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Alejandro Sanz
Trans World Invests In Brick-And-Mortar

BY ED CHRISTMAN
NEW YORK—In agreeing to acquire WaxWorks’ 113-unit Disc Jockey chain, Bob Higgins, Trans World Entertainment’s chairman/CEO, is betting against Wall Street’s apparent belief the day is waning for brick-and-mortar music stores.

The deal will bring another 113 locations under the Trans World banner, giving the Albany, N.Y.-based chain a total of 1,052 (Continued on page 86)

GILMAN TOPS NOMINEES IN BILLBOARD VID AWARDS

BY CARLA HAY
NEW YORK—Country singer Billy Gilman leads the list of nominees for the 2000 Billboard Music Video Awards, which will be presented Nov. 10 at the Universal Hilton Hotel in Universal City, Calif. The 12-year-old

Gilman, an Epic Nashville recording artist, earned four nominations for his video “One Voice.”

The clip received nods for best country new artist clip, best contemporary Christian clip, best contemporary Christian new artist clip, and best jazz/AC new artist clip.

(Continued on page 86)

FTC TAKES ON VIOLENCE IN THE MEDIA

DOES RIAA LABELING SYSTEM WORK?

BY BILL HOLLAND
WASHINGTON, D.C.—The Recording Industry Assn. of America (RIAA) has long defended its parental-advisory labeling system as an adequate alert for parents, but the Federal Trade Commission (FTC) is now taking a much closer look at what parents actually know and how they’re learning it.

Hilary Rosen, RIAA president/CEO, criticized the FTC report’s findings on marketing and labeling in a Sept. 11 statement. “It fails to take much of its own data into consideration when drawing its assumptions about the recording industry’s marketing practices,” she said.

(Continued on page 84)

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VH1 STORYTELLERS “LIVE” ON SEPTEMBER 22ND
Frank Cross 2000: Turn Of The ‘Scrooge’

A new entertainment season is upon us, and in the executive boardroom of the International Broadcasting Co. (IBC), Frank Xavier Cross, the self-described “youngest president in the history of television,” is reviewing an upcoming slate of candidate networks. Straddling back and forth in front of a framed Picasso, the tall, balding Cross seethes to his assembled lieutenants that “there’s a reason” he holds such an uncommonly lofty position in the industry. “I know the pressure.”

Fed up, Cross does not need to hear from his taste in programming, and Christmas will be the biggest paycheck yet. So Cross is keen to screen the promotional clip for IBC’s upcoming “Yule Love It!” campaign of Noel specials. Off go the lights, and on comes a wall of screeches that shudder w/ a mammoth voice-over: “Herbert Cross, 20th-century American artist, has found that rare artistic cottage doing things the wintry scene, its windows aglow with silhouette by snow, else, is suddenly a by a mortar shell, and swarms of mist-shaken men leap over icy drifts to spray the remote residence with fire from M-60s and AK-47. A senior woman, “At 7 o’clock, psyches灶 Santa’s workshop—On The Night The Reindeer Died”!

But such relatively subdued promos don’t satisfy the annual Cross—not even the one for the slightly live production of “Scrooge” starring Bette Davis and the Solid Gold Dancers. So Cross jumps up and rears his own commercial pitching IBC’s edition of “A Christmas Carol,” in which a prissy-voiced rendition of documentary-clip horror stars (Morticia Addams) is accompanied by the words: “Freeway killers!” culminates in a nuclear supernova behind the chilling sign-off: “Now more than ever: it’s important to remember the true meaning of Christmas...that’s the reason!”

“CUT PURVEY!” yells director Dick Donner (“Superman,” “Lethal Weapon”), as poised Panaflex cameras capture a close-up of actor Bill Murray as Frank Cross, his features looming demonically in the fiery glow of his TV monitors. With a rat-tat-tat of the onstage at the lot of Hollywood’s Paramount Studios, as production is concluding for “Scrooged,” the modern film adaptation (by writers Mitch Glazer and Michael D’Oench) of Charles Dickens’ A Christmas Carol, rather than a short story. A break is called, and Murray loosens his tie as he exits the sound stage, strolling past a huge bone-white bulletin and Dickens’ lot of Hollywood’s "IBC's" edition of The Ghosts of Christmas Past, Present, and Future. Murray will portray the film’s heroine, and she “Is the Woman!”

Tempted to his trailer on the studio backlot, Murray reveals that the Solid Gold Dancers were paid the same day their show had been canceled—they had to get hired immediately)—and describes the under- lying motivations of his character ("Frank has the LCD—the lowest common denominator—instinct. His network can’t stoop low enough! Frank can’t deal with the sins of his fathers!")

Praised by New York Daily News critic Pauline Kael as "a triumphant parody of yuppie callousness," the satiric “Scrooged” went on to become one of the most successful Christmas movies of all time. Despite its enduring popularity as a VHS/DVD title—including cult status in rock ’n’ roll circles, with bands like R.E.M. using copies of the film in their tour-bus libraries—the lessons contained in the cinematic social parable still seem elusive a dozen years later.

This was rarely so apparent as on Sept. 11, when the Federal Trade Commission (FTC) released its report on Marketing Violent Entertainment To Children: A Review Of Self-Regulation And Industry Practices In The Motion Picture, Music Recording & Electronic Game Industries.

The two central questions the report addressed were “Do the industries promote violence? Does the industry acknowledge its responsibilities in the depiction of violence in venues where children make up a substantial percentage of the audience?” and “Are these advertisements intended to attract children and teenagers?” In summary, the report, for “all three segments of the entertainment industry,” is negative.

Rather than a shrill conservative screed, the FTC report proved to be a fair, well-researched account of marketing practices. Its documentation was drawn from the files of the corporate firms scrutinized—as well as from data acquired by FTC “ystery-shopper surveys,” which found that 49% of under-17 patrons (who were never asked their age) were able to enter R-rated movies and that “unaccompanied children ages 12-16 were able to buy an explicit-content labeled recording 60% of the time.”

The FTC report was prior studies like the National Institute of Public Health Disease Control and Prevention that “the United States has a teenage homicide rate five times greater than the rate of 25 other industrialized countries combined.”

Cross, of course, had had his problems with negative feedback. In a subsequent scene shot with Cross Murray at Paramount Studios in March, IBC’s chief is confronted in his boardroom with a tabloid cover story headlining him as a “militant, woman-hating cross-dressing domino communist.” As a junior executive informally Cross, “This 50-year-old grandmother was watching your ‘Scrooge’ promo last night, and she just keeled over. She scented her death.”

Frank gasps and says, “That is terrible! I know that ad worked! You can’t buy loyalty like that! I want that promo run every half hour. I want an ad every half hour!”

On Sept. 13, after initial Senate hearings on the FTC report, this columnist phoned actor Murray at home in upstate New York and asked what a media mogul like Frank Cross would be up to today. "Frank’s move now resembles a corporate shift to the real-life TV shows like ‘Survivor’ with real-life violence,” says Murray. “He’d take a bulletproof lino to some urban hellhole, throw money out the car window until somebody killed someone else over the flying cash, then jump out of his window and commit suicide in his arms.”

The 21st-century Frank Cross would go that far...

"And next,” Murray continues, “Frank would lose-ride it by going on one of his own network’s bottom-feeding TV talk shows to describe that experience. And if that wasn’t enough, he’d launch a book, TV show, every half hour—every minute!“

What would IBC call this perilous, pandering series? “Well,” replies Murray, “I guess they’d name it for what it is, a really cynical outlook. ‘Living With Violence: The History Of Our Times.’"

Jazz Saxophonist Stanley Turrentine Dies At 66

BY STEVE GRAYBOW

Née Erwin "Ernie" Turrentine, the R&B saxophonist Stanley Turrentine, whose career spanned 50 years, died Dec. 17 in New York two days after suffering a stroke. He was 66 years old.

Turrentine, who lived in Fort Washington, Md., was in New York for a performance at the Blue Note jazz club.

Turrentine toured with the R&B/R&B band, which featured Ray Charles on piano, in the early 1960’s, by the end of which he’d recorded his first records as a member of drummer Max Roach’s band.

In the early 1960’s, he was recording as a leader on Blue Note’s R&B band, which featured Ray Charles on piano, in the early 1960’s, by the end of which he’d recorded his first records as a member of drummer Max Roach’s band.

(CT) became a pop radio hit and set the standard for the soul/jazz sound that became Turrentine’s calling card.

During the 70’s, 80’s, and 90’s, Turrentine continued to record for such labels as Fantasy, Elektra, and Blue Note, mixing elements of pop, jazz, and R&B. His most recent recording, “Do You Have Any Sugar?”, was released on Concord in June of that year.

Stanley was one of the most important figures in soul/jazz,” says Concord Records executive VP John Burke, who produced Turrentine’s final recorded album. "The 30 years to complete the album, and most of that time was consumed with finding material that Stanley would be excited about. We would launch it and launch it and launch it and launch it..."
Napster Appeal May Hinge On Sony Betamax

BY EILEEN FITZPATRICK

LOS ANGELES—As the judges on the 9th U.S. Circuit Court of Appeals in San Francisco wade through a mountain of final briefs submitted by the Recording Industry Assn. of America (RIAA) and Napster, some legal sources say the case will be decided on one tag: “The bottom line is the Sony Betamax case, and the decision will not be rendered on the basis of the Audio Home Recording Act or other technology legislation,” says intellectual property lawyer and professor Joseph J. Wiseman. “The decision will be based on whether or not there is infringement based on this technology.”

In the landmark 1984 Sony Betamax case, the Supreme Court ruled that new technologies should not be judicially banned (or re-engineered) unless the only substantial use of which they are capable is unlawful. Copyright attorney Fred von Lohmann of the San Francisco firm Morrison & Foerster says, “The Sony case is the only argument that carries weight.”

In their response brief filed with the appeals court on Sept. 18, the RIAA and the National Music Publishers Assn. argue that the Sony case is not applicable since “the court considered both quantitative (widely used) and qualitative (commercially significant) substantially.”

Napster responded on Sept. 13 that its technology is used for “sampling, space shifting, and the authorized distribution of music of emerging and established artists.” Napster’s brief restates the companies’ contention that the music industry seeks to control technology and “prevent it from transforming the Internet in ways that might undermine their present chokehold on music promotion and distribution.”

While Napster also claims safe harbor under the 1992 Audio Home Recording Act (AHRRA), Wiseman says that a decision based on it would “leave a lot of underlying issues unresolved.”

In addition, Lohmann points out that an amicus brief filed by the U.S. Copyright Office on behalf of the RIAA tears down that defense. In its brief, the Copyright Office states that Napster users are not using any of the devices or media covered by the AHRRA and that the act provides immunity only for non-commercial copying, not for public distribution. “The AHRRA argument is looking pretty weak on Napster since the U.S. government weighed in on the side of the RIAA,” he says.

Other organizations that have filed amicus briefs on the RIAA’s behalf include the Assn. of American Publishers, the Interactive Digital Software Assn., ASCAP and BMI. Oral arguments for the appeal, which seeks to overturn a preliminary injunction order issued by the lower courts, are scheduled for Oct. 2.
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DuBois Departs Gaylord; Planned Label in Turmoil

BY PHILLIS STARK
NASHVILLE—The future of Gaylord Entertainment’s planned record label is now in question following the Sept. 13 departure of Gaylord’s president of creative content, Tom DuBois, after just a few months on the job. His departure comes in the wake of upheaval at Gaylord and follows the surprise July departure of president/CEO Terry London, a 22-year Gaylord vet.

The company’s Internal division, Gaylord Digital—which includes the Web sites MusicCountry.com, Music-Force.com, and Digital Publishing, the Grand Ole Opy Group, and Gaylord Films, as well as to launch the new label. In a prepared statement, company chairman E.K. Gaylord II expressed “disappointment” over DuBois’ departure and called it a “mutual decision.”

Label spokesman Tom Arkinson says DuBois left over “philosophical differences” but declined to discuss the status of the label other than to say, “As with every part of our company, we examine the tournament plan every day and every week is an ongoing examination of the record label.”

Gaylord appointed former Cincinnati Bell CFO Dennis Sullivan as interim president/CEO, Sullivan, who has been retired since 1993, is the father of Gaylord Entertainment director Jennifer Wilding. He will remain CEO of Gaylord and served as interim president/CEO since London’s departure.

The new Gaylord label, which had been expected to have had a distribution deal but had already made an offer to former Decca artist Chris Knight. The label was expected to have had mainstream country, alternative country, and pop divisions.

The future of some recently hired staffers, including former Arista executive Scott Robinson, who had been tapped as the label’s president, remained uncertain at press time. Twenty-one former Arista Nashville staffers were expected to leave the new label’s ranks. Former Atlantic Records Nashville/VPG Bryan Switzer, who had been hired to head the new label’s promotion department effective Oct. 1, described himself on Sept. 13 as “a free agent as of today.”

Arkinson says, “There’s a handful of people Tom brought with him. Their circumstances are to be determined.”

Despite laying off almost all its remaining staff Sept. 8, the Web-centric indie label asserted in a terse statement Sept. 11 that it plans to “continue operating.

Launched in February 1999 by former MCA Music head Al Teller, Atomic Pop was at the time the highest-profile entrant yet in the nascent online-label scene and offered everything at its own stated expectations were equally lofty: the reinvention of the music industry in a “digital revolution” that would claim as its first victim, Teller frequently asserted, the traditional music business.

Indeed, all signs point to the casualty being the new-media upstart. Ap- parent demis comes on the heels of two other dot-gones with strong digital- industry connections: Digital Entertainment Network and P2P.

Clearly [industry] connections only get you so far—or not so far,” says an online music competitor who admits to having been “intimidated” by some of the boldface names the- ing out turf online and who asks not to be quoted.

‘Respond’ Set Raises $100,000

BY CARLA HAY
NEW YORK—The public response to “Respond” continues to escalate. Domestic violence-prevention organization Respond Inc. has reached a milestone by raising $100,000 through its “Respond” compilation album, which was issued last year to benefit the nonprofit Somos Mass.-based agency that offers aid, 24-hour counseling, and shelter to help women and children who are victims of domestic abuse.

The two-CD set, released in January 1999 on the Koch- distri-uted SoundSound catalog, includes 27 New England-based singer/song- writers, including Juliana Hatfield, Jennifer Kimball, Kimya Dawson, and, among others, Paul Westerberg. The album has garnered critical acclaim and widespread support in the music industry. (Billboard, May 29, 1999).

Respond Inc. executive director Lynne Brody says, “We’re thrilled at reaching the $100,000 milestone mark. We knew the project is an example of how people can use their natural talents for the greater good. That level of com- munity acknowledgment and support is especially impor- tene. With the ‘Respond’ album, we reached an audience over domestic vio- lence that we may have [previously] reached.”

One of the music-industry organizations that has sup- ported the album is music mail-order company Colum- bia House. Columbia House president Brian Wood says, “We’ve pitched a lot of worthwhile projects, but we have to be selective on what we support. The causes we support are those that are also getting a lot of support from artists.”

Warner Announces Download Plan

BY ED CHRISTIAN
NEW YORK—Warner Music Group—the last major to bring its digital distribution offering to market—has clearly been watching the efforts of the other majors in an attempt to avoid any missteps they may have made in their initiatives thus far.

Although Warner is initially entering the North American market in November with only about 100 downloaded songs—preferably by artists on the Warner Bros. label—its plans to follow up quickly with a broader offering that will include entire albums.

Rob Glaser, CEO of RealNet-works, which Warner has chosen as the architect of its digital infra-structure, calls the breadth of the er’s plans to reach the widest array of consumers and attract the support of a large number of retailers. Glaser says that Warner and RealNetworks have strived to create an “infra-structure that will have the broadest market reach.”

Warner executives decline to reveal details of other technology com- panies will be involved in its digital effort, but sources suggest that Liqui-uid Audio and Microsoft, through its Windows Media, will have a role.

In addition to allowing retailers some leeway in aligning with the digital service provider of their choice, Warner is joining potential merger partner EMI Recorded Music in using a gross margin pricing model, which allows the retailer to set the price for downloads. That business model is much more popular among music specialty retailers than the so-called agency model chosen by the other three majors, in which the labels set the price to the consumer and pay a commission to the retailer.

Using technology licensed from PreviewSystems, the Warner model allows for what is called an integrat- ed basket, which enables the retailer to collect payment and customer information. Retail views this as an important element. For instance, some large merchants have expressed concerns about the Universal Music Group’s plan to collect specific customer information and market directly to customers.

The approach we are taking to this is that we are interested in aggregated information that can help us know how to better sell our music but not specific customer information,” says Vidich.

Vidich declines to discuss pricing, but some people familiar with War- ner’s plan suggest that the digital format may offer less profit margin to retailers than do the correspond- (Continued on page 91)

Labels’ Future in Doubt After Isgro’s Sentencing

BY CHRIS MORRIS
LOS ANGELES—Former independent music label Isgro’s record labels appeared to be on the verge of folding in the wake of Isgro’s sentencing on federal loan-allocation charges.

“The company was being dissolved,” said a woman at the Tarzana, Calif., offices of Private 1 Records, the Isgro- run imprint, licensed and distributed worldwide by Mercury, that released albums by Bootsy Colins, Bill Dukes, and the Gap Band in the ’80s.

The woman, who identified herself only as Lula, was a record store clerk on a separate line to Isgro’s independent label Mecca Records.

She said there was no one in the office who could speak for the labels. “I’m just answering the phones,” she said.

Facing U.S. District Judge Audrey B. Collins for sentencing Sept. 7 in L.A., Isgro—who pleaded guilty to two federal extortion counts in a May 31 agreement with the government (Billboard, June 16)—was a shadow of the cocky, nattily dressed figure recalls by those who covered his trial on federal payola and racketeering charges a decade ago.

He appeared without his hair and piece, and his sparse remaining hair, no longer jet black, was gray. After more than five months behind bars, he exhibited a jailhouse pallor: his face was drawn, and his cheeks were sunken.

Isgro, who declined to address the court on his own behalf, heard Col- lins sentence him to 50 months in federal prison. (Billboard, Sept. 7, 1993.

CMA Plans Pro-Country Market Push

BY PHILLIS STARK
NASHVILLE—The Country Music Assn. (CMA) has taken a massive research survey of country music consumers and is planning an extensive market- ing push, along with the dairy industry’s “Got Milk?” campaign, to brand and help build the format. The campaign will launch next year.

The CMA has hired GSD&M Advertising of Austin, Texas, to conduct a comprehensive brand-development project aimed at assessing current perceptions of country music among consumers and identifying the format’s most distinctive and compelling traits. This information will be used by the CMA to craft both consumer-driven campaigns and business-to-business marketing initiatives to support the country music industry, reach fans and music consumers.

“Everybody felt that the indus- (Continued on page 53)
Want to get someone’s attention? Grab them by the ears and don’t let go, BMG is music. Music from around the world, artists from around the world, and a passion for music that connects the world. In 53 countries, BMG markets, packages and connects music with consumers with unbridled passion, innovation and enthusiasm. BMG is music in all its forms BMG is recorded music, song licensing, live performances and web events, television, music video, exclusive behind-the-scenes access, DVD and internet marketing. To find out more about the music we bring to consumers and the marketing opportunities we can bring to you, call the BMG Worldwide Marketing Group at 212-930-4700 within the US, outside the US contact 800 205 24744. Or log on to www.bmg.com/partnership
BY ADAM WHITE
HANNOVER, Germany — For a moment, visitors to the Bertelsmann pavilion here at Expo 2000 are asked to “imagine a world without media.” Then the German company’s large-screen audiovisual presentation goes on to suggest why such a thing is, well, unimaginable.

For a moment, BMG Entertainment chairman/CEO Michael Dornemann would prefer to imagine a world without terrestrial broadcast. “My Group’s acquisition of PolyGram,” he said, “I don’t want to talk about competitors,” he told Billboard. “But what you can clearly say is that, usually in the integration of two big companies, it’s a very difficult job—and usually you lose market share if you add the companies together. If you look at Universal, they did it in 1995 and 17.5% in overall album share,” he adds.

BMG Entertainment made a 28% contribution to total Bertelsmann revenue in fiscal 1999-2000 of 32 billion deutsche marks ($14 billion), larger than any other division. The division was the only division predicated by Dornemann and president/CEO Strauss Zelnick, which sells up to 6.5% to 9.4 billion deutsche marks ($4.2 billion), with a significant proportion of the increase in the number of the strength of the dollars. It made a profit of 438 million deutsche marks ($194 million) and evidenced a “stable” 4.7% return on sales.

Bertelsmann chairman/CEO Thomas Middelhoff paid tribute to music’s contribution to Bertelsmann and to the exhibition at a press conference. “The Bertelsmann pavilion, dubbed PlanetM—‘Media for the world.’” “It’s not always been easy for him to hit, he called Middelhoff, “what with the negative press surrounding Clive Davis”.

The unit had a “great year,” Middelhoff added, while repeating his wish to see BMG become market leader in Germany. “We’re very happy about the success of our finished products,” he said. “We’re very happy about the success of our sales. And the unit will achieve its goal with 20% of the budget.”

The strategy led to “a year of great success.” Middelhoff added, while repeating his wish to see BMG become market leader in Germany. “We’re very happy about the success of our finished products,” he said. “We’re very happy about the success of our sales. And the unit will achieve its goal with 20% of the budget.”

Ike Middelhoff stressed that Bertelsmann “firmly believed” in the music

(Continued on page 83)

BMG Declares Desire To Be No. 1

BY EILEEN FITZPATRICK
LOS ANGELES — The launch of DVD Audio product is in the balance of yet another delay as record labels and the 4C group, which has developed the anti-copying protection for the format, continues to be at odds over licensing terms and conditions.

The 4C group consists of Matsushita, Toshiba, Intel, and IBM, which are the developers of content protection for recordable and non-recordable media, otherwise known as the “4C” technology.

While the labels have agreed to fund the 4C group, they have failed to establish a licensing fee, which would be used to license the technology to new artists. The labels are reluctant to agree, says the source. “They aren’t putting all their cards on the table.”

Already agreed upon is the 4C group’s charge for the labels to include the technology for inclusion on DVD Audio discs. The 4C group is charging a licensing fee for an armament of $400,000, according to sources familiar with the agreement. If a label doesn’t want to pay the 4C group, it has the option to pay a replicator that has licensed the technology. That cost would be 6 cents per disc.

Although label representatives would not comment on the negotiations, all said they are regularly meeting with the group to resolve some remaining issues. “All parties

(Continued on page 89)

U.K.’s Mercury Goes To Newcomer Badly Drawn Boy

BY PAUL SEXTON
LONDON — Good timing and good fortune have turned the “Hour Of The Bewilderbeast.”

An industry audience at the Grosvenor House Hotel Sept. 12 watched as the acts of the group, featuring the British group, Ashcroft, Coldplay and Leftfield to win the ninth annual British Mercury Music Prize.

The artist, born Derek Groves in Bolton, near Manchester, has been a critical favorite in the U.K. in the year leading up to the award, in which a panel of industry judges honore the U.K. or Irish “album of the year.” But sales of the self-produced set have been huge since its release June 2000.

The Beggar’s Group, which distributes Badly Drawn Boy’s own Twisted Nervel label, puts its current domestic total at 80,000 copies, and the iTunes is perfectly timed for the Beggars Group’s U.S. release of the album Oct. 3 via Twisted/4XL.

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Artists

Bassist Sara Lee Cooks Up Solo Debut

BY JILL PESSELNICK

LOS ANGELES—After nearly 20 years of nonstop touring and session playing for such acts as Gang Of Four, the B-52’s, the Indigo Girls, and Ani DiFranco, prolific bass player Sara Lee decided it was time to record her own album. And Lee felt that writing the music for her Righteous Babe project, “Make It Beautiful,” just wasn’t enough. She opted to venture into a previously off-limits realm—lead singing.

Lee’s debut, released Sept. 12, showcases her sultry singing and funk/pop/rock musical compositions. “I deliberately went about writing songs that had good grooves,” says Lee, who is managed by Peter Caspersion of the Invasion Group, and is published by Goat Girl Music (Lee lives on a goat farm). “The record is more like what I think of as ‘70s dance music. It’s something that you can dance to and have a good time with.”

Though Lee says she never thought of herself as a singer; she resolved to sing lead vocals on the project when she was on tour with the Indigo Girls in late 1997. “We were messing around in a sound check, and we were making up a silly song,” she says. “People were taking turns to come up with a verse, and I had my turn, and I sang. It was the first time I ever sang in a microphone by myself. We were in a huge gym or something, one of those horrible-sounding places that you have to play when you’re on tour: I heard my voice in the room, and I thought, ‘It doesn’t sound that bad. Maybe I could scrape by as a singer.”

Singer/Songwriter Scot Fisher, who has worked with DiFranco and the Indigo Girls, among many others, was brought in to help Lee. “Tami Simon [DiFranco’s manager] and I had been working on a project for Ani, but when that fell through, Ani was kind enough to have me come over. Without her, I might not be on this project. I was ready to take charge, to have control, to realize she sang. I’m hoping radio programmers who have played some of [the artists Lee has worked with] will give this record a chance. If they play it, people will respond.”

Righteous Babe is focusing on attracting listeners through listening stations and CD samplers. The project will also be featured on Isis listening stations in 85 independent stores, and, through a deal with Goldenvoice, will be placed in listening stations in select women’s bookstores. Lee’s track will be featured on music samplers from Café Music Marketing, which will be sent to 400 coffeehouses and cafes for in-house play. And a Patio Music sampler, which will be available in gift baskets at 1997’s Gusto hotels, will include Lee songs. Clips from Lee’s CD are available on her Web site, sibeele.com, and on her upcoming 11-song set range from the cowboy dirge Streets Of Laredo to the Negro spiritual Swing Low, Sweet Chariot and also include “O Shenandoah,” the classic folk song that Siberry previously recorded on the 1997 folk song compilation Heritage, and “All Through The Night,” which was taught to her by her mother as her first piano duet and was a favorite hymn of her Welsh grandfather.

Self-produced, the album features Siberry’s vocals, piano, accordion, harmonica, harp, and keyboards; violinist Sandy Baron and oboe player Jennifer Weeks provide the only other accompaniment. “Most of the songs I loved as a child,” says Siberry, “whose heritage is Scottish, Welsh, and Irish,” started off mainly Celtic, then American spirituals started creeping in and to my surprise blended together very well.”

The origins for the project go back to Siberry’s trip to Scotland in 1998. “I spent a fair bit of time with a girl with Down syndrome who loved the playing music and had remarkable skills on violin, piano, and guitar,” Siberry recalls. “Her body language was very accomplished even if she couldn’t play that well, and I noticed that certain songs I played really lit her up—and certain songs of mine didn’t do anything for her! So she was my guide, and most of the songs on ‘Hush’ have her in mind.”

In recent years, Siberry has staged a number of “saloons,” or “Siberry Weekends,” events, where she conducts fan-hosted workshops and performs in intimate spaces like homes or apartments. Sounds True, which publishes spoken-word audio titles, originally approached her with the concept for a spoken-word recording of her workshops; instead, Siberry has given it “Hush” to distribute to stores in North America, with an option to license internationally. “I hadn’t worked with a distributor in a while, but I’m a point with Sheeba where I know a high profile is necessary,” says Siberry, who launched her label in 1996 after a lengthy stay at Warner/Reprise dating back to the acclaimed 1987 album “The Walking.”

“Different distributors have come to me, but Sounds True is a successful company owned by a keen-eared, altruistic woman [Tami Simon] who started off mainly Celtic, then American spirituals started creeping in and to my surprise blended together very well.”

(Continued on page 95)
Little Feat Celebrates Three Decades With Four-CD Set: Simon At The D.C. Mall

NO SMALL FEAT: No self-respecting Southern girl, myself included, grew up without a copy of "The Last Waltz," David Geffen's seminal 1978 live double-album. The band, which never found much favor with radio but had a tremendous following, took on an almost mythic appeal after the death of all-rounder Lowell George in 1979 at the age of 34.

Though many critics feel the band lost its way post George's death, Little Feat has soldiered on (after taking a break for much of the '80s) with new lead singer, twin guitarists, and three musicians who have been with the band for more than 20 years.

The different stages of the group are showcased on "Hotcakes & Outakes: 30 Years Of Little Feat," a 4-CD set coming Tuesday (19) from Warner Archives.

The most fascinating material is saved for the fourth disc. "Studio Artifacts," which features a selection of outtakes, demos, and happy accidents from the Georgia era. "The rarities disc is something that's really cool," says founding member and keyboardist Bill Payne. "It shows you the antecedents to how the band developed, how these songs developed. We were basically a garage band, which is why we've influenced bands like Dave Matthews, the String Cheese Incident, Phish... The core of what we're doing on that rarities disc is just diving into every pool we can find that is a musical experiment. What were we doing? We had no idea."

But out of the chaos emerged wonderful songs and sharp playing that are highlighted in the collection. There are such early classics as the gorgeous "Willin'" and the funny pleading of "Feats Don't Fail Me Now," plus the more recent, jubilant "Let It Roll" and the lifting "Eileen's Wall" from the band's 1998 CMC-released album.

Based in California, the band embraced a barrage of influences to its young North Carolinaian's ears, its music had always strayed of Southern Comfort and girl's running through it."

I was born in Texas but raised in California," says Payne. "But when you look at rock'n'roll, when you look at country music, a lot of these acts are Southern no matter whether its Carl Perkins' blue suede shoes or the Band—they weren't Southern, but Levon Helm is from Arkansas. You can tell from the box set, our first CD and LITTLE FEAT--the other day about this, and I realized that Frank Zappa's attitude, more than his music, is what's pervasive in this band (George played with Zappa's Mothers Of Invention before forming Little Feat).

Depending upon which songs of ours you're gravitating to, there's blues, cajun, zydeco, Southern—it just goes on and on."

When interviewed by Billboard, Payne was in Germany with the band on a tour of military bases. "We also played Kosovo," says Payne. "We're doing some commercial dates, but some USO dates as well. I'm so used to audiences jumping up and down, I haven't been able to tell if we're reaching the military audiences, but they line up to talk to us afterwards and are so thankful we took the time to play. It's a two-way street; they're moved to play in front of them, based on the sacrifice they're making."

Post-George, the band broke up only to reform in 1988 with new lead singer Craig Fuller, who was with the band until the early '90s. In fact, it was with Fuller that the group had one of its biggest commercial successes, with 1988's "Let It Roll."

The current lead singer is "We continue to call it Little Feat long after Lowell George has left this earth because we still sound like Little Feat," says Payne. "The band is still intact; it doesn't take anything away from him. I hope we honor him every time we take the stage."

O N THE ROAD: Paul Simon will headline a concert on the mall in Washington, D.C., for the WehlMD Rock 'n' Roll to Fight Colon Cancer. The event, which will take place Oct. 8, will also feature Katie Couric, Rosie O'Donnell, and Dennis Franz.

Jimmy Page and the Black Crowes have canceled their U.S. tour, which was to have started Sept. 15, due to Page's continuing back problems. Among the dates that were canceled are Oct. 3-7 at Madison Square Garden in New York. Also off are U.K. and European dates, which were to follow the U.S. outing.

STUFF: New York-based Koch Entertainment has signed a North American licensing deal with London-based rock and metal label Music for Nations. The first release in the three-year pact will be the new album from British black metal band Cradle Of Filth. The agreement, which is distributed by Koch Distribution, will also begin releasing various artists from Music for Nations's catalog over the next six months, according to Koch Entertainment president Bob Frank. Previously, Music for Nations had inked individual licensing deals in the U.S. on a per project basis.
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The schedule is to appear on the program again on Sept. 20. Also, MTV is planning a week-end of special programming in support of "88" starting Saturday (23). But this is just one element of the label's extensive, multifaceted marketing plan.

For starters, television will be integral to helping support "Revolution," 98's has already appeared on "The Teen Choice Awards" and on "Summer Music Mania," both on network. Also planned are stunts on "The Rosie O'Donnell Show," "The Tonight Show With Jay Leno," and the Friday morning concert series of NBC-TV's "Today" show.

"We have to make our tour special for the Disney Channel. It's a prelude to a world tour that will begin in January." "We can't wait to get out on the road and perform these new songs," says Drew Lachey.

Until then, the act will make extensive in-person promotional appearances throughout the U.S. and Europe, with a number of radio visits on the schedule. Additionally, special promotions are in place with Radio Disney, which is running a national contest where the winner and a friend will see the band in concert. Also, WHTZ (Z100) New York is preparing an album release special that will be syndicated to 140 stations throughout the States shortly before street date.

"The interest in this group is incredible," says Garner. "And the beauty is that they're being accepted as an act with a distinctive identity. They're not just another boy band, and they're more sophisticated than that."

Retailers agree. "They have that teen foundation, but they've always been a half-step apart from it. Now, NSYNC and Backstreet Boys," says Natalie Hinton, manager of Borders in San Antonio. "They've always had more of a serious, adult feel to the boy groups. This album does a good job of pushing that more mature image even further."

"By striving for a more mature image," 88" also seems to be inching away from the pressure of the requisite photos and news reports, offers a streaming of the album's sound clips from the album as well as special Q&A pages and diary-style reports from the act on the road as it promotes the project. "It's a crucial part of what we're doing," says Lachey. "Having that kind of contact with the people who support your music is invaluable. When people can see that you're an approachable person, it often results in them wanting to bring your music into their lives."

And Lachey says support of the songs that compose "Revolution" is vital to them. "We wrote most of the songs, so this album feels like a personal statement. We're doing our best to grow musically. No two songs sound alike. They're as unique as we strive to be as a group."
BY MICHAEL PAOLETTA

NEW YORK—It’s not every day that a 27-year-old five-time world boxing champion releases an album, and that’s precisely what Oscar De La Hoya is doing Oct. 10, when EMI Latin issues his eponymous debut.

Produced by five-time Grammy Award winner Rudy Perez—who has worked with Christina Aguilera, Marc Anthony, and Luis Miguel, among others—the pop-leaning set includes 10 Spanish and three English songs.

In addition to Perez, who also wrote/co-wrote six of the songs, “Oscar De La Hoya” features contributions from songwriters Diane Warren (the powerful “With These Hands”) and the Bee Gees (the downtempo shuffle “Run To Me,” which also appears in Spanish as “Ven A Mi”).

“Oscar has made an album that is international in scope, plain and simple,” says EMI Latin president/CEO Jose Behar. “Oscar transcends any and all boundaries. He’s homogeneous, he’s mass appeal. We see him appealing to the Latin community, the Anglo market, and the bicultural consumers—Hispanics who appreciate non-Latin music.”

“For me, this album had to be a true reflection of my multicultural background,” explains the artist, whose parents were natives of Mexico. “In a way, this album is like me giving something back to my Mexican and Latin roots. But it also had to represent all of America—and not just because I was born here.

“Oscar has a new voice since this country gave me the chance to represent it at the 1992 Olympic Games in Barcelona [Spain]. I feel like I have a dual nationality. Because of that, it was important to include songs in English and Spanish.”

Musically, De La Hoya wanted the album’s overall vibe to be warm and sensual, encompassing upbeat dance jams (the Santana-tuned “Para Amarte” and “Mi Amor”) and ballads/boleros (“Estar Sin Ti,” “Te Amo,” “Amándote,” “Nunca Imaginé”).

