has finally gotten a judge to sign off on a $85,000 settlement in a 1998 lawsuit filed by a shareholder who protest a $400 million buyout by Cupetar Broadcasting. Under the settlement filed in Delaware Chancery Court, shareholders will get an extra 11 cents per share. In approving the settlement, Judge Jack Jacobus also awarded shareholder Herbert Behrens $150,000 to cover his legal fees.

NEW NORTHWEST SIGNS SITE DEAL. New Northwest Broadcasters has parted with SiteShell to maintain the Web sites for its 40 stations. Under terms of the agreement, SiteShell will create and maintain locally branded, format-specific sites, which will also include E-commerce, of which SiteShell will get a percentage. “After considering all the available options, we realized we could not independently maintain comparable Web sites,” says New Northwest president Ivan Ibraeik. “Great Web sites are very expensive to operate.”

HIRE MORE WOMEN, SAYS NEXUS. In a speech before the American Women in Radio and Television Convention, FCC Commissioner Susan Nessel called for the communications industries to hire and promote more women to positions of leadership. Citing statistics showing that women, while representing 40% of the work force, make up only 5% of the most senior communications executive positions and hold only 9% of media company board seats, she said, “The good news is that women are finally waking up to these realities and are doing something about it.” Nessa was referring to a group of female executives now meeting on a regular basis.

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Gehron’s Strategy For Infinity Success

Co-COO Melds Individual And Team Efforts In Mega-Radio World

This story was prepared by Airplay Monitor’s Jeff Silverman.

LOS ANGELES—While the AMFM/Clear Channel merger has dominated the headlines, Infinity has been quietly getting its own house in order with the recent promotion of co-COO John Gehron to oversee programming strategies for the entire station group.

“The consolidation, as far as buying and selling stations is concerned, has calmed down,” Gehron says. “We’re now learning the best way to operate the stations we have and how the synergies will work. When you’re busy taking over stations and trying to fold them into the corporate cluster, it takes energy away from operating the stations themselves. Now we’re allowed to spend all of our time operating. We can help our programmers to focus on what their job really is—to make their stations as successful as possible instead of worrying about who’s going to own whom.”

Although former AMFM programming honcho Steve Rivers recently likened the new radio world domined by Clear Channel and Infinity to a turf war between “the Bloods and the Crips,” Gehron disagrees.

“There are a lot of different corporate cultures, but ours is simple: to perform. We give our people a lot of freedom to perform, and we hold them responsible for what they’re able to do.”

—JOHN GEHRON

“In most markets, there are generally three broadcasters at the top of each heap,” Gehron notes. “So we compete against Clear Channel in many markets—while we’re also competing against a Susquehanna, Emmis, Bonneville, or other strong companies.

Gehron’s new duties include “coordinating with all the other divisions of Viacom, such as MTV, VH1, and CBS TV, which helps foster tie-ins for MTV’s award shows and the red-hot ‘Survivor’ phenomenon. If someone in radio has questions about doing something with a Viacom entity, I know who to call to facilitate that. The same thing goes when Viacom wants to do something with radio.”

Another major aspect of his duties is “to bring all [of Infinity’s programming] brainpower together to use it across the country,” Gehron says. “We’ve always been very independent-station-oriented. While our programmers participate in their own conference calls, it’s not always important to have them focused on their own markets and what’s going on there. At the same time, if they want to tap in to other programmers’ knowledge, there are things we’re doing to improve that process.”

Infinity may be one of the big two in corporate radio, but there are still clear differences between its operating style and Clear Channel’s. A recent Clear Channel memo limiting the use of outside consultants has clearly left independent promoters—and its heavy use of shared air shifts between markets suggests a growing in-house mentality.

“But we prefer not to do everything in-house,” Gehron says. “Some people do certain things better than we can, so why not let them do it? We leave those decisions to the individual stations. It goes hand in hand with our belief that putting the best people we can in each local market is the way to be successful. However, Infinity isn’t automatically against the concept of voice-tracking. “If we have personalities who are capable of doing more and programmers want to take advantage of them, it’s something to consider,” he says. “We wouldn’t do this simply to put people out of business [but] only to improve what we’re already doing. But we haven’t talked about doing this yet.”

As for the current talent pool, “It’s not that there are fewer good personalities,” he says. “What we do have are more good broadcasters running stations who realize the need for more quality talent. The demand for talent has risen in our industry.”

One place where Infinity has strayed from the current radio mind-set is on the Internet, where it doesn’t allow stations to stream their radio. “Many of our Web sites are really very successful without streaming,” Gehron says. “We see the Internet as an incredible opportunity to have a two-way dialogue with our listeners. Obviously, there are revenue opportunities on top of that, but the basic plus is interacting and communicating with our listeners in a way we never could before.

For as future streaming, I don’t know what will happen,” he adds. “Me? [Karmazin] is working on a strategy and has hired a very good group of people to run the Net and new business development.”

Yet the real bottom line, Gehron believes, is in Infinity’s programming mentality. “There are a lot of different corporate cultures, but ours is simple to perform,” he says. “We give our people a lot of freedom to perform, and we hold them responsible for what they’re able to do.”

“Most people can understand that and enjoy that,” he says. “When our programmers take more responsibility for their stations’ success and can control their own destinies, they put the pressure on themselves to be successful, because they’re not carrying out someone else’s plan that they’re not responsible for.”

“The great PDs have leadership skills and understand the entertainment value of radio,” he says. “They also let personalities be personalities. They don’t design formats that limit their personalities’ abilities.”

Radio

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Adult Contemporary

No. 1 20

1 SONG TO ME 
2 BREATHE 
3 I NEED YOU 
4 I TURN TO YOU 
5 GREATEST HITS 
6 AMAZED 
7 I KNEW YOU LOVED ME 
8 THAT’S THE WAY IT IS 
9 BACK HERE 
10 SHOW ME THE MEANING OF BEING LONELY

No. 1 20

1 I WILL LOVE AGAIN 
2 BACK AT ONE 
3 YOU’LL BE IN MY HEART 
4 THE ONE 
5 THAT YOU LOVE 
6 I WANNA KNOW 
7 THE WAY YOU LOVE ME 
8 DESERT ROSE 
9 I WILL REMEMBER YOU (LIVE) 
10 I WANNA KNOW (LIVE)

No. 1 20

1 ABSOLUTELY (STORY OF A GIRL) 
2 DESERT ROSE 
3 EVERYTHING YOU WANT 
4 WONDERFUL 
5 CHANGE YOUR MIND 
6 TONIGHT AND THE REST OF MY LIFE 
7 HIGHER 
8 KRYPTONITE 
9 YOU’RE A GOD 
10 SMOOTH 

No. 1 20

1 MATCHBOX TWENTY 
2 NINE DAYS 
3 STING FEATURING CHEB MAMI 
4 VERTICAL HORIZON 
5 EVERCLEAR 
6 SISTER HAZEL 
7 NINA GORDON 
8 CREED 
9 MACY GRAY 
10 REMIX

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Sirs Progress. Sirius Satellite Radio launched Sirius-2 on Sept. 5 from the Baikonur Cosmodrome in Kazakhstan. This is the second satellite in a three-satellite constellation that will beam satellite radio to the U.S. beginning in mid-2001. The company’s third satellite, Sirius-3, previously scheduled for takeoff on October, is likely to be rescheduled for November due to congestion on the Proton launch calendar.
The Modern Age

BY JILL PESSELNICK

Fuel's Carl Bell applied what he terms the "shockgun theory" to the group's sophomore 550 Music album, "Something Like Human." The lyricist/guitarist says he penned 40 or 50 songs for the project because, when you write enough songs, hopefully there's going to be something in there that's good.

One single deemed good enough to make it into the album's final 12 was "Hemorrhage (In My Hands)." No. 6 on this issue's Modern Rock Tracks chart, Bell says that the first verse of the song "deals with the male point of view of a relationship that you've gotten burned on, and the person comes back to you to take you back home, which, then, has been damage beyond repair. The second verse kind of shows the vulnerability of the girl. It's just something probably a lot of people have had happen in their lives. It's always an interesting situation and a pretty wrenching one as well."

"We toured all over the world the last couple of years, and I'm sure that had some effect. But I never really write about the environment I'm in as much as how the environment is affecting me on the inside."

Bell isn't concerned, though, that the current wave of rap-rock songs might burn Fuel's chances.

"This isn't necessarily the norm of what's going on in the airwaves," he says. "That would be a good thing. The idea is that as long as it stands out. How many did it all for the nokie songs can you have?"

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**Billboard Mainstream Rock Tracks**

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<thead>
<tr>
<th>No. 1</th>
<th>TRACK TITLE</th>
<th>ARTIST</th>
<th>LABEL</th>
<th>ALBUM TITLE (IF ANY)</th>
<th>ALBUM LABEL</th>
<th>AIRPLAY</th>
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<td>EPIC</td>
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<td>6</td>
<td>WITH ARMS WIDE OPEN</td>
<td>CREED</td>
<td>RED HOT CHILI PEPPERS</td>
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<td>GOLDFINGER</td>
<td>GOLDFINGER</td>
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<td>8</td>
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<td>VAN</td>
<td>TRUSS</td>
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**Billboard Modern Rock Tracks**

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<td>MAVERICK</td>
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**SITES + SOUNDS**

*(Continued from page 50)*

Phase II technology. "It won't be years, but it won't be weeks either," Chiariglione says. "But I can say we're now expecting a pretty solid amount of information, so the time is nearing."

Yahoo! has become the biggest company yet to strike a Webcast licensing agreement with the Recording Industry Assn. of America (RIAA). The Webcast licenses are part of the Digital Millennium Copyright Act, but terms and conditions of such a license are not spelled out.