The set’s first single, the noncommercial “Ven A Mi,” was delivered to Spanish radio the week of Sept. 4. One week later, and with the assistance of EMI Capitol, its English counterpart was shipped to top 40, rhythmic, and AC formats.

The artist spent the week of Sept. 4 on a radio tour of major markets, including New York, Miami, Houston, Chicago, San Francisco, and Los Angeles. “We wanted key programmers, directors, and personnel to meet Oscar,” says Behar. Carlos Alvarez, PD of KLYF Los Angeles, confirms that the station has been playing “Ven A Mi” since receiving it. “It’s receiving about 25 spins a week,” notes Alvarez, who adds that it fits in well with the station’s format. “There’s nothing awkward about it. And it certainly gets people’s atten-

tion when you say you’re playing the new song from Oscar De La Hoya.”

Retailers report similar enthusiasm. “It’s about time that we have a new face, a new artist,” notes David Massy, president of Neptune, N.J.-based, 35-store specialty retailer Ritto Latino. “Oscar has a lot of charisma, many fans, and his music sounds good.”

Behar confirms that consumers in record stores will know about this album. “We’ve aggressively pricing and positioning Oscar’s album,” he says. “There will also be samplers and life-size stand-ups.”

For the Internet-savvy, De La Hoya fan, EMI Latin is spotlighting song snippets on its Web site (emilatin.com), as well as on the singer’s official Web site (oscardelahoya.com).

Additionally, the label will be working with several portals to infiltrate different markets, says Lope De La Cruz, national marketing director of EMI Latin, who points to Univision.com as a good example. “During the first week of October, there will be a free Webcast chat with Oscar,” he says.

“The site will also stream the single, as well as two-minute snippets of the various songs on the album,” De La Cruz continues. “And those who supply their mailing address upon logging on will be rewarded with a free Oscar screen saver.”

De La Cruz says the label is currently having discussions with other sites for similar Internet campaigns in the English-speaking market.

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bands that blend pop, folk, rock, and alternative have been selling albums for years, a wave that started with groups like Counting Crows, Barenaked Ladies, and Matchbox Twenty has grown to tidal proportions with a number of new acts, including Creed, 3 Doors Down, Blink-182, Nine Days, Fastball, and Vertical Horizon.

While they would all naturally know how to rock, these acts, unlike their heavier rap/rock brethren, have a wide demographic that sees fathers and son shoulders at concerts and bridges a number of radio formats, including modern rock, adult top 40, and, occasionally, in the case of Creed or 3 Doors Down—mainstream rock (see story, page 5).

Many of these modern pop acts have been together for years, making a living touring and selling CDs at their shows before ever getting signed to a label (see story, page 54). Days put out three albums before signing with RCA, Vertical Horizon has been together since 1991, although only on RCA since the late 90s. When David Bendeth, senior VP of A&R for RCA Records, signed Vertical Horizon to the label, radio wasn’t playing acoustic pop/rock, but the executive wasn’t deterred. “I never thought about anything except how fantastic their singing and playing was,” he says. “Their songs were really radio-friendly.”

“Many of these acts have flown under the radar that most critics don’t find this music and the artists,” says John Hampton. “I don’t know if they’re trying to keep cutting-edge and are falling short, but that’s never been our ideal. We just write music that says something to us, and it’s obviously connecting with people.”

While some have described this music as middle of the road—a sight of Spears & ‘N Sync and left of Korn and Limp Bizkit—Scannell says the genre still makes his skin crawl. “It always scares me when I hear ‘middle of the road’ and me in the same sentence—it doesn’t have a good connotation. I’d hate to think it implies lukewarm, but I do think these bands are, in some way, bands in the middle of popular music today. They blend elements of pop with rock.”

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LACK OF PRETENSION

That blending of musical sounds plus a lack of pretension are among the building blocks of these bands’ success. Unlike much of today’s music, which asks that its fans be of a certain age or dress a certain way, this music embraces all.

“These bands are selling a lot of records, but I think their core audiences are a little disenfranchised,” says John Scher, who runs the Metropolitan Entertainment Group manages Vertical Horizon. “They’re the youngest part of the VH1 audience and the oldest part of the MTV audience.”

Most industry observers say that the core audience for this music is 18- to 25-year-olds but that much of it appeals to older fans.

“These groups have older appeal,” says John Artale, buyer for Carnegie, Pa.-based National Record Mart. “Guys don’t want to be Christian Aguilera or the Backstreet Boys. It won’t hit the younger audience.”

“This music isn’t just for the cool kids,” says Rzeznik. “If I’m at a party or an event and there’s too many nose rings around, I always feel uncomfortable, like ‘Oh, my God, I’m not one of the cool kids around here.’”

One reason many of these acts have flown under the radar is that most critics don’t find this music and the artists.”

“That anxiety stays with you,” he continues. “I was getting one of my tattoos fixed—I’m 34—and there was one of those young, You Want.” The song, about a guy’s unrequited love for a girl, has been interpreted as everything from a love song to a call to get political.

“I think one of the best things about music is that it doesn’t come with an instruction manual,” says Scannell. “It doesn’t tell you this is what you’re supposed to feel. Some people have taken the religious interpretation of the song, and when I wrote the song, I said, ‘I really like your old music,’ and he said, ‘Yeah, guys like you usually do.’ With this music everyone is welcome.”

“We’re not very hip,” matchbox twenty lead singer Rob Thomas told Billboard last March. “And that’s ok, because hip doesn’t last.”

“Creed music isn’t snobby, underground, indie crap,” says Tremonti. “I hate that stuff or bands where guys wear makeup.”

“When I was growing up, I listened to Rush and the Who and Van Halen and Billy Joel and J. Geils Band and Peter Gabriel and the Police, the big, popular bands,” says Scannell. “I never felt like you had to be cool to listen to that music, and I’d never want to perpetuate those kinds of attitudes. Music is for everyone.”

MUSIC FOR THE MASSES

As “’Everything You Want’ went up the modern rock chart, everyone was going, ‘How can you cut through all this hard rock?’” says Bendeth. “I call it getting between the creases of the maps. What that means is a lot of America isn’t as hip as we act like we are in New York or Los Angeles.”

But the band wasn’t particularly successful with its first attempt, “We Are.” “It went top 20 at modern rock, but it really went nowhere,” says Bendeth. “People would come to the show and say, ‘Why wasn’t this the first single?’ and we’d be like, ‘But it was.’”

“We Are” was never worked to top 40 but may be in the future, says Rzeznik. “It’s without a story to go to other formats, RCA wisely released it, according to Charlie Foster, Universal Records VP of pop promotion, because these acts still have to have success at one format before going to another. "These records need to have a base first," they say. "What we’re seeing is these records cross from rock to alt, rock to alternative. The pop/rock/songs that are trying to cross from modern AC and modern rock are having a
MIXING BITS OF ROCK INTO TOP 40 RADIO

(Continued from page 5)

Creed, and 3 Doors Down, how many would say, “Adult top 40”?

Apparently, the adult-female-friendly format—along with many mainstream top 40 stations—has found a place in rock acts, particularly as the battle between album and modern rock forces both of those formats to rock harder.

“Every year goes in streaks,” says KPLZ (Star 101.5) Seattle PD Kent Phillips. “I think it started with Tom Petty in 2000. Ever since, the product really started working well. In March we started having a tough time with Backstreet Boys, ‘N Sync, and Britney product, and research showed our core starting to have a high passion for Creed, Foo Fighters, and Sheneked Ladies.”

But not all adult top 40 programs are as bullish on new rock product. While they see a growing interest in the genre, they also stress the importance of using rock as part of a balanced musical palette.

“All of it is cyclical,” says WRQX (107.3) Washington, D.C., PD Steve Kosbau. “Any time we go in an extreme direction, we could be in trouble. Whether it’s too much country crossover, boy bands, or the hard stuff, you have to really be careful.”

Those [rock] songs still have a chance to flavor them,” notes Leighton Peck, PD of KSTP-FM (KS95) Minneapolis. “We’d do a ballad that with the pop hits from Savage Garden, BBMak, and Faith Hill.”

HESITANT TO JOIN THE REVOLUTION

Some adult top 40s are even more hesitant to join a new rock revolution. “It’s balancing act every week. Now when we do music, we have to decide on maybe seven songs, two of which are too edgy to fit,” says WRAL (Mix 101.5) Raleigh, N.C., PD Joe Wade Formica.

“So when we looked at Creed’s ‘Eyes Without a Face’ and if it fits on the station,” he adds. “At this point, it doesn’t, while the matchbox twenty and the Nine Days [songs] do, as do the sister Hazel, Fastball, and Ben Harper. You add those to a Don Henley and a Faith Hill, who’s my core artist, and you have a nice balance.”

For top 40 mainstream, rock music is cranking harder than it has at any time since the mid-’90s, when many stations were responding to the modern rock revolution.

In fact, the new KRBZ (the Buzz Kansas City, Mo.), is billing itself as Rock 40, a throwback to station manager Brian Burns’ early-’90s success with KXXR in that market and showcasing a matrved flirtation with Warrant, Winger, and Whitesnake that some PDs later saw as, uh, poison for their adult demographics, particularly when combined with the early-’90s hip-hop boom.

While most top 40 programmers—like their adult top 40 counterparts—are vigilant against any potential over-abundance of “extreme” rock, there’s a feeling there as well of needing something “to offset the boy-band onslaught and balance out the Britneys, Christina’s, and Jessica Simpsons,” says WGTZ (92.9) Dayton, Ohio, PD Ange Cassesso.

Adds WNKS Charlotte, N.C., operations manager John Reynolds, the rock trend is not an explosion but an explosion of teen-act boom, but “this type of song hasn’t existed for several years, so there’s definitely a hunger, because these are becoming some of my best-test-recording very quickly.”

THE MODERN AC FORMAT

For the modern AC format, which had seemingly set itself up as a gatekeeper for modern-to-top 40 crossovers for several years, a surprising number of top 40 PDs

“‘There is a huge audience, which I like to call the Abercrombie & Fitch audience—late teens, young adults that really don’t have a place that’s their favorite radio station. They do a lot of button-pushing.”

-JOHN SCHER-

say that rock radio has more impact than modern AC, despite the fact that top 40 and modern AC have more similar target audiences. Modern WKQX “Q101 affects us more than [modern AC WTMX] the Mix,” says WKEE (KISS 105) Dayton, Ohio, PD Tim Wyant.

“‘Kryptonite,’ because the single was so big, they had to play it,” says Foster.

EYES WITHOUT A FACE

“Kryptonite,” may be one of the biggest songs of the year, but the fact remains that most of the more than 2 million people who bought 3 Doors Down’s album couldn’t pick its members out of a lineup. Nor, with few exceptions, would they recognize members of the other bands.

“I’m so awed by the nonsignificant people like Harry Legg. ‘Their soccer moms aren’t going to be beating down our phone lines. Their kids will, but they’re not listening to Mix. They’re listening to Q101, rhythmic rival WBEM-FM B96, and us.”

By emphasizing variety at each of the mainstream formats embracing the new breed of rock, there is concern over the formats coming across areas as defined, Formicola says. “We’re not a clearly defined format. You hear Hearst, then you hear our heritage rock. Tim McGraw, you think country. Celine Dion, you think AC. ’N Sync, top 40. What do I say, as an adult top 40—Lou Bega? We’re a mishmash of AC and top 40, where the key is never playing too much of one thing.”

“We’re always redefining our core artists,” Peck says. “It’s the nature of our business. It used to be Cobain, then it was Dave Matthews Band and Sarah, Sheryl, and Jewel. Now it’s matchbox twenty and Santana with Rob Thomas doing ‘Smooth.”

“Rock [may be] at its peak right now,” adds Phillips. “Creed may become a core artist, while some of the edgier stuff won’t. In the future, my guess is triple-A artists such as Dido and Macy Gray could be our core in the not-too-distant future. Whoever is, it will be running a smooth ‘rock’ playlist and stay very focused.”

ON THE OTHER SIDE

Concert promoter John Scher, whose Metropolian Entertainment Group also manages Vertical Horizon and has fostered Guster, says a “dealing blow.”

“They’re resisting a lot of the daytime talk shows,” he adds. “They have more of a concert mentality. They’re not really looking at their planes in a confused manner to do impulse radio bookings.

“While most of the bands say they’re willing to try to increase their face recognition, they say those aren’t the rewards they’re looking for.”

“I’ve never had designs to be a big star. In that respect, I think it’s a convenient thing for people to play down bands like this by saying ‘they’re faceless,’” says Sampson. “But not all music has to be about marketing a pretty face. I think people want good music. Dave Matthews is an average-Joe looking as everyone else, and his music was good enough to do it. We want our music to be good enough to be played.”

Collective Soul’s Ed Roland says getting recognized is always “a big deal for your own ego,” but what’s far more interesting is this: “It is that people like the music. “It means much, much more to me to walk into a mall and hear our song over a speaker than someone sing along rather than someone saying, ‘Here’s Ed from Collective Soul.’”

Assistance in preparing this story was provided by Jill Pelsernick in Los Angeles.
VH1 VIEWERS WANT THEIR ROCK

(Continued from page 3)

outlets, VH1 has become a national champion for these modern pop acts—groups that easily straddle modern rock, modern AC, and pop formats.

In VH1’s playlist for the week ending Aug. 31, more than half of VH1’s top 20 video clips could be termed rock, including Vertical Horizon, Creed (twice), Matchbox Twenty, the Dresden Dolls, and Nine Days. Without a doubt, VH1 isn’t all about Celine Dion and Gloria Estefan anymore.

In fact, VH1’s programming has traditionally viewed as a younger-skelving channel catering to youth acts and hard rock acts like Rage Against The Machine, Limp Bizkit, and Korn, has showcased a number of the new rock acts via its crossover pop programming and primarily in specialty shows.

The result, according to the retail side, has been increased sales. “I haven’t overemphasized the video aspect enough for these bands,” says Eric Keil, VP of South Plainfield, N.J.-based retail company, Vertical Horizon, which has also been associated with VH1’s shows. “We’ve done a good job of developing the audience, especially, has taken the mantle over on bands that aren’t as heavy. All of these bands fit into that. VH1 really championed Nine Days. It helped them tremendously.”

The bands notice the difference when video airplay flourishes. “We were never a video band, and now people have started to notice what we look like,” says Creed guitarist Mark Tremonti. “VH1 was the first one to come video-wise. We actually set a record for most plays in one week on VH1 with ‘Higher.’”

VERTICAL HORIZON EMBRACED

Similarly with Vertical Horizon, who has no less than four acts on VH1’s Top 10 Billboard Hot 100. VH1 embraced the band’s lead singer, John Scher, whose company, Metropolitan Entertainment Group, manages the group. “We are extremely appreciative to VH1 for VH1,” says Vertical Horizon’s management. “MTV hasn’t really championed us, but VH1 certainly has. The research says that 18-28-year-olds don’t watch VH1 as much, but I have kids coming and going saying, ‘I saw you on ‘The List’ or the ‘Top 10 Countdown.’”

In addition to playing the video in high rotation, VH1 also selected Vertical Horizon to be part of its Inside Track promotion, which spotlights new and developing artists. Macy Gray, who fuses soul and rock, and has also been featured on VH1’s Feared in the Last Year Than Ever Before.”

VH1’s evolution toward guitar-driven music began with its stalwart support of Lenny Kravitz’s 1998 video for “Fly Away,” which was a big success for VH1. Lisauskas followed its embroiling of Foo Fighters and the Red Hot Chili Peppers, whom Isaak considers a top act now.

But at this point, the channel also has VJed Creed and Vertical Horizon as new staples. Creed’s “Higher,” says Isaak, “was as big a rock song as any we’ve had in the last two years. Those guys have got it. I see elements in them of the Doors and the Who. And Vertical Horizon is a no-brainer. The album is strong, and they had a fan base built in. They were playing shows,” see story, this page.

MTV meanwhile, has played videos for the likes of Creed, and 3 Doors Down, although Collective Soul’s Ed Roland feels more of a debt to VH1. “I think VH1 played an enormous part,” says Roland. “They helped ‘World I Know’ and ‘December’ a lot. There was a time when MTV didn’t want to touch either one, and that’s fine. I’m not an idiot, but everything we do is for them.”

With its harder sound, bands like 3 Doors Down have fared better at MTV than many other acts in this modern pop genre. According to Universal Records’ VP of promotion Charlie Foster, as of Sept. 7, MTV had played “Kryptonite” 340 times, while VH1, which is still spinning the video, had played it 608 times.

BRITNEY VS. PAPA ROACH

MTV director of programming Tom Calderone stands by the channel’s support of the rock format.

He says, “We’ve contributed a lot of rock acts to our ‘Total Request Live’ audience, so we finally have a cool rock band going on with Britney Spears and Papa Roach,” the latter of which hit No. 5 on The Billboard 200 with its double-platinum debut, ‘Infest.”

Calderone adds that these bands have also received exposure through crossover pop shows like “The Hot Zone” and the harder rock show “The Bronx Of Rock.” “We get control of what happens on TRL,” he says. “But bands like Vertical Horizon, 3 Doors Down, and Nine Days have been placed on our other shows.”

Assistance in preparing this story was provided by Jill Peteschek in Los Angeles.

Frequent Touring Instrumental In Modern Pop Acts’ Quest For Success

BY MELINDA NEWMAN

LOS ANGELES—Most modern pop bands made their living from touring while building their rock credibility. “Touring is totally necessary for us,” says Ed Roland of Collective Soul. “I think it’s what gives us energy to do another record. You keep in touch with the fans, and you never want to lose that. There’s no way you can go wrong by being on the road.”

“Being on the road is everything for these bands,” says RCA Records senior VP of A&R David Bendeth, who signed Vertical Horizon to the label. “That’s where the sales are. You can’t just show up and expect to see them on VH1 or MTV, although it’s another thing to feel it and see it.”

While tours by these bands don’t always result in charted success, the success of the recent “N Sync and Backstreet Boys tour, promoters say these acts consistently sell tickets because they are strong performers that draw loyal audiences. Also, smart packaging, such as the ongoing Live/Counting Crows tour or the just completed Nine Days/Vertical Horizon/Third Eye Blind tour, offer competitively priced tickets. This fall, Collective Soul and Creed will tour together, as well.

“IT’s just getting back to basics and selling value,” says Mitch Slater, executive VP of SFX and co-president/co-CEO of New York-based Delsener/Slater. “The band is giving the audience a good experience. We’re selling memories.”

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For many of these acts, especially those just starting their major-label ascent, roadwork is constant. Hampson says Nine Days has had one day off in the past five weeks. The schedule has been equally grueling for 3 Doors Down, who have been on the road since Feb. 8, says Arnold. “We left home Feb. 11, and I’ve been home 10 days in seven months.”

Many of these bands finish with one tour only to immediately start another: Since several of the groups cross-genre acts, they often have a wide choice of touring partners.

“I think it’s great that we can open for Third Eye Blind and then go open for Dave Matthews Band,” says Vertical Horizon’s Matt Scannell. “We ran into some people from Ozzyfest, and they were really cool, and we’re thinking it’s a good idea to do just one audience, a really strong one, but you’re not going to get the different type of people that we’re getting. It’s a good idea to get to so many different people.”

Assistance in preparing this story was provided by Chuck Taylor and Jill Peteschek.
BY JIM BESMAN

NEW YORK—Alt-metal group Orgy, the first signing to Elementree label, established itself with a hit cover version of New Order’s classic “Blue Monday,” which vaulted its 1998 Elementree/Reprise debut “CandyAss” to platinum sales.

“We could see why it worked,” says Amir Derakh, guitarist synthesist for the Los Angeles-based group, whose futuristic follow-up, “Vapor Transmission,” is set for an Oct. 10 release.

“The song was never a big radio hit, and our arrangement—which was obviously more rock than new wave synth-pop—gave it another chance,” he says. “But the song fits us lyrically and musically: It has a dark overtone to it and is also a relationship-type song and similar to the sort of stuff we write.”

In its success at radio and MTV garnered a heavy touring presence, both with the original Family Values tour and subsequent headlining runs. Derakh credits the touring experience for when he first saw artist with down-tune, he brings to the show quite by chance.

“I think I owe it all to a Discovery Channel hat,” he says with a laugh. “I was wearing mine and the show’s producer, Mark Burnett, was wearing hers at some industry function. We commented on it and struck up a conversation. ‘That’s how it was.’

Creating music for a weekly show that immediately became an across-the-board success had its pressure—“some weeks, we had two days to create all the music; other times we had a week,” Landau says. “I supplied the crew on the island with cues that they could insert, music that I had already created, and then they’d pick it up from there. It was an interesting way to work.”

The big question, of course, is did he know who would win. “I specifically asked to score that episode as close to air as possible, and then only scored the first segments and left the last two. I really did not want to know. Like the nation, I became involved.”

Creating themes for the characters was an idea, but Landau opted for another direction.

“I didn’t want to do any themes, because who knew who was going to win. ‘Batman Beyond: Return Of The Joker’, a feature version of the popular animated series. Carter has been creating the sounds for the Warner Bros. series and now has completed the movie soundtrack.

Scoring the music for a feature film starring an icon was an interesting task. Since most of the “Batman” feature franchise has been live-action and scored by Danny Elfman, it was logical to assume this would follow the same vein.

“The animated series is completely different than the live-action films,” Carter says. “While scoring it is the same process, the mood is totally opposite. The series, and the music, takes place in the future for Batman. It’s a new sound, high-energy, technological, yet classically orchestral. It’s where I believe music is going.” The soundtrack is available on Rhino Records.

Also available on Rhino on Nov. 21 (along with “Turner Classic Movie Music”) are three vintage soundtracks worth a reinspection. Rhino will release “Annie Get Your Gun,” “The Unsinkable Molly Brown,” and “Hit The Deck.” The liner notes alone are worth the price, with album producer George Feltenstein handling the task.

“Vapor” is Elementree label’s first major release, and it is on the Warner Bros. imprint.

Orgy's album “Vapor” is available now.
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THE TEMPERATURE IS RISING

Rising stars in hip-hop, rock, and rap, an explosion in dot.com companies and continuing growth in the recording-industry infrastructure are keeping Texas hot as a major music region.

Bolstering the music industry's robust health has been the state's thriving economy, which, according to Texas state comptroller Carole Keeton Rylander's latest projections, is generating a $1.4 billion budget revenue surplus for the latest biennium (2000-2001) period.

HOT FOR DOT.COMS

While the overall music industry is sizzling, perhaps the hottest front has been Internet-based companies.

According to Casey Monahan, Texas Music Office director, as of May 2000, there were more than 6,700 music-related businesses in the state, employing more than 120,316 employees. "Any businesses we've lost in recent years have been replaced by the new online-related companies, whether it is additional Web site developers, content providers or online-only retail outlets," says Monahan.

The latest number of Texas-based recording artists is 3,281, of which 1,068 have national distribution.

Dallas has been a hotbed of dot.com companies, including such fast-growing upstarts as Mammoth/Artists.com, an artists Web site developer; zideo.com, a broadband programming service; and etherStream.com, an online music store.

Perhaps making the biggest noise in the Dallas Fort-Worth area has been a company called AudioNet, which specializes in broadband programming. That company became broadcast.com, and it was subsequently bought in early 1999 by Yahoo.com and renamed Yahoo! Broadcast Services. Yahoo infused the company with capital and increased staff. The new entity is now the largest broadcast network on the Internet, with 120 million users a month, says Monahan.

Another hot spot is Houston, where new players like the Dope House and Latinum record labels are developing new artists and veteran distributor Southwest Wholesale has become a major player for indie labels.

The growth of dot.com companies also has been impressive in Austin. Among the interesting new players are audiogalaxy.com, an MP3/online radio/magazine site; interneTV.com, an online music and video Webcaster; audiopia.com, a one-stop Internet radio/record/hard-driven Web site; bugam.com, a Webcaster/chat room; and texasmusiconline.com, an online version of the monthly magazine.

Jay Woods, VP of operations at New West Records in Austin, says he expects continued industry growth.

"There has always been great talent, but very few great Texas labels," says Woods. "With the exception of Antone's, not many labels have lasted more than a few years. Texas, and Austin in particular, are primed for a strong roots-oriented label. The key is to know your limitations and not try to be something you're not. We plan to develop a solid roster of established artists, as well as younger developing artists.

"Our objective is to provide a place where artists can grow, with a foot in reality. Our strategies are the basics: tour, press and radio—in that order."

ROCK EN ESPANOL ON A ROLL

Rock en Español has enjoyed a resurgence. Beyond the isolated pockets in Houston, San Antonio and El Paso—where the genre enjoys radio support, albeit small—the movement is beginning to thrive in Austin. A new Latino Rock Alliance, spearheaded by Michael

Continued on page 28
Rising Stars In The Lone Star State

New faces in rap, hip-hop, country and rock are pacing the popularity and growth of Texas music.

BY RAMIRO BURR

From roots rockers and western swingers to hip-hoppers and country singers, here's a sampling of some of the hottest and most interesting artists, including familiar names and up-and-comers, all adding to the state's huge music reputation.

Terri Hendrix
This San Marcos, Texas-based singer-songwriter has been turning heads in recent years with her spirited blend of blues and pop. Her latest CD (her fourth), "Places In Between," offers more of her traditional music set in a country framework.

The Groobees
Founded in Amarillo in 1994, the quintet, named after a character in the "Symbly And Pokey" cartoon series, plays a relaxed fusion of country, folk and rock. Led by Gibson, the rest of the band is Scott Melott (keyboards, guitar, accordion, vocals), Gary Thomas (guitars), Todd Hall (drums), Bobby Schaffer (bass) and Rick Fauce (pedal steel).

Robert Earl Keen
A singer-songwriter from Bandera, Texas, he is known for amusing road-traveling tunes like "Road Goes On Forever" and "I'm Coming Home." Despite little commercial-radio play and minor support from the emerging Americana radio format, Keen built a solid following that still packs dancehalls across Texas.

Chris Perez Band
Selena's guitarist and husband Chris Perez finally stepped out on his own in 1999 with a bilingual rock album, "Resurrection." On Hollywood Records, which earned the band a Grammy this year in the Best Latino Rock category, Perez fuses melodic blues-rock for a fresh sound that's gained a solid fan base.

Slobberbone
This foursome formed in Denton, Texas, in early 1992 and has carved a niche as an alternative country-rock outfit that fuses blues and roots-rock with occasional punk attitudinal flair. Slobberbone is singer/guitarist Brent Best, lead guitarist Jess Barr, bassist Brian Lane and drummer Tony Harper.

Aztec
Band leader Joel Guzman has been called "the next Flaco Jimenez" for his emotive and intense accordion playing. But he is also a producer and arranger who has worked with Tejano legends Latin Breed and Little Joe. Guzman was also on the Grammy-winning album debut by Los Super Seven. His solo debut CD, "Short Stories," on Hightone Records, was produced by Steve Berlin of Los Lobos and is an excellent voodoo fusion of tropical rhythms, roots music and bluesy tunes.

Don Walser
A specialist of the classic western tunes like "Cowpoke," "Texas Wildcatters," and "Mexicalli Rose," Walser is considered one of the country's premier songwriters. Like another Texas band, Asleep At The Wheel, the Austin-based Walser is credited with helping keep alive the western swing tradition. His latest CD is "Here's To Country Music."

TEMPERATURE RISING
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Hernandez, helped coordinate the Latino rock showcase at SXSW last March, which featured Spatis's Districto 14, Houston's De Sangre and Mocas, Mexico's Resorte and Miami's Volumen Cero.

"It was an unprecedented success," says Hernandez. "Both venues (Scholz Garden and Saengerb"undle by the University of Texas campus) were sold out, which means we had about 1,000 fans. We've had Latino rock before at SXSW, but this has been the biggest turnout ever."

"It was refreshing to see the growth, Hernandez adds. "It's a trend that's been building for years. It's not all about Tejano or mariachi music anymore. It's about bringing in the different styles of music from around the world."

But the growth isn't just in the number of fans, it's also in the diversity of artists and the types of music being performed.

"There's been a shift in the types of music being performed," says Hernandez. "It's not just about Tejano anymore. It's about bringing in the different styles of music from around the world."

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And the growth isn't just in the number of fans, it's also in the diversity of artists and the types of music being performed.
I would personally like to thank all of radio for their support and continuing to believe in me. I would also like to thank everyone at the listed stations for being the first to play my new release 'Makin' Ends Meet.'

WSM - Nashville, TN  WGGC - Bowling Green, KY  WLAY - Muscle Shoals, AL  WTUY - Dothan, AL  
KFLS - Blytheville, AR

WJMA - Orange, VA  KWHI - Twenty Nine Palms, CA  WHIE - Griffin, GA  WFMX - Statesville, NC

WYDA - Atmore, AL  WGOQ - Cookeville, TN

WNKX - Centerville, TN  WKEU - Ripley, MS  WVOS - Liberty, NY

Real Country ABC Radio  KYOX - Comanchee, TX

WATE - Martinsville, VA  WDJC - Berkeley Springs, WV  KMOO - Mineola, TX  WRRZ - Clinton, NC

WSHV - South Hill, VA

WPTL - Canton, NC  WFIS - Fountain Inn, SC  WVHG - Farmville, VA  WEHR - Hamilton, AL

WDMS - Greenville, MS  WPHB - Phillipsburg, PA

WVMR - Danmore, WV  KBLP - Lindsay, OK  WOBL - Oberlin, OH

KTLO, Mountain Home, AR  WAGC - Centre, AL

WOKC - Okeechobee, FL  KLMJ - Hampton, IA  KLMX - Clayton, NM  KULP - El Campo, TX

WOCO - Oconto, WI

WJJC - Commerce, GA  KZZY - Devils Lake, ND  WJAG - Norfolk, NE  KALV - Alva, OK

SPECIAL THANKS to Dave & Maryanne Evans, Pat Holt at LSI Studios, Steve Dickerson, Frank Michels, Bennie Q at Emerald Masterphonics, Allen Cash, Dale Cash, Kim Tribble, Fred P. Oldham, Tom Finney and the A-1 Crew, Mike Kelly Promotion Director, Aggie Cash, Nancy Crittenberger, Shelby Cash, all the Musicians, Studios and Engineers, and last but not least, Sam's Music. Thanks to all of you we are 'Makin' Ends Meet.'

Thank you, Clinton Gregory

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"Beautifully crafted, lyrically wise, and played with abandon, Everything... is Slobberbone's best record yet." - Luan Williams, Texas Monthly

"The third album from this Texas quartet constructs a much-needed bridge between Rancid and the Old 97s... roots-rock doused in lighter fluid." - Brian McCollum, Detroit News and Free Press

From the opening 12-string/fiddle salvo of "Meltdown" to the pop songcraft of "Bright Eyes Darkened," the love-haunts- eternal ballad "Josephine" to the chugging banjo wall of "Pinball Song," the group has created a record that's sure to dazzle... the disc is brimming with critical and commercial potential... a stellar triumph" - Bob Mehr, Phoenix New Times

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TEXAS

TEMPERATURE RISING
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SFX Entertainment Inc. for $4 billion, an acquisition whose implications media analysts are still trying to understand.

On yet another front has been the steady growth of the Americana music format, a relatively new genre that has historically featured such Texas singer-songwriters as Don Walser, Willie Nelson, Billie Joe Shaver and Joe Ely. "You can hear Americana all over the state of Texas today," from the Hill Country to Dallas to Houston to San Antonio to Austin and a lot of places in between," says Austin-based singer-songwriter Slaid Cleaves. "I think it's due to the dedication and enthusiasm of a handful of radio programmers who are determined to provide what no one else has been offering: an alternative to the music industry's ultra-produced, mega-marketed, strictly categorized product.

"Americana radio in Texas provides a variety of homespun, small-scale, roots-respecting, heartfelt music that a lot of Texans have latched onto as something of their own, something local, something that they have been missing out on for a while."  

Live From Austin, It's Constant Music

BY GREG BEETS

Austin has long been known as a city passionate about live music. You can hear it in the airport and at supermarkets. You can even hear it at city council meetings.

For many residents of Texas' capital city, the vibrant live-music scene that helped spawn Stevie Ray Vaughan, Lucinda Williams and the Butthole Surfers is a key livability factor on a par with Hill Country vistas, bucolic swimming holes and no state income tax.

Once a laid-back government/university town with cheap rent, Austin is now in the midst of a high-tech renaissance. The early-'90s slacker mystique has given way to a digital divide, in which the new economy prosperers while everyone else—including musicians and music-related businesses—struggles to keep up with skyrocketing living expenses. Last year's rating of legendary local club Liberty Lunch to make way for a computer company's new downtown headquarters became a poignant rallying point for those who want their old Austin back.

Much like Texas spring weather, nothing is constant in today's Austin except change. Nevertheless, the music plays on.

BEYOND TEXAS' TRIUMVIRATE

Recent high points in Austin's perennially rich country output include Asleep At The Wheel's Bob Will's tribute, "Ride With Bob" (DreamWorks), Kelly Willis' "What I Do Deserve" (Ryko), and the late Doug Sahm's swan song, "The Return Of Wayne Douglas" (Tornando).

"Blues and roots rock also continue to make strong showings, with releases like Toni Price's "Low Down And Up" (Antone's), Alejandro Escovedo's "Bourbonia Blues" (Bloodshot) and Joe Ely's "Live At Antone's" (Rounder).

But not everything the city produces fits into the traditional "Austin City Limits" triumvirate of country, roots and blues. The ethereal noise of Knife In The Water's "Red River" (Overcoat) and the fiery avant-punk of... And You Will Know Us By The Trail Of Dead's "Madonna" (Merge) helped make Austin's claim in the indie-rock camp.

Nascent pop-punk outfit Dynamite Hack scored a surprise hit with "Superfast" (Farmclub/Universal), featuring its novel rendition of "Boys In The Hood." Meanwhile, "The Harsh Light Of Day" (Hollywood), Fastball's follow-up to 1998's platinum-selling "All The Pain Money Can Buy," is slated for a fall release.

VENUES GO BIGTIME

Willie Nelson's annual Fourth of July Picnic at Southpark Meadows is the best major event at the open-field venue before construction crews begin turning it into a 20,000-seat amphitheater (7,500 fixed/12,500 lawn). Southpark's owner, House Of Blues Concerts, Inc., is investing $15 million in the new entertainment facility (scheduled to open in May 2001) to attract summer shed tours that currently bypass Austin. The University of Texas' Frank Erwin Center, which can seat up to 18,500, remains Austin's biggest indoor venue.

Many mid-size tours are presented by Direct Events in conjunction with SXSW's Paste Entertainment at two downtown venues — the Austin Music Hall and La Zona Rosa, or at the Backyard, a small amphitheater west of town. Stub's BBQ also presents a full slate of mid-size concerts each year at an amphitheater located behind the popular restaurant club, Liberty Lunch's, proposed new site sits next to Stub's on Red River Street, a thouroughfare threatening to eclipse Sixth Street as Austin's epicenter for original live music.

Red River already boasts several smaller clubs, such as Emo's and the Red Eyed Fly, which book local and national alternative/punk acts. Back on Sixth Street, the Mercury presents avant-jazz and hip-hop, while Flamingo Cantina offers a reggae/core lineup.

Among the city's bedrock clubs, Antone's celebrated its 25th anniversary as Austin's "home of the blues" in July. The Continental Club's eclectic mix of roots, country and blues has proven successful enough for the club to open a second location in Houston. Singer-songwriters and acoustic groups continue to ply their trade at the Cactus Cafe on the UT campus.

SXSW EXPANDS HORIZONS

The 2000 South By Southwest Music Conference drew 8,070 participants to witness 987 showcased acts over five days in March. Although SXSW began in 1986 primarily as a rock event, this year's highlights included an expanded hip-hop lineup (N.E. - cotoners, Yungsta, South Park Mexican) and the National

TODAY - from music such Texas

"The steady Americana Walser, Willie - much-needed format, dazzle...the yet. Releases EV album Delbert Bob...chugging banjo doused Phoenix New Easton Times triumph" You songcraft string IMK it's to Dallas to Texas for that music mega-something marketed, roots -respecting, heartfelt industry's quartet times. Expanses. Much, who many and radio aolor. Texans have the Old downtown razing way music. Nevertheless, the music plays on.

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Pushmonkey
Blending alternative grooves, grumpy pseudo-electronics and arena theatrics,
Continued on page 34

The Hollisters
Emerging out of Houston in 1995, this swing trio gained a following with its lively fusion of energetic twang country and roots rock. Influenced by Johnny Cash, Elvis Presley and Carl Perkins, the trio takes all these elements in a new recipe that incorporates country-rock, rockabilly and blues. The band is lead singer Mike Barfield, guitarist Eric Danheiser, bassist Denny Dale and drummer Kevin Fitzpatrick.

THE TEXAS MUSIC SCENE
JUST GOT BIGGER...

THE TEXAS MUSIC SCENE
JUST GOT BIGGER...

Houston:
A Hot Spot For
Hip-Hop

The Scene On Rap’s Third Coast Benefits From Local And Latino Support

BY BRAD TYER

In late July, Houston’s daily newspaper reported another shake-up for local R&B breakouts Destiny’s Child. Five months after original members LaToya Roberson and LeToya Luckett left the group over “creative differences” severe enough to warrant a still-pending lawsuit, replacement Farrah Franklin left the fold in an “amicable” split, leaving the hip-hop-influenced vocal group a three-piece. Manager Matthew Knowles, father of original member Beyoncé Knowles, was talking about Destiny’s Child, but he might as well have been speaking for Houston hip-hop in general, when he was quoted as saying, “Don’t ever get too tied up with what the [members’] names are.”

The talent pool of street-named rappers is deep enough to require what one local watcher wishfully imagined a “ghetto spell-check,” but today’s reigning big dog is South Park Mexican, aka Carlos Coy.

THE LATINO RAP
Coy’s Dope House Records—a six-year-old enterprise built on the back of South Park Mexican’s indie output (its most recent, “Third Wish,” has moved a re-

As recently as three years ago, says Latium CEO Charles Chavez, Latin rap sales were almost entirely a flea-market/car-show proposition. But where the long-promised Rock en Español revolution has failed to take largely Hispanic Houston by storm, Latin rap has caught fire, building on the DIY

THE LOCAL RAP
But the Knowles says, don’t get too caught up in the names. The real story is the ascendance of the local infrastructure—a component Houston’s vital but fractured rock and country scenes have long

Continued on page 34
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RISING STARS
Continued from page 32

Elida y Avante
A recent newcomer to Tejano, Elida has become the genre’s dominant female singer since Selena. She walked away with numerous honors at the recent Tejano Music Awards, and her latest studio album, “Magico,” whose tropical-cumbia title track and “El Tiki Tac,” a catchy keyboard-driven cumbia, have found favor at radio.

Los Skarnales
This Houston-based outfit lives up to its name with a bilingual ska fest on the CD “Yabos Rudos,” adding rock rhythms, Latin soul and blues-guitar touches to the mix. The band’s profile bumped up during 1999’s Watcha Tour.

Damnations TX
Sisters Amy Boone and Deborah Kelly left their New York home and moved to Austin, Texas, where they soaked in the alt/indie culture and amalgamated acoustic, folk, roots-rock and all-country influences to produce a fresh modern sound. They were joined by Prescott Curfeytal’s Ron Bernard on banjo and the

AUSTIN
Continued from page 32

Academy of Recording Arts & Sciences’ Latin Showcase featuring Rick Trevino and the Chris Perez Band. NARAS Austin-based Texas Chapter opened in 1994 and sponsors several professional education and networking events for members each year.

This month, graphic artist in artists record elsewhere, studios like Arlyn, Pedernales and Cedar Creek attract plenty of high-profile projects.

Smaller facilities, such as Music Lane, Sweatbox and The Bubble, also continue to depend on independent artists. Meanwhile, Tequila Mockingbird—co-founded by former Asleep At The Wheel fiddler Danny Leafr—draws from the wellspring of local talent to create commercial music for advertisers who want that authentic Austin sound. For a music scene that often revels in its pointedly non-commercial nature, this is delicious irony.

HOUSTON
Continued from page 32

sought in vain, or not bothered with at all.

Houston’s Southwest Wholesale serves as a pipeline for some 300 labels nationwide, but its connections and attention to local activity have helped it morph from primarily a one-stop supplier to a distributor of local and regional indie acts—rap and otherwise—who handle their own management and promotion in-house. Southwest Wholesale isn’t a label, per se, but in its role as a hub, and with an ear tuned to local buzz (a function all but abandoned by the majors), it forms a vital partner without which local labels like Jam Down, Wreck Shop and Sixtoe, and artists like Papa Rue and Lil’ KeKe, might be less likely to blow up.

Of course, Houston’s history as a mecca for massive car-trunk sales isn’t going away anytime soon. Not with the South-wide explosion of local DJ Screw and his Screwed-Up Click followers, who continue to draw lines of tape-buying acolytes to Screw’s South Park home for a flood of cough-syrup mixes translating to “ghetto platinum.” That term refers to Screw sales, but it could just as well refer to the look propagated by that other twin tower of Houston’s hip-hop infrastructure Pen & Pixel.

Founded eight years ago by sibling Rap-a-Lot veterans Aaron and Shawn Brant, Pen & Pixel offers everything from CD manufacturing to promotional flyers. Its calling card is CD art, and more than anything else, it’s Pen & Pixel’s numerous album covers—most prominently for Louisiana’s No Limit and Cash Money labels—that have defined the look of rap in the 1990s. It’s a look. Pen & Pixel calls “blossomed out—the gold and diamond and fancy cars and everything.” And if that look is still largely commissioned by rappers who can only dream of those trappings outside of a photo shoot (or outside of Photoshop), more and more it’s being paid for by South Coast artists with more than enough clout to provide their own props.
Almost Famous

Produced: Barry Mann, Cameron Crowe

DreamWorks 0444-50279

Many recent films set in the '70s have offered soundtracks that amount to little more than predictable classic-rock cover-visions. That's not the case with the Almost Famous soundtrack, which is cut above the rest, thanks to anything-but-predictable collection of songs. Throughout, the soundtrack captures the essence of the film (Crowe's autobiographical story of his experiences as a 15-year-old rock-music journalist), as well as the film's emotional intensity. Highlights include the lilting (but not syrupy) rendering of Simon & Garfunkel's "America," the exhilarating passage of Elton John's "Tiny Dancer," and the haunting reflection of the Beach Boys' "Feel Like a Lemon." Other outstanding cuts are the version of original song "Peeer Dog" by fictional Almost Famous band Stillwater, Nancy Wilson's instrumental "Lebanon Troubles," and David Bowie's live version of "I'm Waiting For You." Perhaps the biggest compliment to this soundtrack is that it's the first soundtrack to ever be given permission to include a Led Zeppelin song ("That's The Way"). That unique access speaks volumes about this box set, which is sure to be one of the more talked-about collections of songs in recent years.

JOAN OSBORNE

Righteous Love

Produced: Bob Clearmountain

Interscope 0694907372

"Raspberry Beret" eases Joan Osborne into any quick folk and fuzzy readings of 1965's "Raspberry Beret" in favor of more straight-ahead bluesy blues and soul on her long-awaited follow-up effort. While her sound is tougher this time around—there's no Romance to go along with her every-cut sensibility—there's one special album—"One Of Us"—it's also decidedly less interesting. To be sure, Osborne's singing is slightly more earnest and less indulgent in her love songs than it was on her preceding effort, but her voice is still as potent as ever and her band is still as tight as ever. With its clever lyrics and catchy hooks, "One Of Us" might just be Osborne's breakthrough album, but it's certainly not her best work. With her newfound confidence, Osborne delivers a strong, soulful performance that's sure to please her fans and gain her new listeners.

THE METERS

The Meters

Produced: Allen Toussaint, Marshall Sehorn

Sunset 6146

Cabbage Alley

Produced: Allen Toussaint, Marshall Sehorn

Sunset 6158

Fire On The Bayou

Produced: Allen Toussaint, The Meters

Sunset 6167

Rejuvenation

Produced: Allen Toussaint, The Meters

Sunset 6168

Trick Bag

Produced: Allen Toussaint, The Meters

Sunset 6169

New Directions

Produced: Allen Toussaint, The Meters

Sunset 6170

Look-Ka Py Py

Produced: Allen Toussaint, Marshall Sehorn

Sunset 6147

Strutta

Produced: Allen Toussaint, Marshall Sehorn

Sunset 6148

VITAL REISSUES

Aสวน ALBUMS:


SPOTLIGHT: Reviews released by the music editors to denote special attention on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES: Reviewed albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS: New releases predicted to hit the Top 10 and/or the corresponding format. CRITIC'S CHOICE: New releases, regardless of chart potential, highly recommended because of their musical merit. For more on year's Top 100, see "Year's Best" pages in this issue. For annual chart year-end countdowns, see "Year's Best" pages in this issue. For annual chart year-end countdowns, see "Year's Best" pages in this issue.

www.billboard.com

AMALI

All Money Is Legal

Produced: John Mcllroy

Roc-A-Fela/Columbia 3536

It's been said that behind every good man is a good woman. As of late, it seems that every hip-hop collective includes a female MC (e.g., Eve of Ruff Ryderz and Ra-Diggidy of the Filmore Squad). The Roc-A-Fellas, in particular, is no different, as it features the frontwoman with her debut album, "All Money Is Legal." Amil, who previously fronted a hip-hop group under the name "Perfect Storm," is definitely a force to be reckoned with, as evidenced on this 15-track set. The album's lead single, "I Got That," featuring labelmate Beyonce of Destiny's Child, is a catchy enough tune to catch the attention of listeners, and an incredibly unique style that promotes the independence of women. The remaining tracks include a variety of styles ranging from soulful to hip-hop to R&B, making this album a must-listen for fans of all genres.

R&B/HIP-HOP

SPOTLIGHT

R&B/HIP-HOP

AMALI

All Money Is Legal

Produced: John Mcllroy

Roc-A-Fela/Columbia 3536

"I Got That," featuring labelmate Beyonce of Destiny's Child, is a catchy enough tune to catch the attention of listeners, and an incredibly unique style that promotes the independence of women. The remaining tracks include a variety of styles ranging from soulful to hip-hop to R&B, making this album a must-listen for fans of all genres.
arrive when Amil gets serious. The emotionally driven “Smile 4 Me” is an autobiographical tale that is a testament to the MC’s lyrical prowess and untimely “Precur- rers,” which is complemented by Carl Thomas’ lush vocals, takes Amil to a more emotional crossover. It’s a sweet, delicate touch that home both rod and think. Not a one-trick wonder; Amil also rocks out and even sings on her duets.

**WORLD MUSIC**

**MARIAG MONTE**

Monica, Out and Announcements Of Declare

**VITAL FACTS**

The album also has a number of quiet ballads “Na Va Emotions” and “Gotas De Luxe,” the former co-written by Monte, the latter entirely hers, are rock tunes, while “Gentilicíco,” “Tema De Amor” and Jorge Ben’s “Cinco Minutos” delve a bit deeper into a pop-jazz groove. Monte is as adept at applying a sweet, delicate touch to Paulinho da Viula’s “Vera Ver Mensi- na” with its icy Angolan feel, and the dreamy: “Agua Também E Mar,” grace, Mount is Monte’s most polished release to date.

**CONTEMPORARY TRADITIONAL**

**STACEY ORRICO**

**GENRES**


**STATUS**

Producer: P. T. Walker

2002 P2F 52532

This 14-year-old newcomer’s appeal is easy to understand: she’s got a gentle, buoyant voice that more than capably delivers this collection of R&D-flavored pop, one that hews very closely to some of the industry’s most creative tal- ents. The end result is a musical sound that offers lots to get listeners’ attention but never obscures the charm of Orrico’s voice. One of the highlights of this 16-song disc is the final cut, “Dear Friend,” a song Orrico wrote for her best friend, who is battling anorexia. Though she’s a young artist and many of the songs are dance-able, fun numbers, Orrico doesn’t shy away from moody, introspective and lav- er the first single, “Don’t Look At Me,” already hit a big in Christian radio, is a song written by country singer/actress/author and long-time friend of Stacie Orrico. She’s got a sweet, delicate touch that home both rod and think. Not a one-trick wonder; Amil also rocks out and even sings on her duets.

**ROB WASSERMAN**

Space Island

**VITAL FACTS**

**GENRES**

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WHEN IT REMINDS ITSELF. "IT'S"

...DANCE...

ROCKELL THE DANCE (14:00)

WRITER: 1 Adara

PUBLISHER: SAGA Jazz Music 1986

Atlantic Records 102200 EID promo

The new split single, a Creed and Vertical Horizon, one big up the guitar pack to Collective Soul, which has been seen as the least consistent band since the middle of the last decade. With the debut cut of its upcoming album, "Blender," the group now boasts (a signature rock-roots brand of groove music) a melody and hook that work their way into your noggin the fastest time through. With lead singer Adara Roland at the scoring top of the charts and tracing the production seat with Anthony J. Renta, this band has yet to miss the mark. It seems obvious enough, but Roland has never lost sight of the fact that a good rock band includes both a hard-fitting chorus and an increasingly meaningful guitar hook. Roland has been describing this one to mainstream and modern rock. Let's hope it reminds the new kids on the block that they saved their way.

AMBER LOVE ONE (13:45)

WRITERS: Berna Sánchez, Giselle Ordoñez, Alcides Carbon, David Carrillo, Mónica Rosario

PRODUCERS: Berna Sánchez, Giselle Ordoñez, Alcides Carbon, David Carrillo, Mónica Rosario

TOMMY BOY dance diva Amber has fought hard for acceptance at top radio. Sadly, most programmers still just can't seem to "get" the talent within this forceful, mind-of-her-own singer/songwriter, who rightfully stands above the clouds in the clubs and on the dance chart. This latest track, the first release from the October release "Amber Remixed," is yet another wholly compelling ride down Amber's way. With a melody and hook so instantly ingratiating you can only shrug in disbelief that radio programmers might find reason to resist. Tommy Boy has pulled out the stops with five high-energy mixes here, all of which perfectly capture the original version's magic. Perhaps most compelling is the Pulsar Radio edit, commandeered by Walfryn Dettich. Pick one, pick another, and you just can't lose. Listen to a good thing when they hear it. Let's just hope that this time around, radio awakens its listening skills, too.

DANCE

ROCKELL THE DANCE (14:00)

WRITER: 1 Adara

PUBLISHER: SAGA Jazz Music 1986

Atlantic Records 102200 EID promo

Rockell has built a convincing regional face of the dance music scene with a distinctly stream of dance hits, like "When I'm Gone," "Can We Try," and "I Fell In Love." The first single from the upcoming sophomore effort, "Instant Pleasure," is a super-crafty dance remix of Garth Brook's "To Let You Go." Now how fitting is that? Produced, arranged, and mixed by famed dance remix master Her. Hector and B D, the Den/Radio mix, holds consistent to Rockell's high-energy production signature and frowns along with all the vim and vigor of a summer classic. Vocalist, Rockell can smoke those high notes with process; no doubt, she's a powerhouse. This song is just good fun to listen to; it has some clever production techniques and is perfect for injections of invigorating party music. Los Angeles, and Miami that have been so supportive in the past. An absolute ace in the hole for her fans. Also on the prizer, the 9-minute plus club mix.

RAP TRACK SQUAD PULL IT OUT (14:07)

WRITERS: went is listed

PUBLISHER: record label

Wing Span 000200 EID promo

Some say it all began with Sir Mix-A-Lot's "Baby Got Back," others claim it began before that. Either way, no one can deny the impact of songs that pull it out. A lot like the group's hit single "I Will Survive," this track is powerful and powerful. "Look 4 That Thang Up" is a positive note of bouncy-orientated groups that people moving on the dancefloor. Newcomer artist Track Squad hopes this theory holds true (or as well as "Poke It Out!") The group's self-proclaimed "vocal anthem of the year" is cutely enough, as is almost every song. And just most of those within the land, the genre is filled with sexual innuendo. That said, if you're looking to get your listeners in the party spirit, this tune can easily give a run for the money to party animal with "Playa or Fool." And for "Dance Of The Bull" and the Quix City DJs "C'mon N Ride It (The Train)." The shell of a truck like this may not warrant a long run at radio, but in its absence, it will likely make listenersendpoint and chuckle. Also listen for this one on the clubs.

BLADE LOOK 4 THE NAME (14:12)

WRITERS: went is listed

PUBLISHER: record label

Bodybag/Wave 000200 EID promo

In the world today, there are few definitions. However, if you're an MC, you can always count on producer extraordinaire DJ Premier to blow you with an inspiring track. Premier doesn't disappoint newcomers Blade with a toning track for the lead single of Blade's debut album, "Brooklyn Rules." "Look 4 That Thang Up" is a shout at lyrical weight, either. Blade also known as Miss Christina Holmes, is a veteran who knows how to make beats that work when you know how to work them. Blade should find a niche at mix shows, as her various guests spots have solidified her spot in the hip-hop zone. If Blade continues with this solid vibe and precise production, look for her to make a run up the charts soon enough.

AND GOD CREATED GREAT WHALES

WRITERS: bernardo e. ramos

Directed by bernardo e. ramos

Sound by James Raffald

Casting by Catrina Williams, Eric Church.

Starring Brian Eckert, Nora Cole

The Foundry Theater, New York

There's a moment late in "And God Created Great Whales," Rinde Eckert's intriguing new musical theater piece, that will chill you to the bone. On the eve of his final showdown with the beast that has haunted him for so long, a frightened Captain Ahab longs to escape his fate. He sings about regaining his innocence, of being "like a child again."

But "And God Created Great Whales" isn't a retelling of "Moby Dick." It is about a composer, Nathan, struggling to finish an opera based on Herman Melville's novel. Having screwed up and become a degenerative mental disease, knowing that he had little time left, Nathan hopes to hang on long enough to finish what Ahab seeks to shed: the obsession with finishing the monumental task at hand. As he performs the part of the mad captain, it's all too clear—to Nathan and to the audience—that he is losing the battle.

The Foundry Theater's production of "And God Created Great Whales," which was seen earlier this year in a brief run at the Dance Theater Workshop, has returned for a longer run at the 45 Bleecker Theater. One of the most strikingly original works to be seen in New York in quite a while, "And God Created Great Whales" cunningly parallels the conventions of opera yet still manages to take advantage of that medium's power. It is an intriguing and often funny, if not entirely engaging, battle.

Eckert's ingenuity is matched by that of the rest of the production team. Especially brilliant is the work of Kevin Adams, whose sets and lighting perfectly match the tone of the piece. Bare bulbs in white, red, and yellow, hang in clusters all about the stage, defining the space and amplifying the mood. James Raffald's sound design effortlessly conjures up creaking ships and torrential storms (even though it is, as the performers in a few spots). Nathan, brilliantly played by composer/performance artist Eckert, doesn't have to postpone the inevitable. His cramped studio is filled with color-coded tape recorders that remind him of whom he is and what he is working on. But time is already running out when the play begins. "If you are listening

into the recording," one of the devices says, "your daughter is going wrong. He is s e e m i n g d o n ' t com p r e h e n d M o b y D i c k , b u t it is clear from the way that he

hugs himself at his piano that he is held enough to know exactly what is at stake.

Also aware of the situation is an opera singer (played by Nora Coles), who Nathan knows is a figure of imagination. She urges him to finish his work, but she also has a world of her own. One of the piece's most engaging moments comes when the diva demands an aria for her role. Naturally Nathan flatly refuses. The performers are nicely matched, both more than equal to the demands of the score. Only a few times does Coles seem overshadowed by Eckert's booming baritone.

Because Nathan is working on "Moby Dick," much of his score is hooten. It's thrilling at first to hear Ahab's rants about his captive. But after two or three such scenes, the music begins to lose its power. Much more compelling are the more intimate moments, such as a ballad's prayer for absolution, that reveal as much about Nathan as they do about his character. It is in these scenes that all the music and the score, as Eckert constructs a piece of the theater that is able to touch the heart as well as engage the mind.

MARK SULLIVAN

BOOKS: set review copies of books prorating to artists or the music industry by Bradford Bumgarner, Billboard, 770 Broadway, New York, N.Y. 10003

ON STAGE

NORA COLE, TOP, AND RINDE ECKERT "AND GOD CREATED GREAT WHALES"

MARK SULLIVAN
OutKast Breaks Hip-Hop’s Mold

**Duos Fourth LaFace/Arista Set, ‘Stankonia,’ Shakes Up Formula**

**BY MARCI KENON**

NEW YORK—OutKast aims to pierce the lyrical and musical monotony in popular hip-hop with its fourth release, “Stankonia.” The Atlanta-based duo’s LaFace/Arista album arrives in stores Oct. 31.

“Everybody’s been doing music like they all have the same formula—e-m-m,” says a dismayed Big Boi (a/k/a Antoine Patton), sitting in a mini-van director Dave Meyer’s video set for lead single “Bombs Over Baghdad” (B.O.B.). “They got a beat, an MC, somebody to sing the hook, and go platinum. Where’s music going to go when every song’s dropped in the same repetitious flow?”

The pair’s creative flair is displayed in “B.O.B.,” with its high-energy, gossip-filled funk track and chant hook. The single was released noncommercially to college radio Aug. 14 and to R&B and crossover stations Aug. 29.

OutKast produced 13 tracks for “Stankonia” through Earthing III, its production company with partner Mr. DJ. Organized by the trio’s Big Boi cuts. OutKast is published by the duo’s Gnat Booty Music (ASCAP) in conjunction with Chrysalis Music.

The innovative and diverse set is set off with such funk grooves as “I’ll Call Before I Come,” featuring Gangsta Boo and female rapper Echo, as well as “Humble Mumble” a salsa-void track that flips into a club groove, with Fefe Die Sierra. There’s also “Ms. Jackson,” a melodic tune laced with a memorably hooked apology to “babies’ mothers” mammas.”

“It took us a year to record,” says Dre (aka Andre Benjamin). “Besides touring a lot, we were producing Slim’s ‘Cuttin’ Cahun’s album (‘The So So Def Collection’) for our own label.”

R&B and pop divisions are working together to market “Stankonia.” While street teams target urban communities with classic sound clips (and shock), OutKast is assembling a CMJ Network’s college marketing staff is distributing flyers and setting up listening sessions at college campuses.

(Continued on page 12)

Universal’s Dino Delvaille Discusses, The A&R Knock, The Next Big Thing

Six Questions is an occasional feature that focuses on noteworthy industry people. This issue’s subject, Dino Delvaille, is VP of A&R at Universal Records, which is celebrating the Billboard 200 No. 1 reign of Fo’ Reel rapper Nelly’s album, “No Pain No Gain”/“After a stint with Empire Management in the early ’90s working with Gang Starr and others, Delvaille segued to Day/Day Poly Grass as an A&R director. He joined Universal in 1997 during his five-year A&R tenure, he’s helmed projects by the Lost Boys, Razorlight, Crucial Conflict, and the Crown Money Elvis (Jwoww, B.G.C., and the Hot Boys).

“Why’s the shelf life of a successful A&R head?”

It’s about seven to 10 years, after which the most successful of the lot may change notations but not become entrepreneurs within the entertainment field: starting their own labels, publishing companies, management agencies, and so on.

What major qualifications need to be brought to the table?

An A&R has to be equal to the occasion. He or she must be able to know the future as it takes root in the present. And it’s through that foresight that the length and breadth of his or her creativity is shown—another vital attribute.

Outline how to stay cutting edge?

There’s the old adage: Keep your ear to the streets. Research, research, research, pray hard...pray smart. And always train with people who are more skilled than you.

Besides Nelly, who else is coming out of the Universal camp?

Sticky Fingaz, Geno、“Wu-Tang, R&B, and Crucial Conflict. This fall, God willing, is going to prove to be something spectacular.

What’s the next trend in black music?

Reggae music in combination with Southern bounce hip-hop and dance music will be the next craze to hit the clubs.

In matching an artist to a song, what elements do you consider?

Feel. If for any reason I doubt the combination, then it’s over. I won’t be partially swayed as to the quality of a match. One hundred percent total commitment is necessary for me to be satisfied.

Lyrical content and delivery: To state the obvious, if the lyrics don’t fit the track and vice versa, the two are incompatible. The artist’s cadence and message commit a substantial amount toward the attitude of the track. The artist and track need to be in agreement.

**GAIL MITCHELL**

Hollister Goes For No. 2 With ‘Chicago ’85: Where Is Jill Scott? On Tour And On TV

**THE NEXT CHAPTER:** Def Squad/DreamWorks artist Dave Hollister follows up his 1997 gold-certified “Ghetto Hymns” with the Nov. 21 release “Chicago ’85.” The title refers to Hollister’s West Side of Chicago stamping grounds and the year 1985, when the singer/songwriter/producer was going through some rough times.

In addition to hitting through the K-Ci & JoJo for a solo stint, Hollister enlisted the production services of Tim and Bob (Sissq), Steve Huff (R. Kelly), Mike City (Carl Thomas), and newcomers Tank and Warren Millas. “The first track, ‘Lover With Cynthia Garrett’” on Oct. 10. In addition to a European tour, Scott is doing several stateside spot dates, including Drex University/Los Angeles’ annual music festival Oct. 7.

Olympic Undertaking: You can get your Olympic hip-hop groove on by logging on to Radio Free Sydney (RFS) via www.bbc.co.uk/2000, Nike’s underground Internet radio broadcast housed Sept. 2 and airs through Oct. 15. Combining Sydney pubs, clubs, and other water holes, RFS street crews also mix in on-the-spot athlete interviews to give listeners a sense of what’s happening during the games. And six DJs (Internet DJs), including SpikeRadio.com’s Mick Cole, stay busy laying down the beats.

**HIPHOP BLUES:** The blues get the hip-hop treatment on the Oct. 24 Fat Possum/Epiphany release “New Beats From The Delta.” Using the music of such legendary blues artists as Johnny Farmer, Junior Kimbrough, C. E. Bell, T-Model Ford, Mississippi-based Fat Possum asked several Southern producers to remix those songs to hip-hop beats. Among those accepting the invite: Atlanta-based Organized Noise and Memphis-based Camp Go Gittas.

**BACK IN STRIDE:** Old-schoolers out there no doubt remember Rudy Ray Moore (aka Dolemite), whose 18 raw comedy albums provided plenty of comic relief. But do you remember that he started out as a singer? The actor/comedian makes his first singing appearance in more than 30 years on Saturday (23) at New York’s Wetlands with backup singers the Raytones and the Dolemite Explosion band. As the former Prince Legman—the “Turban-Headed Prince of the Blues” Moore began singing in the ’50s, appearing with Big Jay McNeely and Huey “Piano” Smith. A compilation of his R&B work, “Hulky Gally Fever,” was recently released by New York-based Norton Records (718-789-4438).
OUTKAST BREAKS HIP-HOP'S MOLD

(Continued from page 38)

puses. College radio promotion company the Syndicate has been hired to work the single. Arista is also targeting the ESPN2 extreme sports show.

"OutKast has acquired a huge alternative base," says Rhoda Laws, Arista's senior director of urban sales. "We've never had to feed the music to this base; it naturally gravitated to the group's vibe."

There is also an extensive online campaign. In conjunction with MSN/ windowsmedia.com, a contest, audio/video chat, Web cast, and live performance out of OutKast's Stankonia Studios is slated for Oct. 30. Also on Oct. 30, Viacom is staking a listening party, while Yahoo! GetMusic.com is planning a late October chat. Between OutKast and Nov. 4, BET.com will present OutKast week.

There will be an in-store at HMV in Atlanta's Lenox Square Mall (Oct. 31) and release parties in Los Angeles (late October at the Playboy Mansion) and New York (Nov. 2). OutKast—managed by Michael "Blue" Williams for Family Tree Enter-

tainment—embarks on a five-week, major-market radio/retail promo-
tion tour Oct. 16. Warner Music Group Agency senior VP Cara Lewis is planning a national tour for the year's end.

All said, "B.O.B." has received less radio adds than initially antici-
pated, label concern is minimal. "Out-
Kast has never been a group that tai-
sors its music for radio," says Stunti
Dus, senior director of artist develop-
ment at Arista. "Radio has always

come on board after the fact—even
with "Rosa Parks," the big single from
the last album [1998's "Aquemini"])."

A manager of "B.O.B. as an opportu-
nity to school radio PDs. "They have
told us, 'It's too fast, we don't know what to do with it,'" Richardson says. "It's funk. And black people aren't scared of
guitars. We've got to re-educate radio that it's OK to put something on
that sounds a little different.

Darrell Johnson, PD of Atlanta's WHTA, was among those with initial

reservations. "When I popped it in, I
thought, 'I don't know anybody is going to feel this,'" Johnson recalls.

But I decided to try it. The phones
instantly blew up for it."

Ron Stringer, owner of Detroit-
based retailer Justin's Music, expects
to do well with the album. He plans to coordinate a listening party at
neighboring Cooley High School in
October. "The album is geared toward the young hip-hop audience which isn't just black anymore," he says. "It's a universal audience."
ESSENTIAL STUFF: For the past eight years, millions of British pun- 
bers have been tuning in to Pete Tong’s weekly radio show, “Essen- 
tial Mix/Selection,” on BBC Radio 1. During those years, Tong has 
championed the finest in dance/electronic music, ranging from 
house, two-step, and drum’n’bass to hip-hop, funk, and soul.

Recently, the BBC’s Web site (bco.co.uk/radio/dance/index.shtml) 
announced that Tong would be leaving the show this month, 
allowing everybody to experience the fine rhythms that Tong is 
known for. Well, we’re happy to re- 
promise that this magazine has been 
covered with radio syndicate Bridge 
Media International to bring Tong’s 
acclaimed essential experience to U.S. 
radio.

Titled “URB Presents Essential Mix,” the two-hour weekly show, 
which will be hosted by the maga-

zine’s founder/publisher/creative director Raymond Roker, will de- 
but the week of Sept. 26 with special guests Carl Cox and Tong. It will air on over 100 college stations nation- 
wide, including WNYU New York, KSJS San Jose, and KASC Tempe, Ariz.

Each week will feature a special guest DJ or two. At press time, glob- 
ally revered jocks like Armand Van 
Helden, Darren Emerson, and Paul Oakenfold had been con- 
firmed for future shows. Tong has been chroni- 
cing the music that Pete’s been pro- 
moting via his U.K. show,” says Roke- 
er. “For us to be able to offer this 
grand selection of music to a U.S. 

audience over the airwaves is very exciting. As far as U.S. radio goes, there’s not much out there that com- 

cares what Pete is doing in the U.K. By bringing Essential to the U.S., we are breaking down yet another border that separates dance musi- 
cans from the mainstream.

In addition to the weekly program, URB and Bridge Media Inter- 
national magazine will be featuring 

value-added Essential-themed events in major markets throughout the U.S.

Stay with the Essential brand for 

fascinating moments, Warner Music 

Group now has three Essential titles in U.S. stores—DJ Icey’s “Essential 
Mix,” DJ Skribble’s “Essential Dance 2000,” and Fatboy Slim & Paul 


And for the next three months, DJ Icey and DJ Skribble will be (sepa- 
rate) touring throughout the U.S. 

On Sept. 27, Tong will begin an 
eight-date mini-tour of major U.S. 
cities in Las Vegas; Seattle; San 

Francisco; Los Angeles; Washing- 

ton, D.C.; Boston; New York; and 

Miami.

FLYIN’ HIGH: Two industry vet- 
ners—Peter Albertelli and Car- 
men Caciatore—have formed 

Fly-Life Music, a New York-based company that specializes in lifestyle marketing as well as A&R com- 

nunication. “Basically, we work in the markets we know best,” explains Albertelli.

“And those markets happen to be the downtown gay community, the club community, and the college crowd. In other words, the ‘cool’ crowds. Sim- 
ply put, our goal is to increase the sales of music regardless of the musical genre.”

At that, Albertelli smiles and says, “For the most part, the R&B and hip-hop communities remain igno-

rant of the fact that these styles of music are popular in the gay com- 
community. Instead of marketing to this savvy group, it seems like they’d rather just pretend it doesn’t exist. We’re here to change that.”

Though a new company, Fly-Life Music has already secured several 

accounts, including A-Trak, Kristine W. and Tarsha Vega, MCA’s Patti 

Lambik, Melle/WeA.U.K.’s Sweet 

Female Attitude, and Virgin’s 

Aftermath. DJ Skribble’s Definitive 

Records has hired Caciatore as an A&R consul- 
tant, specifically for dance product.

In addition to these key accounts, Albertelli and Caciatore are in the 

midst of building street teams throughout the country. At the pres- 

tent time, they have teams in San Francisco, Los Angeles, Miami, New 

York, Boston, Houston, and Chicago.

Caciatore likens the pair’s mar- 

keting efforts and strategies to 
those of the hip-hop/rap/mixed-

level campaigns. “It’s like old-fash- 
ioned guerrilla marketing,” notes 

Caciatore. “You make people aware 

via streeting, flyer, poster, and 

a limited run of flyers, it’s called 

repeated impressions. The more 
you’re confronted with something—whether it’s via the 

airwaves or on the street—the more likely you are to remember it.”

To further promoting Fly-Life Music, Albertelli and Caciatore, who 

have been on the road since the 

beginning of the month, will continue 

this momentum, held down positions (separate- 
ly) at RCA, MCA, EastWest, Elektra, 

Virgin, Champion, WXKS Boston, 

and WZLX Boston. Collectively, the business partners have worked on acts like Enigma, Right Said Fred, 

Billie Ray Martin, Faithless, Krist- 

ine W., Dido, Wu-Tang Clan, and 

N Sync. “It’s the perfect time to do that. The R&B and hip-hop scenes have re- 

ceived a lot of attention, and the R&B and hip-hop scenes have re- 

ceived a lot of attention, and the genre is poised to expand even further.”

CGRATULATIONS: Effective immediately, Rich Pangilinan is the new direc- 
tor of dance and mix-show promotions at Capitol Records. For- 
merly of Take5musiccorp.com, Pangilinan 

(Continued on page 78)

The Dance Trax HOT PLATE by Michael Paolletta

1. Spiller, “Groovejet. (If This Ain’t Love)” (Atlantic single). The latest single 

from this German act is a house single. In need of something sweet and 

soulful? Well, look no further than this new single from the Atlantic Project, 

produced and co- 

minded by Chris Brann (who also 

released “Fly” on the Atlantic Project, along with other aliases). “Groovejet,” glory spotlight 

the fine vocals of 

Trendon and 

The Movers and 

Karmacide (aka Ron- 

carral and Anton Bass). A 

dance-pushing version into the 

Ananda Project’s debut album, “Releasetime,” which arr 

nues Oct. 31.