The Yahoo! license defines those terms, according to Matt Rightmire, VP/GM of the entertainment and media group at Yahoo! He declined to reveal the terms, however, citing a confidentiality agreement with the RIAA as well as a concern about "muddying the waters" for those other online companies still negotiating deals with the RIAA.

Among negotiations taking place are those between lobbying group the Digital Media Assn., or DiMA, and the organization. DiMA is representing a number of online music companies in those talks.

Yahoo! is also interested in DiMA, but Rightmire says his company felt the need to move forward on this particular issue on its own.

"Like anybody that's trying to run a business, you're going to make decisions that are beneficial to the things that we're trying to pursue," he says, "and, in this case it became pretty clear that in order to do the things that were right for our business model, we needed to talk to the RIAA directly."

"But this [licensing issue] is only one of many. If hundreds of issues that DiMA is involved with," he adds, "and we are going to continue to be actively involved in and with DiMA as we wrestle with these tens and hundreds of issues."

The Place To B-To-B: What's in a Name? For a growing number of Internet companies in an age when "diverse" suffices come and go with the vagaries of the public markets, plen

---

company founder/CEO Scott Purcell says the shift is designed to better reflect the company's focus on "hosting and solution providers."

"It's essentially a streaming media broadcasters. In today's market, it is critical that infrastructure companies not be confused with consumer-based business models," Purcell says.

The Los Angeles-based company was founded last July as a consumer Webcast site offering commercial-grade, genre-based music channels. The company has since shifted to a business-to-business model, however, concentrating on providing back-

---

As for its former name, the company says it is aiming to partner with another company to supply content and marketing for the www.cowm site, which would continue as a consumer destination.
operations manager B.J. Harris and PD Domino Theodore brand managers for the Foxy Myers top 40 station, WOST (Star 100).

"It's working out quite well," says Radford. "The fact they're both living the lifestyle by being at WLZQ really comes into play. Their ability to feel and relate to music trends, pop culture, and positioning that captures the target listener's attention has been tremendous."

"Their role is still important, especially for smaller stations," says Anthony Janinni, PD of country WDSW Dover, Del. "I rely on my consultants a great deal because he has access to things we don't, like all the research and his clients in other bigger markets."

WDSW has recently become part of the Clear Channel family, so Janinni is unsure whether he will keep his consultant. "If they can replace what we have, then I don't think we'll suffer whatsoever. If they cannot, or don't replace what we have, that's when we might run into some bumps."

Even in the largest markets, consultants are enlisted. "There will always be a place for smart people," says modern rock WXRR (K-Rock) New York PD Steve Kingston, whose Infinity-owned station continues to use the outside consultant program that he has since the 1980s. "Those that survive the consolidation will continue to have some impact on music selection," he says.

WXRR does use other consultants, although it is limited to special projects. "We may work out of his house, to the degree they're right there in the building the jocks are getting tons of calls on a record," he says.

"The influence of a programming consultant has been one of those voodoo stories that has been bigger in legend than reality," scoffs rock PDs consultant Alex DeMers, whose clients include CBS/Infinity and Greater Media. Yet he also admits that in some cases "there is a potential for a consultant and, in other cases, I think my consultants have ever been shy about expressing what's right for a station, but more often than not, we encourage them to play something challenging for a station." DeMers points to 3 Doors Down's "Loser" and "Kryptonite" as tracks that have been slow to garner big airplay on stations. "I'll get slammed by my clients to keep spinning. We went a lot of time on the phone with our guys, and it was not because we chatted with anyone at a label or looked at record sales; we just knew our radio stations," says the consultant. "Consultants are an excuse for a PD that doesn't have the balls to say they're not adding a song," jokes McCay, who says his firm never does add a consultant. "If I'm sitting in a meeting with our PDs, I say, 'What are you guys doing?' It's hard to influence anything."

"We're working on a record with a consultant," says a consultant of a group PDs. "The consultant is an excuse for a PD who doesn't have the balls to say they're not adding a song," he says. McCay agrees and says his firm never does add a consultant. "If I'm sitting in a meeting with our PDs, I say, 'What are you guys doing?' It's hard to influence anything."

One radio programmer, now working as an independent promoter, says he could find himself doing "the hands-on style can be heard, "The music on his stations tends to be uniform across all his outlets," he says. DeMers says he sees situations a consultant and group programmer have joined forces to continue to back a single that is getting poor listener or sales feedback. "There's some sense of market hit in some of the groups, he says.

In some cases, programmers across a group have worked together to break a record. "When one company controls almost 10% of stations in the country, they will have some influence," says Greg. "Prior to consolidation, no one had the kind of control that exists today over playlists, talent, and programming."

Research companies are also affected by the changes. Coleman Research VP Warren Kurtzman says his firm is now more influence over the business even though it now competes with the radio groups' own research arms. "Consolidation has been a great development because one of the things it has brought is a higher degree of the way stations are programmed from a strategic standpoint," Kurtzman says. "Mom-and-pop stations are now owned by big, public companies that have the resources to make investments and expand their share of the ratings and revenue pie."

Coleman consults several different groups, including CBS/Infinity, Ensor, and Jefferson-Pilot Communications.

Universal Records VP of pop promotions Charlie Foster thinks consultants do more good than harm, he has yet to see it used negatively. In fact, he says, groupwide consultants and programmers can make his life easier.

Columbia Records senior VP of marketing Maddiey Scarpulla thinks consultants have considerably less influence because of the recent consolidation and, in some cases, the reluctance to use outsiders. "There are so many experienced in-house programmers that there is no need for consultants," Foster supports Clear Channel's shift away from outside consultants. "Programming directors working at the radio stations are more in touch than a consultant that may work out of his house, to the degree they're right there in the building the jocks are getting tons of calls on a record," he says.

"Group PDs are also given more freedom to test or 'stir' a record to see if it can work in one market, then expand it to others."

Dave Shakes, a top 40 consultant at Alan Burns & Associates, also sees that as a positive. "The closer you are to the street, the better decisions you make about what music to put on. A good PD and music director who have been assembled by a good consultant are going to make a better decision as to what is taking off early than somebody up in an ivory tower."

While DeMers believes the impact a consultant has on music and playlists remains constant, he says consultants are also gaining access to long-term cluster strategies, when they help formulate a plan to maximize a cluster's dominance in a particular market.

Zapoleon agrees. "We're always involved in the process of helping select music, but at the end of the story it's always the PDs decision to what happens."

**Billboard**

**SEPT. 16, 2000**

**Top 40 Tracks**

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<th>No.</th>
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<th>Track Title</th>
<th>Record Label</th>
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<tr>
<td>1</td>
<td>Destiny's Child</td>
<td>Jumpin', Jumpin'</td>
<td>Columbia</td>
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<tr>
<td>2</td>
<td>Janet</td>
<td>Doesn't Really Matter</td>
<td>Columbia</td>
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<tr>
<td>3</td>
<td>Matchbox Twenty</td>
<td>Bdent</td>
<td>Columbia</td>
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<tr>
<td>4</td>
<td>Madonna</td>
<td>Music</td>
<td>Warner Bros.</td>
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<tr>
<td>5</td>
<td>Nine Days</td>
<td>Absolutely (Story of a Girl)</td>
<td>MCA</td>
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<td>6</td>
<td>Christina Aguilera</td>
<td>Come on Over Baby (All I Want Is You)</td>
<td>RCA</td>
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<tr>
<td>7</td>
<td>Toni Braxton</td>
<td>He Wasn't Man Enough</td>
<td>Arista</td>
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<td>8</td>
<td>Pink</td>
<td>Most Of All (Hot Shot)</td>
<td>Universal</td>
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<td>Nelly</td>
<td>I Wanna Know</td>
<td>Jive</td>
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<td>Joe</td>
<td>It's Gonna Be Me</td>
<td>N Sync</td>
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<tr>
<td>11</td>
<td>Universal</td>
<td>Give Me Just One Night (Una Noche)</td>
<td>Universal</td>
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<tr>
<td>12</td>
<td>Creed</td>
<td>Higher</td>
<td>Wind-Up</td>
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<td>Aaliyah</td>
<td>I'm Gonna Miss You</td>
<td>Ruff Ryders</td>
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<td>Britney Spears</td>
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<td>I Think I'm In Love With You</td>
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<td>You're A God</td>
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<td>Bon Jovi</td>
<td>It's My Life</td>
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<td>23</td>
<td>SOULCEDITION ft. Thrice</td>
<td>Faded</td>
<td>Warner Bros.</td>
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<td>24</td>
<td>Snoop Dogg</td>
<td>Who Let The Dogs Out</td>
<td>Snoop Dogg/Infinity Records</td>
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<tr>
<td>25</td>
<td>Kandi</td>
<td>Don't Think I'm Numb</td>
<td>Columbia</td>
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<td>Mandy Moore</td>
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<td>RCA Records</td>
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<td>Third Eye Blind</td>
<td>Deep Inside Of You</td>
<td>EMI, Audio Video Int'l</td>
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<td>Pinch Me</td>
<td>B.Good &amp; Deficient</td>
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<td>Re-Entry</td>
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<tr>
<td>34</td>
<td>Marc Anthony</td>
<td>My Baby You</td>
<td>Columbia</td>
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Compiled from a national sample of Airdata Mainstream Top 40, rhythmic Top 40 and Adult Top 40 stations supplied by Broadcast Data Systems' Radio Trak Service. 247 Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs are ranked by Audience Impression. Tracks showing an increase in Audience over the previous week. A record which has been on the chart for more than 20 weeks will generally not be a chart hit, even if it registers an increase in audience. Records below the top 20 are removed from the chart after 25 weeks. © 2000, Billboard/BPI Communications.
Music Video Programming

NEW MUSIC CONCERT SERIES: Two new concert series that will debut in October are aiming to give artists more live music exposure on TV.

First, satellite-TV service DirecTV is launching the series "Music In High Places," which premieres Oct. 6. The series concept is to film acoustic performances by hit artists at some of the more remote locations.

Alain Morissette will be featured in the premiere episode filmed in a performance at the Navajo Nation's Canyon de Chelly National Monument in Arizona. Lyly Lovett, Chrissie Hynde of the Pretenders, and Shavin Colvin will be featured in upcoming episodes.

Next is MuchMusic USA's "MuchMusic Front Row Concerts," which kicks off Oct. 27 with a Hanson concert from Chicago's House of Blues. The concert, to be held Oct. 4, will be taped in a gesture to keep the grand-prize winner will meet the band, win a free flight ride and dinner before the concert, and get free CDs. At press time, a MuchMusic representative confirmed that upcoming featured artists in the series hadn't been confirmed yet, but that future location sites for the series will be in San Francisco, Boston, and Los Angeles.

CHRISTIAN MUSIC VIDEO TRENDS: Christian music video outlets are on the rise, with the Internet being the fastest growth area for the genre, according to a recent report by media-industry by independent video promotion company AristoMedia.

The Nashville-based AristoMedia is a leading independent promoter and marketer of country and Christian music.

Despite the loss of Z Music (a Gaylord Entertainment-owned contemporary Christian channel that was shuttered earlier this year), the number of outlets local and national/affiliate stations has risen from approximately 120 last year to 188 this year, says AristoMedia president Jeff Watters.

He says the increase, "Christian music is getting better and more diverse, and people are developing new ways to show these videos."

Among those ways are the emergence of more Christian music video outlets on the Internet. The AristaCities site video.com is the leading source for streaming Christian music videos on the Web. Other Internet outlets the study singled out for their exemplary Christian music video content are ChristianArtists.com, Crosswalk.com, and GospelNetwork.com.

AristoMedia also identified four types of Christian music videos being played: contemplative Christian, inspirational, rock/alternative, and urban/gospel. Many Christian music video outlets play more than one form of subcategories of Christian music. According to AristoMedia, urban/gospel is the most popular, with 87% of Christian video outlets playing it, followed by contemporary Christian (82%), rock/alternative (70%), and inspirational.

The study concludes that programming opportunities for Christian music videos and videos continue to go up not only because of technological advances on TV and the Internet but because other secular outlets (such as Disney Channel and College Television Network) are becoming more open to showing videos from Christian music acts.

THIS & THAT: West Havens, Conn.-based modern rock show "The Swindle" has ended production after four years on the air.

Production company Gas, Food & Lodging has promoted Tore Horowitz from representative to become the video coordinator and named Jim Evans executive producer.

LOCAL SHOW SPOTLIGHT: This issue's spotlight is on Omaha, Neb.-based modern rock show "Secondary Emission." TV affiliate: Cox Cable in Omaha.

Time slot: 10 p.m. Mondays through Thursdays.

Key targets: Brandon Henery, producer; Dave Baker, host; Todd Sanford, host.

Web site: discover Omaha.com; partner on secondary emission.com.

E-mail address: secondary emission@cox.net.

Following are five videos from the episodes that aired the week ending Sept. 2:

BAD RELIGION, "New America" (Atlantic).
RCND, "Ruby Soda" (Epitaph).
THE URBAN, "Too Much Stereo" (Virgin).
Sum 41, "Makes No Difference" (Inland).
MXPx, "Responsibility" (A&M).

Video Music Video Programming

2 Concert Series Come To TV; Christian Videos See Increase

FOR NEXT WEEK AUGUST 29, 2000

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS

"NEW ONES" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD

BLUES

Blown Away, Season 2, EP

HOT

The 2000 Show, Mayan Riviera, Mexico

OTHER

Last Call At The Oasis, "Can't Touch This" (Sugar)

HOT

The 2000 Show, Mayan Riviera, Mexico

OTHER

Last Call At The Oasis, "Can't Touch This" (Sugar)

HOT

The 2000 Show, Mayan Riviera, Mexico

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Last Call At The Oasis, "Can't Touch This" (Sugar)

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The 2000 Show, Mayan Riviera, Mexico
**Billboard Music Video Awards**

**HIGHLIGHTS**
- Opening-night party - the first of many networking opportunities
- Provocative panels - top music video professionals discuss the hottest topics in the industry.
- Artist performances - featuring established and up-and-coming artists!
- Exhibits - visit displays of the latest music video services and technology
- Music video trivia contest - winner receives two tickets to the Billboard Music Awards show in Las Vegas

**2000 BILLBOARD MUSIC VIDEO AWARDS**

The revamped show honors the best in 10 genres: pop, hard rock, modern rock, r&b, jazz & ac, country, rap/hip hop, dance, and contemporary christian and the newly added Latin category.

**FOR THE 1ST TIME...**

Winners will be chosen by Billboard readers. Watch for the ballot in the Sept 30 issue of Billboard!

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**For info & updates**

www.billboard.com/events/mvc

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crodriguez@billboard.com

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Universal City, CA 91608
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Room reservations must be made by: 10/17 to receive discounted rate.

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Ref: an # 31noud

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- $450 Early-Bird - received by Sept 29
- $499 Pre-registration - received between Sept 15 - Oct 27
- $550 Full registration - after Oct 27 & walk up

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(Charges not valid without signature)

Cancellations must be received in writing. Cancellations received before Oct 20 are subject to a $150 administrative fee. No refunds will be issued after Oct 27.
conviction, its prominent standing within its record company, and the huge grassroots support of one of the U.K.'s few genuine international guitar-based groups. But then, the "guitar-based" description itself is under siege on the record's commercial and artistic merits.

Capitol senior VP of A&R Perry Watts-Russell is similarly supportive. "The band is positioned to be one of the few live bands in the world, but they're not going to tour in the States for at least six months," he says. "They're widely acknowledged to have made some of the best videos ever, and they're not going to make any videos. They can churn out very radio-friendly songs, but they're choosing to go down another path there."

"To me that's all good news," Watts-Russell continues. "Does it make our life more difficult? Yes, it does, but it also challenges us to find other ways of doing things. Everything comes from the music."

Radiohead played dates throughout Europe this summer to work in new songs, and reintroduce itself to the road. Anticipation for the album, thus seeded, has grown with a series of U.K. and international playbacks of Kiln 18, which journalists and fans who were invited to listen in a conversely serene atmosphere on cordless headphones, resulted in "early impression" rave reviews from everywhere from the New Musical Express to allstarcom.

The band then started its Under a "Kid A" Promotional CD of the track "Optimistic" to rock radio Sept. 18 and will ship the entire album (produced by the band with longtime associate Nigel Godrich) to radio a week later; but programmers will be encouraged to take an old-fashioned proactive stance in choosing music from "Kid A." Intentionally standard video, some 40 "video clips" have been produced, featuring a range of exotic images and clips from the band, but with little visual evidence of the band itself.

"We'd rather not make a record than make another record that sounds like 'OK Computer,'" says guitarist Ed O'Brien, "because that's what the point, unless you're in it for the lifestyle! We've done this record this way because we want to carry on many years record a year, and we haven't been in that position because the industry doesn't let you.

Radiohead is comfortable in dealing with the hyperbolic of popularity is nothing new. Speaking to Billboard in 1997, lead singer Thom Yorke told the interviewer to "put the band's material back in the situation where you are who you are, people snarl at you, like, 'Oh, it's that lot,' like suddenly when people are growing up. I think I can handle that. Most of the time I have panic attacks about what will be the consequences of [making this record] and what we will be doing.

It has been an open secret that the recording of "Kid A" was often fraught with creative infighting and O'Brien's positions were thought to have been the focus of much industry attention. Work began on the album in January 1999 in Paris, followed by an equally unpredictable session in Copenhagen, before the band moved into a Gloucestershire mansion in southwest England in the spring. By August, O'Brien was living in the U.S with his Web Dodge magazine, but there was not much substantial" had resulted from any of those sessions.

The band's own studio, close to its hometown of Oxford, was finally ready for members to work in by September, but progress was slow still. "We all thought several times that we might not see the other side of it," says O'Brien. The turning point came when the band convened last Christmas. "Before we knew it, by the end of March, we had 22 or 23 songs finished."

The band is already considering the possible release in 2001 of some or all of the 13 songs completed but not used on "Kid A." The idea certainly doesn't face Parlophone U.K.

"Big Top tour Sept. 2 in Newport, Rhode Island, its own 10,000 capacity tent from the church in Newport. After dates in Holland, Denmark, Belgium, and France, it will play the first of four U.S. dates, Dec. 3 at the Fillmore, Dec. 5 at Madison Garden, Dec. 6 at the Los Angeles Sports Arena in the Big Top. national tour. The band, which is currently managing Llamas' "Evening Session" show will premiere the album in a special show from Paris, also featuring interviews with O'Brien.

"Radio I and its listeners have had a very rewarding relationship with Radiohead over the three studio albums," says John Jones, editor of radio at the Record. "We're excited to be premiering the new album," of its musical direction. Jones-Donnelly says the album is "moving in a different direction, that it's certainly a challenging but exciting body of work, with new textures and a strong sense of flow."


Meanwhile, Capitol will bring key U.S. radio programmers over to London Music, Sept. 25, where the band will perform live for an audience only. The band will also make a surprise recording session at the Radiohead Store, to be broadcast in September. A possible video project may result from new tour footage being shot by Grant Gee, the director of the Radiohead tour film "Meeting People Is Easy."