2. Everything But the Girl, “Lullaby Of London” (Polydor single). The last single 

called out from the act’s subtitle “Temp- 
ermental” set will surely please fans of 

Ananda Project’s late, late night DJ 

journeys. Providing the wickedly tasty 

production are vocals by Marks Kane, 

Matthias Heinrohn, and Everything But The Girl’s Ben Watt.

3. Alchemo, “Do You Love (Rain Away, Turn Away)” (Tommy Boy Silver 

Label single). Newcomer Alchemo, 

noted British club/weekly singer Ca- 

lington and soul- 

touch French DJ producer Rick 

(Peter O’Neil) based quite the tempo- 

factor, which cleverly borrows from 

Brunski Boy’s venerable anthem “Seaside Boy” (aka “Bossa Nova”); tempo- 

bases are covered, including progres- 

sive house (Main mix) available through 

the Frankie Knuckles (Platform Vocal). Check out his upcoming release.


own backyard (Germany), the ultra- 

catchy, rave-styled “Kernkraft 400” is poised to repeat the process in the 

U.S. Ditto for the U.K., where it’s being issued by Ministry of Sound.
### Hot Dance Music

#### Club Play

<table>
<thead>
<tr>
<th>Week</th>
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<th>Artist</th>
<th>Title</th>
</tr>
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<tr>
<td>1</td>
<td>1</td>
<td>MADONNA</td>
<td>MUSIC (1) NO. 1</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>KARMAICUS FEATURING SANDY B</td>
<td>CHECK IT OUT</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>BARRY HARRIS FEATURING PEPPER MAKISHI</td>
<td>DIVE IN THE POOL</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>WHITNEY HOUSTON &amp; DEBORAH COX</td>
<td>SAME SCRIPT, DIFFERENT CAST</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>MARY J. BLIGE</td>
<td>YOUR CHILD</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>DEERILUM FEATURING SARAH MCLACHLAN</td>
<td>SILENCE</td>
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<td>7</td>
<td>7</td>
<td>DIELAN J MORGAN</td>
<td>DANCE WITH ME</td>
</tr>
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<td>8</td>
<td>8</td>
<td>MIKE CRUZ PRESENTS JAVEN DAVY &amp; CHINO RO</td>
<td>MUGGIN UP</td>
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<tr>
<td>9</td>
<td>9</td>
<td>KRISTY W</td>
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#### Greatest Gainer

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<td>DEEBALE MORGAN</td>
<td>DANCE WITH ME</td>
<td>THE GALS LABEL</td>
<td>2</td>
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<tr>
<td>DELEAS DE QUERECO MOR DEELE PERRETE</td>
<td>NO. 16 493/494/SOUNDMIX</td>
<td>SONOQUE</td>
<td>2</td>
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<tr>
<td>MARK ANTHONY</td>
<td>YOU SANG TO ME</td>
<td>COLUMBIA</td>
<td>2</td>
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<td>JENNIFER LOPEZ</td>
<td>WHERE YOU ARE.I ANNOI YOU FOREVER</td>
<td>B.COM</td>
<td>2</td>
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<tr>
<td>TONY BARR</td>
<td>NEVER GONNA COME BACK DOWN</td>
<td>MCA</td>
<td>2</td>
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<tr>
<td>KRISTY W</td>
<td>YOU WANT TO ME THAT WAY IT IS</td>
<td>JIVE</td>
<td>2</td>
</tr>
<tr>
<td>CHRISTINA AGUILERA</td>
<td>WHAT A GIRL WANTS</td>
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#### New

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#### Hot Shot Debut

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<tr>
<td>PETER PREST</td>
<td>THE HELLO TRACK</td>
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<td>MISS HONEY DUDA</td>
<td>X-HALE</td>
<td>JEEJIVE</td>
<td>22</td>
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<td>JESSICA SIMPSON</td>
<td>I THINK I'M IN LOVE WITH YOU</td>
<td>COLUMBIA</td>
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<td>MOUNT RUSHMORE</td>
<td>HOW SOON IS NOW</td>
<td>SONY</td>
<td>29</td>
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<td>SHANON</td>
<td>LET THE MUSIC PLAY</td>
<td>COLUMBIA</td>
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<tr>
<td>MARY MARY</td>
<td>FEEL THE LOVE</td>
<td>JEEJIVE</td>
<td>35</td>
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<tr>
<td>MARY KAYE</td>
<td>IF I WANTED ELECTRONICS</td>
<td>1 PLUS</td>
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<td>AYLA</td>
<td>AYLA PART II</td>
<td>DELAMERICA 032</td>
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<td>DETROIT GRAND PLAY</td>
<td>SUNDAY</td>
<td>JEEJIVE</td>
<td>47</td>
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<td>JENNIFER LOPEZ</td>
<td>I'LL FLY WITH YOU</td>
<td>COLUMBIA</td>
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<td>CHRIST THE GREEK</td>
<td>GET UP</td>
<td>COLUMBIA</td>
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<td>MELANIE C</td>
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<td>VIENNA ATOMIC</td>
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<td>TAMAR</td>
<td>I LOVE ONE</td>
<td>COLUMBIA</td>
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<td>ALICE DE LEEVY</td>
<td>BLEW W</td>
<td>COLUMBIA</td>
<td>45</td>
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<td>DJ JURGEN</td>
<td>SEX TONIGHT</td>
<td>JEEJIVE</td>
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#### Maxi-Singles Sales

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<td>MUSIC (1) NO. 1</td>
<td>ANYWHERE</td>
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<tr>
<td>TONY BARR</td>
<td>DANCE WITH ME</td>
<td>THE GALS LABEL</td>
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<td>DEELAIS DE QUERECO</td>
<td>NO. 16 493/494/SOUNDMIX</td>
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<td>MARY J. BLIGE</td>
<td>YOU SANG TO ME</td>
<td>COLUMBIA</td>
<td>4</td>
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<tr>
<td>MARC ANTHONY</td>
<td>WHERE YOU ARE.I ANNOI YOU FOREVER</td>
<td>B.COM</td>
<td>4</td>
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<tr>
<td>JENNIFER LOPEZ</td>
<td>NEVER GONNA COME BACK DOWN</td>
<td>MCA</td>
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<td>KRISTY W</td>
<td>YOU WANT TO ME THAT WAY IT IS</td>
<td>JIVE</td>
<td>4</td>
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<tr>
<td>CHRISTINA AGUILERA</td>
<td>WHAT A GIRL WANTS</td>
<td>RCA</td>
<td>4</td>
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</tbody>
</table>

#### Offers

- 19-20-21 October 2000
- Amsterdam Muziek Centrum
- Amsterdam, Netherlands
- www.amsterdam-muziek.nl
CMA Radio Award Winners Get Good News From Paisley’s Live, On-Air Phone Call

TUNED IN: This year’s winners in the Country Music Assn. (CMA) Awards radio categories got word of the medium’s most significant award and a special promotion to director of that region at RCA Records.

New company E Line Music.com has been launched in Old Hickory, Tenn., and will offer worldwide distribution and exposure for independent label and artist clients. For consumers, E Line makes available a variety of independent music via the site’s 24-hour radio and video stations, which showcase the artists and music offered on the site.

Lanie Miller, formerly of Front Page Publicity, has taken a publicity position at ForeFront Records.

By REQUEST: Jones International Networks’ music video network, Great American Country, will launch “Country Request Live,” a country video request show, in late September. The show will air live weekdays from 5-6 p.m. (ET) from Starstruck Studios on Music Row.

Wilkinson’s Dominate Canadian Awards

BY LARRY LeBLANC
TORONTO—Sept. 11 was a wild night of upsets at the Canadian Country Music Awards, held at the Skyreach Centre in Edmonton, Alberta.

With four major award wins, the Wilkinson’s dominated the show, hosted by Terri Clark and Paul Brandt and televised in the U.S. on TNN and in Canada on CMT. They won honors for top group, top album for “Here and Now,” and top single for “Girlfriend.” The trio also won the Fans’ Choice Award, despite heavy competition from Brandt, Clark, Shania Twain, and Terri Clark.

With seven nominations, Columbia Records newcomer Tara Lyn Hart was named top female recording artist of the year and top single for “Don’t Let Me Be Lonely.”

CMA Award winners are chosen by the association’s 7,100 members, with the exception of the category of top-selling album, which is based on Canadian sales figures, and the Fans’ Choice Award.

Cyrus’ ‘Southern Rain’ On The Horizon

Singer Makes Monument Label Debut With Seventh Set

BY PHYLLIS STARK
NASHVILLE—Singer, songwriter, performer, actor, humanitarian, husband, father of six. These are all titles Billy Ray Cyrus will happily wear. Says Sony Nashville senior VP of sales and marketing Mike Kraski, “It goes back to ‘Achy Breaky Heart.’ It’s time for this man to have a major impact on the airwaves.”

Indeed, Cyrus has had numerous hits and sold millions of albums in that time. Still, executives at his new record label, Monument, and even radio programmers say they are still trying to overcome a certain perception of Cyrus that remains the legacy of “Achy Breaky Heart.”

“We felt like his issue was more with the industry than the fans,” Kraski says. “So we got Mike Sime, who is now Monument VP of sales and marketing, and we invested in a new VP of marketing.” Cyrus felt comfortable with the new look at the label’s marketing department and decided to stay on board.

“We decided it was time to put him in a completely new light,” says Sime. “It’s been a complete change in perception.”

The result was “Southern Rain,” Cyrus’ seventh album, which has been released on Sony’s Monument Records, is due Oct. 17. The first single, “You Won’t Be Lonely Now,” is currently at No. 32 after 12 weeks on the Hot Country Singles & Tracks chart.

Cyrus describes the album in one word: “real. It’s not some big, slick production of a bunch of sappy crap.” He says, “It’s a real album that has a soul and a spirit.”

With “Southern Rain,” Cyrus says he finally feels as though in the first time in his career, “I don’t have to worry about being overshadowed by the myth or the hype of who I’m supposed to be or not supposed to be.”

It’s the setup for the project, Monument VP of national promotion and marketing Greg Pareigos says Cyrus’ management, under the aegis of Mike Sime, “is incredibly forthcoming about past challenges and what we could solid. That’s a good thing.”

Pareigos says, “We basically delivered a very simple thing. Everybody knew Billy Ray Cyrus. Everybody had an opinion of Billy Ray Cyrus. The one thing that would most matter was an amazing three minutes and 30 seconds of knock-you-on-your-ass country music, which we determined that this first single was.”

Tim Closson, PD of WUBE (105.1) Cincinnati, says, “Billy is one of the nicest and most sincere artists. He deserves another chance. We’ve had a bit of a bad rap that he doesn’t deserve. I’ve heard four of the cuts from the new album, first single, all solid. That’s a good album.”

Closson is playing “You Won’t Be Lonely Now” and says it “has a sound that stands out, compared to everything else right now. It makes me want to reach over and crank up the dial every time I hear it.”

Cyrus previously recorded six albums for Mercury. The first, 1992’s “Some Gave All,” sold more than 9 million copies thanks largely to “Achy Breaky Heart,” the 1992 Country Music Assn. single of the year. His hit follow-up, “It Won’t” (Continued on page 47)
HOT COUNTRY SINGLES & TRACKS

September 23, 2000

1. 1 3 19 THAT'S THE WAY (JO DEE MESSINA)
2. 2 4 32 I'LL BE YOUR FANTA-LOAF (ALAN JACKSON)
3. 3 2 22 IT MUST BE LOVE
4. 4 5 36 YOUR EVERYTHING
5. 5 3 24 THAT'S WHY
6. 6 7 33 IT'S ALWAYS SOMETHING
7. 7 9 18 KISS THIS
8. 8 8 18 COUNTRY COMES TO TOWN
9. 10 10 9 GO ON
10. 11 12 39 LET'S MAKE LOVE
11. 12 6 26 YOU'LL ALWAYS BE LOVED BY ME
12. 13 22 THE LITTLE GIRL
13. 14 12 13 BEST OF INTENTIONS
14. 15 18 13 FEELS LIKE LOVE
15. 16 11 27 I HOPE YOU DANCE
16. 17 20 16 JUST ANOTHER DAY IN PARADISE
17. 18 17 20 THERE YOU ARE
18. 19 17 32 THE LITTLE GIRL (JOHN MICHELSON)
19. 20 19 10 LONELY
20. 21 23 10 WE DANCED
21. 22 14 30 PRAYING FOR DAYLIGHT
22. 23 28 27 THE BEAT OF A HEART
23. 24 29 25 BLUE MOON
24. 25 24 30 THE WAY YOU LOVE ME
25. 26 28 13 WITHOUT YOU
26. 27 33 8 WANNABE
27. 28 30 15 THAT'S THE KIND OF MIND I'M IN
28. 29 34 6 I LOST IT
29. 30 35 12 I'M HOLDIN' ON TO LOVE (TO SAVE MY LIFE)
30. 31 32 12 YOU WON'T BE LONELY NOW
31. 32 35 10 LOVE ME (GARTH BROOKS)
32. 33 31 14 THE VISIT
33. 34 25 18 ONE VOICE
34. 35 37 8 THE VISIT
35. 36 39 9 I CAN'T LIE TO ME
36. 37 40 27 MY NEXT 30 YEARS

NEW: 1. MY CELLMATE THINKS I'M SEXY
2. CLEO'S JUDD
3. GOODBYE EARL
4. TIM McGRAW

Top Country Singles Sales

September 23, 2000

1. 1 3 4 BUT I DO LOVE YOU
2. 2 1 8 I NEED YOU
3. 3 4 5 BEST OF INTENTIONS
4. 4 7 55 THAT'S THE WAY
5. 5 10 6 YOU WON'T BE LONELY NOW
6. 6 10 9 LOVE ME
7. 7 35 7 BREATHE
8. 8 8 20 WHEN YOU NEED MY LOVE
9. 9 14 31 BLUE MOON
10. 10 30 7 STEVE HOLS
11. 11 29 13 GODDIE BIRD
12. 12 53 1 ROCKY TOP

NEW: 1. MY CELLMATE THINKS I'M SEXY
2. CLEO'S JUDD
3. GODDIE BIRD
4. TIM McGRAW

Billboard

Hot Shot Debut

September 23, 2000

1. DESTINATION UNKNOWN
2. ALL NIGHT LONG
3. LUCKY 4 YOU
4. BAREFOOT IN THE GRASS
5. COUNTRY IN MY GENES
6. RE-ENTRY
7. SEVENTEEN

NEW: 1. VICTOR SANZ
2. MACKIN' UP WITH YOU
3. SO WHAT
4. I WOULD
5. SIN WAGON
6. I WANT TO CRY
7. I WANT TO KNOW EVERYTHING

Compiled from a national sample of airplay supplied by Broadcast Data Systems. Singles & Tracks service, 110 radio stati- ions are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.
Be The Last," also went platinum. The third album, 1994's "Storm In Heartland," was certified gold, but three subsequent albums, including 1996's "Out of Tears," were less commercially successful. Cyrus eventually parted ways with the label.

During his time between deals, Cyrus says, he refused to try to sell himself to record labels the way he did in the 1980s when he hoped listeners would "match the tapes of my songs and knock on doors" looking for a record deal.

"My dad had always told me, 'When you write songs, they'll come.' And I didn't believe him for everything move around you.' One thing I was extremely proud of was the fact that not one single time during that period [between labels] did I ever come down. I had certain priorities in my mind that I thought would be really nice if they happened. Mostly, my goal was to put out great music and keep fans." He says his priority was to be with this record company and work with Dunn Huff or Blake Chancey. He had no idea that the label would turn into a co-producing the album together.

Huff and Chancey, Nashville's hot producers of the moment, co-produced all of "Southern Rain" with the exception of the lead single track "Hey Elvis," a Bryan Adams song that was produced by Cyrus and Terry Shelton.

"I learned of them knew I play music by ear, by feel, and those guys had the wisdom to let me go in and rehearse with this team of world-class musicians and work the songs up from scratch, just like a ball band," says Cyrus.

Among the album's best tracks are the title song, the ballad "I Will," and the funny, though less than politically correct, "Burn Down The Trailer Park." Another of the album's tracks, "We The People," is a reworking of the 400-year-old song of what we're going to be doing well—adding all the bullshit and chat rooms trying to look for as many opportunities to do chat or video on the as we can and hitting targeted sites with information as many times as possible.

Cyrus notes that tie-ins with both retail and music video outlets are also important elements of the marketing plan.

To introduce Cyrus to radio, the label had him cut more than 300 personalized video liners, which were placed on CD-ROMs sent to "every reporting country radio station as a sort of personalized journalism," says Pareigis. In what Pareigis calls "phase two of the plan," Cyrus is visiting key cities through November and "hitting radio, newspaper, television, [Sony sales branches], and our sales partners in various cities."

On-air country music broadcasting will host a live "Southern Rain" radio special broadcast from Chicago. Cyrus is also throwing a party at his studio in Nashville for radio programmers Sept. 23.

With the release of the new album, Cyrus says, "I feel like the music has evolved into something quite special. I'm getting ready to turn it loose and see how far it can fly. That's scary thought."

Among Cyrus' newest interests is acting. He stars in the upcoming PAX-TV movie "Doc" and has a cameo in the New Line Cinemas film "Wish You Were Dead." Past acting credits include starring in the PAX-TV movie "Muillholand Drive" and the film "Radical Jack."

Cyrus is booked by Steve Lassiter at APA Nashville.

**CYRUS’ ‘SOUTHERN RAIN’**

(Continued from page 15)

**‘I felt free again, free to make the kind of music that I was really passionate about’**

— BILLY RAY CYRUS

Cyrus is as well-known for such flag-waving anthems as he is for his humanitarian efforts. Recently, for example, he purchased a tractor-trailer and delivered it to the disaster-stricken state of Texas, a gesture that matched the messages of the new album "Southern Rain." He says, "We put this country and will continue to guide this country as long as everyday goes out and votes."

**COUNTRY ARTISTS & MUSIC**

by Wade Jessen

**ROYAL FAMILY:** With the beloved star's first solo chart entry in more than 12 years, Loretta Lynn's career on Billboard's country charts hinges on "Country In My Genes," the Arthur Berman song that launched Loretta's career in 1960. In addition, the album also includes Lynn's version of "Destiny Unknown," a song from 1984. The song was co-written with Scotty W. Byrd and was featured on the album "Loretta Lynn: The Early Years."

**LESSON IN STAYING:** As "That's The Way" retains control of Hot Country Singles & Tracks for a second week, one can't help but wonder if Joe Dee Messina has been taking copious notes in the Tim McGraw school of chart dominance. Both Curb artists have spent multiple weeks at No. 1 on the radio charts with each of their top-charting singles—one such release for McGraw to date. This latest one takes Messina's count to four. Up to eight detections, "That's The Way" finishes with 5,550 plays to take a commanding lead over Shreddas' "I Will... But" (Lyric Street), which logs 5,155 spins and hops 4-2 up the chart.

The battle for top ink next issue is likely to remain a two-way fight between Messina and the sister trio. If the Salt Lake City natives unseat Messina, they'll pop for their first No. 1 hit.

**HEN PARTY:** With airplay at 138 monitored stations, Dixie Chicks take the biggest increase on Hot Country Singles & Tracks, as "Without You" gains 64 detections and moves 33-27. KPLX Dallas is the weekly airplay leader with 45 plays, while KMLE Phoenix is the overall leader with 817 spins to date. First-time spins are picked up at 34 stations, including WYFI Watertown, N.Y.; KDDD Little Rock, Ark.; and WKVQ Paducah, Ky.

**NORTH OF THE BORDER:** Special personal thanks, if I may, to the hospitable folks at the Canadian Country Music Assn., who welcomed a group of Music Row sashemakers during an organized media seminar and events Sept. 8-11 in Edmonton, Alberta. It's nice to be reminded of the great love for country music that our northern neighbors so enthusiastically share.
<table>
<thead>
<tr>
<th>WEEK</th>
<th>LAST WEEK</th>
<th>THIS WEEK</th>
<th>ARTIST &amp; NUMBER DISTRIBUTING LABEL</th>
<th>SUGGESTED LIST PRICE (OR EQUIVALENT FOR Cassettes)</th>
</tr>
</thead>
<tbody>
<tr>
<td>10</td>
<td>11</td>
<td>9</td>
<td>LONESTAR</td>
<td>$17.98/26.98</td>
</tr>
<tr>
<td>11</td>
<td>10</td>
<td>7</td>
<td>BILL CUNNINGTON</td>
<td>$12.98/16.98</td>
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<tr>
<td>12</td>
<td>12</td>
<td>8</td>
<td>JOHN DENVER</td>
<td>$25.98/29.98</td>
</tr>
<tr>
<td>8</td>
<td>9</td>
<td>6</td>
<td>Kevin Hearn</td>
<td>$8.98/14.98</td>
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<td>JEFF WRIGHT</td>
<td>$12.98/18.98</td>
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<td>7</td>
<td>7</td>
<td>4</td>
<td>KEVIN HEARD</td>
<td>$15.98/23.98</td>
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<td>6</td>
<td>3</td>
<td>JOHN DENVER</td>
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<tr>
<td>5</td>
<td>5</td>
<td>2</td>
<td>KEVIN HEARD</td>
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</tr>
<tr>
<td>4</td>
<td>4</td>
<td>1</td>
<td>KEVIN HEARD</td>
<td>$14.98/22.98</td>
</tr>
</tbody>
</table>

**NO. 1: BREATHE**

- **ARTIST:** Faith Hill & Tim McGraw
- **LABEL:** Warner Bros. (22.98/16.98)
- **SUGGESTED LIST PRICE:** $9.98/12.98

**GREATEST GAINER**

- **ARTIST:** Faith Hill & Tim McGraw
- **LABEL:** Warner Bros. (22.98/16.98)
- **SUGGESTED LIST PRICE:** $9.98/12.98

**COUNTRY'S MOST REQUESTED MUSiC**

- **ARTIST:** Various Artists
- **LABEL:** Warner Bros. (10.98/12.98)
- **SUGGESTED LIST PRICE:** $8.98/10.98

**TOP 10 SELLERS**

1. BREATHE
2. BREATHE
3. BREATHE
4. BREATHE
5. BREATHE
6. BREATHE
7. BREATHE
8. BREATHE
9. BREATHE
10. BREATHE
The 109TH Audio Engineering Society (AES) Convention is just days away, and the professional audio community is set to gather in Los Angeles, where the convention will be held Sept. 22-25. As of Sept. 12, the AES Convention will feature 941 exhibitors and is expecting some 18,000 attendees from around the world. For attendees, the plethora of new equipment on display is only one aspect of the show; opportunities to network are reason enough to attend.

The theme of the 109th convention is “Surrounded By Sound,” and indeed multichannel music is on the minds of most professionals working in high-end recording facilities. Many technical papers and panel discussions will address issues such as 5.1 surround mixing, DVD authoring, and even automotive audio design, as DVD Audio begins to make itself known to a public already embracing DVD Video with unbridled enthusiasm.

The extraordinary pace of change in both the pro audio industry and the music business itself has left no shortage of uncertainty among professionals in the sound production business. The AES Convention, the largest of gatherings in the pro audio industry will answer many questions and likely will raise many more.

Many manufacturers are likely to draw large crowds to their exhibits, including Euphonix, which debuted its 24 bit/96 kilohertz-capable System 5 digital console at the AES Convention last year in New York. The console has been placed in many music recording, post-production, and broadcast facilities in that time. At AES, Euphonix will announce details of its InterNetworking technology, with which the Internet enables artists, engineers, and producers to collaborate from remote locations. InterNetworking builds on Euphonix's Listen-In, the Internet-enabled remote monitoring service available to System 5 users that was announced earlier this year.

One of the Listen-In beta-testing sites is Emerald Sound Studios in Nashville, where engineer Jeff Balding has just completed a 5.1 surround mix (on Digital’s System 5 console) of BMG act Lonestar’s “Lonely Grill” for an upcoming DVD Audio release. “This is the first big project. I have done in surround,” says Balding. “As far as DVD-A, this is the first one in that format done in 96k/24 bit. It’s the first time I’ve ever heard a console run at 96k, and the difference was definitely noticeable and quite a pleasure. The whole console sounded great—there was lots more depth to things.”

“From a musically gratifying standpoint, I think it’s phenomenal,” says “Lonely Grill” producer Dann Huff on 5.1 surround. “You’re actually sitting in the middle of the mix. It’s like music without parameters. Basically, this is just spreading the sonic spectrum so that you’re able to hear nuance more. It sounds very musical, Jeff was totally sensitive to the balance (from the original [stereo] mix: he A/B’d it with a lot of the original record and took some things and extended it beyond what we had originally done.”

Console manufacturer Solid State Logic will exhibit its line, which includes the Axium-MT digital console and the 9000 J Series ana log console. SSL is marking the 150th installation of a 9000 console. Meanwhile, Phoenix, Md.-based Sheffield Remote Recording’s Axium-equipped remote truck, which has seen recent action at the Kennedy Center in Washington, D.C., and the New Orleans Jazz & Heritage Festival, will be on-site at the convention. “There are certain things you have to consider when you’re in the mobile end of the business,” says Sheffield’s Rickard “Vance” Van Horn. “For us, the Axium has been just perfect. I’ve had no complaints at all and a lot of compliments. My experience has been that people who embrace technology and people who understand computers go crazy for it. And most people who have worked on a J Series have no trouble crossing over.”

At Cello Studios in Hollywood, chief engineer/director of technical operations Gary Myerberg confides that SSL is building a custom 9000 J console for the 9.1 surround mix room Cello is adding. Simultaneously, Myerberg adds, Cello’s wealth of analog equipment is still in demand. “Going into a mix room project,” says Myerberg, “you don’t want to narrow your options. These days, to go to a pure stereo room would be a mistake. In this day and age in a facility like this, you’ve got to make a lot of decisions, because even to have the physical space to survive, you’ve got to be constantly creative and try to find the angle.

“I think our biggest angle is maintaining the old gear and tradition,” he continues. “But at the same time, everybody is required to be Pro Tools-literate. We have a lot of new technology as well, and we’re trying to bring these two things together without saying any one is more valid than the other.”

AMS Neve is launching 88R at AES, the first all-new Neve analog console in almost 20 years. The product of five years of research, 88R offers the Encore automation system with moving mini and large faders, plus automated panning. It also includes comprehensive surround sound capabilities as standard.

“Everybody is excited about 88R,” says Jeff Greenberg of the Village Recorder in West Los Angeles, which will be the site of an organized tour during the convention. “Since we’re an all-Neve house, we’re very interested and have been in serious conversations with them.”

Needless to say, digital audio workstations are ubiquitous in the high-end studio environment, and the many third-party development partners of Digidesign’s Pro Tools system will be displaying the latest in their software-based processing solutions.

New York-based engineer Rich Toozoli has produced several 5.1 mixes at Gizmo Enterprises in New York, using Pro Tools with Kind of Loud Technology’s SmartPan Pro surround processor. Gizmo, in addition, is now providing encoding services for film and music content in the DTS 5.1 Digital Surround audio format.

“The ability to mix surround is made simpler via the SmartPan Pro panners,” Toozoli explains. “For me, it’s really easy of use. And more than anything, it’s visual. I’m mixing visually, and ProControl [DigiDesign’s user interface for Pro Tools] makes life even easier.”

Obviously, AES will feature more than consoles and workstations. The diversity of equipment offerings is overwhelming, but owners of high-end recording facilities need to be aware of more in today’s world of digital distribution and DVD.

“We look for storage technology solutions,” says Greenberg. “We want to look at fiber optic networking. I think we’re going to see more of the multi-user Pro Tools sessions. They’ll be networked, and there will be two and three guys, sometimes, with rigs. That requires large storage capability. Terabyte storage systems and fiber optic networking—that’s where we’re going. We really believe in that as the future.”

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**PRODUCTION CREDITS**

**BILLBOARD’S NO. 1 SINGLES (SEPTEMBER 16, 2000)**

<table>
<thead>
<tr>
<th>CATEGORY</th>
<th>HOT 100</th>
<th>R&amp;B</th>
<th>COUNTRY</th>
<th>MODERN ROCK</th>
<th>MAINSTREAM</th>
</tr>
</thead>
<tbody>
<tr>
<td>Artist/Producer (Label)</td>
<td>Music</td>
<td>_produk</td>
<td>BOUNCE WITH ME</td>
<td>Lil Bow Wow feat. Snoop Dogg</td>
<td>So So Def/Columbia</td>
</tr>
</tbody>
</table>
| RECORDING STUDIO(S)/Engineer(s) | 569 WEST (London, ENGLAND) | 2004 | Southside (Atlanta, GA) | Brian Free Horace Von 
| ENGINEERING (Atlanta) | 569 WEST | David Greenberg | central London |
| CONSOLE(S)/DAW(S) | SSL 9000 | SSL 4046JX | custom 64 console | SSL 4046JX | SSL 4046JX & 6 console |
| RECORDER(S) | Pro Tools/Sony 3348 | Sony ATR 124 | Pro Tools | Pro Tools | Pro Tools |
| MIX MEDIUM | BASF 933 | Quantum 499 | Quantum 457 | Hard Drive | Quantum 499 |
| MIX DOWN STUDIO(S)/Engineer(s) | LIONIC (London, ENGLAND) | 2004 | Southside (Atlanta, GA) | Dave Javeau Mermaine Dupii | Private Studio |
| CONSOLE(S)/DAW(S) | SSL 9000 | SSL 4046JX | SSL 4046JX | SSL 4046JX & 6 console | SSL 4046JX & 6 console |
| RECORDER(S) | Sony 3348 H | Panasonic 3800 | Sony 3348 | Sony 3348 | Sony 3348 |
| MASTER MEDIUM | Quantum GP-9 | Quantum 457 | Quantum 457 | Quantum 457 | Quantum 457 |
| MASTERING ENGINEER | METROPOLITAN Tim Young | Sony AES/NEC | Sony AES/NEC | Sony AES/NEC | Sony AES/NEC |
| CD/DVD | WEA | BMG | WEA | WEA | WEA |

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Pro Audio

BY CHRISTOPHER WALSH
SOMERVILLE, Mass.—It was in the late 1970s that Mike Denneen and Jon Lupfer met as students at Milton Academy in Milton, Mass. While studying jazz improvisation at Milton with teacher/musician Bob Sinicrope, an accomplished multi-instrumentalist, Denneen, Lupfer, and several other students would go on to record and release an LP while still in high school.

Fourteen years after starting a business together, their Q Division Studios has just relocated to the Boston suburb of Somerville, not coincidentally the new hub of the Boston music community. With more than double the space their previous facility offered, Q Division—now a two-room studio and, since 1985, a record label—is settling into its comfortable new home, recently hosting WEA/Atlantic act Of Wayne.

Returning to the Boston area after pursuing separate ways for a college education, Denneen and Lupfer got down to business in the city that has spawned such acts as Aerosmith, the J. Geils Band, the Cars, the Pixies, Blissfield, and Letters To Cleo. A few less-than-satisfying experiences at now-defunct Boston studios, Denneen recalls, had provided the impetus to formalize the ideas of a production company they had been sketching while still attending Milton.

“We wondered if there would be a market for a studio run by musicians instead of technical people,” says Denneen. “The funny thing was, we didn’t know this at the time, but the Fort Apache guys were about a year and a half ahead of us, doing exactly the same thing: Four musicians got together and decided to have a studio. We had similar ideas at similar times.”

Following the now Cambridge, Mass.-based Fort Apache Studios, Q Division Studios was founded in 1986 in a former shoe factory in the warehouse district in Boston’s South End. As most companies do, Q Division started out very small, equipped with hand-me-downs and a Tascam tape machine, and, says Denneen, “a really cheap, almost a PA board.” It would be eight years before Denneen and Lupfer could acquire the current centerpiece to the studio, the Neeve 8068 console housed in the new Studio A.

“Initially, we befriended some engineers in town and told them they could come in and do a couple of projects for free,” Denneen continues. “The oldest trick in the book. They came in; others came in and liked it and came back. We were very inexpensive at the time. We also tried to do our pricing a little differently. Instead of charging hourly, we had a more open-ended day concept, which went over really big with musicians. We were young and willing to put in the hours. In a couple of years, we were pretty solidly booked.”

Reinvesting in the business, Q Division’s principals were able to upgrade, now offering an impressive arsenal of multitrack tape recorders, outboard processing equipment, and microphones. Meanwhile, however, the Boston music scene was changing. It was once a vibrant community with numerous live-music venues such as the Rat in the then-gritty Kenmore Square. But live music began a steady migration out of town, across the Charles River to Cambridge and further to Somerville. The economic boom of the 1990s and consequent explosion in real estate costs played a part, of course, and the musicians and rehearsal rooms of the warehouse district were slowly pushed out.

“When we started in the South End, Kenmore Square was really the center of the Boston music scene,” Denneen explains. “By the mid-’90s, the Middle East Café, in Central Square [Cambridge], had become the center. It’s even gravitated further out now. A lot of musicians live in Somerville. This is much more the scene now than the city of Boston. The music scene moved this way, and we were still over there.”

In the spring, Q Division moved its now-sizable operation to its new home in Somerville. The new Studio A features a substantial tracking space with hardwood floors and three isolation booths. Also new to Q Division is Studio B, which features a Trident 908 console. Studio B is still being outfitted, but a Studer A820 or A830 analog multitrack tape machine is promised. Like most of its contemporaries, Q Division features multiple Pro Tools systems.

The Somerville location also affords ample space for the growing Q Division Records. Q Division’s Web site, qdivision.com, showcases Q Division artists, the new studio, and more. The Web, of course, is a valuable tool for such small- and mid-sized labels, though Q Division releases are also distributed through a network of regional distributors. While most releases are projects Denneen and Lupfer have recorded and produced, the emphasis, says Denneen, is to release recordings they like.

“Things are changing so much right now; no one’s quite sure where it’s all going to go,” he says. “We’re just trying to stay focused on what we know how to do, which is make good records, keep abreast of what’s going on, and try to adjust to the changing environment. I think there’s going to be much greater opportunity for labels like us.”

On Board. Pictured in the Effanel Music remote truck at the first Latin Grammys, from left, are Murray Allen, sound designer; Hank Neuberger, broadcast audio supervisor; Leslie Ann Jones, National Academy of Recording Arts and Sciences chairwoman; Eric Schilling, music mixer; and Ed Greene, production mixer. Quantity provided the audio recording media for the Grammy telecast. (Photo: David Goggins)

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To Rod, Andy and All at SANCTUARY

CONGRATULATIONS ON YOUR 25TH ANNIVERSARY

From Clive Calder and All Your Friends at ZOMBA
The Sanctuary Group marks its 25th anniversary as one of the U.K.’s leading media, music and entertainment companies. In the past five years, the company has grown rapidly in strategy, size and international reach, while keeping its “art meets commerce” culture resolutely intact.