"We're going to push for exposure in every way and be prepared to the record. We've also been appearing at Capitol's Hollywood and Vine.com site, and art work can be visited at the band's site, radiohead.com.

On Sept. 5, approximately 200 journalists and 400 lucky fans—some of whom had waited overnight to the line that spanned a city block—filled the Sony IMAX theater in New York's Lincoln Square for the first North American "Kid A" concert. (Continued on page 50)
EU MAY SLOW MUSIC DEALS

(Continued from page 5)

Canal Plus—may not clear antitrust hurdles as quickly, or as cleanly, as originally anticipated.

That concern is especially sharp when it comes to the joining of Time Warner and EMI—the transaction perhaps most in doubt in the eyes of the European community. Authorities, while still cautiously optimistic about the transaction going through, are bracing for anything from a sale of one of Europe’s leading EMIs to an outright collapse of the deal.

But those concerns aren’t originating from the U.S. Observers of the AOL/Time Warner business have seen them speak publically so many times to European antitrust officials, who, their American counterparts, are viewing it as part and parcel of the larger union of America Online and Warner’s parent company, Time Warner.

Michael Nathanson, an analyst with Sunfold C. Bernstein who covers EMI, concedes that he is “worried” about the deal getting done and gives it “60/40” odds of receiving approval from the European Union (EU).

“I am saying there is more upside here than not,” he says. “But that’s not the odds you want to be laying down in a merger. It’s a hard one to call.”

According to Nathanson, the deal faces three primary challenges overseas: the shrinking of the number of major labels from five to four and their control over oligopoly pricing, the potential dominance of a combined Warner/EMI publishing business, and the loss of independent power within the combined America Online, Time Warner, and EMI in the digital world.

Nathanson said the first two concerns are issues that the EU can be swayed on: Takers exist for one of the valuable publishing assets, and oligopoly price controls may be a thing of the past in the case of digital distribution and increased discounting of music at retail. However, the future impact of all the assets in question could be decided by the AOL/Time Warner deal—which relates to models that don’t yet exist—is a tougher issue. “The concern is that in the new world they are going to have increased competition with the next generation of technology,” he says.

Kathy Stypinski, an analyst with Prudential Securities who tracks Time Warner, also concedes that while it is concerned about the fate of Warner/EMI in Europe, it is “battling over the control” that might happen in the deal with Warner/EMI largely depends on how convincingly the companies demonstrate the non-impact of the deal on publishing and/or online.

“They [Warner/EMI] need to explain how the landscape of the technical scenario is defined and who the competitors are. Time Warner thinks it’s being defined too narrowly,” she says.

But Wall Street doesn’t seem overly concerned with the worst case scenario playing out and the deal doesn’t happen. In fact, Stypinski says that if the music merger fails, it still doesn’t seem likely that her recommendation of investing in Time Warner.

“The EMI/Time Warner deal makes a lot of sense, and I think it’s a great deal from Warner’s perspective,” she says. “But if it doesn’t get done, does that diminish Time Warn- er’s prospects in the music space? My sense right now is, ‘No.’”

More important, in the U.S., analysts say there are bigger regulatory and financial concerns than Warn- er/EMI—namely, the fate of the AOL/Time Warner combination.

On Wall Street, shares in Time Warner and AOL recently fell on the potential that the merger combination might place conditions on approval of the deal with respect to open-access issues. Time Warner stock fell $2.10 Sept. 5 and another 28 cents Sept. 6, to $56.82, on the news, AOL shares, down 19 cents Sept. 5, fell $1.63 Sept. 6, to $55.75.

But analysts continue to endorse the likelihood of the merger and its upside, even in the face of regulatory requirements.

Stypinski says that potential concerns imposed on the merged company would be good for anyone. What’s more, she argues, fears that the qualifiers the government may place on the deal will be great so that Time Warner will be forced to continue to operate at this point.

Halpern is still calling for AOL/Time Warner regulatory reviews to be completed, both here and in Europe.

Meanwhile, EU antitrust regu-lators have set a reported date of Oct. 2 for issuing a first-phase decision on the proposed merger of Vivendi SA, Seagram Co., and Canal Plus SA. At that point, the European Commission will elect to either clear the deal or review it over a four-month period.

But analysts say the companies’ previously stated goal of completing the deal by December may be overly optimistic, as their approval process has been slowed due to initial filings by the companies that regulators deemed incomplete. And while the transaction has already passed U.S. antitrust hurdles and received OK from OK from the Competition Bureau, regulatory approvals in Canada remain pending before government agencies Industry Canada and the Department of Cana-nadian Heritage.

Seagram shares were downgrad-ed at the end of the week ending Sept. 2, by analysts at Bear Stearns and TD Securities, which cited modest growth potential for the stock in connection with the Viven-di merger.

“People believe Seagram is no longer trailing on its fundamentals, and the spreads between the current share price and the implied acquisition arbitrage prices has narrowed,” said Bear Stearns analyst Ray Katz in a note to clients.

But analysts say that with respect to Vivendi/Seagram, which enjoys the luxury of not having to sell the Univer-sal/ PolyGram music merger like AOL Time Warner does with Warn- er/EMI, the question is more likely about when the deal will be complet-ed, rather than if.

That ultimately could also aid AOL/ Time Warner and Warner/EMI, in-dustry watchers note.

The three deals—AOL/Seagram and AOL/Time Warner/EMI—should go together,” predicted one analyst. “Both will go through, or nothing will go through.”

Hearings Reveal Concerns

(Continued from page 5)

leaks of confidential European Com- mission (EC) documents suggesting that the commission was not inclined to approve the Warner/EMI Merger. The documents included the wisdom of green-lighting the larger Time Warner/AOL merger. As a result, media analysts, industry commentators, and even employ- ees of the two music companies had begun to entertain the possibility that the world’s five major music companies might not, after all, become four.

The corporate officers of Time Warner and EMI spent approxi-mately seven hours working to con-vince European regulators that the proposed merger of their music divisions would not “significantly im-pair the competition in the European Union.

Then, they had to listen for another four hours as opponents of the deal presented their views. Representatives of Universal Music and the Walt Disney Co., gave their opinions to the regu-lators.

But the day’s hearing, an EMI spokesman said, “We believe we were able to demonstrate to each one of the points raised by the commission and the concerns raised by our competitors and other parties that EMI was not considered by the merger task force.” She added, “We have presented undertakings to the commis-sion, and we now await a response from officials.”

So to companies’ senior officers were scheduled for a return rendez-vous with EC regulators on Sept. 7, with the latter part of the day ex- pected to focus on the Time War-n er/AOL deal (Case No. COMP.M.1845). For the EC, those present included merger task force director Götz Drauz. Those in the hearing room were representatives of all of the interested parties—for or against—were accompanied by legal advisors.

After the Sept. 7 hearing, analyst Euroform said it was apparent that Time Warn- er and EMI were not ready to enter-tain or signal concessions, such as a divestiture, to show good will to the commission. On a key point regarding the future of their relation- ship, Warner and EMI dropped a coalition of music and collecting societies, however, EMI and Warner officials declared that their publishing arms would not withdraw from such societies for a period of five years after the merger approval.

Opponents of Warner EMI Music’s creation and other interested parties are expected to submit a request to present their case. They included European independent labels’ organi-zation Impala, French independent labels’ group UPI, Germany’s d’el music, the European Broadcasting Union, Universal Music Group, the Swedish Society of Popular Music Composers, and European anti- trust author Co. Universal, represented by Universal Music International general coun-sel Richard Constant and Universal Music Publishing senior VP Crispin Evans, spoke about the benefits of the merger on the publishing sector, while the Disney representative warned about the impact on synchro-nisation rights. A representative of Bertelsmann was present at the hearings but only as an observer.

It was over publishing that the EC issued its formal statement, which pulled the fewest punches. It noted that EMI Music Publishing and Warner/Chappell Music together have 10 percent of an estimated total of 6 million world-wide. “The new entity will be three times bigger than its closest com-petitor in the category of Anglo-

(Continued on next page)

BY BILL HOLLAND

WASHING- TON, D.C.—Regulators at the Federal Trade Commission (FTC) are prepared to block the proposed merger of AOL and Time Warner Inc. unless the companies agree to keep open their high-speed cable lines to compete with entertainment and online cable services.

Sources close to the commission and the companies say discussions may produce a comprom- ise that would allow the AOL/Time Warner Inc. to proceed with the merger, but that a final decision on the deal will go through.

That said, expressions of company confidence are no guarantee of a deal’s success, as evidenced by the assurances that surrounded the failed merger of CDnow and Columbia House. But Stypinski maintains that what regulators decide to do
HEARINGS REVEAL CONCERNS  (Continued from preceding page)

American repertoire. Such level of control by the new entity would allow it to act as a “one-stop shop” for users, especially in the emerging world of digital users, bypassing thereby the current collective licensing arrangements for mechanical and/or performing rights, which many in turn give the original music publishers’ leverage the term hitherto uncharacterized market power over the terms of access to its “international” repertoire unmatched by any of the other major publishers.

The conclusion is that the proposed merger would give Warner EM1 “overall market shares in the region of 90%-90%... These market shares underestimate the real power of the company, because other companies involved in the international repertoire, the breadth and quality of their catalog, their financial strength, and their potential growth.”

It adds, “The proposed merger would in itself polarize the existing market structure... to such an extent that it would become extremely difficult for any non-player to enter the market to exert any meaningful competitive counterweight to the merged undertaking.”

This is in sharp contrast to the companies’ own figures. Roger Faxon, the EMI Music Publishing executive VP in charge of the company’s royalty matters discusses the merger procedures, is on the record as claiming the combined market share would amount to “less than 15%” (Billboard, June 24). Faxon stated that in the future, data from the collecting societies in Europe that provided detailed of their total revenues over a period of three years.

The Wall Street Journal claims that the combined music market share would be less than 30%, said Faxon in June. He admitted that there are countries where the EMI Music Publishing would face a strong flogging, “but across the board the figure would be 28% (market share) throughout Europe.”

The H.R. 575 and Warner executives to remain affiliated with Europe’s performance right societies appears to address a specific point made by the lawmakers regarding that “there are no legal barriers for publishers to withdraw certain categories of rights from the collecting society,” that says “concert music publisher has abandoned the collecting society, it will have the ability to exercise market power vis-à-vis its customary customers.”

The belief noted by the pro-summer consumer is that “prices to end-user of music will increase. Due to the dominant positions being created, owners of this new entity, large music publishing rights, the new entity would have the power to unilaterally increase prices to the users of these music publishing rights, and consequently prices to the final consumer will go up.”

Delving into the field of retail dis
counts, the commission reveals that “Warner [price] published to retailer (PPDR) prices were below those of EMI and that those of BMG, Sony, and Universal fluctuated around EM1 prices.” It continues, “It is likely that, in a first step, the parties [EMI and Warner] would unilaterally increase Warner PPDR and Time Warner EM1 prices.” And the document adds, “EMI/Time Warner will be able to raise prices without losing significant market share to the other major publishers.”

Taking this concept one step fur	
ther, the report says, “The price increase would not necessarily have to be implemented through an increase of the PDR but could be implemented through a reduction of the discounts given by the parties to retailers. The commission’s market investigation has revealed that this is a likely development because the new entity will have a catalog of such breadth and strength that it will not be possible for retailers to refuse re
ductions in discounts.”

In its separate but concurrent deliberations on the AOL/Time Warner deal, the commission report	ors added the market share of Ber	elsmann, which is linked to AOL in Europe, to those of Time Warner in the markets for performance and mechanical rights to measure the market power that the new combined venture would enjoy. “The new enti	
ty will have the potential to exercise control of music over the Internet because of its control, through Time Warner, EMI, and Bertelsmann, of almost all of the music publishing rights for digi
tal purposes, including the most sought after Anglo-American reper	oire, over the Internet.”

Again highlighting AOL’s rela	

tionship with Bertelsmann, the com	
mission hints at its strong opposition to the proposed merger between AOL and Time Warner by stating, “Both with or without EMI, the new entity will control the dominant play	
er software and could charge super-
competitive prices for it.”

EMI and other regulators have told merger opponents and others that the deadline for last objections or comments, in writing, is Monday (11). Brussels officials have until Oct. 15 to review the remaining EMI/Time Warner and until Oct. 24 for the larger AOL/Time Warner transaction.

But a source participating in the latest hearing held by Congress that the commission seems to want to pro	ceed quickly. “It looks like early October, there should be a decision,” he said.

WORK-FOR-HIRE ROLLBACK PROCEEDS  (Continued from page 5)

The Recording Industry Assn. of Ameri	
can (RIAA), had changed the copyright law to make sound recordings a new category of “work for hire,” thereby removing a right previously guaran	
teed under the Copyright Act that allowed artists to reclaim rights to their works. Critics say they believe the new bill—

which would return the law to its sta	
tus prior to the sudden, undebated

switch in 1976—will enable artists’ authors’ rights—will win quick approval on the House floor this month.

One reason to expect swift passage is the strong congressional support. This includes a bipartisan sponsorship of the House measure, H.R. 5167, by the Republican chairman and ranking Democrat members of both the Subcommittee on Courts and Intellectual Property and the Judiciary Committee greatly en	
hancing the chances of passage of the bill. And so does a negotiated settlement approved by both the artists’ community and the RIAA, the
tyt.

“This ought to be a win-win, I’d be amazed if anybody voted against it,” Rep. Howard Coble, R-N.C., chair	
man of the Subcommittee on Courts and Intellectual Property and the Judiciary Committee greatly en	
hances the chances of passage of the bill. And so does a negotiated settlement approved by both the artists’ community and the RIAA, the
tyt.

“arrested by the issue of Taking the May hearing, a newly organized coalition of artists, man	
agement, copyright experts, and estab	
lished groups—such as unions, per	
forming rights societies, and the National Alliance of Retailing Arts and Sciences—handed together and were able to forge rollback language with the RIAA, with a little push by Coble and Berman (Billboard, Aug. 19).

Because of the two parties’ agreement on the language and the bipartisan sponsorship, the bill is expected to be introduced by the Judiciary

Committee later this month and to be sent to the House floor and placed on the suspension rules calendar, which limits debate and requires a three-quarters vote for passage.

Despite the history-making develop	
ment, artists aren’t home free yet, veteran Capitol Hill observers say. The measure must first be approved by the Senate as well—and quickly, because Congress in this election year adjourns in the middle of October.

A margin of 51-49 on Oct. 27, the commission hinted that the bill will be approved by Senate Judi	
ciary Committee chairman Orrin Hatch, R-Utah. Sources say he and his staff are sympathetic to the roll	
back legislation and may push for quick passage on the Senate floor.

Furthermore, even if the law is turned back, the question of whether some or all sound recordings can qualify or “fit” the pre-existing categories of works for hire still remains, specifi	
cally in the categories of complications or contributions to a collective work, and has yet to be definitively decided by a court—or Congress.

In their remarks in the June 7 Congressional Report accompanying the introduction of the bill, both Coble and Berman say that the House and Senate Congress should take up and decide in a deliberate manner the still ambiguous issue.

“It is my opinion that we should immediately undo the 10000049 so as to prevent any prejudice to the legal arguments of authors of sound recordings,” wrote Berman. “Then a future Congress, after more exten	
deutive deliberation and careful consid	
eration, could decide whether this legal debate should be resolved through legislation.”

A court could also decide. The pos	
sibility of such a determination exists if the judge in the ongoing Universal Music Group (UMG) copyright infringement suit against Napster/MP3.com content that UMG may not own the recordings because the company has frequently used unlicensed works for hire both in contracts and in Copy	
ight Office registrations.

The arguments, which UMG attor	
neys term a “smokescreen maneuver,” are being put forward by MP3.com in order to sway a judge’s decision on whether the online company is guilty of willful infringement and, if so, what the costs might be per infringement.

Whether or not the judge consider	
ed Napster’s previous settlement—

that the issue of whether a recording is a work for hire—or a work owned by a creator and assigned to a company for a period of time—is suddenly irrelevant. A front burner in confron	
tions going beyond artists’ fights to have the recent amendment to the Copyright law repealed.

The once obscure work-for-hire provision of the Copyright Act is obsolete no longer.
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WEB FIRMS WARNED IN MP3.COM RULING  
(Continued from page 5)

in the judgment—which assessed MP3.com $25,000 for each Universal CD it is found to have stolen—suggests that the law is in its infancy, much as $250 million (Billboard-Bulletin, Sept. 7) —likely to be in large part a matter of individual determination and varying venues with record labels, online competitors, and attorneys expressing varying views in interviews following the decision.  

One oft-repeated sentiment, however, is that the relatively harsh ruling—coupled with an ongoing swirl of litigation around Napster, Scour, and MP3.com—signifies the extinction of the “cowboy mentality” online and the dawning of a new age of caution and “order,” to borrow the word used by several label executives. Whether that is a good thing, of course, is a matter of debate.  

“It sends a message or a confirmation, if taken in totality with Napster and MBMBoard, that the music industry has had success in not just reining in the errant companies but in establishing control of the evolution of the digital music space,” says David Pakman, co-founder of online locker company MyPlay.  

“With many start-ups already made huge profits, getting lobbied, this ruling sends a clear signal that if you violate current copyright laws—however outdated they may be—you are guilty, you will pay dearly with your dream, and a load of your own cash, down the toilet,” says Jeffrey Vilenisky, a digital media analyst at investment bank Leerink Swann. “It’s a warning to all those who think that the Internet is going to be the ultimate les-son for people,” says Dave Goldberg, CEO of Launch.com.
Clear Channel Sights on Web (Continued from page 5)

Clear Channel chairman/CEO Lowry Mays says, “It is increasingly clear that the Internet is a critical component of our company's future growth and shareholder return.”

To back this up, he has created a new unit for the country's five most prominent Internet and interactive businesses worldwide, including SFX Entertainment, its radio and television holdings, and its outdoor companies. Mays is charged with bringing together Clear Channel's properties as he becomes the first chairman/CEO of Clear Channel Interactive.

Mayer has a background in nup-tials—he presided over the marriage of traditional and new media at Disney, where he helped launch the ESPN.com, ABC.com, ABCNews.com, and Disney's Go.com portal site. He is also the former president/CEO of Playboy.com, which he exited in February.

"Now is the time to digest all of the things that we've acquired, so we have to get into that mode, and that's going to be our biggest challenge," says Mayer from his office in Los Angeles. “There's a broad intersection of different industries and experience being brought under one roof. Mayer is leading the Clear Channel strategy of bringing these together, there's clearly synergies between them.

"There's also a complementary Internet presence that works across all those that you can get your arms around pretty easily," he adds. "That's why it makes sense to bring them together."

Mays has a long way—from Texas petroleum engineer to a media mogul. His "play tough and fast" strategy helped build Clear Channel into the largest radio group in the country, and he is renowned for holding his company under tight reins (see story, page 10). One former AFPM manager of Clear Channel, the company "cheap channel" before a radio industry crowd at a Minneapolies convention this summer.

Insiders say the addition of Mayer into Clear Channel's executive ranks signals Mays' commitment to building the company's presence on the Web. Publicly, Mays says it is more significant, saying that "As the markets have shown, expansion in this area needs to be thoughtful and strategic," he says.