IRON MAIDEN SUCCESS
Co-founders Rod Smallwood and Andy Taylor first joined forces at Trinity College, Cambridge, and have operated together under various trading names in numerous locales since the early ’70s. But it was the signing of Iron Maiden to Smallwood/Taylor Enterprises in 1979 that made it possible for the partnership to build from a solid base, focusing on an area—rock/metal music—where long-term fan loyalty remains powerful around the world.

“If we’d signed a band like Duran Duran back in 1979 and expected them to be the cornerstone of our business, then I think we might have got stuck!” says Taylor with a smile. Taylor is now CEO of the Sanctuary Group and Smallwood is president of the Sanctuary Music division.

The success of Maiden in the early ’80s provided the security for Smallwood and Taylor to set up shop on the same premises for the first time since they’d shared an apartment a few years earlier. There can be no denying the pivotal role of the East London band in the Sanctuary saga. Even the company’s name is taken from one of Maiden’s songs.

However, it says much for the vision of Smallwood (who had cut his teeth staging the “May Balls” at Oxford and Cambridge) and the strategic abilities of Taylor (a former multinational finance director) that the Smallwood/Taylor Enterprises of the ’80s and the Sanctuary of today are two differently numbered beasts. Iron Maiden now accounts for less than 2% of the annual revenue of this “non-corporate corporation,” whose U.S. expansion is now under way.

Given that Maiden was initially responsible for 100% of the company funds, a shift in emphasis has required careful and conscious planning; it hasn’t happened overnight. But keen observers will notice the predominantly service-driven Smallwood/Taylor Enterprises of the ’80s—a business centered on managers and agents—gradually giving way to the bold new Sanctuary of today.

It is a company with more than 400 employees that, in addition to looking after bands both musically and financially, has turned itself into an active owner of copyrights, with interests in label development, TV production, Web site ownership and book and music publishing. It even has exclusive vinyl rights to the Elvis Presley catalog.

GAINING CASTLE AND CMC
On the label side, the Sanctuary Group has just been through a controlled burst of activity, funded by a public stock offering, resulting in the acquisition of both Castle (U.K.) and CMC (U.S.). As a result, the company can now lay claim to a major-label infrastructure, securely

Continued on page S-24
Rod Smallwood remembers the night at the Windsor Castle pub in North London in 1979 when he went to see Iron Maiden—the band that provided the rock-solid foundation for Smallwood's music-business career.

Smallwood was born in the Yorkshire town of Huddersfield and focused on engineering and structural architecture at Trinity College, Cambridge—the university where he met Sanctuary co-founder Andy Taylor.

Last year, the International Management Federation presented its prestigious Peter Grant Award—named for the late manager of Led Zeppelin—to Smallwood, who conservatively estimates that he has seen 1,000 Iron Maiden shows since that night in North London.

You met up with Sanctuary Group CEO Andy Taylor while at university. What brought the pair of you together?

A mutual love of organizing and doing things, I guess, and effectively we became partners at that time. We formed a little company called TWS—Taylor/Wallace/Smallwood—but the “Wallace” part of it disappeared after about a year [he's now a schoolteacher], leaving just Andy and myself.

In a way, it's been the perfect partnership, because he takes care of all the business dealings and I look after the creative side. That's the way we started out, and that's the way we are today. I can assure you that the balance sheet holds no joys for me!

After meeting at Cambridge, how did the Smallwood/Taylor partnership blossom?

Well, the idea was that Andy would go into accounting to learn how to look after the money that I was going to generate! So, he went off to get qualified with a firm called Robson Rhodes, and I joined a live agency, MAM, where I was able to work with bands such as Golden Earring, Judas Priest and the Kinks. I stayed there for about a year-and-a-half. In 1974, I was given the chance to become a junior partner with a management company that had Cockney Rebel on its books.

At the same time, though, Andy and myself were involved in various projects together. For instance, we had a catering company that provided all of the backstage food and drink at the annual Reading Festival. And we did some business consultancy work too, but it was essentially formative stuff run out of the two-bedroom apartment that we shared in

Continued on page S-28
Rod, Andy, Merck...

Congratulations
on Sanctuary’s 25th Anniversary

Steve, Bruce, Dave, Janick, Adrian & Nicko

IRON MAIDEN
A Q&A With Andy Taylor
CEO Of The Sanctuary Group PLC

BY DANTE BONUTTO

Andy Taylor has been running the business side of the Sanctuary Group from the start. A qualified chartered accountant who became the finance director of a multinational company by the time he was 26, Taylor was a graduate in natural sciences from Trinity College, Cambridge, where he and Rod Smallwood met.

He first experienced Iron Maiden back in 1980 at the now-defunct Mayfair in his hometown of Newcastle—although he was almost turned away by the doorman for showing up in a suit!

Because Rod and yourself have built a business based on your joint beliefs about music and commerce, there now seems to be a particular Sanctuary ethos that binds the group together. Is this important to you?

Yes, it is. And having longstanding people at the company helps to keep the “cultural” side alive. The trouble is, there are far too many characters in our industry who have let the desire for success or money overcome their code of ethics, which is why we have always tried to make our moral position clear. Of course, it’s essential to have some fun around the job, but, in our view, this needs to be balanced with an approach to business that is fair, honest and generally supportive of the people you are working with.

In terms of Sanctuary’s overall development, I would have to say that the single hardest part has been sourcing new talent—people who subscribe to our particular philosophy—but looking at the names that we have with us today, it’s clear that our efforts on this front have paid off.

And will Merck Mercuriadis be flying the flag for these “fairplay and fun” beliefs from within the Sanctuary office in New York?

Very much so, but then Merck has been with us for a long time now, and the logic of him being groomed for this particular role has existed for a good while too. Not only does he understand the American way of life, but, because he’s gained plenty of experience working with Rod on creative matters and with myself on the business side, he naturally has the sort of well-rounded approach that should make us ideally placed to revitalize our interests in what is, after all, the single biggest market in the world.

Why have you decided to revitalize your American interests now?

Well, the desire to make it happen was already there, but we needed to have a critical mass on the U.S. side in order to justify sending over one of our key people. As a source of new acts for management, we’ve always recognized the importance of the American market. If you just set up someone in New York with a brief to build a roster of local acts, then you’re going to be losing money for a while due to the lack of an immediate income stream.

Our idea was to overcome this problem by acquiring a business such as CMC International, with an established line of revenue, allowing us to both improve that business through our contacts and experience and to firmly establish Sanctuary as a properly funded management force in the U.S.

Andy and Rod—the founders and cornerstones of Sanctuary to this day—are truly the premier example of synergistic partners. From the inception of Sanctuary’s formation, they have worked together in a perfectly complementary manner—each one contributing his respective special strengths and talents, trusting and respecting the other’s unique skills and domain of responsibility—and never doubting or second-guessing the other, not only during the great times but also the inevitably challenging moments. In all of my 20-plus years in the music business, I have never seen a more perfect partnership. Add to this the fact that they are among the most honorable people in this business, and it is no wonder that Sanctuary has experienced the level of success and growth that it has.

—Bill Leibowitz, Leibowitz, Roberts & Ritholz LLP

I have known Andy Taylor and Rod Smallwood for 17 years, and, since my firm was founded in 1989, we have been Sanctuary’s corporate lawyers. I have witnessed Sanctuary’s remarkable growth at close quarters and, having been intimately involved in handling their major acquisitions, not to mention the reverse takeover resulting in the achievement of a full stock-market listing, I can only pay tribute to Rod and Andy’s unique and exceptional entrepreneurial acumen.

—Ian I. Rosenblatt, Rosenblatt Solicitors
On your Silver Anniversary
Our wish for you is a lot of Gold and Platinum in the years to come.

Congratulations.

BMG DISTRIBUTION
An Interview With Merck Mercuriadis

CEO Of The Sanctuary Music Group U.S. & Sanctuary Music Management

A former A&R and marketing director at Virgin Records by the time he was 20, Merck Mercuriadis—born in Canada—has been working inside Sanctuary for the past 14 years, splitting his time between the commercial and the creative. A self-confessed "record junkie" with a global approach to business, he first saw Iron Maiden at the Concert Hall in Toronto in 1981.

How did you initially get to meet Rod Smallwood and Andy Taylor?
I'm not sure if I've ever told him this, but my very first encounter with Rod was in Los Angeles at the Rainbow Bar & Grill. I was there with a Virgin artist I was working with at the time, and at the end of the night this mad Yorkshireman invites us—and most of the rest of L.A.—back to his place, which was this mansion virtually on the back door of the Rainbow.

I remember it really well, because the only things in the house were a massive TV and a bar filled with beer—that was it! Apparently, he'd won about 40 grand playing cards in Las Vegas and built the bar with it!

As for Andy, he and I met up later in London, either at a showcase gig or through mutual friends.

Why did you make the move from Canada to London?
I had the opportunity to do some coordination work at Geffen with John Kalodner, who's been a friend for a long time. But, to be honest, it was London rather than Los Angeles that I wanted to live in because that's where my tastes were aesthetically. Therefore, my plan was to relocate to England and sort out a position in a record company. So, I went ahead with the move and found myself with job offers from both EMI and RCA.

While I was waiting for my work permit to come through, I kept myself going by helping out some of the managers who I used to deal with at Virgin in Canada. Bit by bit, I came to realize that it was actually the artist's side of the industry that I wanted to focus on.

Once I'd made this decision, Andy was just the logical guy to call. It was obvious that I needed to get some structure around myself, and he already had a reasonably sized company in place, in addition to which he had a knowledge and an understanding of the business that I simply didn't.

So, I got in touch, and a few days later he called me up and said that Bruce was interested in doing a few things and perhaps I'd like to come in and meet him. At this point, I was so desperate that I didn't even think to ask who Bruce was. I just said, "Sure, I'll be there!"

So when did you realize that it was Iron Maiden singer Bruce Dickinson he was referring to?
When Bruce walked into the boardroom at the Sanctuary office! At this point—just before the "Seventh Son Of A Seventh Son" album [1988]—there was a bit of downtime in the Maiden schedule, and there were a number of different projects that he wanted to get involved with on the book and band-development side.

We talked it all through and just hit it off big-time. So, in my first two years at Sanctuary, I concentrated my efforts on dealing with Bruce's extracurricular activities, and it was a logical evolution when Rod asked me if I wanted to become a part of the Maiden team.

I think that Rod was at a point in his career where he was keen to unload some responsibility and focus more on his personal life, and I was at a point where I was ready to suck up as much responsibility as possible, so we came across each other at exactly the right moment. Of course, I very much welcomed the chance to work with him on the Maiden side, and, since that time, we have pretty much steered that ship together. In terms of our general approach to the job, we are salt-and-pepper personalities, but when it comes to determining what the end result should be, we are always in agreement. That's why our working relationship has been such a positive one.

Speaking as someone with a central role in the Sanctuary Group setup, how would you define the aims for the future?
Our goal is to create an environment around our artists where art meets commerce and the commerce is maximized.

Continued on page S-38
Tommy Shaw, James "JY" Young, Chuck Panozzo, Todd Sucherman, Glen Burtnik & Lawrence Gowan of STYX
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SANCTUARY GOES GLOBAL
By Merging And Expanding, The Company Has Boosted Its Profile Around The World

BY BRYAN REESMAN

The Sanctuary Group’s strategic moves have boosted its profile as an independent player in the global music business.

Sanctuary recently merged and expanded its management and record companies into a single global entity. By purchasing both U.K.-based Castle Music and U.S.-based CMC International and integrating them with its own U.K.-based Sanctuary Records, Sanctuary has united three strong independent labels rich with contemporary and legacy artists.

With potent management, distribution and promotion possibilities under one roof, Sanctuary is poised to become a significant worldwide industry player.

A MULTI-FACETED MARRIAGE

This marriage of artist management with music production and distribution represents shrewd thinking. By bringing together the expertise of CMC and Castle, with their legacy and mainstream artists, and the expertise of Sanctuary Management, the company now offers a company with multi-faceted abilities.

Many artists will find advantages to this new scenario. Those artists who are signed to Sanctuary Management can also consider signing with one of the Music Group labels (although they have no obligation to do so).

“We can offer a great service to any artist who believes that Sanctuary is the right home for them,” says Joe Cokell, CEO of the U.K.-based Sanctuary Records Group, who oversees the business for the areas outside of North America and is the former managing director of Castle.

The new Sanctuary-CMC-Castle triad is a natural evolution of recent events. CMC has released albums by Sanctuary-managed artists in the past, including Iron Maiden, Bruce Dickinson and W.A.S.P. Both companies have similar tastes in music, are appreciative of “heritage” artists and up-and-coming acts, and are experiencing renewed interest in their classic metal and rock acts. Most importantly, while Castle and CMC both had third-party licensing deals outside of the U.K. and U.S., respectively, they each wanted an infrastructure in place on the opposite continent to avoid third-party deals. Ultimately, this new business structure allows Sanctuary, and the artists it represents, greater control over the production and promotion of the music.

CONSOLIDATING BY EXPANDING

Formed in 1996, Sanctuary Records started when many of the management’s acts started to come back into the fold. Several of the recent releases have been reissues of albums by Marillion, Samson (featuring Iron Maiden singer Bruce Dickinson) and Psycho Motel (featuring Iron Maiden guitarist Adrian Smith). According to Cokell, Sanctuary created an infrastructure where marketing and promotions staff worked alongside the artists under their control. (Those people will also be involved in the new Sanctuary Records Group.)

Sanctuary Records acquired two small, developmental labels used for growing acts organically. One is Dickinson’s own Air Raid, the other is Mayan, a progressive label with new acts like Apolloyn Sun and Kick. Their purpose, says Cokell, was “to find younger acts, develop them and let them grow; using the infrastructure of a big company—such as a music group—and then trying to grow front-line repertoire through an organic space. But allow them to breathe without being part of a major record company.”

Throughout the ‘90s, CMC made its fortune sustaining the careers of numerous classic rock and metal acts like Iron Maiden, Judas Priest, Lynyrd Skynyrd and Styx. The 20-year-old company shifted from management to record production in 1993. Since then, they have grown steadily, forming a joint venture with BMG in 1996 that afforded widespread mainstream distribution, helped gain more credibility and taught CMC how to better run its business.

Despite excellent distribution and a strong rock niche in a massive pop enterprise, CMC still saw room for growth last year.

“It just felt like, in the niche business, we needed to be in a management circle, an ownership circle, that was specifically tuned in to the value of niche markets,” says Tom Lipsky, president of Sanctuary Records Group North America, also the former president and CEO of CMC International Records.

Over a period of several months, Lipsky and CMC talked to a number of companies about ownership possibilities, but it was a side conversation that Lipsky had with associate and longtime Sanctuary attorney Bill Leibowitz that drew him into an hour-long call with Sanctuary’s principal members.

After their discussion in early February, wheels were quickly set in motion for a deal that was sealed within 45 days. “It was right for both of us,” says Lipsky, “and when it’s
CMC International Recording Artist

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SANCTUARY GROUP
(Main operating board)

Andy Taylor
CEO

Rod Smallwood
president, Sanctuary Music Division

Mike Miller
finance director & CEO, New Media Division

Aky Najeeb
CEO, Screen Division

Martin Haxby
executive director, business affairs

Merck Mercuriadis
CEO, Sanctuary Group U.S.
CEO, Sanctuary Management (worldwide)

Chris Jerome
CEO, Sanctuary Studios Division

Joe Cokell
CEO, Sanctuary Records Group U.K.

Hywel Davies
commercial director

SANCTUARY MUSIC DIVISION

Rod Smallwood
president

Martin Haxby
business affairs

Hywel Davies
commercial director

SANCTUARY RECORDS GROUP

Merck Mercuriadis
CEO, Sanctuary Group U.S.

Tom Lipsky
president, Sanctuary Records Group U.S.

Mike Greenspan
commercial director, Sanctuary Records Group U.S.

Joe Cokell
CEO, Sanctuary Records Group U.K.

Roger Semon
COO, Sanctuary Records Group U.K.

Ed Cook
finance director, Sanctuary Records Group U.K.

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Merck Mercuriadis
CEO

SANCTUARY PUBLISHING

Penny Braybrooke
managing director

MUSIC MATTERS

Belinda Montgomery
managing director

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Mike Miller
CEO

Polly Polglase
managing director

SANCTUARY SCREEN DIVISION

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CEO, Screen Division

Raymond Thompson
CEO & executive producer (Cloud 9)

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CEO
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AND THE REST OF THE SANCTUARY GROUP

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GOING GLOBAL
Continued from page S-10

that right and that natural, deals just seem to happen fast.” To boot, CMC signed a new multi-year distribution agreement with BMG.

With the consolidation complete—and offices operating in London, New York and Raleigh, N.C.—the new, fortified Sanctuary Records Group is a global player, says Cokell.

CATALOG UNDER CONTROL
“We are in a position to attract top-line artists that we feel very comfortable about, because we can support their releases in whatever sector of the marketplace we need to, now that we have full-fledged promotion, marketing and sales departments on both sides of the Atlantic,” says Cokell.

In terms of artist development and distri-

bution, the two branches are signing artists together. Cokell explains that artists signed in Europe will be represented in the U.S. by the Sanctuary Records Group North America and those signed in North America will now be represented by Sanctuary Records Group in the U.K.

In terms of rock and metal, Cokell is excited that, by acquiring Castle, Sanctuary “now has some of the strongest rock/metal repertoire under its control.” That includes the Iron Maiden catalog, nine Motorhead albums, 14 Uriah Heep albums, six Hawkwind releases, two WASP albums and the Black Sabbath catalog.

THE FOUR IMPRINTS
Sanctuary Records Group now breaks down into four imprints. The first three are the contemporary division, while Castle is the catalog division.

“The whole idea is to have a group of labels, each one branded especially for a certain segment of the market,” explains Lipsky. “Not just for the music it represents, but for the audience that it represents.”

Here’s the breakdown:

• Metal-Is: This is the metal label, with its inaugural offering being the new Halford album “Resurrection.” Forthcoming fall releases include new albums by Overkill, Annihilator and a Motorhead “Best Of” with unreleased tracks. After the first of the year, the parts of CMC’s catalog that are metal, including past releases, will shift over to Metal-Is.

• CMC International: Continuing along its recent path, Sanctuary’s mainstream and legacy rock imprint will soon offer new releases, including the first Lynyrd Skynyrd Christmas album, a Styx and REO Speedwagon split live double album, video and DVD, a greatest-hits live album by the Tubes and a new Molly Hatchet studio release.

• Sanctuary Records: This imprint will be the home for contemporary and progressive artists who don’t fit the other two labels.

25 years strong
Who said Metal wouldn’t last?
Congratulations to everyone at Sanctuary Records and CMC.
CONGRATULATIONS TO THE SANCTUARY GROUP ON THEIR 25TH BIRTHDAY FROM ALL OF OUR FRIENDS AT EMI

THE CATHERINE WHEEL  IRON MAIDEN  DARK STAR  PET SHOP BOYS
Forthcoming Sanctuary releases will include C.O.C. (Oct. 10) and Soulmotor.

* Castle Music: The catalog label that, according to Lipsky, “represents tens of thousands of original recordings of every type of music known to man,” will continue with its long-established directive.

Within the U.S., a majority of Metal-Is, Sanctuary and CMC releases fall within BMG Distribution. Castle Music releases currently run through DNA Distribution, and some of the metal records coming from Europe are released through Proper Distribution. Overseas, SPV had a recent licensing deal with CMC for continental Europe. Sanctuary U.K. will now handle CMC artists in Europe. However, as Cokell explains, “the historic artists signed to CMC under license with SPV will remain, but new artists that are signed will come through Sanctuary Records Group based in the U.K. for exploitation outside of North America.”

**METAL IS BACK**

While many artists have existing catalog under other labels, over the next six months Sanctuary plans to shift its catalog so that each genre falls under the correct logo. Thereafter, new releases will come out according to what category they fall under. For example, Overkill has released albums on CMC, but now qualifies as a Metal-Is act; therefore, the band will record henceforth for Metal-Is with its back catalog eventually being rebranded under the new logo.

Sanctuary Management has been globally successful for years with artists like Iron Maiden, Helloween and W.A.S.P. Through the new Sanctuary Records Group arrangement, the management company cannot only offer more to the artists, but help them spread the metal gospel through a greater number of outlets. In other words, having a record company at their disposal allows greater ability to advance the metal agenda through controlled promotion of their artists.

“Something that we are seeing in this area is that the [classic artists] are getting back on track and making very good albums that the public is responding to,” declares Cokell.

Indeed, classic metal is starting to experience a gradual upswing in America, as evidenced by the recent Iron Maiden/Queensryche/Halford tour, which reportedly sold out New York’s Madison Square Garden in two hours and was highlighted in a recent episode of VH1’s “Rock Show,” hosted by Rob Halford. The success rings strongly for Sanctuary, which manages two of the three acts on the bill.

“It was good to see that type of show be successful, from a ticket standpoint [and] from an audience standpoint,” says Lipsky.

“Two years ago, [metal artists] were playing small clubs, small theaters and the occasional serious venue. Now people are doing tours in coliseums and amphitheaters. It’s an amazing change.”

Furthermore, he already sees growth in the metal community over the next couple of years, noting, “It’s becoming very cool again and is reaching beyond itself and appealing to a larger audience than it has in recent years.”

**EYE ON YOUNG ROCKERS**

Classic metal may be a driving force at Sanctuary, but it’s also keeping tabs on the younger generation of heavy rockers.
KONGRATS TO
SANCTUARY.

THANKS FOR HAVING THE BALLS TO SIGN US!

"AMERICA'S VOLUME DEALER"
Sanctuary
25TH ANNIVERSARY

GOING GLOBAL
Contents from page 8-18

"That's what I like about being with Sanctuary," remarks Lipsky. "Metal is something that has appealed to a number of generations, and we, as the founders of Sanctuary, especially feel that it can continue to appeal to a certain segment of every generation. Like [Sanctuary] developing the Web site Metal-Is.com—it is meant to appeal to all different generations. There is no concern about the usual commercial gratuities that other forms of music are looking for. The metal community, in a way, almost wants to live in itself and grow that way."

Lipsky explains that "the Sanctuary approach has been about two things—about becoming a very powerful niche market and becoming involved with bands that have a very strong connection with their fans. The loyalty of a metal fan to a certain band or form of music is fanatical, and that type of fan base—even though smaller than a pop fan base—can be tremendously productive from a business standpoint. They are so fanatically involved with the groups that appeal to them—with T-shirts, hats, concert tickets, records, unreleased tracks, bonus tracks, Internet-exclusive tracks and things that fans find that people didn't realize existed. That type of fan base is a great audience to have [in order] to build a business, and metal has always had that type of audience."

Sanctuary is very aware of that audience on a global scale. While North America is experiencing a gradual resurgence of classic metal and hard-rock acts, overseas those groups are thriving in areas like Germany, Japan and, now, Eastern Europe—where, in particular, many veteran '70s acts like Uriah Heep and Nazareth are finding a new lease on life, playing to audiences ranging from 1,000 to 2,000 people and sometimes more.

Spotting the great potential in this ripe market, Sanctuary is moving in. We just cemented a couple of distribution agreements with BMG for France and Benelux," confirms Cokell. "We're talking to a number of parties about other territories within Europe, and we're extremely close to closing a deal for Eastern Europe. By October, we will have distribution agreements in place for all of the major territories across continental Europe."

The global promise that the Sanctuary Records Group holds is already being set in place for rapid growth. "We have a succession of quality releases coming through the latter part of this year into next year that we feel good about," remarks Cokell, adding, "We feel optimistic and confident that we now have an infrastructure in place that will make us one of the leading independent companies come 2001."

We at MusiCDome Kft. would like to take this opportunity to greet and wish another similarly successful 25 years in business to our British friends at Sanctuary. In 1998, Sanctuary Music asked MusiCDome Kft.—Hungary's leading independent distributor—to take care of their Bruce Dickinson album, "A Chemical Wedding," and their Kick and Dirty Deeds releases. We have experienced such professionalism from their side that it is apparent that the company will grow out of the usual independent state very soon. Their further quality releases—Coloursound and now Halford—make us say, "More power to Sanctuary Music Group, who have every reason to celebrate their 25-year existence!"

Kind regards from Budapest,
—Judit Sueo, import manager,
MusiCDome Kft.

CONGRATULATIONS SANCTUARY!

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underpinned by the management skills of Joe Cokell and Roger Semon in the U.K. and Sanctuary Records Group U.S. president Tom Lipsky and Merck Mercuriadis in the U.S. Mercuriadis, a former pluggler and marketing director, recently moved from London to New York to assume his new position as CEO of the Sanctuary Music Group (encompassing all operations in North America) and CEO of Sanctuary Music Management (worldwide).

“In the time that Andy, Rod and I have been working together, we’ve always dis-
cussed the idea of having a label,” says Mercuriadis, who joined Smallwood/Taylor Enterprises in January 1987. “We wanted to be in a position where we could make the broadest possible decisions as to what was best for a particular artist, and now we have the luxury and the flexibility to do just that.”

Sixteen years ago, Smallwood/Taylor Properties Inc. purchased a house in Los Angeles—built by James Cagney and previously owned by Peter Sellers—both as an overseas base for Smallwood and as a U.S. center of operations for its management arm. That management stable had expanded to include such high-profile acts as W.A.S.P. and Poison. Following a late-’80s fallout with the latter, however, it was decided to scale down this setup and move the core staff members to an office in New York to focus on the business aspects of Sanctuary’s U.S. corporations, while all creative aspects were handled out of the U.K.

Throughout the interim period, the plan to rebuild the U.S. office was always para-
mount and, with Mercuriadis having spent much of the last decade developing the careers of Iron Maiden, Catherine Wheel and Pet Shop Boys and dealing with mat-
ters on the North American side, there was already someone in the company with both the credentials and the cultural background to take on the task. For the relocation of such a senior figure to make sense, how-
ever, there needed to be a suitable structure for him to work from. In this respect, CMC records—brought to Sanctuary’s attention by West Coast lawyer Bill Liebowitz—has been a watershed acquisition.

THE WORLDWIDE STRATEGY

Based in Raleigh, N.C., the seven-year-old label has built its reputation working with such established "heritage" acts as Lynyrd Skynyrd, Judas Priest and Styx. These are acts that, while still generating significant sales, might find themselves out of place in a corporate hierarchy designed to break mainstream music through marketing expenditures and distribution muscle.

With Mercuriadis coordinating matters and Lipsky continuing to hold the reins on a day-to-day basis, the $4.4 million acquisition of CMC from BMG fits neatly into Sanctuary’s worldwide strategy.

That strategy has seen Sanctuary actively expanding in the U.K., also. On this front, the extensive Castle catalog (purchased for $46 million) now provides a foundation for all of the group’s front-line activity. Into the Sanctuary fold, Castle brings an exten-
sive list of titles, including budget and mid-price material that showcases the works of such legendary artists as Black Sabbath, Curtis Mayfield, the Kinks, E.L.P, Tangerine Dream, Motorhead...
Rod, Andy and all at Sanctuary, thank you for the 25 years of loyalty and the confidence shown in us as your merchandiser. Bary, Keith, Alan and all at Bravado World-wide.

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AFFILIATED OFFICES IN TOKYO AND MELBOURNE
BOLD NEW WORLD
Continued from page S-24

and scores of others.
In practical terms, this means that all of the various labels—from larger entities such as Castle, CMC and the classical ASV (acquired for $1.3 million) to smaller satellites such as Beast and Mayan—are now positioned beneath the all-embracing Sanctuary Records Group banner. If the situation demands, then certain brand names will be ushered to the fore as well, with Metal-Is standing as the major imprint in the rock/metal niche. But, generally speaking, product-management duties on the front-line side will be focused according to the type of music, with pricing levels playing a similar role in the budget zone.
Through the flotation of Sanctuary Music Productions on the U.K.’s alternative investment market in 1996, followed by the flotation of the group on the full London market two years later, the company has been able to underwrite an intense period of activity. During this time, the management side has more than held its ground.
Iron Maiden’s affairs continue to be monitored by Smallwood with calculated drive and “flying blind” bravado. But the Sanctuary Management roster now includes a broad range of artists, from Helloween and the Pet Shop Boys to former Judas Priest vocalist Rob Halford and ex-Kula Shaker frontman Crispian Mills. All of those clients can take advantage of a full financial and business package even more tailored to their needs in the wake of the recent alliance between Sanctuary and investment managers Capel Cure Sharp.

THE GROWTH CONTINUES
In the early days of the company, much of its diversification was driven simply by the need to place a proactive team around the fast-rising Maiden, which is essentially how Platinum Travel International was born, and the Helter Skelter booking agency, too.

Founded by Smallwood and Taylor in partnership with John Jackson, who continues to helm the West London office, Helter Skelter (originally called Fair Warning) has grown swiftly into a successful live agency, with a roster representing the likes of Metallica, Eminem, Travis, Moby and Ricky Martin. Its board includes such well-known agents as Ian Huffam, Pete Nash and Emma Banks. Along with the management arm, the agency provides a solid link to Sanctuary’s roots.
But the company has spent the past few years expanding from those roots—both organically and through capital investment. Its organizational chart is now headed by Sanctuary Music, Sanctuary Screen, Sanctuary New Media and Sanctuary Studios. The latter division boasts rehearsal, record-
Congratulations to the Sanctuary Group on making it to 25, and on the launch of metal-is.com

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**Sanctuary 25th Anniversary**

**BOLD NEW WORLD**

Continued from page S-26

...ing and photographic studios, extensive mobile recording outlets and pre- and post-production setups.

It’s hard to look at any single part of the whole company and not see hyperactive growth, be it the Sanctuary Screen division, which this year will turn a $1.2 million ($3 million) profit just five years after its launch, or the Iron Maiden Web site (www.ironmaiden.com), which launched in September 1998 and currently receives 10 million page impressions per month. Or, indeed, the band itself. In addition to selling out a recent show at New York’s Madison Square Garden last month, the band has just received a $25 million “non-recourse” loan against catalog sales.

The Sanctuary Group has grown from a two-man team in a North London garret to a multimedia entertainment empire with a billion-dollar market capitalization and the in-house capacity to create and acquire rights across any area of exploitation.

The company’s rise has doubtless been assisted by the long-term loyalty of key personnel. Executives such as Aky Najeeb, CEO of Sanctuary Screen; Mike Miller, Sanctuary Group finance director; Martin Haxby, executive director of business affairs; and Mercuriadis have all been single-mindedly “Sanctuary” for many years.

“There’s definitely a spirit at the company that people seem to warm up to,” says Smallwood, “and we believe that it’s essential to maintain this spirit. Quite simply, we don’t like egos, we don’t like mind-games, and we don’t like bullshit!”

We at Investec Henderson Crosthwaite have been following the fortunes of Sanctuary for some time now, but, more recently, have been acting in the privileged role of the company’s brokers and financial advisers. What strikes us about the Sanctuary team is the way all the senior executives manage to be investor-friendly and industry-friendly without compromising either constituency. That is saying something in the media and music business!

Earlier this year, we were fortunate enough to be asked to help Sanctuary make its biggest acquisition to date, the $47 million purchase of Castle Music. At a stroke, the deal put Sanctuary into the league table of music distributors and will enhance profits considerably in the next few years. Sanctuary’s handling of the negotiations—and the work accomplished since to integrate the new division—shows just how good this management team is.

Even better are some of the great perks! Iron Maiden in Paris, Party In The Park and, best of all, the opportunity to launch Sanctuary’s new heavy-metal Web site in our City headquarters. Imagine the scene—100 suited City fund managers, surrounded by young women brandishing whips, a torture chamber and the inflated doll from the Rolling Stones tour. Several tequila slammers later and our investors realized sanctuary was more than just an investment, it was a way of life.

Heartfelt congratulations from the Investec Henderson Crosthwaite team.

Keep up the profits and party on!
—Matthew Horsman, research director (media), Henderson Crosthwaite Securities

**ROD SMALLWOOD**

Continued from page S-4

Bayswater, London.

Then, around this point, Andy was asked to become the financial director of a Swedish multinational called Perstorp [a U.K.-based chemical and laminate company with a $22 million turnover], which was really too good of an opportunity to miss, in terms of picking up vital experience. So, he did that for a few years, flying back and forth to London. Then, in early 1979, I left the management company I was with to start up my own. It was at this point that I met Iron Maiden.

How did this fateful crossing of paths come about?

In those days, I was playing a lot of rugby, and my best friend at the rugby club worked in the same office as [Maiden bassist and band leader] Steve Harris, who was a draftsman at the time. That’s how I got a copy of the first Iron Maiden tape, and, straight away, I thought it was something special. Of course, the “fashionable” music to be into at the time was punk, but, frankly, I’ve never been particularly trend-
Eddie loves Northern Europe, Northern Europe loves Eddie and all his friends at Sanctuary!
ROD SMALLWOOD
Continued from page S-28

or fashion-oriented. I liked what I heard on the tape—it was real—so I went ahead and booked them a couple of gigs.

Were you working with any other acts at this point?
No. To be honest, I was thinking about leaving the music business because I couldn’t really find anything that I wanted to get involved with. I was considering going back to college to study law. Thank God that Steve Harris came along!

What was your feeling when you first saw Maiden live?
I was really impressed. There was an embryonic light show; they had their own little PA and a mask at the back of the stage that spewed blood. Plus, of course, some really good songs. They were already playing tracks like “Phantom Of The Opera,” “Wrathchild” and “Running Free”, although the first time that I went to a gig I didn’t get to hear anything because they ended up having an argument with the pub landlord. In fact, I remember the agent who booked the show saying that they’d never play North London again!

When I went to talk to them, I automatically picked out Steve Harris from the crowd, and he said, “If we’d known that you were here, we would have played,” and I replied, “Your first lesson—never audition!” And, of course, we never did.

So when did you officially become the manager?
Actually, we didn’t sign the management contract until after I’d done the recording deal with EMI (U.K.) and the publishing deal with Zomba, because I wanted to make sure that these were people I could work with long-term. After a few months, however, it became obvious that we had a great relationship—and we still do.

The first album [“Iron Maiden”] came out in February 1980 and debuted on the U.K. charts at No. 4. All in all, it ended up doing about 350,000 [units] worldwide, which isn’t bad for a group that was turned down by CBS because the songs weren’t strong enough.

Continued on page S-32

Sanctuary Music Group,
Congratulations from Towry Law on Sanctuary’s outstanding success over the last twenty-five years.

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TO ALL OUR FRIENDS
AT SANCTUARY

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MAKING A NOISE FOR 25 YEARS!

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ROD SMALLWOOD  
Continued from page S-30

If you didn’t get involved with the band from the beginning, do you think they would have sold as many records as they have?

I know they don’t think so. I suppose that, over the years, Maiden has been built on the fight from my side and the fight from Steve’s side; he concentrates on the music, and I concentrate on the planning, marketing and touring. It’s been a great alliance.

Your style of management is very “hands-on.” Is that because of your personality or because you feel that’s the best way to do business?

Both, I would say. I do delegate certain responsibilities. I still write all of the band’s press releases, for example, because I think they need to be done by someone with a strong emotional attachment to the music. Working with artists for me is all about passion and belief; it’s got to be there in your eyes.

Is it true that Sanctuary tends to have an input into a lot of the areas that might traditionally be label controlled?