That means thinking before acting, says Mayer. It also means putting new red ink into black. "It's been tough on the Internet to see profits. I'm not saying it won't be challenging, but that is my mission—to grow this thing in a profitable way. It won't be profitable immediately, but I want to make sure in developing our strategies and developing our business on the Internet that profit is first and foremost in our mind."

The Internet focus comes as Clear Channel looks to leverage its proprieties and aims to become more of a player in the music marketplace. "We certainly have the resources to be able to take all of this in the Internet net in the music space," boasts Mayer.

Take for instance SFX's current agreement with Smashing Pumpkins putting their exclusively in SFX venues. Offline synergies would have Spears making appearances for Clear Channel radio and TV stations, which could also broadcast a concert.

Online there are a number of possibilities as well, says Mayer, including "ticket sales, merchandising, promotions through the radio and live venues, perhaps even pay-per-view streaming rights to the tour itself or subscriptions to multiple tours that you could follow online as a consumer. There's a lot of business opportunities that take advantage of the spectrum that Clear Channel owns."

Future SFX negotiations will likely include streaming rights, which will give artists and their labels additional exposure and new revenue, he adds.

John Martin, president of Clear Channel Web Services Group, says the company is gaining momentum as they "play out as thousands of E-mail addresses from its radio station sites, which could be used for target marketing. "If we have a rock listener in Los Angeles and a country listener in Chicago, 75% sold out 72 hours before the show, we could E-mail him and offer him tickets for the event."

Universal, one of the majors, "If Clear Channel may look to expand its profits by launching a portal for its radio stations similar to Broadcast.com, a site that aggregates hundreds of radio stations' audio streams. "I imagine the content we're going to have with 1,000 radio stations," says Martin, "We've already digitalized, and with our talent easily accessed, it would be very easy for us to move down that path."

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Martin says Clear Channel is still determining whether it will continue to pay to have sites such as Broadcast.com host its stations. If Clear Channel does, it won't be alone. Several radio groups have formed a consortium that is preparing to pull their stations from Yahoo! to their own site. With nearly 1,000 radio stations, Yahoo! CEO Jerry Yang has said Clear Channel has less incentive to join with others.

Although Mayer says the company "seeks to play at $7 billion, "but it will have a lot of money left over to run its business.

Several observers believe Universal—despite allegations made by Mays—will still be seeking to put it out of business—may be satisfied with the "clear win" it has achieved in court and agrees to settle with the company.

For many of the labels watching with interest from the sidelines, M3.com's ability to survive its damages award is viewed as important from a business perspective—will they be able to compete with the company—that more so from a political one.

"My concern is that the message shouldn't be, 'We are just trying to put people out of business.' They wouldn't want to be in their shoes either," sums up Launch's Goldberg, CEO of Launch Media, of the challenges that lie ahead for M3.com.

BUMPY SETTIMES?
Not the least of M3.com's complications in extending itself is the most "favorable nation" clauses that were included in the settlement agreements it had previously signed with Warner Music, EMI, and USA Today. Under those clauses, according to sources, each of the companies will be "bumped up" to the best deal reached by any of the other. The company has agreed to receive about $20 million each under those pacts.

But if Universal agrees to settle with M3.com, for some number less than that ordered by the judge but likely well more than $20 million, those clauses would kick in at that point. If Universal believed that it would have to find a number that Universal would agree to that it could also afford to pay to the other labels, it would have enough money left over to run its business.

Several observers believe Universal—despite allegations made by M3.com—will still be seeking to put it out of business—may be satisfied with the "clear win" it has achieved in court and agrees to settle with the company.

M3.com loses the appeal and has to pay, it could just file for bankruptcy, and then Universal doesn't get paid anyway. "But if they continue to be a royalty court as the largest creditor," says one exec whose company, which settled, would also find itself in line. Universal declined comment.

WEB FIRMS WARNED IN M3.COM RULING (Continued from preceding page)

address the "willfulness" issue. That ruling is significant not only because it opened the door to higher damages but also because it could be the entry point for suits from M3.com shareholders.

The ability of M3.com's attorneys to have access to the terms of over $4,700,000,000 in content ruled illegitimate by a California court could lead to a legal footwork. The company's attorneys tell Billboard that they intend to challenge every copyright claim made by Universal. The company claims that many of the recordings were made prior to 1972, before sound recordings were covered by copyrights, Universal counters that in February the first suits were remastered, the post-72 copyrights are valid. M3.com also says many of Universal's copyrights are for foreign countries, which thus of copyright laws of foreign countries should apply; Universal points out that they are also registered in the U.S., which is the country that has all the copyrights on the basis of their registration as "works made for hire," arguing that since they are not considered under copyright law, then the copyright covering those recordings is also invalid (Billboard, Sept. 16).

The potential reaction of the stock market, which sent M3.com down more than 20% on Sept. 7 to a new 32-week low of $16.19. Trading in the stock was halted for 2 hours and 32 minutes before 2:00 p.m., it plunged to nearly $5 in after-hours trading that night. Robertson Stephens was among the financial analysts that downgraded it Sept. 7. "These damages of up to $250 million—in addition to the settlement costs the company had already projected from lawsuits with four other major labels—could prove crippling to the company," said analyst A. Sasa Zorovik.

"The willingness of Universal Music to settle for a lower amount—and to grant M3.com a license so that it can relaunch its My.M3.com service.
KNOPFLER TACKS BACK WITH 'SAILING TO PHILADELPHIA' ON WARNER

(CONTINUED FROM PAGE 15)

That's a pleasant surprise for Gary Briggs, Warner Bros.' Los Angeles-based VP of urban development, an active marketing player. "We're hoping to have a minimum of three promo tours (from) him, two prior to street date," says Briggs, noting that a scheduled Sept. 27 performance on "Late Show With David Letterman" will be "the official kickoff.

Knopfler and Taylor share vocal duties on "Sailing To Philadelphia," a song inspired by Thomas Fyn- chon's epic novel "Mason Dixon," about the English aristocrats who became trans-Atlantic Cousins. "James had asked if I would produce him," says Knopfler, "and he was kind of on my mind. It occurred to me he would be ideal to play this part, if you like."

Of Morrison's involvement on "The Last Laugh," Knopfler says, "I had him in mind for it as soon as the song was sitting looking at me on the page. Van has been so much a part of my life—it's a thrill to hear him singing a song that you've written."

Knopfler reveals that he also recorded two songs with Emmylou Harris for the project but has shelved them for a possible album collaboration.

Crockford has taken over as Knopfler's manager after the recent amicable dissolution of the artist's 25-year professional relationship with Ed Bicknell of Damage Management. "From my point of view, I was already working for Ed, coordinating the whole campaign, when they decided to part company," says Crockford, "and both parties said, "Would you do it?" I'd known them forever. I first worked with Mark and Ed in 1979, when Dire Straits opened for Talking Heads."

Adds Briggs, "If it had been an outsider, this transition would have been nightmarish, a month before release. There was already so much in motion with Ed. But we haven't missed a beat."

In the U.K. "What It Is" will be released as a commercial single Sept. 18 by Mercury and has early support from national AC broadcaster BBC Radio 2. Although Crockford is realistic about the reduced mainstream airplay possibilities for an artist of Knopfler's vintage. "We're way beyond that [BBC national pop station] Radio 1 'can't play you unless you're 13' scenario," he says.

Adam Woodgate, PD at soft AC Magic 89 in Leeds, says he has not been serviced with "What It Is" and also acknowledges that daytime exposure for Knopfler is likely to be limited in the U.K.'s pop-driven radio scene. "But artists like him do have a habit of coming back with good music," he says, adding that the station has an outlet for his past successes on its "20th Century Classics" show.

Key to the U.K. rollout of "Sailing To Philadelphia" will be Knopfler's Sept. 22 appearance, the Friday before street date, on noted English chat-show host Michael Parkinson's BBC1 series.

Gennaro Castaldo, head of press and public relations for the HMV retail chain in the U.K., predicts "quite a lot of media interest in the album. It's not one that will leap off the shelf, plus it's competing with some very high-profile releases," he says. "But there's still clearly a fan base there. It's probably a question of [releasing it] and letting it burn over a long period. The potential is there for it to do well."

Knopfler is due in New York Sept. 16-18 for press and television interviews. "We're trying to feature him on TV as much as possible," says Briggs. A TV Guide feature is due to run the week of his "Letterman" performance.

Warner Bros. is currently building a new U.S. Web site for Knopfler, says Briggs, and the label has established a partnership with recording studio and audio equipment manufacturer Lexicon. "We're giving them the record in advance to showcase it. Whenever anyone goes into a booth to test their hi-fi gear, Mark's is the record they'll hear."

This promotion, and the album itself, dovetails with Warner's Sept. 19 reissuing of the entire, digitallly remastered Dire Straits catalog.

Ahead of an official add date of Sept. 16 for the album's lead track, "What It Is," Warner Bros. reviewed it Aug. 9 to triple-A, rock, and classic rock formats "as a sampler, basically to reintroduce Mark," says Briggs. "Somewhere in the neighborhood of 10 stations have added it [as of Sept. 1], and several others are playing with it. They're all coming back and saying, 'What an amazing track.' It feels good already."

CANT STOP THE MUSIC: Madonna's "Music" (Maverick/Warner Bros.) marches to the top of The Billboard Hot 100 on the heels of a phenomenal week at retail. The release of the regular-length CD and cassette singles pushes her sales total to 256,000 units, which more than doubles Madonna's one-week high for any of her titles in the SoundScan era. Contrary to my column last issue, her previous one-week high was for "This Used To Be My Playground," which scanned 76,000 units in the Aug. 15, 1992 issue.

It has been almost a year since we had a single move this many units. The last single to top this total was "Heartbreaker" by Mariah Carey Featuring Jay-Z, which sold 157,000 pieces in the issue of Oct. 16, 1999.

This is Madonna's first No. 1 on the Hot 100 chart since "Take A Bow" in February 1995 and her first on the Hot 100 Singles Sales chart since we began using SoundScan data in 1991. On the radio side, "Music" gains 2 million listeners for an audience total of 69 million and moves 7-6, becoming her highest-ranking airplay track since "Don't Cry For Me Argentina" peaked at No. 5 in February 1997.

Madonna should easily remain at No. 1 on the Hot 100 next issue. On the following week's chart she will be challenged by the Sept. 12 retail release of 98's "Give Me Just One Night (Una Noche)" (Universal). After that, the next major release belongs to Christina Aguilera with "Come On Over Baby (All I Want Is You)" (J Records), which hits stores Sept. 26. This issue, on airplay alone, "Night" holds at No. 20 on the Hot 100 while "Baby" rises 18-11.

MOVING BODY PARTS: For the second time in the last four weeks, "Shake Ya Ass" by Mystikal (Fear) earns the Greatest Gainer/Airplay designation with a gain of 7.5 million listeners. This bumb moves "Shake" 34-25 on the Hot 100 and 26-16 on the Hot 100 Airplay chart. The title also moves to the top of the Hot R&B/Hip-Hop Airplay chart. The second-largest gainer on the airplay chart is Creed with "With Arms Wide Open" (Wind-Up, "Arms") posts a 6.5 million jump, which lifts the song 23-14 on the airplay chart and 29-19 on the Hot 100. This gives Creed two songs in the top 20 of the Hot 100, as "Higher" holds at No. 17. The last rock group to achieve this feat was the Goo Goo Dolls in the Jan. 23, 1999 issue with "Slide" (Warner Bros.) at No. 10 and "Iris" (Warner Sunset) at No. 20.

MOONLIGHT AND KRYPTONITE: Last issue, I mentioned LeAnn Rimes' rare accomplishment of placing two titles in the top 15 of the Hot 100 Singles Sales chart with "Can't Fight The Moonlight" (Curb) and "I Need You" (Sparrow/Capitol/Curb). This issue she places her name in the record book, as "Moonlight" (No. 5) joins "Need" (No. 9) in the top 10, making Rimes the first female solo artist to place two titles in that portion of the chart since its inception in 1991. An earlier component list, Hot 100 Sales, ran from 1984 through December 1991. Only six other acts have managed to accomplish this: TLC, Boyz II Men, Dr. Dre, SWV, Kris Kross, and M.C. Hammer . . . 3 Doors Down holds at No. 6 on the Hot 100 with "Kryptonite" (Republic/Universal) while moving 4-3 on the Hot 100 Airplay chart. Although it is the third most-heard song in the country, it actually ranks No. 1 overall in total plays, with 11,000.

In Loving Memory of BILL SIMON 1920-2000

With respect and admiration for a pioneer, a visionary, an innovator in the music industry
and for more than two decades a great creative force
at Reader's Digest Music

Reader's Digest

www. bill board.com
www.americanradiohistory.com
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| 25 | YOLANDA ADAMS | EDDIE FLAY |
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| 27 | VARIOUS ARTISTS | FTP |
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| 29 | JESSICA SIMPSON | COLUMBIA |
| 30 | SANTANA | LIVING NOUVEAU |
| 31 | JIMMY COX | BASS |
| 32 | JAVON ROYER | AOUR |
| 33 | LIL LIME | THE LIME |
| 34 | KELLY PRICE | DEEP |
| 35 | RICK ROSS | FREESTYLE |
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| 37 | TINA TURNER | S/T |
| 38 | DAVE MANN | S/T |
| 39 | KATHY SIMPSON | COLUMBIA |
| 40 | LIL SURE | S/T |
| 41 | ROC ROYALTY | S/T |
| 42 | RICK ROSS | RAP TROUBLE |
| 43 | JAVON ROSS | FRESH |
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| 45 | JAY-Z | S/T |
| 46 | JIMMY ROSS | S/T |
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| 48 | SWEET KISS | S/T |
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| 51 | SOONER OR LATER | S/T |
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| 54 | THE NOTORIOUS K.I.M. | S/T |
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| 56 | THE MARSHALL MATHERS LP | S/T |
| 57 | THE MARSHALL MATHERS LP | S/T |
| 58 | TRIGAN | S/T |
| 59 | LEVI'S | S/T |
| 60 | SPIRIT OF ROCK | S/T |
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**Greatest Gainer**

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- JOE | JIVE |
- BILLY GILMOR | EMI |
- BEE NATIVE | UNITED NATIONS |
- YOLANDA ADAMS | EDDIE FLAY |
- PINK | LAKE |
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- MARY GRAY | UPC |
- JESSICA SIMPSON | COLUMBIA |
- SANTANA | LIVING NOUVEAU |
- JIMMY COX | BASS |
- KELLY PRICE | DEEP |
- RICK ROSS | RAP TROUBLE |
- YANNI | S/T |
- VIVIANA | S/T |
- LIL SURE | S/T |
- ROC ROYALTY | S/T |

**Singles**

- BAIKEN | JAPANESE WOMAN |
- JOE | JIVE |
- BILLY GILMOR | EMI |
- BEE NATIVE | UNITED NATIONS |
- YOLANDA ADAMS | EDDIE FLAY |
- PINK | LAKE |
- VARIOUS ARTISTS | FTP |
- MARY GRAY | UPC |
- JESSICA SIMPSON | COLUMBIA |
- SANTANA | LIVING NOUVEAU |
- JIMMY COX | BASS |
- KELLY PRICE | DEEP |
- RICK ROSS | RAP TROUBLE |
- YANNI | S/T |
- VIVIANA | S/T |
- LIL SURE | S/T |
- ROC ROYALTY | S/T |

**Albums**

- BAIKEN | JAPANESE WOMAN |
- JOE | JIVE |
- BILLY GILMOR | EMI |
- BEE NATIVE | UNITED NATIONS |
- YOLANDA ADAMS | EDDIE FLAY |
- PINK | LAKE |
- VARIOUS ARTISTS | FTP |
- MARY GRAY | UPC |
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- RICK ROSS | RAP TROUBLE |
- YANNI | S/T |
- VIVIANA | S/T |
- LIL SURE | S/T |
- ROC ROYALTY | S/T |
awards: best pop video, viewers choice, and best choreography in a video. Erica’s “The Marshall Mathers LP” (Web/Aftersmath/Interscope) is also expected to have a post-awards show sales jump. Eminem’s “The Real Slim Shady” video won two nods, for song of the year and best male video. “The Real Slim Shady” and “Bye Bye Bye” were tied for most nominations, with six each.

Awards show sales increase, but the increase won’t be so over the top that it’s going to break all box office records. Smith adds, “People are getting kind of sick of Eminem and ‘N Sync. The awards show won’t hurt their sales, but it’s definitely not going to help them.”

Despite turning in numbers like the 1999 Grammys were for Ricky Martin. MTV didn’t really have any developing artists on the verge of a big breakthrough providing on the show, so I don’t see any major new breakout sales happening because of this year’s MTV Awards. All of the artists who performed already have big hits out right now.

Performing at MTV: The 2000 MTV Video Music Awards were hosted by comedians Marlon and Shawn Wayans. Video eligible for this year’s awards was that which premiered on television between June 12, 1999, and June 9, 2000. Approximately 1,400 ballots were sent out for the final voting phase, with about 750 returned. A total of 34 categories were decided by the vote, and about 600 sent to elected MTV viewers.

Following is the list of winners:

* Best video of the year: Eminem, “The Real Slim Shady” (Web/Aftersmath/Interscope).
* Best male video: Eminem, “The Real Slim Shady” (Web/Aftersmath/Interscope).
* Best female video: Aaliyah, “Try Again” (Backstage/Virgin).
* Best dance video: Enrique Iglesias, “Someday” (Backstreet/Interscope).
* Best rap video: Dr. Dre Featuring Eminem, “Forgot About Dre” (Aftersmath/Interscope).
* Best rock video: Limp Bizkit, “Break Stuff” (Flip Interscope).
* Best pop video: ‘N Sync, “Bye Bye Bye” (Flip Interscope).
* Best new artist in a video: Macy Gray, “I Try” (Ski/Sony Music Entertainment).
* Best video from a film: Aaliyah, “Try Again” from “Romeo Must Die.”
* Best breakthrough video: Björk, “All Is Full of Love” (Electra).
* Best direction in a video: Red Hot Chili Peppers, “By the Way” (Epic/Sony Music Entertainment).
* Choreographer of the year: Ken Sparks.
* Best special effects in a video: Björk, “All Is Full of Love” (Epic/Sony Music Entertainment).
* Best art direction in a video: Red Hot Chili Peppers, “Californication.”
* Art director: Colin Strippa.
* Best visual effects: VH1, “Save Me” (Reprise). Editor: Dylan Tichenor.

* N Sync, Eminem top MTV awards

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REVISED ADVISORY LABEL SCRUTINIZED
(Continued from page 10)

This year, both Gore and Lieberman mentioned the issue of media violence and its effect on children in their acceptance speeches at the Democratic National Convention.

HISTORY OF AN ADVISORY LABEL
The RIAA’s Parental Advisory Label program was created and implemented in 1985 by the RIAA to give parents or guardians the ability to make informed listening choices for their children by providing a voluntary sticker on potentially controversial or objectionable recordings.