Well, as a company, we’ve never had A&R guidance on our records, and anything creative—be it artwork, ads, bios or EPKs—has always come directly from us. Yes, the labels that we work with are our partners, and we do everything possible to build that relationship by reacting quickly to their needs—but if anyone ought to know what’s best for our artists, it’s us.

So what makes for a great manager?

I think that you need to have the ability to create a team around the band. In Maiden’s case, we’ve had the same agent, the same merchantiser and the same record company outside of North America for the past 20 years, and that kind of continuity can be a fantastic advantage.

In addition, I think you also need to have a clear head for detail, because you’re no longer working with a seven- or 12-inch piece of plastic and a tour. There are videos, DVDs, the Internet and so on. Back in the ‘80s, I could quite happily do it all myself, but these days I need a full-time team of four to ensure that everything runs smoothly—and that’s just for Maiden.
Dear Andy, Rod, Merc, Tom and the Entire Sanctuary Family --

From the very beginning of Sanctuary’s activities in the U.S. over two decades ago, it has been a great pleasure and privilege to work with you and help you achieve your unique vision of service, quality, creativity and integrity.

You truly are a sanctuary for your management clients and recording artists.

Our warmest congratulations to you - and our wish that the next 25 years will be even more spectacular.

Bill Leibowitz, Jaimie Roberts, Adam Ritholz

LEIBOWITZ ROBERTS & RITHOLZ, LLP
Will you be maintaining the identity of CMC as a label with expertise in handling the more established artists?

Yes, we will. Our record-company code is very much to work in the niches that we’re skilled in, which is essentially the hard-rock/heavy metal niche. So, while in the U.K., we will be signing up new acts, in the U.S., we won’t because of the huge investment required on the development end. Simply, the overriding policy around the world will be to channel our resources into either established “heritage” acts or established rock/metal acts, with Rob Halford, Marillion and, in the U.S., C.O.C. being typical examples—acts where we know what the existing sales base is, but who we can add value to.

When it comes to the rock/metal genre, the majors have never been very good at breaking the groups. In fact, generally speaking, the acts of this kind who have established themselves worldwide have been the ones with the best management—like Metallica, Def Leppard, Ozzy Osbourne and U2.

Unfortunately, not every good musician gets the chance to work with people of ability, which means that for many years they might simply have chugged along at a level that doesn’t really reflect the depth of their talent. So, if we can gain some extra sales for them at this stage, it’s going to make a significant difference to their personal economics.

Who would you consider to be your main competitors in this area?

There really aren’t that many. Roadrunner may be signing a lot of new front-line rock and metal, but they tend not to work with the established acts in the way that we do. Then, of course, there’s Eagle Rock and Snapper in the U.K., who have been picking up artists with an established profile. But I wouldn’t say that their expertise in this area is as developed as our own—especially now that we’ve got the well-oiled machines of CMC and Castle to tap into.

The people at those latter companies know exactly how to sell the budget and the mid-price material, and we know how to make an impact on the front-line side.
Good Dart!

Cheers!
from your mates at Concrete
“Congratulations to Andy and Rod and all at Sanctuary on achieving 25 years in the Entertainment Industry”

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Sanctuary Records Group

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Sanctuary 25TH ANNIVERSARY

ABN AMRO Mezzanine (U.K.) Ltd. has been involved with Sanctuary since 1997. During that time, we have enjoyed a very positive business relationship with [the company], particularly Andy Taylor and Mike Miller. ABN AMRO Mezzanine has assisted in the provision of mezzanine debt facilities to support the company’s extensive growth capabilities, both within the core business and, specifically, for its Screen division. We have witnessed the transformation of Sanctuary from a diverse, privately owned music and media business into a publicly quoted company and a major owner of intellectual property in its chosen niches. The offshore fund which we advise retains a significant shareholding in Sanctuary, and we remain confident that the management team will continue to drive the business forward in its usual committed and dynamic manner.

—ABN AMRO Mezzanine

ANDY TAYLOR
Continued from page S-34

By plugging the two together, we’ve been able to create, in effect, a major record company environment with a more streamlined structure.

How would you describe the general philosophy of the Sanctuary Records Group?

Well, I’ve always felt that the majors have missed the mark a bit when it comes to all the different brandings that exist inside a single company—like Parlophone within EMI U.K. In truth, what the consumer really wants to know is that he’s getting something of genuine quality, and, in that respect, the EMI name alone should be enough.

These days, very few people buy records the way they used to—by staying true to the output of a particular company. There’s still an element of that, I suppose, and we would expect to maintain customer loyalty of this kind. But our view is that, if a label is going to exist in a certain niche, then that niche should be determined by the type of music rather than by a non-specific brand name.

In our opinion, Sanctuary is as good a title as we need. And we will only seek to expand on this when it comes to very focused niches, like the metal side with Metal-Is or the roots side with Evangeline.

Continued on page S-38
Investec Henderson Crosthwaite would like to congratulate

Sanctuary

on their 25th Anniversary.

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Investec Henderson Crosthwaite

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be proud of. May the next twenty five years see even greater success.

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ANDY TAYLOR  
Continued from page S-36

In these instances, the integration will be more vertical, through links with Web sites of the same name and various things like that.

How do you see your relationship with the major labels? Are you going head-to-head with them?

No, not really. In fact, we have close working relationships with many of the majors. We license product from them, manage their acts and, if we’re developing a project that is more pop/mainstream, then we’ll be looking to license it to them. By the same token, we are determined to make the most of the opportunities that currently exist within the entertainment industry—opportunities that probably haven’t been there to the same degree since back in the 1970s, when the likes of Virgin, A&M, Island and Chrysalis all came into being.

Quite simply, the majors have created a massive gap in the marketplace, and this has given us the chance to both pick up existing acts and build the careers of new ones, a process that is already under way. As a unique niche-based business, we are now in a fantastic position to establish the Sanctuary Records Group as the biggest independent company in the rock/metal genre.

MERCK MERCURIADIS  
Continued from page S-8

without the art being compromised. We want to develop artists that we believe are capable of long-term international careers, and we have an infrastructure in place to pursue this development as we see fit and that best complements the artist’s strengths. We want to be in partnership with artists as their label, management or agency and put together a team around them that can deliver success.

It is essential to support the artist with a team of people who are both passionate and enthusiastic—people who are capable of creating an environment where great artists can create career works. Our role in creating the right team to break an artist is similar to that of a military general, in the sense that you must have and pursue a
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Many congratulations on your

25th

and wishing you all every success for the future.
It’s always a pleasure doing business with you.

Your friends at

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Dear all at Sanctuary
congratulations to your anniversary
keep on rockin !!!
your german promotion and marketing partner

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Capital Sound Hire worked with Sanctuary Music for the first time on Marillion’s 1999 European tour. It was a pleasure to work with Johnnie Allan and the Sanctuary Group. Everything was made very easy for me and my sound crew, due to the amount of correct pre-production that had been undertaken on behalf of all the service companies. In 25 years of trading within the music industry, Sanctuary has tuned their in-house skills to a fine art. Everyone at Capital Sound Hire wishes them continuing success for the future and the next 25 years.

—Martin Connolly, Capital Sound Hire

**MERCK MERCURIADIS**
Continued from page S-38

focused vision, but even the best generals can’t win battles without their officers and their army.

We are entering a fresh period in the evolution of the music business that will provide similar opportunities to those experienced by Ahmet Ertegun, Herb Alpert, Jerry Moss, Chris Blackwell and David Geffen before us. We intend to take full advantage of those opportunities.

So, are you looking to bring new managers into the Sanctuary fold?

Yes, I am. Although, when it comes to the management side of things, I see my role as twofold. Firstly, it’s pretty self-evident that, while the U.K. continues to produce some really fine acts, most of the internationally successful rock bands of the past 10 to 15 years have come from America. So it will be our intention to work with those U.S.-based acts who we feel can complement our international experience and, in turn, have the potential to help us grow our company.

I will also be seeking to develop a management team with the ability to take full and fair advantage of the clout and the integrity that the Sanctuary name provides. What tends to happen with good, young managers is that they find an act that they believe in, sign that act to a label and then work out a game plan with an 18-to-20-month cycle. Before you know it—either through waiting for a producer or a tour—that cycle has suddenly been extended by a few months, and they find themselves having to make decisions based on how they are going to feed themselves and their

Continued on page S-42
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act the next day. What we can do is provide a stable structure so that managers in this position are able to make choices based purely on what’s best for the band, and, of course, for them too.

Shifting from the management to the record-company side, how has the structure been set up?

There are four main brands within the Sanctuary Records Group. First is Sanctuary Records itself, to which C.O.C. is the first signing. The imprint will deal with front-line acts of all genres, with an established sales base where we believe we can identify and exploit the artist’s audience effectively.

Metal-Is is our hard-rock/metal imprint, to which Halford is the first signing. We are looking to establish a credible home for front-line hard-rock/heavy-metal artists along with a certain amount of classic catalog, including Iron Maiden, Black Sabbath and Motorhead.

CMC will continue to specialize in American “heritage” acts like Lynyrd Skynyrd and Styx, a genre in which it has established itself under Tom Lipsky’s direction as the market leader. And, finally, Castle is our catalog brand, which, in the last two or three years under Joe Cokell’s direction, has shaken off the image of a budget label and established a reputation for itself through its Kinks, Small Faces, Todd Rundgren, Curtis Mayfield and Emerson, Lake & Palmer reissues, amongst others, which can rival a label like Rhino.

After 14 years of active Sanctuary duty, would you say that the recent move to New York is the start of your biggest challenge yet?

Well, one of the great things about my partnership with Sanctuary is that, in the course of those 14 years, I’ve pretty much become the “bastard offspring” of both Rod and Andy. By working closely with both of them, I have been involved in the ongoing career of a band—Iron Maiden—whose record sales are now approaching the 50-million mark. I’ve seen all of the trials and tribulations that you have to deal with while striving to keep your integrity intact, but, more importantly, I know how you win!
Congratulations
to Rod and Andy on Sanctuary’s
25th Anniversary

Thank you for letting us be a part of your team.

Best wishes from all of your friends at

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VICTOR ENTERTAINMENT, INC.
Tokyo, Japan
Congratulations to The Sanctuary Group and its affiliates on 25 years of success and to CMC, the newest member of this fine-tuned machine.
R & B and gospel stations throughout the country.

Making their label debut on EMI Gospel is Brent Jones & the T.P. Mobb. Jones' self-titled set was initially released June 27 by Holy Roller Records. Its lead single, "God's Time," enjoyed a strong initial placement on BET and the Box, as well as on key R&B stations such as KJLH Los Angeles and WRRS (Kiss FM) New York. The 29-year-old artist, whose 19-voice, Los Angeles-based ensemble has been dubbed "the Soul Train Choir," began serving up hip-hop gospel on the Los Angeles scene in 1992.

Notes Tate, "We signed Brent Jones to EMI Gospel to take the label's name and reunion and to be a major player in the gospel industry.

"Brent Jones has a solid track record, having sold over 20 million records across the world," Tate continues. "With the release of his new label debut, he will definitely be heard."

By the end of this year, Jones has also earned his first Top 10 hit with his single, "God's Time." The single has sold over 100,000 units and reached No. 1 on the urban radio charts. Jones is currently working on his second album, "Thankful," which he says will be released in early 2001.

Composing Out: Gospel Centric is pulling out the stops to promote the latest effort from Kurt Carr, who thrills Gospel Music World. "I Am So Glad" is the latest release from his 1999 album, "What's Going On." Carr says that he is proud to have released this album, which has sold over 100,000 copies and has been a hit on urban radio.

In addition, the label has partnered with SFX Radio Network for a one-hour radio special, hosted by Neville and featuring nine tunes to air on top 50 pop, R&B, and gospel stations throughout the country.

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Artists & Music

Classical

Keeping Score

by Bradley Bamberg

Swan Song: Usually, it’s sad when good things come to an end, but we can consider ourselves fortunate that pianist/scholar Graham Johnson has been able to bring to the public a nearly 13-disc Schubert edition alphabetically, song by song (more than 600 in total). The booklet also tells the edition’s previous producer's story. Some of Keeping Score's favorites: volume 11, "Schubert And Death," with dark and hued mezzo Thomas Hampson; volume 37, " Franz Schubert's "Winterreise," with baritone Matthias Goerne. There’s not mentioned the composer's "Schwanengesang," and several discs of "Schubertiad," sometimes juxtaposing songs and voices in a uniquely illustrative way.

When Johnson and Hyperion principal Ted Perry were mulling their Schubert edition in the mid-90s, such visionary projects were thought to be the sole preserve of the major labels. Their series hasn’t been without its disappointments; it came to fruition a few years later than envisioned, as they expected to finish it in time for the "97 Schubert bicentennial. But pulling off such a long-term, logistically difficult project with artistic consistency is a remarkable feat in itself, and Johnson says tribute to Perry’s steadfast support. "You couldn’t go into something like our Schubert edition thinking of it as a commercial proposition, however well it has done," he says. "But, thankfully, Hyperion isn’t ruled by a board of directors or group of shareholders, but by one remarkable man, who is dedicated to building a great catalog of recordings.

The "Hyperion Schubert Edition" has won two Grammy Awards (for the initial volume, with Dame Janet Baker, and for "Die Schöne Müllerin") among its many plaudits. The edition’s success helped put the spotlight on many singers, and vice versa. "We were lucky to have Janet Baker help us initiate the series—that gave us a certain seal of approval right off," Johnson says. "As we went on, we were able to involve well-known singers without exclusive contracts, like Thomas Hampson, who were soon able to make exclusive deals. And when we started, we had no idea who was going to sing "Winterreise" or the other major cycles down the line. No one really knew who Bostridge or Goerne or Christine Schauf was then. But I’ve always counted on the fame—on the shade of Schubert, if you will—to help me find the right voices.

When considering Johnson’s achievement, though, the sound is only part of the equation, as the booklet takes exponentially longer to craft than the actual recordings. In these days of companies being penny-wise and pound foolish by cutting back on the inclusion of proper notes and song texts, it is rare that classical CDs are maximized to their full cultural potential. Yet a Hyperion Schubert song disc comes with a wealth of rare contextual information that grants phone records were wonderful aids to learning," Johnson says. "After all, these songs are not only great music but time capsules of history. Having said that, they’re not exactly going to capture people’s attention with a funky beat and a catchy tune. That’s why I would never send a song out into the world without a passport of some sort. When it comes to classical music, I think people are looking to be enlightened.

Although there is a new, international abundance of singers and accompanists devoted to art song, there are those who question the continued vitality of its audience. There are those who wonder the higher relevance of songs written by a Viennese composer more than 170 years ago. They argue that the songs by Schubert are "passé." "Schubert is passé like Shakespeare is passé," Johnson says. "And, truthfully, a two-three-minute song is more attuned to our time than a long symphony. There is a reason why people compared the Beatles to Schubert. They’re brightened by music in a form that is incredibly now. And I’ve found that the German language is not really a hurdle for people if they are deeply moved by Schubert’s melodies. The most lively, engaged audience I’ve played to is at London’s Wigmore Hall, which isn’t exactly filled with German speakers.

Johnson remembers a late ’60s album of English tenor Peter Pears singing "Winterreise" with Benjamin Britten as "an epiphany—it changed my life," he says. "His voice had perhaps grayed a bit at that point, but you could hear how beautiful young voices. What’s true to find is a distillation and communication of life’s experience in art. His ‘Winterreise’ was like a great seer reading from some spiritual tablet... Poetry and music can be a mirror of life just as with a Shakespeare play, and whether it is an English song by Schubert or French or English or American song, it can help us discover our own humanity like little else."

Within the next few years, Hyperion will no doubt issue a boxed set that rearranges the Schubert edition's contents chronologically song by song, and this should come on the occasion of Johnson’s revised notes being published in book form. (The complete German-to-English-song translations by Richard Wigmore used in the Hyperion edition have been published in "Schubert: The Complete Song Texts," by London’s Gollancz.) In the meantime, Oxford University Press has just published Johnson’s "A French Song Companion," which accompanies his upcoming "Hyperion French Song Edition." He is also in the midst of a complete Schumann edition, for Hyperion, to be 14 CDs.

The 60-year-old Johnson obviously has much more energy left, and therefore has hopping about in the way he was hopping "Winterreise" isn’t his swan song with Schubert. “I feel like I really know some of the songs now, so I would like to put some of my experience to work on another recital album or two at least," he says. "And believe it or not, there is a side of me that would like to start all over again with him at the beginning.”
Mangione's Labor Of Love On Chesky

SO GOOD: Utilizing flagellum and muted trumpet, Chuck Mangione has developed one of the jazz world's most recognizable signature sounds. A warm, sweet tone that floats like a gentle summer breeze. It is a trademark that has seen him through nearly five decades of music, from his early days playing behind the Jazz Messengers through his 1977 pop hit "Feels So Good." Mangione, who spent the better part of the past couple of years out of the public eye, returned to recording this past year with "The Feeling's Back" (Chesky). Recorded in New York's St. Peter's Church, "Everything For Love"

Jazz BLUE NOTES
by Steve Graybow
showcases 10 of Mangione's own compositions, including "Peggy Hill," written for a Valentine's Day episode of the television series "King Of The Hill," in which Mangione periodically appears in animated form.

"To play in an environment like St. Peter's, where you are set up on the altar and volume is a no-no, and to have the intensity that is in this record—and having the musicians stretching and not playing too conservatively—is something very special," Mangione says.

Along with his frequent live dates, Mangione continues to hold his "Cats In The Hat" afternoon jazz educational clinics for youth whenever he can "find a club that is willing to open up for us on a Saturday afternoon." No one over 18 is allowed in without a child in tow. "We show kids instruments that they have probably never seen before," says Mangione. "We show them how the instruments work and what sound they make. Kids are open to new things, because no one has told them what they should or should not like."

Chesky will service smooth jazz radio with both "Peggy Hill" and "Papa Mangione," which Mangione wrote in honor of his father. In addition, gospel and Christian radio will continue with the uplifting "Freddie's Walkin'," a celebratory song composed for Mangione's godson, who was born with cerebral palsy. To encourage radio play, Mangione personally created under-four-minute edits for all the tracks on "Everything For Love."

"Things are different from when I was first breaking into the business," says Mangione, whose 60th birthday will be celebrated with a Nov. 4 all-star show at New York's Beacon Theatre and again the following night in Rochester, N.Y., to benefit the nursing home where his grandfather resides. "There used to be radio personalities who chose the music they played on their shows, they continue. "Now, everything is decided ahead of time."

According to Ray Hershfield, director of artist development at Chesky, the label will do extensive price- and-positioning campaigns to coincide with Mangione's fall tour dates.

CMA PLANS PRO-COUNTRY MARKET PUSH

(Continued from page 12)

The Los Angeles-based Academy of Country Music (ACM) has agreed to fund the focus group research in one of the target cities. It's the first time the ACM and the CMA have worked together on such a project.

Murray expects the research to be completed by the end of the year and a presentation to be made by GSM&M to the CMA board in early winter 2001. "We're hoping to get [the project] out in the field, if the stars line up, sometime in late spring or early summer," he says.

GSM&M's clients have included Southwest Airlines, Chili's Bar and Grill, and Wal-Mart.
Francis Takes Over At BMG Songs

President Will Focus On Acquiring Catalogs, New Writers

BY IRV LICHTMAN

NEW YORK—Catalog deals, individual writer signings, and Los Angeles creative staffs are key growth factors ahead at BMG Songs, the U.S. wing of BMG Music Publishing, under the aegis of its new president, Scott Francis.

Francis, who officially took over the company’s reins Sept. 11 (Billboard Bulletin, Sept. 11), comes to BMG Songs after a six-year association with Sony/ATV Music Publishing as VP of business affairs and administration in New York. Expecting to relocate to BMG Songs’ Los Angeles headquarters in January, Francis will also manage company offices in New York, Nashville, and Miami, with visits to the latter two locations to take place before his move to the West Coast.

In a simultaneous announcement, BMG Songs has centralized its finance and royalty departments from New York to Los Angeles. It has appointed Charlie Feigle as finance director, while royalties director Wayne Wilson has relocated from New York to Los Angeles’ New York offices to Los Angeles.

“It’s an exciting time,” says Francis. “We’ll see a big expansion in the growth of music. [Music fans] will be accessing music in different ways. We want to harness the Internet, but we’ve got to know what these people are doing with our music. That’s a prime business concern of mine.”

In replacing Danny Strick, Francis, the aegis of his tenure at BMG Songs and the Beatles’ catalog. Francis had previously worked at Sony/ATV, the Beatles’ publisher.

Francis supports the Beatles’ catalog. Francis had previously worked at Sony/ATV, the Beatles’ publisher.

Francis believes he can “still stay the business man” while pursuing new writing talent. “I have a lot of relationships with lawyers [whereby] a lot of acts can come my way. At BMG Songs, I’m going to use everybody in the process, even the head of copyrights and royalties. They represent real record buyers. They reflect the world of music. [But] right now the focus for me is on the people of my company. I want to understand them and hear what they have to say.”

In terms of acquiring catalogs, Francis says he will be making deals that will align at times on the “20- to 30-year rule,” meaning that music of the past returns in 20- to 30-year cycles. With new writers, Francis suggests an active but deliberate approach. “I won’t shy away from things, but I don’t want to throw things against the wall and see if they stick.”

Among those reporting to Francis are Karen Conrad, VP, country music operations; Elwyn Raymer, VP, gospel music operations; Ola Carlberg, director of Latin music publishing; Clyde Lieberman, VP, U.S. creative operations; and Ron Brown, EVP film and TV music.

In a prepared statement, New York-based Nick Firth, president of BMG Music Publishing Worldwide, to whom Francis reports, noted, “There are many very successful music publishers who started their careers as lawyers, and Scott will continue that tradition.”

Salley, SESAC Team Up Again. Writer Jerry Salley has rescheduled a reversion by the equity group SESAC. Salley’s signing in Nashville, from left, are Bill Velez, SESAC president/COO; Salley, Rebecca Brown, SESAC VP of writer/publisher relations, and Hunter Williams, SESAC’s associate VP for royalty distribution.

The Way They Write. The ASCAP Nashville office recently hosted a three-day school featuring ASCAP songwriter sessions hosted by Bruce Woodard and ASCAP’s Connie Gallimore. Shown, from left, are Pat Finch of Famous Music, Kyle Mabry of Rockwell/Max Music, ASCAP’s Constance Bradley, Dunlay, Follesse, Kenny Kee of Warner-Reprise Records, and ASCAP’s Missi Gallimore.

Kimmel Releases Sondheim Project; Peermusic Spotlights Sounds Of Cuba

BONUS BABY: As promised back in May (Billboard, May 20), Bruce Kimmel, the former producer of cast/cabaret albums for Varèse Sarabande Records, is releasing his first effort, “The Stephen Sondheim Album,” this month through his company Fynsworth Alley, which is a subset of Varèse. The latter is an important element in Kimmel’s designs, for the site is offering a new studio music releases before they make it to retail and with an added track for Internet purchasers only.

For the Sondheim album, that extra is extra-special. “I Must Be Dreaming” is a lovely, passionate song that Sondheim wrote, with incredible maturity; at age 19 in 1949 for a college musical, “Al That Glitters.” This first-rate theater ballad is performed beautifully by Emily Skinner, who will star in the album’s second album release shortly. While all of the tracks are not necessarily bonus tracks, several of the 16 songs on the album are quality rarities, especially “Make The Most Of Your Music,” an addition to the 1987 London production of “Follies.” It’s a delightful music lesson from professor Sondheim sung with great gusto by Brent Barrett.

Kimmel says he has also successfully taken on the designation of “semi-ﬁlm” music. The album of 83 of 91 theater albums he recorded for Varèse Sarabande, which will be the retail wholesale of Kimmel’s new label, will be released.

Other new projects include an album by Jason Graae, a veteran of studio cast and cabaret recordings, and a jazz version of “The Fantasticks” score.

On the label executive front, David Levy, an intern for Kimmel at Varèse Sarabande and a business manager for Harvard’s famed Hasty Pudding Shows while a student at the university, has been named VP of label operations.

Kimmel’s site, fynsworthalley.com, debuted Sept. 1.

Music (BMI) publishing catalog of more than 200 works.

The material includes jazz favorite “Composed To What,” which McDanels recently recorded for the soundtrack to the Sony film “Girlfight,” and “Feel Like Makin Love,” a 1974 hit for Roberta Flack and covered recently by Papa Roach on his platinum-plus-selling album “VooDoo.”

As an artist, McDanels had such hits as “A Hundred Pounds Of Love,” “Over octave Off Scale,” and “Chip Chip.” The latter songs are not in McDanels’ catalog.

IN THE MANY APPRAISALS, analyses, and criticisms leveled at the Latin Grammys in the days and weeks leading to the event, few took note of the fact that being one of the first Latin artists to dominate awards programs, the Latin Grammys have everywhere been nearly uniformly praised. What seems clear is that the Latin Grammys have, at least as far as nominees are concerned, been eclectic and inclusive.

When it comes to the actual Grammy Awards, it may be necessary to chart a slightly different route in order to navigate commercial, artistic, and fairness issues. The Latin Grammys faced the challenge of properly representing regional Latin music from around the world in 40 categories—including seven for Brazilian music and six for Mexican music—and succeeded in doing so. The table acts as a guide toward the awards, however, faces the formidable task of pleasing everyone in a two-hour telecast. It is impossible to do, even in the best of circumstances, even though the final lineup—which included figures like flamenco guitarist Tomatito and nolita-pop icon Carlos Vives—was over aspiringly predominate, it had interesting flavors of diversity.

In addition, the program, of course, is coming up with a show that satisfied the Latin audience, the Latino music industry, CBS, and its viewers. Latino stores, for example, do not need the attention it commands in the popular area.

This wasn't limited to the awards alone. There was no sign of any music in anything leading up to the ceremony. Should there have been? Yes, to give the music credit it rarely gets in the main stream and, frankly, to appease everyone involved, especially during this groundbreaking first Grammy ceremony. The reason: Moreno's words found resonance in media outlets across the country was because he had a point.

Moreno and others also pointed out Emilio Estefan Jr.'s dominance in the event. Estefan garnered six nominations—more than anyone else—which has to do with the remarkable job he and his roster of writer/producers and artists did last year. The first-ever Person of the Year Award also went to Estefan, who has been instrumental in creating the Latin Grammys. But the press conference announcing nominees was held at his restaurant and an inordinate number of presenters and performers are linked to him.

"Frankly, I feel like I have to bow my head because I've successfully said," says Estefan. "And I received this academy because I've been nominated for years, and I've almost always lost. You can't influence the academy." Latin stores, for example, do not need the attention it commands in the popular area.
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Pop's Rise Hurts Canadian Sales

BY WINNIE CHUNG
HONG KONG—The first-ever uni-
tified Chinese pop music chart in Asia will officially make its debut Sept. 30.

Seven Asian regional radio sta-
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The Global Chinese Pop chart is broadcast through these stations and will encompass both Cantonese and Mandarin-language repertoires.

"There are a lot of charts in Hong Kong and in the region," explains Lee Choi-tong, chairman of RTHK's own Top 10 Chinese Songs chart committee. "But none that truly represent a Pan-Asian outlook. However, the boundaries between the Asian markets have become very blurred. Because of [new] technology, fans in one place often are able to listen to and read about singers and music in another place."

(Continued on page 74)
Article by Winne Chung, Hong Kong correspondent, Billboard Magazine, September 23, 2000

Asian Stations Come Together For Pop Chart

BY WING CHUNG
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(Continued on page 74)

Larsen Reassigns Duties For Top Executives at UMI

This story was prepared by In-
manuel Lugnström of Music & Media.

LONDON—Universal Music Interna-
tional (UMI) chairman/CEO Jor-
dan Barlow has made several orga-
nizational reassignments, effective immediately.

Pascal Négre, chairman/CEO of Universal Music France, is adding to his current responsibilities the title of senior VP (UMI), Middle East/Asia region. His new position includes Universal's expanding licensing operations in Saudi Arabia, the Gulf region, Lebanon, Egypt, and North Africa.

"Although we do not currently have companies in those countries, Universal intends to play an increasingly active role throughout the Middle East and the regional development of major Arabic- and Turkish-language artists," said Négre in a statement. "Gozalan will now focus on his post as chairman of the Turkish company, which claims a 35% market share, split between the four labels: Universal, Mars, Nese, and Smuzik. Larsen's responsibilities will be 'organizational reasons' for Gozalan's decision."

In another move, Thomas Hod-
ström, VP for Eastern Europe, adds responsibilities for the U.S. Direkt Export division to his duties. Hodström, who is based in London, will oversee those Balkan countries previously handled by Gozalan.

Sydney-based Peter Bond, regional president of Universal Music operating companies in Australia, New Zealand, and South Africa, takes responsibility for operations in the sub-Saharan region in Africa.

BY PAUL SEXTON
LONDON—Europe's "platinum club" for August had room for one of Scandinavia's latest sales sensations, an emerging British pop sirens, and two American rock bands that have been selling units since the era of Live Aid.

A total of seven acts make up the Interna-
tional Federation of the Phonographic Industry's (IFPI) latest monthly list of Plat-
ium Europe Awards, given in recognition of albums that reach European sales of 1 million or more units. Three albums that make the grade for the first time are by Norway's Lene Marlin, England's Gabrielle, and the U.S.' notorious Slim Shadey himself, Eminem.

Marlin's "Playing My Game" (Vir-
gin) has spent more than a year making a gradual and healthy transition from Jesus Jones' Continental-wide siren, and it's a reflection of a lot of hard work and commitment from her—but equally from the label."

The first British hit from the album was the top 10 entry "Sunshine" last October, but the album did not really kick in commercially until the spec-
tacular performance of the title track, "Sirens." Sampling Bob Dylan's "Knockin' On Heaven's Door," the song raced to No. 1 in the U.K., going gold there (400,000 units) and breaking across the Continent. It was followed by a third hit, "When A Woman," in June, which took Gabrielle's career tally by half a million.

Of 1 million European sales of the album, Sambrook says, about 250,000 have come out of the U.K. Her new stature means that Gabrielle will play a substantial run of European shows, starting Oct. 15 in Hamburg, ahead of her November U.K. tour. The ballad "Should I Stay" is due as a domestic singleOct. 9, and the tour includes a prestigious date at London's Royal Albert Hall Nov. 24.

Also from the Universal Music stable

BY WING CHUNG
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"There are a lot of charts in Hong Kong and in the region," explains Lee Choi-tong, chairman of RTHK's own Top 10 Chinese Songs chart committee. "But none that truly represent a Pan-Asian outlook. However, the boundaries between the Asian markets have become very blurred. Because of [new] technology, fans in one place often are able to listen to and read about singers and music in another place."

(Continued on page 74)
Soul Survivor Ace Records Hits 25
London Indie Marks Silver Anniversary With Live Shows

BY HUGH FIELDER

LONDON—“High Fidelity” the movie. Try this synopsis: It’s 1975, and Ted Carroll and Roger Armstrong, who’d met as students in Northern Ireland at Belfast Queens University, are running a secondhand record store in West London’s Shepherd’s Bush neighborhood, specializing in the music they like. Rock’n’roll, 60s-style R&B, and garage British bands—the more obscure the better.

Our leading duo decide to set up their own record label, based on the philosophy of the ’60s labels they admire so much: making low-budget records by local bands whose sound they like and reissuing their favorite records of the past that have been lost in record company vaults. So they bring in a friend, Trevor Churchill, who has previously been a partner in Polydor in London, U.K. and therefore knows about the world of “real” record companies. Shortly after, the trio release their EP, which they called, the “Stoolball” EP by Stonely rock’n’rollers the Count Bishops.

Fast-forward 25 years, and that “bunch of mates” are behind the longest-running independent label in the U.K., claiming to have more owned or licensed postwar U.S. music on catalog than any other label.

Of course, you’ll need to add some spurious romantic interest to turn that plot into a major motion picture; otherwise, you’ve got the story so far as it happened.

Ace is currently celebrating its 25th anniversary with a series of gigs through September at London’s Jazz Cafe in Camden Town, a stone’s throw from his original office. The featured acts include the Fatback Band (all titles still on catalog), Stax veteran William Bell, Colin Blunstone and Rod Argent (as featured on Ace’s recent boxed set for their old band the Zombies), and rock’n’roll/R&B act Roseo Gordon & the Big Town Playboys.

Managing director Armstrong may laugh at the analogy, but he’s the first to admit that the description of the London record shop in Nick Hornby’s novel “High Fidelity”—transplanted to Chicago for the recent Hollywood movie—is a perfect fit. Ace’s original Rock On Records shop in the capital’s Notting Hill area. And with typically beguiling self-deprecation, Armstrong attributes Ace’s success to “not being too clever.”

He says, “I watch labels that suddenly become successful, and vast amounts of money roll in and the expenditure shoots up as staff are hired to work with the biggest acts. And when those acts stop selling, the label is left with huge overheads.” Perhaps more by accident than design, that never happened to Ace.

New President Abramhoff Aims To Build Up Liquid Audio Japan

BY STEVE MCLURE

TOKYO—Alex Abramhoff, formerly president/CEO of Tokyo-based Mercury Creative Music Entertainment, has been named president of Liquid Audio Japan.

The appointment takes effect Sept. 27. Since leaving Mercury in June 1999, Abramhoff has operated an entertainment consulting company AIA International, which now will be dissolved. He replaces Masami Okanda, a manager with telemarketing company Super Stage, the biggest shareholder in Liquid Audio Japan.

Liquid Audio Japan was established in July 1998. In December 1999, it became the first company listed on the Tokyo Stock Exchange’s “Mothers” section, designed to provide easier funding for emerging companies with high growth rates.

“I am truly thrilled to be associated with Liquid Audio Japan and with its colleagues in America,” says Abramhoff, “as I have always believed that the new digital technology is here to add to—and not substitute for—the existing business of the music industry where I have spent nearly 30 years and where I still have my heart.”

He continues, “I am determined to position Liquid Audio Japan as an active player in the Japanese music industry and to make the company play a commendable role in further building up the world’s second-largest music market.”

Kohei Kouryui, CEO and co-founder of Liquid Audio America, adds, “I am confident that Alex will add a great deal of experience and stature to corporations in Japan.” Liquid Audio Japan’s clients include leading independent record label Avex. Its music download site uses the company’s technology, which other key Japanese labels are currently testing.

(Continued on next page)
Australia’s Sanity.com Offers Services For Music E-Tailers

BY CHRISTIE ELIEZER
SYDNEY—While the local record industry evaluates E-tailer Chaos Music’s plan to buy up song rights from its music search engine to copyright holders (Billboard, Aug. 29), another leading online music merchant here has unveiled plans to increase the volume of digital downloads.

Chaos Music’s recently announced plan to introduce a 15% levy from online advertising from its search engine FreeTracks to pay featured artists is finding no takers on the Down Under. In the meantime, Sanity.com—the online division of market-leading music retail chain Sanity—has anunciou the launch of a standalone company, wiredrecords.com, to supply other local music E-tailers with digitized music and back-room services.

According to sanity.com content director Ken Outch, wiredrecords.com will launch by December. For a fee, it will supply Internet music retailers a variety of digitized music and back-room services—including digital music licenses, royalty accounting, product marketing, and technical support—for subsequent sale to the public. It is also negotiating partner- ship deals with technology firms and music companies involved in downloads. “No one else is providing a service like this in Australia at the moment,” Outch says.