Then as now, the structure of the voluntarily provided stickers and record companies to determine which records should contain a label indicating a parental advisory. In most cases, records with possibly offensive lyrics were stickered, but in some cases companies chose not to sticker records that contained explicit lyrics or covers.

The establishment of the labeling program followed a resolution by the National Parent-Teacher Assn. (PTA) in June 1984 calling for the establishment of a rating system for records that would make it easier for parents to identify material containing profanity, sex, violence, or vulgarity (Billboard, July 7, 1984).

In early ’86, the “Concerned Housewives” of the Parents Music Resource Center, co-founded by Tipper Gore, joined the PTA in a call for labeling.

The Senate Commerce Committee held its now-famous hearing on objectionable lyrics in September 1985. The then Sen. Al Gore joined other lawmakers in questioning panelists Frank Zappa, Twisted Sister lead singer Dee Snider, John Denver, and the then RIAA chief Stanley Gor kiovitch about objectionable lyrics (Billboard, Sept. 28, 1985).

Nor was the creation introduced, and although Gore was polite throughout, other senators threatened that if the industry didn’t regulate itself, Congress might step in. Throughout the Senate hearing, emphasis was on censorship legislation and more vigorous labeling bills introduced in dozens of state legislatures.

In 1986, after continuing pressure from lawmakers and parents’ groups to expand the voluntary program, the RIAA, with assistance from NARAS extended its program by providing record retailers with a variety of point-of-sale tools, such as posters, to alert parents to the advisory and explain the intent of the label. That same year, “family values” critics of gangsta rap held congressional hearings and also staged a series of protests at retail record stores to underscore their contention that kids were able to purchase such recordings.

At a November 1999 Senate hearing, “Music Violence: How Does It Affect My Child?” Lieberman and other lawmakers asked the RIAA to toughen its program (Billboard, Nov. 19, 1999). “I hope the RIAA will consider improving its current system. It is a minimum,” Lieberman said, “to give parents more of the basic information they need to make informed judgements.”

Lieberman also asked that the Seagram Co.’s Universal Music Group “will start by dumping (Nothing’s Shakin’)” Mark Marlinson (Universal) then owned 50% of Interscope.

Seagram had come under tough scrutiny since the self-acquisition of Interscope in 1996, largely because of Interscope’s distribution of some gangsta rap albums on the Death Row label. At the hearing, Seagram president Edgar Bronfman Jr. replied to a criticism by saying that the company was aiming to strike a balance among artists’ creative interests, marketplace preferences, and community standards.

During the hearing, Lieberman also warned his net beyond Seagram’s Warner Records. “I have asked Seagram, Time Warner, Song, BMG, and [sic] PolyGram not to push behind the First Amendment and confront the damage some—and I emphasize some—of their products are doing,” he said.

At that hearing, the non-vice presidential candidate also called for Senate investigation of the connection between some rap labels and organized crime.

The RIAA’s Rose闵 testified that the current parental advisory sticker was sufficient and that it was “the responsibility of parents, not record companies, to monitor what their children buy and listen to.” Lieberman and other lawmakers grilled Rose and they were disappointed with her presentation of industry views. Rosen disagreed with Lieberman’s estimate of the cultural legitimacy of such groups as Marilyn Manson and reasoning, “Senator, I’d like to open your eyes further to American culture.”

Rosen chose not to appear at another media violence hearing before the Senate Commerce Committee held last year, saying she did not want “to be political fodder” (Billboard, May 15, 1999). Lieberman, present at that hearing, lambasted the entertainment industry for its marketing practices and called for the FTC probe that Clinton soon “borrowed.”

Lieberman and McCain have introduced a uniform-label bill this year. It would require all entertainment industry products to carry a uniform label describing the “nature, context, intensity of violent content, and age appropriateness of violent content.” Fines for manufacturers and retailers in violation would be $10,000 for every day the product is in the marketplace. An RIAA spokesmen characterized the bill as “an unconstitutional prior restraint on free speech” (Billboard, May 27). The bill has yet been scheduled for a hearing.

3.8% from 138.4 million in mid-’99 to 147.7 million in ’00. Dollar value of shipments to direct and special markets grew 3.3% from $767,000 million in mid-’99 to $798,000 million this year.

The RIAA’s midyear statistics, which the commercial arm of the RIAA, PricewaterhouseCoopers LLP represent direct data from companies that distribute approximately 95% of the music in the U.S. To calculate unit shipments and dollar values for the remainder of the market, PricewaterhouseCoopers utilizes retail sales data from SoundScan to estimate shipments by non-reporting companies.

LIEBMAN ASKES COUNTRY TO HENLEY’S ‘WEDDING’
(Continued from page 10)

a good shot at country radio. “The tradition of country music historically is about the singer and the song. It’s great, because the whole spotlight of that track is about the singer and the song. It’s Don with acoustic guitar and very intimate instrumentation.”

Purcell says Henley will be involved in promoting the single. “You can probably expect him to show up on some mornings around there,” says Purcell, adding that Henley likely be doing some country press as well.

Henley has already filmed a video for the song. “It was shot in Los Angeles in one very interesting place. It’s a house that Jackson Browne partially grew up in that his grandfather built. It’s called the Abbey and it’s in East L.A.,” says Henley. “My grandfather was a sailor. He traveled the world.”

“Then one day he had a spiritual epiphany and got saved, I guess, much like the man who wrote ’Amazing Grace,’ and went and built this house as sort of a shrine with these two Mexican laborers,” he says. “The three of them built it by hand. It’s made out of stone and has parts in it from all over the world, from his travels. It’s quite beautiful. We shot the video there.”

Even though country programmers have yet to hear the new version of the song, reaction to Henley playing on country radio has been favorable.

“He’s a Texas guy, so it’s easy for us to make that leap,” says KPLX-FM Dallas assistant PD Smokey Rivers. “A good song is a good song and if you look back, Eagles stuff meshes pretty well with country and always has. I don’t think the audience will have any problem adapting to it being Don Henley. So bring it on!”

“I really hope that ‘For My Wedding’ is accepted at country radio,” says Henley. “I think it’s very pleasant and I think it’s worth being done country-ly on country radio.’”

According to the RIAA, shipments of Latin music full-length CDs jumped 16% over midyear 1999, from 17.5 million units to 20.2 million units.

Cassette shipments dropped 23% and decreased 31% in total dollar value, although the format continues to be popular in Latin music.

The RIAA says it is in the process of breaking up Latin music shipment data into genre categories. These are expected to be reported by year’s end.

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‘Billboard Minutes’ Grows Via Syndi, Tech Advances

“Billboard Minutes” is celebrating its 200th show with the announcement of new syndication deals and technological advances that will give the programming even greater exposure.

Last year, Billboard and Billboard.com partnered with AENTV, the leading creator and webscatter of original programming for the Internet, to create “Billboard Minutes,” a streaming video program offering worldwide Internet audiences up-to-the-minute news about artists, tours, new releases and the Billboard charts. There are 5 shows produced every week (top news, pop/rock, country, R&B/hip-hop, and Latin). Taping and production take place at the new Inextv/AENTV Internet Media Center in Woodland Hills, Calif.

With the help of syndication deals and technological advances, the audience for “Billboard Minutes” is rapidly growing. Altavista.com and IWON.com, two of the top search engines on the Internet, have recently partnered with AENTV to syndicate “Billboard Minutes” worldwide.

“Our goal is to develop and produce original branded or celebrity-driven programming that has wide demographic appeal, and to offer that programming through our syndication channels to a chosen group of high-profile syndication partners, portals, search engines, and destination sites,” said Drew Cummings, president/CEO of AENTV.

For more information on “Billboard Minutes” syndication opportunities, contact Drew Schwartz at 912-884-9966 (ext. 704). To view the show, click the “Billboard Minutes” icon at Billboard.com.

**Market Watch**

**A WEEKLY NATIONAL MUSIC SALES REPORT**

**BY THE ADVANCE OF “Music” (Maverick) to the top of The Billboard Hot 100, Madonna becomes the only sixth artist in the rock era to achieve at least 12 No. 1 hits. By racking up an even dozen chart-toppers, Madonna ties the Supremes and pulls into fifth place among acts with the most No. 1s. Madonna’s eight more to match the Beatles, who have 20. Five more will bring her even with Elvis Presley, who has 17. Just three more will match Mariah Carey’s total of 15, and with her next No. 1 title, Madonna will tie Michael Jackson for fourth place, with 13. Madonna’s 12th No. 1 hit, “Forever,” arrived in April 1996. Previsouly, the longest gap between Madonna’s No. 1 hits was the 2%–year wait between “This Used To Be My Playground” and “Take A Bow.”

Some other “Music” notes: As Madonna succeeds Janet Jackson, this is the first time in 19 months that two solo female artists have had consecutive No. 1 hits. You’d have to go back to March 1999, when Cher followed Monica, to find the last pair of solo female artists with successive chart-toppers. And since Jackson only used her first name on her single, and as she followed Sisqó, this is the first time in the rock era that we’ve had three one–named singers in a row at No. 1.

There’s more “Music” trivia from Peter J. Baker of Milwaukee, who says this is Madonna’s fifth single to reach No. 1 in its sixth chart week, following “Like A Virgin,” “Like A Prayer,” “Vogue,” and “This Used To Be My Playground.” Six weeks is the fastest any of her singles has reached the top.

Baker also points out that this is the first time Madonna has had a No. 1 hit in September, although she’s come close. “Playground” was No. 1 for one week in early August 1992, “Who’s That Girl” was No. 1 for one week, and that was the week ending Aug. 22, 1987; and “Dona Don’t Preach” was on top for two weeks, concluding with the week ending Aug. 29, 1996.

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