Wiredrecords.com has inked a deal with the Rupert Murdoch-owned Festival Mushroom Records to digitally release its catalogue to be the largest single catalog of Australian releases. It is also negotiating similar digital deals with three other record companies, says Outch.

Sanity says consumer pricing for downloads will vary but should be between $0.99 Australian ($5 cents) and $4.99 Australian ($2.50) per track. Sanity.com’s 50/50 partner in the venture is ehyou.com, a digital media company that owns a number of Web sites, including music service provider MP3.com.au and E-commerce site sprint.com.au.

Ehyou.com is contributing $700,000 Australian ($350,000) technical expertise to the venture. It is also licensing to wiredrecords.com its digital rights management technology, which it claims allows online delivery of music. Using Microsoft’s Windows Media audio format, wiredrecords.com allows E-tailers to restrict the number of times tracks can be played and copied. “Wiredrecords.com is well-positioned to build a substantial share of a rapidly growing market,” says ehyou.com CEO Domenic Carosa.

The wiredrecords.com strategy was unveiled as the local industry continued reacting to ChaosMusic’s plan to retain music copyright owner’s 15% of advertising revenue sourced from FreeTracks. When originally announced by Chaos, the plan was viewed by some sectors in the music industry here as condoning the Napster-like swapping of files. However, Chaos’ CEO Rob Appel insists this is not the case.

Appel says, “The terms and conditions of our system are such that legitimate swapping or transmission is not authorized and that by clicking on our search button, they are entering into a contract with us that says they won’t do that.”

Appel says a breach of this would result in a bar of the user, although he admits users can re-enter by using the same name. Chaos has already started to put aside its share of revenue from its search engine. Given the size of the online market, says Appel, the sum is currently only “a couple of hundred bucks a month.” He adds, however, that “if every Web site contributed, this could be as substantial as radio royalties in five years.”

Chaos’ levy idea, initially applauded by artists and managers, is beginning to pick up resistance from other sectors. Microsoft Australia has committed to provide significant funding toward the plan to cover administration and collection agency, a role that Appel hopes will be taken on by the Australasian Performing Rights Assn. (APRA) and the Australasian Mechanical Copyright Protection Society (AMCPS).

According to Frank Arrigo, business development manager for Windows Media technologies at Microsoft, “What attracted me wasn’t the 15% levy. It was the idea of putting something back to the artist, in particular to new artists. This is the same reason we’re contributing to a fund along with telecommunications company Telstra to collect royalties for music played by [online broadcaster] Digital One’s Radio Raw, which plays only unsigned artists.”

Arrigo says there are a number of business models that could be used to compensate copyright owners, adding that a $10-a-month subscription fee could be as effective as the levy. “Is 15% the right amount?” Arrigo asks. “I don’t know—maybe there should be different percentages with the industry first. But we need to be realistic about file sharing over the Internet. Chaos’ proposed levy is not.”

Gavin Ward, chairman of the Australian Music Retailers Assn. (AMRA) agrees, saying, “A compelling business model is required to give the free music on the Internet, and a commercial return to copyright owners is an essential part of any solution.”

Andrew Mantle, E-commerce manager for HMV Online, says, “In principle, HMV Australia supports any initiatives that recognize unsigned artists’ efforts. The sharing of advertising revenues to assist in this initiative offers artists a viable source of revenue from dotcom operations.”

However, both AMOS and the Australian Record Industry Assn. (ARIA) remain cautious about the plan. “We certainly have concerns with some of the proposals, but I would hope we can find a middle ground,” says Richard Mallett, ACOIRA’s Liscensing Manager. APRA is currently surveying members for a decision on the Chaos proposal; ARIA has made no official comment. Approval of the two associations is essential if the levy plan is to get international recognition.

Australia’s Sanity.com put the Australian online market at 3% of the music retail market; International Federation of the Phonographic Industry (IFPI) acts like 28% in 1999 put the overall retail value of the Australian market at $1.02 billion Australian ($565.3 million). Web research firm www.comscore.com forecast that by 2002, 10% of the Australian music market will be accounted by online transactions.

ARIA NOMS FAVOR NEW ACTS

(Continued from preceding page)

Says Jesse Hooper, guitarist with Killing Heidi, “It’s astounding how fast things have moved for us. Just a year ago we played our debut single at the awards; now we’re up for all these nominations. There are some great new bands who’ve been nominated with us, but I think we’ve got a strong chance going in.”

Highs new acts showing strongly include Spuntik/FMR’s 28 Days with three nominations, EMU country singer Kasey Chambers with two, and Warner Music’s New Zealand hard rock band Shihad with two. Artists signed to Sony, including Triple J’s “Homegrown” show—received four nominations, and Kylie Minogue (FMR) received two.

Notes Parisi, “For a Spuntik/FMR 10 hit without any major airplay, this is indicative—it’s definitely a time of the new breed. The music industry here is revitalized and very exciting, and you can bet that in the next few years, more and more interesting and diverse acts will be nominated.”

Adds Phil Mortlock, managing director of indie label Origin Recordings, “I’m not anti-pop in any way, but what is not reflected in this are the instant-hit pop acts that some record companies spent a fortune on earlier this year. Acts that were voted for, like Alex Lloyd, Powfederfinger, Diana Ah Naid and David Bridie, are the result of long-term development, not a quick week’s work.”

Among the bigger surprises in the nominations was the hardcore act Frenzal Rhomb (Shappi/Shock) being placed in the pop category alongside Mingue, Minogue, Savage Garden, and Spiderbait (Grudge/Universal). In the meantime, pop duo Sister 2 Sister (Virgin/EMI) did not receive the industry’s independent release category alongside alternative music acts Ah Naid, Iota (MG/M), Skulker (MG/M), and Stella Galavan (WOW). For the first time, not one of the acts nominated in the best group category—Killing Heidi, Madison Avenue, Powderfinger, Savage Garden, and Shihad—comes from Sydney, where most record labels are headquartered. In fact, the majority of the leading nominees are from Melbourne, reflecting the power of that city’s strong college radio stations, which unearth and support new local acts.

The nominees in other key categories are as follows:

Album of the year: Alex Lloyd, “Black The Sun” (EMI); David Bridie, “Act of Free Choice” (EMI); Killing Heidi, “Reflector” (Wah Wah/Roadshow/Warner); Savage Garden, “Affirmation” (Roadshow); Shihad, “The General Electric” (Warner Music).

Record of the year (single): 28 Days, “Rip It Up” (Spuntik/FMR); Kasey Chambers, “The Captain” (EMI); Killing Heidi, “Masquer” (Wah Wah/Roadshow/Warner); Madison Avenue, “Don’t Call Me Baby” (Vicious Grooves/EMI); Powfederfinger, “Freesonger” (Grudge/Universal).

Best female artist: Kasey Chambers (EMI), Kylie Minogue (FMR), Vanessa Amorosi (Transistor/BMG), Christine Ann (FMR), Diana Ah Naid (Origin).

Best male artist: Alex Lloyd (EMI), David Bridie (EMI), dance acts Endorphin (Columbia/Sony) and Groove Terminator (Virgin/EMI), Paul Kelly (EMI).

You Got The Silver, London-based concert bookers the Agency celebrated when managing director Neill Warnock presented long-standing personal assistant Claire Stone and company accountant Jan Sikorski with multi-disc awards marking 25 years service with the firm. The pair also received awards from APRA for HMV in five different categories.

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Arrigo says there are a number of business models that could be used to compensate copyright owners, adding that a $10-a-month subscription fee could be as effective as the levy. “Is 15% the right amount?” Arrigo asks. “I don’t know—maybe there should be different percentages with the industry first. But we need to be realistic about file sharing over the Internet. Chaos’ proposed levy is not.”

Gavin Ward, chairman of the Australian Music Retailers Assn. (AMRA) agrees, saying, “A compelling business model is required to give the free music on the Internet, and a commercial return to copyright owners is an essential part of any solution.”

Andrew Mantle, E-commerce manager for HMV Online, says, “In principle, HMV Australia supports any initiatives that recognize unsigned artists’ efforts. The sharing of advertising revenues to assist in this initiative offers artists a viable source of revenue from dotcom operations.”

However, both AMOS and the Australian Record Industry Assn. (ARIA) remain cautious about the plan. “We certainly have concerns with some of the proposals, but I would hope we can find a middle ground,” says Richard Mallett, ACOIRA’s Liscensing Manager. APRA is currently surveying members for a decision on the Chaos proposal; ARIA has made no official comment. Approval of the two associations is essential if the levy plan is to get international recognition.

Australia’s Sanity.com put the Australian online market at 3% of the music retail market; International Federation of the Phonographic Industry (IFPI) acts like 28% in 1999 put the overall retail value of the Australian market at $1.02 billion Australian ($565.3 million). Web research firm www.comscore.com forecast that by 2002, 10% of the Australian music market will be accounted by online transactions.
CHINESE ROCK has been slow in breaking out of its national boundaries, but the funk-laden, hardcore combo Thin Man represented China for the first time at this year’s Fuji Rock festival in Japan, with the backing of rock-friendly doctom China New: Thin Man is easily the best band in China to have a chance at international success,” says Kaiser Kuo, China Now’s English-language editor, in chief and former guitarist with Tang Dynasty. “They are professional, talented musicians who totally rock.” At Fuji Rock Thin Man was invited to perform as a headliner, together with Sonique, DJ Qii, and David Gray, in support of the “We Were Looking…” compilation.

We were looking for a particular sound somewhere between Ennio Morricone, Françoise Hardy, John Barry, Michel Legrand, and Burt Bacharach,” says singer/composer Alson Goldfrapp, commenting on her band’s September-released debut album, “Felt Mountain” (Mute). It’s a standout record that presents more than just a new take on very un-rock’n’roll sounds. “We were very concerned with the melodies and the quality of the production,” says Goldfrapp. “Plus, we were determined to get away from beats and to do it in a way that’s too easy to speed music up or just start with a loop.” Hence the band’s Atlas was recorded in a major round of promotion in Europe and the U.S., with provisioning touring plans set for next year.

IT HAS BEEN POSTPONED so many times that French music buyers were wondering if there would ever be a new release for Vanessa Paradis. The former pop Lolita, now aged 27, has been seen more in the gossip columns than on the charts since her recent graduation to motherhood of her baby daughter, Lilly-Rose Melody. Her last long-awaited new single, “Commando” (Universal/Barelay), finally found its way into the stores in August. It was written by French Langeof, who penned “Joe Le Tuit,” the song that rocketed Par- dadis to the top of French and British charts in 1987, and the new song’s success appears identical. Just as then, the crime, which is a tale of a robber on the run, was recorded in Reykjavik, Iceland, over the coming months.

AFRICA’S MOST Prestigious music awards ceremony, the Kora Awards, takes place November 18 at Sun City, outside Johannesburg. The annual event celebrates the entire continent’s musical talent, and this year’s nominations, selected by a judging panel chaired by Wally Baradou, recognize a broad spectrum of acts. Speaking at the announcement ceremony, South African Government Minister Eusep Pahad emphasized the importance of the Kora Awards for South Africa, both in the context of the region and the continent. One of the most highly contested categories is best act from Southern Africa, with nominations for Dunia (Botswana), Hugh Masekela (South Africa), Jabu Khanyile (South Africa), and Lower Water (South Africa) for a second time.

MICHAEL GODFORD, one-hit wonder and founder of Australia’s Mushroom Records, is finding parallel success as a film producer. Mushroom Pictures’ “Chopper” took in $2.9 million Australian ($5 million) at the Australian box office after its mid-August release and is finding interest from overseas distributors after screening at the Edinburgh, Toronto, and Telluride film festivals. The soundtrack appears on Godfords’ Liberation Records. Mushroom Pictures was formed in 1995 and has so far distributed documentaries and feature films. “Chopper,” released through Pathé Films, a joint venture with Michele Bennett’s Cherub Pictures, is a comedy about notorious Melbourne criminal Mark “Chopper” Read. The soundtrack also features Read.

Daddy, Sing, and Toni Braxton as nominees. BLAKE COOTZER

“WE WERE LOOKING for a particular sound somewhere between Ennio Morricone, Françoise Hardy, John Barry, Michel Legrand, and Burt Bacharach,” says singer/composer Alson Goldfrapp, commenting on her band’s September-released debut album, “Felt Mountain” (Mute). It’s a standout record that presents more than just a new take on very un-rock’n’roll sounds. “We were very concerned with the melodies and the quality of the production,” says Goldfrapp. “Plus, we were determined to get away from beats and to do it in a way that’s too easy to speed music up or just start with a loop.” Hence the band’s Atlas was recorded in a major round of promotion in Europe and the U.S., with provisioning touring plans set for next year.

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Catalog Titles Sell Like New On DVD
Suppliers Scramble To Add Extra Features To Old Releases

BY EILEEN FITZPATRICK
LOS ANGELES—As record retailers discovered with the introduction of the CD, there's no such thing as a catalog title when a new format is launched. More than 10 years ago music consumers began replacing their vinyl and tape collections with CDs, video retailers and distributors are enjoying a similar scenario as DVD makes everything new again.

"I'd have to say the lines between a new DVD release and catalog are getting very blurred," said 20th Century Fox Home Entertainment senior VP of marketing Peter Staddon on a panel discussing DVD marketing challenges at DVD Entertainment 2000, held last month in L.A.

As consumers clamor for more catalog films to be released on DVD, suppliers are going back to their vaults and seeking out the directors and actors of these older films to contribute to special features included on the disc.

Columbia TriStar Home Video, for instance, spent a year planning and developing the added features for "Men In Black." This is a 3-year-old movie," says Columbia executive director of retail marketing Janet Wheeler, "but it wasn't just the release of a catalog movie—it was an event.

The title, which was released on Sept. 3, shipped more than 1 million units on DVD and contained commentaries from star Tommy Lee Jones and director Barry Sonnenfeld, storyboard comparisons, character animation sequences, Will Smith's music video of the title song, and other features. The title was part of a series of long-awaited catalog product from Steven Spielberg. (Although he didn't direct the film, Spielberg's Amblin Entertainment produced the 1997 blockbuster.)

Other titles, such as New Line Home Video's handsome collector's set of the "A Nightmare On Elm Street" series, have also been successful catalog releases.

In July another Spielberg title, "Laws," shocked Universal Studios Home Video when the 25-year-old title shipped more than 1 million units on DVD, making it one of the few catalog titles to reach that achievement.

Universal will release Spielberg's "Jurassic Park" and its sequel "The Lost World: Jurassic Park" on Oct. 10 as special editions containing more than an hour of added features. DVD-ROM users will also be able to link to a private Web site, only accessible through the disc, where they can view behind-the-scenes footage of "Jurassic Park 3." scheduled for theatrical release next summer.

"Consumers want a different level of extras," says Universal senior VP of marketing Ken Graffeo. "They don't just want commentaries or deleted scenes, they want interactivity.

He says that adding the Web link to the "Jurassic Park" releases, as well as a similar link for upcoming reissues of "The Mummy" and "American Pie," kicks the entertainment value up to a new level.

Staddon said the surest way to get a supplier to release your favorite old movie on DVD is to talk it up among other collectors. "The presale for catalog is much more important for the collectors' marketplace," said Staddon, "and the studio wants to get product on that list of unreleased titles most wanted on DVD."".

Staddon also urged retailers to continue to merchandise catalog as new releases. "Our job is how to prevent retailers from putting 'Independence Day' on the back shelf," he said. "Retailers have to market catalog as new product, because it is to someone just buying a player."

According to the International Recording Media Assn., which sponsored the conference, about 10% of U.S. households are expected to own a DVD player by the end of this year, escalating to more than 175 million DVD owners worldwide by 2004.

While the public may want every title available on DVD as soon as possible, retailers say that releasing a few big catalog titles at a time is a good strategy.

"They don't need to come all at one time," said Best Buy VP of merchandise Joe Pagano. "They can space it out more than an event the way the studios have been releasing titles, and we view that as a positive."
CANTERBURY'S RETAIL TALE
(Continued from preceding page)

Nearly 26% of its product line is rock, pop, and soul; classical, 21%; jazz, 10%; international and world beat, 8%; pop vocal standards, 8%; big band/instrumentals, 7%; show tunes, 7%; folk and blues, 4%; country, 3%; children’s, 3%; new age, 1%, and miscellaneous, 2%. Product sales are 96% new and 4% used CDs.

While total revenue has been just 2% above last year’s, there is one “standout” department, said Gordon: international. Canterbury keeps expanding it because the Los Angeles area has become such a global village.

“We have both the traditional folk and the world beat,” says Oronzo. “We’ve got CDs from the Royal Scots Dragoon Guard of Scotland, to the Kabuki and kodo drums of Japan, and the Red Army Chorus of the Soviet Union.”

Latin music, says Oronzo, “is seen as the most growth, especially Brazilian, Mexican, and Cuban. Our selection dates to the 1980s, but most of it is from the 1950s up to the present. We have the ‘Super Natural’ (Arista) and the Buena Vista Social Club’s eponymous CD (Nonesuch) were two of the hottest this year.

Santana requested to tape his cable-TV special April 8 at Pasadena Civic Auditorium, reportedly because he liked the 1930s-era venue that hosts the annual People’s Choice Awards, NAACP Image Awards, and the Pasadena Symphony.

Music merchants have also paraded into the City of Roses. “The competition keeps building,” says Freedman. “Tower Records is just a few blocks away, and other national chains like Wheelhouse, Best Buy, and Borders are here in town, too. We have several independents, such as Doe Bobs, Moby Disc, Penny Lane, and Liquid Music.”

Canterbury “has always been a discount store. While almost everybody has their Top 50 CDs on sale, we extend that to reissues,” says Oronzo. “And, we keep them at that level for a month to three months.”


The store purchases from between 50 and 100 distributors and frequently from major labels Sony, WEA, and BMG. Some of Canterbury’s biggest independent distributors are MusicaUSA (New York), Distribution North America (Woodland, Calif.), and City Hall Records (San Francisco).

Canterbury doesn’t use such incentives as frequent-buyer plans, purchases of a single song, but has a $16.99 special on the乡村 music compilations by Various Artists (Verve), which are $21.

Circuit City says it expects second-quarter earnings to be 21 cents per share, 2 cents lower than its July forecast. The revision includes charges associated with the company’s previously announced decision to pull out of the large-appliance business and focus exclusively on home electronics. The company expects sales for the period ending Aug. 31 to rise 4% to 2.5% billion from $2.42 billion a year ago. Comparable-store sales were unchanged. Second-quarter financial results are expected to be released Monday (18).

Amazon.com earnings estimates were cut recently by Merrill Lynch analyst Henry Blodget, who increased his third-quarter loss estimate to 32 cents a share from 30 cents and upped his full-year loss estimate to $1.27 a share from $1.23. He also increased his software sales estimate for 2001, to $4.5 billion, a share from 53 cents. “The company is going through an awkward transition from a hyper-growth, revenue-momentum story to a long-term growth and earnings story,” Blodget said in a recent note to investors. He also said that investor sentiment is showing signs of improving toward online retailers and that he expects to see margin improvement and proof of operating leverage in the company’s third-quarter earnings.

Navarre says its business-to-business E-commerce division, eSpice, has forged a deal with Liquid Audio to provide secure digital downloads on its network. Starting this fall, eSpice will offer for sale $8,000 downloads from artists on 1,500 labels.

In other news, Navarre’s music division has signed an exclusive distribution agreement in the U.S. and Canada with singer/songwriter/producers Richard Marx’s Signal 21 Music. The first release from Marx, titled “Days In Avalon,” will be available through Navarre Oct. 24.

Best Buy.com has named David Witzig director of online stores for music and movies. Witzig left his post as senior VP of content and commerce development at NetRadio.com. He will continue to be based in Minneapolis and will report to Scott Young, VP/GM of online stores, entertainment, for bestbuy.com.

In other news, Best Buy has entered into an agreement to market and sell three music compilations released by bands.com, a music site owned by Marketvision Direct. The compilations—City Rocker: Boston, “City Rocker: New York,” and “City Rocker: Canada”—will feature songs from artists native to, or who got their big break in, the featured regions. The products will be located in bands.com point-of-sale displays in music sections of selected Best Buy stores.

Liberty Digital, subsidiary DMX Music is teaming with Dutch cable TV operator United Pan-Europe Communications (UPC) to jointly acquire Xtra Music. Xtra distributes 90 channels of DMX Music programming to 29 European countries via satellite and to the Middle East. UPC and DMX Music will each own 50% of the company.

DreamWorks Record is joining with the parent company of the Rio digital music player, SS, to put music tracks from the label’s artists on future Rio portable devices. The tracks to be featured on future player include “Girl From The Gutter” by Kina, “Son Of Sam” by Elliott Smith, “Last Resort” by Papa Roach, and “Illumination” by Rollins Band. Nikki Love’s “They Don’t Understand Me” and Nelly’s Pusha’s “Turn Off The Light” will be added to the Rio 600 in early October. SS previously announced agreements with Hollywood Records and TVT Records to promote tracks from popular acts like Fastball and Smoosh Dogg on the Rio players.

HOME VIDEO. Hilary J. Hoffman is promoted to VP of brand marketing for Universal Studios Home Video in Universal City, Calif. Hoffman was executive director of marketing for Universal’s video rental and re-priced lines.

EXECUTIVE TURNTABLE

NEW MEDIA. All Media Guide promotes Chris Woodstra to VP of content development and Dave Datta to VP of technology in Ann Arbor, Mich. All Media Guide also names Randy Kuckuck VP of operations in Ann Arbor: They were, respectively, editor in chief, senior program director, and president of Millennia Graphics.

MUSIC VIDEO. Sandy Alouete is named director of music and talent relations for VHI in New York. She was VP of international/artist development for the Sire Records Group.

“Today, Canterbury exists in the CD-on-demand atmosphere of the Internet,” says Oronzo. “We take special requests by E-mail, and our inventory is on a computerized database,” says Oronzo. “But, we’re not on SoundScan, because we don’t see that it benefits us as much as the manufacturers.”

Gordon doesn’t know what downloading of music from the Internet will do for brick-and-mortar stores.

“We get people looking for out-of-print songs, maybe because the labels don’t want to issue them anymore,” says Gordon. “Technology could make those more available, but I don’t know how that would work for the retailers.”

The store does not advertise much because “it’s too expensive for TV, radio, and print in this market,” says Oronzo. “The independent stations have been Frightened by major broad- casters, or their formats don’t have the audience for us.”

Canterbury occasionally takes space in the Pasadena Weekly.

Canterbury rarely needs to take out a classified advertisement for help because it has 15 full- and part-time employees on a steady basis.

While Gordon says employees can “react quickly” to a situation, without having to answer to the corporate culture.

“Like the independence here,” says Oronzo. “I can make my own decisions on the floor, without having to answer to the corporate culture.”

Gordon says employees can “react quickly” to a situation, without having to go through hierarchy.

While Pasadena has many retirees who go to Canterbury, the city is nothing like the stereotype in the 1960s Jan & Dean hit “The Little Old Lady From Pasadena,” says Gordon.

“There’s a component to that here, but we also have lots of students from Cal Tech. The average age of our customers is probably higher than at other record stores in general. We get a significant number of kids and teenagers, and senior citizens through their 80s, and everyone in between. And just as many women as men.”

Canterbury’s demographics keep widening, especially with an aging baby-boomer population that likes its entertainment. “The show tunes, classical, and big bands have kept us afloat during those dry periods of rock’n’roll,” says Oronzo.
DECLARATION OF INDEPENDENCE

by Chris Morris

‘I’m continuing my fast and trying to stay to myself. I’m gonna do it as long as it takes . . . Maybe we can’t save the buildings, but the history of it will be salvaged’

— JIMMIE LEE ROBINSON

A large chunk of that history will be heard on an important forthcoming release from recently reactivated Rooster Blues Records in Memphis—a city that, based on the fate of old Oak Street, learns the value of historic preservation the hard way. On Oct. 24, the label will issue “And This Is Maxwell Street,” a three-CD package featuring two discs worth of astounding live recordings for the soundtrack to the late director Mike Shea’s 1964 documentary “And This Is Free.” For his film, Shea captured some taste of the old market, where musicians both famous and obscure tested their chops for passers-by. Those interested in more information about the battle to preserve the street can visit the Maxwell Street Historic Preservation Coalition’s Web site at www.openair.org/maxwell/preserve.html.

FLAG WAVING: According to Terry Mills, his group Ashley Park drew its name from a bed-and-breakfast establishment in Ireland. But on the basis of its debut Kickstarter album, “Town And Country,” Ashley Park could be a plot of greenery where classically hewn pop music is poised for some interesting things to happen. In fact, the 28-year-old musician from Vancouver admits his affection for the Kinks album “The Village Green Preservation Society.” The album has inspired both his music and a suitelike construction reveals Mills’ liking for the Beatles’ “Abbey Road.” His preference for shifting, sweet melody also reflects an admiration for “Pet Sounds” and other classics from the Brian Wilson canon.

But, perhaps surprisingly, some of the structure within the album’s tracks on “Town And Country” betray the influence of such mid-‘70s Pink Floyd opuses as “Wish You Were Here.” “Usually I like the Syd Barrett-[penned Pink Floyd] stuff,” Mills says. “But it was the ‘70s Floyd that was hitting me.”

Mills says Ashley Park represents a new chapter from the work of his earlier incarnation, Saturnhead. “It was more of a Guided By Voices low-down four-track [kind of thing],” he says. “I wanted to move ahead. I learned a lot from doing years of that.”

When some friends got a new tape machine, it spurred Mills to experiment more. However, the more sophisticated nature of the music he began to make made him question his ability to replicate the music on “Town And Country” onstage.

“As we added strings and horns, I was a bit concerned,” he confesses. “I wasn’t sure it was something I could play … I sort of got carried away.”

In the end, however, Mills realized that the new music he was creating filled a gap in his own sizable collection.

“I have a lot of records,” he explains. “Having so many good records influences what you make. There was space missing, so I had to make it.”

So Mills postulates another lovely analogy, he adds, “Friends of mine treat music like magazines—use it once or twice, get rid of it. I use it like a normal person re-visited and over again.”

Miles, who has organized a band to play the album and some new material on the road, plans dates in late September in the Pacific Northwest and in October in New York.
### Billboard Top Music Videos

**Billboard SEPTEMBER 23, 2000**

**Top Music Videos: Compilations from a national sample of retail, store mass merchant, and internet sales reports, compiled, and provided by Billboard.**

**April's Gold**

**1. LIVE ON TOUR**
- **Cee Lo Green Universal Music & Video Dist.**
- 
  - **Price:** 19.98

**2. AARON'S PARTY (COME GET IT) — THE VIDEO**
- **Lil' Jon & The Eastside Boys**
- **Price:** 19.98

**3. NEW! MUSIC (DVD)**
- **Warner Bros. Video 44909**
- **Price:** 9.95

**4. BECAUSE HE LIVES**
- **Spring Hill Video Oriental Dist. Group 44996**
- **Price:** 9.95

**5. TIME OUT WITH BRITNEY SPEARS**
- **Jim Jarmusch Video 41651**
- **Price:** 15.95

**6. HELLE FROZERS FREEZE**
- **Sony Music Universal Music & Video Dist. 39548**
- **Price:** 12.95

**7. BIG MONEY HUSTLA**
- **United States**
- **Price:** 14.95

**8. 5 & 10**
- **Epic Entertainment 42118**
- **Price:** 14.95

**9. DEATH ROW UNCU**
- **Big Time Entertainment 65000**
- **Price:** 12.95

**10. NEW! 'N THE MIX WITH 'N SYNC**
- **BMG Video 65000**
- **Price:** 19.98

**11. LISTER SUPPORTED**
- **BMG Video 65005**
- **Price:** 12.95

**12. WHITNEY: THE GREATEST HITS**
- **BMG Video 15714**
- **Price:** 14.95

**13. S.P.I.T. IN YOUR EYE**
- **BMG Video 71037**
- **Price:** 14.95

**14. MEMPHIS HOMECOMING**
- **BMG Video 54397**
- **Price:** 14.95

**15. PURPOSE BY DESIGN**
- **BMG Video 63140**
- **Price:** 14.95

**16. WHOMG**
- **BMG Video 63143**
- **Price:** 14.95

**17. WELCOME TO OUR NEIGHBORHOOD**
- **BMG Video 94319**
- **Price:** 14.95

**18. OH, MY GLORY**
- **BMG Video 63149**
- **Price:** 14.95

**19. THE DANCE**
- **BMG Video 63150**
- **Price:** 14.95

**20. THE GINIE GETS HER WISH**
- **BMG Video 65006**
- **Price:** 14.95

**21. 50 YEARS**
- **BMG Video 65016**
- **Price:** 14.95

**22. RAGE AGAINST THE MACHINE**
- **BMG Video 65020**
- **Price:** 14.95

**23. THE VIDEO COLLECTION 93-99**
- **BMG Video 39520**
- **Price:** 14.95

**24. LIVE FROM AUSTIN, TEXAS**
- **BMG Video 70370**
- **Price:** 14.95

**25. LIVE AT THE BEACON THEATRE**
- **BMG Video 51581**
- **Price:** 14.95

**26. LIVE IN ORLANDO**
- **BMG Video 51582**
- **Price:** 14.95

**27. HOME COMING LIVE IN ORLANDO**
- **BMG Video 51583**
- **Price:** 14.95

**28. 25 YEARS OF J-HITS**
- **BMG Video 51584**
- **Price:** 14.95

**29. TWO AGAINST NATURE**
- **BMG Video 51585**
- **Price:** 14.95

**30. IN CONCERT: A BAND FOR THE BROADWAY CENTRE**
- **BMG Video 51586**
- **Price:** 14.95

**31. GOOD NEWS**
- **BMG Video 51587**
- **Price:** 14.95

**32. TWO AGAINST NATURE**
- **BMG Video 51588**
- **Price:** 14.95

**33. LIVE AT FILLMORE DENVER, NOVEMBER 20, 1999**
- **BMG Video 51589**
- **Price:** 14.95

**34. ONE LOVE: THE BOB MARLEY TRIBUTE**
- **BMG Video 51590**
- **Price:** 14.95

**35. 25 YEARS OF J-HITS**
- **BMG Video 51591**
- **Price:** 14.95

**36. ONE NIGHT ONLY**
- **BMG Video 51592**
- **Price:** 14.95

**37. TALES FROM MARGARITAVILLE**
- **BMG Video 51593**
- **Price:** 14.95

**38. ALL ACCESS VIDEO**
- **BMG Video 51594**
- **Price:** 14.95

**39. HISTORY ON FILM: VOLUME II**
- **BMG Video 51595**
- **Price:** 14.95

**40. COME ON OVER: VIDEO COLLECTION**
- **BMG Video 51596**
- **Price:** 14.95

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**“Has anyone ever had a boring dream?”**

- Paul Gauguin
Mall-Based Music Stores Will Survive Whatever The Future Holds For Retail

SOME PEOPLE just don't read the writing on the wall. Even though I have been proclaiming for almost five years now that the digital distribution channel is going to take forever to establish than Internet proponents would have everyone believe, and even though there is now finally plenty of hard data to back up this assertion, I still get phone calls like the one I received from one of my regular Wall Street gossip partners.

After the Trans World Entertainment acquisition of Disc Jockey was announced, the caller wondered, "Why would anyone invest in brick-and-mortar retail?" Trans World chairman Bob Higgins should be closing stores, not buying stores" (see story, page 1).

The brick-and-mortar vs. digital downloading debate has been beaten to death (I know because I am one of the killers on this topic), so I won't rehash that dialogue. Nor will I bring up the click and brick discussion either. But let's fast-forward and pretend that the day has finally arrived, whenever that may be, when digital downloading is a factor, maybe even the dominating factor. Even in that day, I assert that there will still be a place for brick-and-mortar merchants.

Music manufacturers know that the more formats they have, the greater their sales are. That's why they are working so hard to keep the album cassette format alive. Similarly, even if it came to pass that digital downloads dominated the music business, there would still be a demand for physical product sold in conventional stores. And those stores would more likely be mass merchants and small stores than free-standing record stores.

In malls, music merchants are largely parasites, feeding of the customer traffic generated by those retail environments. So if people still have to go to malls to buy clothing, appliances and other products that our scientists have yet to figure out how to digitally distribute, then while they are there, they will continue to stop in record stores, on impulse, the way they do now.

Who's to say what stores will look like then—whether they will have a wide array of physical product, or if they will offer music on demand? But a well-merchandised mall music store will always be able to sell music, regardless of the format.

All 113 of WaxWorks' Disc Jockey stores are in enclosed malls. In my view, Trans World is making a good investment in buying those stores.

CONFABULATIONS: Universal One Stop held its annual convention at the Sheet Metal Union Workers Hall in Philadelphia, and representatives from more than 500 stores turned out, according to Frank Lippus, VP of the Philadelphia-based wholesaler. Among the acts that performed sets for the attending retailers were RuffNation/ Warner Bros. Major Figures, Capitol's Rachelleﾙ and B.B. Jay, Columbia's Kandi, and Atmosphere the Spook.

Prior to the party at the hall, Universal One Stop held a performance for the first time during the morning's open house, as David Gough and Esther Smith of DeLozio Records kicked off the meeting with their gospel-singing-and-dance troupe.

In addition to providing label and distribution executives with an opportunity to talk directly to retailers, the wholesaler also promoted its Web site, which has been beta-testing for the past six months. Universal is presenting the online store as a turnkey solution to its retail customers, allowing them to have an Internet presence, Lippus says.

VALLEY MEDIA announced that it has ended its search for a president with the promotion of Jim Miller to president COO from his current position as interim CFO, which he has held since he was hired in June. The Miller announcement comes on the heels of COO Melanie Cullen, who resigned in the first week of September. Also during that week the company's five-person Connecticut sales office deferred en masse to Northeast One Stop.

Valley founder and chairman Barney Cohen has spent the past few months closing in on an attempt to turn arround Valley Media, which has been turning in poor financial results over the past few quarters.

In addition to improving movies the company is also looking to get its mailing list back—and to where it previously was at the Portland one-based Cascade Corp., says he believes that Valley has exposed enough of a shake-up, thank you very much.

Asks if he intended to make any further personnel changes, he answers, "Nothing is forever, but you won't see anything as dramatic as the changes that have already occurred. There have been far too many changes here already, and I believe we now have the team together to bring Valley's performance back" to where it previously was.

Miller concedes that the company is still working to offset its mistakes. While industry sources say that Valley's returns have been heavy, Miller says he foresees a further reduction in inventory. "We have worked hard to reduce inventory," he says. "We are not where we want it to be, but we will be by the end of the year."

In addition to improving inventory turns, Miller says, the company will place a bigger emphasis on its DVD product line.
It's a Frog's Life: Tough as it can be to break a new children's character even with TV exposure, hardly anyone will attempt it without any. But that's just what Walt Disney is doing with her science-minded tree frog named Flumpa.

The educational amphibian's audio and book series, "Flumpa's World," is selling briskly for Whitten and her Nashville-based company, Ion Imagination Entertainment, and seems to be finding a market just as strong in the United Arab Emirates next March," says Whitten. Licensing companies have come courting, and Whitten says the possibility of Flumpa TV is being discussed with her company is being courted by many companies with audio and books. Whitten, a professional chemist, founded Ion Imagination Entertainment in 1994. The first Flumpa book came out two years later, says Whitten, "but it was our second product that got us into schools and libraries." That was the first audio release, "Flumpa's World: Frogs, Rain Forests & Other Fun Facts," which bowed in 1998.

"The education and science elements brought us into schools and then into libraries," says Whitten. "We got more exposure that way, and more and more people knew who Flumpa was."

Tireless touring was a major factor as well, with "Flumpa And Friends LIVE!" in which an actor costumed as Flumpa is accompanied onstage by Whitten and her songwriting partner Rick Floriani, former lead singer for contemporary Christian group White Heart and holder of a biology degree. The third member of the Flumpa team is veterinarian Keith Frickey.

The troupe's aim is to "open up the worlds of science through music, storytelling, and creative movement," in Whitten's words. "Flumpa And Friends LIVE! is regularly staged in Barnes & Noble and Borders bookstores, which also carry the books and audio CDs. Plus, says Whitten, "we're in schools, libraries, aquariums, zoos, children's and science museums, and now, with the new album, in planetariums."

"Out Of This World" draws on Whitten's firsthand experience with the U.S. space program: her father, Ray Stoffel Whitten, was a NASA engineer and part of the control ground team for the Mercury, Gemini, and Apollo missions.

(Continued on page 76)

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**Billboard Top Kid Audio**

**September 23, 2000**

**No. 1**

1. VARIOUS ARTISTS - Toddler Tunes: 26 Classic Songs For Toddlers (Benson 84455/63, 9.98/14.98)

2. THE POWERPUFF GIRLS - Heroes & Villains (Rhino 72584/85, 10.98/15.98)

3. LA VIDA MUY CLEVER - Vida Mickey (Walt Disney 601389/80, 10.98/15.98)

4. DISNEY CHILDREN'S FAVORITE SONGS - Classic Disney Vol. 2 (Walt Disney 600605/56, 9.98/12.98)

5. BEAR IN THE BIG BLUE HOUSE - Classics For Little People (Walt Disney 600430/31, 10.98/15.98)

6. RADIO DISNEY JAMS, VOLUME 2 - Radio Disney Jams Vol. 2 (Walt Disney 600431/32, 10.98/15.98)

7. TODDLER FAVORITES - Toddler Favorites (Music For Little People) (Rhino 72582/53, 9.98/12.98)

8. CLASSIC DISNEY VOL. 1 - Classic Disney Vol. 1 - 60 Years Of Musical Magic (Walt Disney 600603/54, 9.98/12.98)

9. TIGGER - Classic Disney Vol. 1 - 60 Years Of Musical Magic (Walt Disney 600603/54, 9.98/12.98)

10. SUNDAY SCHOOL SONGS - Classic Disney Vol. 1 - 60 Years Of Musical Magic (Walt Disney 600603/54, 9.98/12.98)

11. CEDARWOOD KIDS - Classic Disney Vol. 1 - 60 Years Of Musical Magic (Walt Disney 600603/54, 9.98/12.98)

12. SILLY SONGS - Classic Disney Vol. 1 - 60 Years Of Musical Magic (Walt Disney 600603/54, 9.98/12.98)

13. ACTION BIBLE SONGS - Classic Disney Vol. 1 - 60 Years Of Musical Magic (Walt Disney 600603/54, 9.98/12.98)

14. DISNEY'S PRINCESS COLLECTION - Classic Disney Vol. 1 - 60 Years Of Musical Magic (Walt Disney 600603/54, 9.98/12.98)

15. BARNEY - Classic Disney Vol. 1 - 60 Years Of Musical Magic (Walt Disney 600603/54, 9.98/12.98)

16. VEGGIE TUNES - Classic Disney Vol. 1 - 60 Years Of Musical Magic (Walt Disney 600603/54, 9.98/12.98)

17. VEGGIE TUNES - Classic Disney Vol. 1 - 60 Years Of Musical Magic (Walt Disney 600603/54, 9.98/12.98)

18. DISNEY'S LULLABY ALBUM - Classic Disney Vol. 1 - 60 Years Of Musical Magic (Walt Disney 600603/54, 9.98/12.98)

19. GOSPEL BIBLE SONGS - Classic Disney Vol. 1 - 60 Years Of Musical Magic (Walt Disney 600603/54, 9.98/12.98)

20. VEGGIE TUNES 2 - Classic Disney Vol. 1 - 60 Years Of Musical Magic (Walt Disney 600603/54, 9.98/12.98)

21. TOY STORY 2 - Classic Disney Vol. 1 - 60 Years Of Musical Magic (Walt Disney 600603/54, 9.98/12.98)

22. MORE SONGS - Classic Disney Vol. 1 - 60 Years Of Musical Magic (Walt Disney 600603/54, 9.98/12.98)

23. I LOVE TO SING WITH BARNEY - Classic Disney Vol. 1 - 60 Years Of Musical Magic (Walt Disney 600603/54, 9.98/12.98)

24. TWINKY TWINKLY LITTLE STAR - Classic Disney Vol. 1 - 60 Years Of Musical Magic (Walt Disney 600603/54, 9.98/12.98)

25. GOSPEL PRAISE SONGS - Classic Disney Vol. 1 - 60 Years Of Musical Magic (Walt Disney 600603/54, 9.98/12.98)
Microsoft, RadioWave Offer Music While You Chat

Microsoft, also to incorporate newly acquired MusicMonger's Sounds-like-Technology

Microsoft has announced a new service called "MSN Chat Radio," which streams 40 genre-specific music channels to the chat rooms within MSN.com. (Continued on page 79)

Source: Media Matrix, July 2000. Sites categorized by Billboard. Media Matrix defines "unique visitors" as the estimated number of users who visited each site, without duplication, once in a given month. More than 50,000 individuals throughout the U.S. participated in the Media Matrix sample.

TRAFFIC TICKER: Top Online Retail Sites

Unique Visitors From Home And Work (in 000s)

<table>
<thead>
<tr>
<th>TOTAL VISITORS AT HOME</th>
<th>TOTAL VISITORS AT WORK</th>
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<tbody>
<tr>
<td>1. amazon.com</td>
<td>1. amazon.com</td>
</tr>
<tr>
<td>2. barnesandnoble.com</td>
<td>2. barnesandnoble.com</td>
</tr>
<tr>
<td>3. bmgmusicservice.com</td>
<td>3. cdnow.com</td>
</tr>
<tr>
<td>4. cdnow.com</td>
<td>4. bmgmusicservice.com</td>
</tr>
<tr>
<td>5. buy.com</td>
<td>5. buy.com</td>
</tr>
<tr>
<td>6. columbiahouse.com</td>
<td>6. columbiahouse.com</td>
</tr>
<tr>
<td>7. bestbuy.com</td>
<td>7. bestbuy.com</td>
</tr>
<tr>
<td>8. walmart.com</td>
<td>8. walmart.com</td>
</tr>
<tr>
<td>9. townrecords.com</td>
<td>9. townrecords.com</td>
</tr>
<tr>
<td>10. samgoody.com</td>
<td>10. samgoody.com</td>
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HOUSEHOLD INCOME $5,000-$9,999/YEAR

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<tbody>
<tr>
<td>1. amazon.com</td>
<td>1. amazon.com</td>
</tr>
<tr>
<td>2. barnesandnoble.com</td>
<td>2. barnesandnoble.com</td>
</tr>
<tr>
<td>3. cdnow.com</td>
<td>3. cdnow.com</td>
</tr>
<tr>
<td>4. bmgmusicservice.com</td>
<td>4. bmgmusicservice.com</td>
</tr>
<tr>
<td>5. buy.com</td>
<td>5. buy.com</td>
</tr>
<tr>
<td>6. columbiahouse.com</td>
<td>6. columbiahouse.com</td>
</tr>
<tr>
<td>7. bestbuy.com</td>
<td>7. bestbuy.com</td>
</tr>
<tr>
<td>8. walmart.com</td>
<td>8. walmart.com</td>
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<tr>
<td>9. townrecords.com</td>
<td>9. townrecords.com</td>
</tr>
<tr>
<td>10. samgoody.com</td>
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HOUSEHOLD INCOME $40,000-$75,000/YEAR

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<tr>
<td>1. amazon.com</td>
<td>1. amazon.com</td>
</tr>
<tr>
<td>2. barnesandnoble.com</td>
<td>2. barnesandnoble.com</td>
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<tr>
<td>3. cdnow.com</td>
<td>3. cdnow.com</td>
</tr>
<tr>
<td>4. bmgmusicservice.com</td>
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<tr>
<td>5. buy.com</td>
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<td>6. columbiahouse.com</td>
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<td>9. townrecords.com</td>
<td>9. townrecords.com</td>
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<tr>
<td>10. samgoody.com</td>
<td>10. samgoody.com</td>
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Billboard Top Internet Album Sales

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<tr>
<th>TITLE</th>
<th>ARTIST</th>
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<tr>
<td>1. LA LUNA</td>
<td>SARA BRIGHTMAN</td>
</tr>
<tr>
<td>2. RIDING WITH THE KING</td>
<td>B.B. KING &amp; ERIC CLAPTON</td>
</tr>
<tr>
<td>3. BRAND NEW DAY</td>
<td>STING</td>
</tr>
<tr>
<td>4. NEVER NEVER LAND</td>
<td>JADE MONHEIT</td>
</tr>
<tr>
<td>5. FRESH AIR</td>
<td>MANHEIM STEAMROLLER</td>
</tr>
<tr>
<td>6. WHEN I LOOK IN YOUR EYES</td>
<td>DANA KELLY</td>
</tr>
<tr>
<td>7. A LITTLE BIT SPECIAL</td>
<td>STEPHEN LYNCH</td>
</tr>
<tr>
<td>8. HUSH CLAY</td>
<td>CHER</td>
</tr>
<tr>
<td>9. OOPS</td>
<td>BRITNEY SPEARS</td>
</tr>
<tr>
<td>10. MY ROMANCE</td>
<td>JIM BRICKMAN</td>
</tr>
<tr>
<td>11. COYOTE UGLY</td>
<td>SOUNDTRACK</td>
</tr>
<tr>
<td>12. THE BETTER LIFE</td>
<td>3 DOORS DOWN</td>
</tr>
<tr>
<td>13. NO STRINGS ATTACHED</td>
<td>'N SYNC</td>
</tr>
<tr>
<td>14. PLAY</td>
<td>MOBY</td>
</tr>
<tr>
<td>15. NO ANGEL</td>
<td>DIDDY</td>
</tr>
<tr>
<td>16. THE MARSHALL MATHERS LP</td>
<td>50 CENT &amp; DR DRE</td>
</tr>
<tr>
<td>17. SUPERNATURAL</td>
<td>SANTANA</td>
</tr>
<tr>
<td>18. LOVE AND FREEDOM</td>
<td>BRITNEY SPEARS</td>
</tr>
<tr>
<td>19. CALIFORNIA</td>
<td>RED HOT CHILI PEPPERS</td>
</tr>
<tr>
<td>20. ON HOW LIFE IS</td>
<td>MACY GRAY</td>
</tr>
</tbody>
</table>

Billboard Record Retailing Directory 2000

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www.billboard.com
Big Band Bash. Pioneer Entertainment celebrates the Aug. 24 DVD and VHS release of “Bing Lough And Friends” at the Beverly Hilton Hotel in Beverly Hills, Calif. The party and special performance by the band were held in conjunction with the DVD Entertainment 2000 conference Aug. 23-24. Kicking off the festivities at the Coconut Club are, from left, Pioneer’s senior VP of sales Rick Bueltner, president James Kobayashi, and VP of marketing Mark Roche.

Blockbuster Launches DirecTV Offer; ‘Perfect Storm’ Arrives On VHS/DVD

PERFECT FOR HOLIDAYS: The post-Labor Day holiday marked the beginning of Blockbuster Video’s entry into the satellite cable business. On Sept. 7, 3,800 Blockbuster stores began selling DirecTV packages with exclusive offers of free movie and game rentals and service plans.

Under the promotion, customers who sign up for DirecTV at Blockbuster will receive one year of free rentals and a free two-year extended service plan on DirecTV hardware. Blockbuster customers also get a second option of receiving a dual satellite dish that can connect to a second TV set in the house without the need for new equipment.

The offer comes just in time for football season, and DirecTV has an exclusive “NFL Sunday Ticket” package for Blockbuster patrons.

Individuals who purchase the system by Oct. 15 and activate it by Oct. 29 can subscribe to the football programming for $169.

In addition, DirecTV will kick in three months of free “Total Choice Platinum” programming, which has 160 channels, including 32 movie channels and 25 sports channels. With the offer the savings is about $100.

In addition to in-store advertising, the availability of DirecTV at Blockbuster, during peak hours a DirecTV customer service representative will be available to answer questions. An interactive kiosk, developed by Blockbuster, will further educate consumers about the wonders of DirecTV.

An 800 number for ordering is available, and later this month Blockbuster will make a free videotape inforamercial available to its customers. A direct-mail campaign and tags on Blockbuster ads are also planned.

Blockbuster says that selling DirecTV systems will transform “its neighborhood stores into a full-service entertainment destination.” Whether or not the cross-promotion will work out that way, this pairing of two apparent enemies will be one of the greatest home-video experiments of all time.

Meanwhile, Blockbuster is moving right along on the broadband front as well. The retailer and its broadband partner, Emron, have selected SCUBE’s streaming media platform, Media CUBE 4, to deliver its yet-to-be-developed on-demand programming.

‘Poultry In Motion’ Land At Retail Via DreamWorks’ ‘Chicken Run’

BY EILEEN FITZPATRICK

LOS ANGELES—DreamWorks Home Entertainment’s hit “Chicken Run” will make its fourth-quarter retail run on video and DVD starting on Nov. 21.

The film took in $106 million at the box office and was the feature debut for Aardman, the British animation studio best known for the Academy Award-winning claymation series “Wallace & Gromit.”

The hilarious “Chicken Run” will be priced at $26.99 for both the VHS and DVD formats.

Directors Nick Park and Peter Lord will contribute commentary to the DVD. Other DVD extras include a behind-the-scenes featurette titled “The Hatching Of Chicken Run” and a “making of” segment focusing on the stop-motion animation effects used in the film.

DVD-ROM-equipped consumers will be able to crack open two interactive games called “Escape The Pie Machine” and “Whack A Tweedy.” The games are also targeted to attract buyers of the new Sony PlayStation 2 consoles hitting the market this fall.

Three downloadable “Chicken Run”-themed screen savers, desktop pets, poster sets, and a calculator can also be accessed through the DVD-ROM.

“Chicken Run” will be supported by one of the company’s largest marketing campaigns to date, including a $3 instant rebate with purchase of the title and one DreamWorks catalog title.

Television ads are scheduled during prime-time network programs and holiday specials as well as on cable television’s “Cartoon Network, Nickelodeon, and Lifetime. DreamWorks will also run a extensive online promotion on family and kids’ Web sites. The marketing campaign is expected to generate more than 1 billion consumer impressions.
### Billboard Top Video Sales

**Billboard Top Video Rentals**

**Top DVD Sales**

**COMPiled FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.**

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Label</th>
<th>Distributing Label</th>
<th>Catalog Number</th>
<th>Principal Performers</th>
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<td>1</td>
<td>ERIN BROCKOVICH</td>
<td>Universal Studios Home Video</td>
<td>Universal Studios Home Video</td>
<td>85710</td>
<td>Julia Roberts, Albert Finney</td>
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<td>2</td>
<td>CIDER HOUSE RULES</td>
<td>Varie Digital Home Video</td>
<td>Varie Digital Home Video</td>
<td>85233</td>
<td>Mark Harmon, David Caruso, Belinda Carlisle</td>
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<td>3</td>
<td>MAGNOLIA</td>
<td>New Line Home Video</td>
<td>Warner Home Video</td>
<td>99301</td>
<td>Julianne Moore, Tim Roth, Benicio Del Toro</td>
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<tr>
<td>4</td>
<td>THE BEACH</td>
<td>FoxVideo</td>
<td>FoxVideo</td>
<td>60938</td>
<td>Leonardo DiCaprio, Penelope Cruz</td>
</tr>
<tr>
<td>5</td>
<td>REINDEER GAMES</td>
<td>Dimension Home Video</td>
<td>Buena Vista Home Entertainment</td>
<td>22699</td>
<td>Ben Affleck, Gary Sinise</td>
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<td>6</td>
<td>ROMEO MUST DIE</td>
<td>Warner Home Video</td>
<td>Warner Home Video</td>
<td>18128</td>
<td>Jet Li, Uma Thurman</td>
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<td>7</td>
<td>THE WHOLE NINE YARDS</td>
<td>Warner Home Video</td>
<td>Warner Home Video</td>
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<td>Bruce Willis, Matthew Perry</td>
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<td>8</td>
<td>THE NINTH GATE</td>
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<td>Warner Home Video</td>
<td>14213</td>
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<td>DREAMED OF AFRICA</td>
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<td>TITUS</td>
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<td>TALENTED MR. RIPLEY</td>
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<td>12</td>
<td>GHOST DOG</td>
<td>Artisan Entertainment</td>
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<td>13</td>
<td>BOILER ROOM</td>
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<td>Warner Home Video</td>
<td>99076</td>
<td>Giovanni Ribisi, Vin Diesel</td>
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<td>NEW YEARS EP</td>
<td>Universal Studios Home Video</td>
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<td>85774</td>
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<td>1999</td>
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<td>Paramount Home Video</td>
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<td>Mel Gibson</td>
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<td>TERMINATOR 2: JUDGEMENT DAY</td>
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<td>Artisan Entertainment</td>
<td>10976</td>
<td>Arnold Schwarzenegger</td>
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<td>24</td>
<td>NEW » WEIRD N BLACK LIMITED EDITION</td>
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<td>Columbia TriStar Home Video</td>
<td>5291</td>
<td>Tommy Lee Jones, Will Smith</td>
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<td>NEW » HISTORIC COLLECTION SERIES</td>
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<td>Columbia TriStar Home Video</td>
<td>62609</td>
<td>Tommy Lee Jones, Will Smith</td>
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<td>NEW » ERIN BROCKOVICH</td>
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<td>NEW » AMERICAN PSYCHO</td>
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<td>Universal Studios Home Video</td>
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<td>Christian Bale, Drew Barrymore</td>
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<td>NEW » THE MATRIX</td>
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<td>Keanu Reeves, Laurence Fishburne</td>
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<td>NEW » ROMEO MUST DIE</td>
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<td>NEW » THE TIGGER MOVIE</td>
<td>Walt Disney Home Video</td>
<td>Walt Disney Home Video</td>
<td>2579</td>
<td>Tom Hanks, Sigourney Weaver, Tim Allen</td>
</tr>
<tr>
<td>33</td>
<td>NEW » THE TALENTED MR. RIPLEY</td>
<td>Paramount Home Video</td>
<td>Paramount Home Video</td>
<td>331423</td>
<td>Matt Damon, Gwyneth Paltrow</td>
</tr>
<tr>
<td>34</td>
<td>NEW » THE NINTH GATE</td>
<td>New Line Home Video</td>
<td>Warner Home Video</td>
<td>99076</td>
<td>Giovanni Ribisi, Vin Diesel</td>
</tr>
<tr>
<td>35</td>
<td>NEW » DEUCE BIGALOW-MALE GIGOLO</td>
<td>Various Artists</td>
<td>Various Artists</td>
<td>1998</td>
<td>Various Artists</td>
</tr>
</tbody>
</table>

*Note: All titles are in DVD format unless otherwise specified.*

**Top DVD Sales**

**COMPiled FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.**

<table>
<thead>
<tr>
<th>Title</th>
<th>Label</th>
<th>Distributing Label</th>
<th>Catalog Number</th>
<th>Principal Performers</th>
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<tbody>
<tr>
<td>ANY GIVEN SUNDAY</td>
<td>Warner Home Video</td>
<td>Warner Home Video</td>
<td>18322</td>
<td>Al Pacino, Penelope Cruz, Charles Rocket</td>
</tr>
<tr>
<td>BRAVEHEART</td>
<td>Paramount Home Video</td>
<td>Paramount Home Video</td>
<td>5584</td>
<td>Mel Gibson</td>
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<tr>
<td>TERMINATOR 2: JUDGEMENT DAY</td>
<td>Artisan Home Entertainment</td>
<td>Artisan Entertainment</td>
<td>10976</td>
<td>Arnold Schwarzenegger</td>
</tr>
<tr>
<td>WEIRD N BLACK LIMITED EDITION</td>
<td>Columbia TriStar Home Video</td>
<td>Columbia TriStar Home Video</td>
<td>5291</td>
<td>Tommy Lee Jones, Will Smith</td>
</tr>
<tr>
<td>HISTORIC COLLECTION SERIES</td>
<td>Columbia TriStar Home Video</td>
<td>Columbia TriStar Home Video</td>
<td>62609</td>
<td>Tommy Lee Jones, Will Smith</td>
</tr>
<tr>
<td>ERIN BROCKOVICH</td>
<td>Universal Studios Home Video</td>
<td>Universal Studios Home Video</td>
<td>85706</td>
<td>Julia Roberts, Albert Finney</td>
</tr>
<tr>
<td>AMERICAN PSYCHO</td>
<td>Universal Studios Home Video</td>
<td>Universal Studios Home Video</td>
<td>20942</td>
<td>Christian Bale, Drew Barrymore</td>
</tr>
<tr>
<td>THE MATRIX</td>
<td>Warner Home Video</td>
<td>Warner Home Video</td>
<td>19773</td>
<td>Keanu Reeves, Laurence Fishburne</td>
</tr>
<tr>
<td>THE GREEN MILE</td>
<td>Warner Home Video</td>
<td>Warner Home Video</td>
<td>2579</td>
<td>Tom Hanks, Michael Clarke Duncan</td>
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<tr>
<td>ROMEO MUST DIE</td>
<td>Warner Home Video</td>
<td>Warner Home Video</td>
<td>2579</td>
<td>Tom Hanks, Michael Clarke Duncan</td>
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<tr>
<td>THE TIGGER MOVIE</td>
<td>Walt Disney Home Video</td>
<td>Walt Disney Home Video</td>
<td>2579</td>
<td>Tom Hanks, Sigourney Weaver, Tim Allen</td>
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Country Icons Attend 'Homecoming'
(Continued from page 69)

Lindsey, the Geezinslaws, and Billy Joe Shaver. Both tapes are similar in format to the "RCA Country Homecoming" set, which was taped at downtown Nashville’s Ryman Auditorium, the previous home of the Opry. According to Jennings, response to the Ryman tapes led to the second production. "We received lots of great letters and comments from viewers," he says. "There aren’t many ways to present classic, authentic country music anymore, so this [TNN] is one of the few channels left to bring back something this important and moving to the audience today.

Kristofferson waxed particularly sentimental over the taping. "So many memories," he says. "It’s so surreal to be sitting across from people who were my heroes when I came to town and now are such old friends."

"Mel Tillis was one of the first guys I hung out with, and I thought he was the closest thing to Hank Williams walking the streets in those days," he continues. 

“It’s really important to do these sessions, mainly because it’s good for us all. I get to see all these guys I love and admire and respect, and now we are all together, singing and playing like we used to. To me, this is country music."

Nelson also says he feels the tapes are important as historical documents of traditional country music. "They let people know how the music got to where it is today," he says. "That’s our job—passing the music along."

The East Coast Video Show kicks off Sept. 26 in Atlantic City, N.J., with keynote speaker Paul Culberg. Formally executive VP of Columbia TriStar Home Video, Culberg is now executive VP of VM Labs and COO of its Nont division.

Noun is a new set-top device that plays DVDs and DVD-ROM-enhanced discs and connects to the Internet. The player will be introduced later this year under the Toshiba, Samsung, and Motorola brands.

In addition to pitching the company’s product, Culberg will address the merging of the Internet and DVD as well as competing content delivery systems.

A studio roundtable has just been added for Sept. 28, the final day of the conference. At least a dozen studio representatives will participate in the session, which will allow retail attendees to ask questions regarding any topic they choose.

Following Culberg’s speech, other Sept. 26 sessions include "How Does Your Store Measure Up?" "Using Information From FOS To Survive" "Memorable Merchandising" "DVD & Tanning: A Winning Combination" "Tapping Into Generation Y," and an informal reception with the Video Software Dealers Assn. (VSDA) board members. A DTV festival session titled "Plugging Into The Digital Consumer," which focuses on DTV market data, will also take place Sept. 26.

The seminar theme on Sept. 27 focuses on store-level concerns such as maintaining and managing employee relationships, loss prevention, DVD and video game purchasing, and building an Internet business. The day's DTV festival session tackles the issue of broadband technology.

In addition to the studio roundtable on Sept. 28, an adult video merchandising session is planned. Off-site events include screenings of "X-Men," "The Replacements," "Highlander: Endgame," "The Crow Salvation," and "Saving Grace," a cocktail party at Tune Tavern sponsored by the New York/New Jersey chapter of the VSDA, an anime-themed party at Bally's casino sponsored by Central Park Media, and a karaoke party also at the casino sponsored by DVD International and Panasonic.

The conference will be held at the Atlantic City Convention Center.

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POP'S RISE HURTS CANADIAN SALES
(Continued from page 57)
less developed in this country. "Canada is only beginning to attain growth in urban music, and only a handful of Latin acts are really performing well in Canada," says Randy Lenz, president of Universal Music Canada.
"Both rock and country are still performing in duplicate fashion in both coasts and the interior," he says.
While most traditional music retailers had a tough year, it's been a good one so far for Canada's mass merchants. "We thought the CD market was underperforming in Canada chain and 302-store Zellers department store chain. Supported by strong sales of titles by Britney Spears and her sisters, it seems the chains have increased their market share this year (up to Sept. 3) by a whopping 9.6% over 1999, according to SoundScan.
"We have done very well with Wal-Mart and Zellers over the past seven months," notes Ned Telford, manager of Handaam Company Canada, which ranks the two chains. "Pop music has been the main driver.
"Kids are not going to traditional music retailers for pop product," agrees Gary Newman, president of Warner Music Canada. "Parents are driving to Wal-Mart for shopping, and they try picking up their pop product there.
"Laura Bartlett, president of Zomba Records Canada, charges that many traditional music retailers have had the opportunity to keep a presence in the teen market. "They let that market walk away," she says. "Their staff would rather sell the Smashing Pumpkins than pop product. Now, these retailers are realizing the impact of pop."
Lisa Zhibrot, president of BMG Music Canada, says Wal-Mart is "at this point being more traditional. Few retailers are being envious about what they can sell. Pop is what is driving the market, and all retailers have to support it."
Label executives say increased sales at Wal-Mart and Zellers show that mall purchases are not only a pet project but in their way to continue. "One of the result of increased awareness and greater distribution efficiency by those retailers," says Newman.
"We are also seeing some nontraditional retailers never cared when they went out with releases," Newman says. "New Wal-Mart and Zellers want product in their stores on the Tuesday date. We've had to improve our delivery cycle because the product has to go through a rackjob first."
Wal-Mart Canada is also lauded for having the lowest pricing of new music titles in most markets—a factor that, industry figures say, has led to increased teen buying at the chain. "Wal-Mart sells music the way none of the mass merchants ever did before," says competitorBruce Mackenzie, senior buyer of Pi Music Record Store Canada, which operates the 98-store Music World chain.
"Their staff checks prices of nearby traditional retailers in order to compete on pricing," Mackenzie emphasizes that pop product must be competitively priced to make an impact. "This is a fixed-income market," he says. "Kids go to where they can get the best bang for their buck.
"Crowds certainly swarmed to A&amp W Sound stores over the chart adver-
tised a $0.99 Canadian ($0.75) price for a Labour Day weekend (Sept. 2-4) promotion for albums by Scars, Aguilera, 'N Sync, and the BMG com-

S O U L S U R V I V O R A C E R E C O R D S R E C O R D S 2 5 (Continued from page 58)
Blue" (14/Lava/Atlantic) reaches its second European million, having last month reached its first only 11 days after the album's release (Billboard, Aug. 19). As the Irish family group casts its eyes toward the American market following the set's Sept. 12 appearance in the Top Ten Blue spent a seventh straight week at the top of Music & Media's European Top 100 Albums chart in the Sept. 16 issue. Current albums by Mohb and Bon Jovi also apparently know no com-
mercial limits. Mohb's "Play" (Mute) is up to European double-platinum, a remarkable turnaround from the con-
troversial response that greeted the album's first appearance in May 1999. Bon Jovi's "Crush" (Mercury) scored at 2 million sales during the month, when the rock veterans were selling out stadiums all across Europe, playing for some 600,000 fans.
"It Ain't So" is now a hot second single, and "Crush" was one of many Euro-
pean countries, and a third release from "Crush," "Thank You For Lov-
ing Me," is already planned by Mer-
cury for November.
But Bon Jovi wasn't the only 1990s rock survivor on August's Plat-
imum Europe roll of honor. Red Hot Chili Peppers' Californication (Warner Bros.) is quadruple-plat-
imin in its U.S. homeland and show-
ing extraordinary sales stamina all over the world. After winning a double-platinum RIAFPIF certification in the U.K. earlier this year, the album has now gone one better: European fans have bought 8 million copies of "Californication" to make the Peppers hotter than ever.
The album features hits of mission recordings among the songs, which include “Oh, Astronomy,” “Planet Swing,” and “Earth In Motion.” It commemorates the 25th anniversary of Apollo 11’s landing with the Soviet Soyuz 19.

“We knew that 2021 would be a big year for NASA,” says Whitten. “It’s the 50th anniversary of John F. Kennedy allocating money to NASA. The people that run the agency’s marketing and public relations departments have asked us to be involved in the summer programs they put on for families of their employees.”

For the aforementioned Brooksie Gardens Space Day, a NASA astronaut will be on hand, and Whitten was scheduled to display her father’s mission badges.

“Out Of This World” is distributed as all 30 minutes of product through Ingram, Quality Books, Professional Media, and a number of smaller wholesalers. At this juncture, one might wonder if video is in the offering, and Whitten says that “so many people want us to do a video. But we want to do an animated video, not live action, because you can do a lot more with animation.” Animation is much cheaper than live action, of course, and Whitten and her partners are concentrating more on getting TV exposure secured.

Their tour schedule has gotten even denser with the new album to promote. “We’re thinking about licensing the live show out to other planetariums,” Whitten says.

Next up for the Flumpa crew is a new book, “Magical Day,” which Whitten describes as “going hand in hand with Out Of This World” but aimed at younger kids. It focuses on rainbows, clouds, etc. It’s very visual.”

They’ve also got the next Flumpa audio mapped out, which they plan to release in 2002. “It will be called ‘Pink, Wings, And Things,’” says Whitten. “It’s more water-oriented and looks at birds and fish.”

DANCE TRAX
(Continued from page 43)
non—who DJs under such aliases as DJ Rich, Rich P., and the Riddler—will be based in New York. He will report directly to Capitol VP of crossover promotion Johny Coppola, who works out of the label’s Los Angeles office.

Whitten’s experience is a huge plus for us,” says Coppola. “He understands the music, and most importantly, he understands DJs and how they program records. I’m just happy to have the laddie aboard.”

And for those who may not know, Pangilinan has a weekly show on WKTU New York (Fridays, 6-7 p.m.), as well as a nightly mix show on KTFM San Antonio (10-11 p.m.).

We’re also happy to report that Atlanta resident Chris Brann—the mastermind behind acts like Wadume Project, Ananda ProJuJoe, Pt. I, and Sbantali—has signed a publishing deal with Chrysalis Music.

ALL THE WAY LIVE: Fans of DJ-producer Bob Sinclar will surely smile upon learning that the Frenchman is scheduled to make the disc rounds at five North American venues. Commencing Sept. 29 at Chicago’s Transit club, the week-long mini-tour will make stops Sept. 30 at Toronto’s Life Club, Oct. 3 at Sacramento, Calif.’s Rage club, Oct. 4 at San Francisco’s Time Out, Oct. 5 at New York’s Centro Fly, and Oct. 6 at Los Angeles’ the ProudFul for the Playstation 2 party. And just so you know, Subliminal Records will release Sinclar’s fab album, “Champs Elysees,” at the end of October.

ORGY
(Continued from page 25)
tributed to Ozzfest tour dates and other aggro rock tours and shows. A similar Noize Pollution-subtitled promotion using the same merchandise is also hitting rock and alternative shows and industrial/goth/’80s stuff.

Looking ahead, initial orders of “Vapor Transmission” will include the bonus track “Spectrum,” and for those flying Frenchman, who is planning Frenchman is scheduled to make the disc rounds at five North American venues. Commencing Sept. 29 at Chicago’s Transit club, the week-long mini-tour will make stops Sept. 30 at Toronto’s Life Club, Oct. 3 at Sacramento, Calif.’s Rage club, Oct. 4 at San Francisco’s Time Out, Oct. 5 at New York’s Centro Fly, and Oct. 6 at Los Angeles’ the ProurdFul for the Playstation 2 party. And just so you know, Subliminal Records will release Sinclar’s fab album, “Champs Elysees,” at the end of October.

ERRIE
(Continued from page 25)
ished 360hip-hop.com held a celebrity hoops charity event at Hampton High School in Long Lane, N.Y., to benefit the Harbor for Girls and Boys and the Town of Harlem. The site’s website and company also feature a live broadcast by the group from an L.A. studio.

Meanwhile, the act—booked by the Creative Artists Agency and managed by the Firm—will be performing for alternative and rock radio stations this month prior to hitting the road for the rest of the year.

September
Sept. 15, The Great Midwest Guitar Show, Sheldon Concert Hall, St. Louis, 1:05-3:00 p.m.
Sept. 15-17, Chicago Music San Francisco, Hotel Nikko, San Francisco, 8:00-7:00 p.m.
Sept. 16, How To Start And Run Your Own Record Label, sponsored by Revenge Productions, New York Hotel, New York, 2:18-4:00 p.m.
Sept. 16, Triumph Capital Southfest, Bull Run Park, Fairfax, Va. 3:01-3:40 p.m.
Sept. 18-23, National Quartet Convention, Kentucky Fair and Expo Center, Louisville, Ky. 8:00-6:00 p.m.
Sept. 23, Rhythm & Beats: Making It In R&B And Hip-Hop Music, presented by the New York chapter of the National Academy of Recording Arts and Sciences, Brooklyn Museum Of Art, Brooklyn, N.Y. 2:12-245-5440, ext. 370.
Sept. 24, Sixth Annual American Choreography Awards, Alex Theater, Glendale, Calif. 3:23-465-6906.
Sept. 29-30, 18th Annual Town Point Jazz And Blues Festival, NorthPark Waterfront, Va. 751-441-2345.
October
Oct. 1, Sprint Music Rock Celebrity Golf Tournament, the Governors Club, Brentwood, Tenn. 615-256-2002.
Oct. 5, N.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, 2:12-245-5440, ext. 370.
Oct. 7-8, Southwest Florida Folk And Blues Fest, Sarasota, Florida. 941-986-3070.
Oct. 8, 36th Annual International Women’s Film Festival, Mainstreet City Center, Burbank, Calif. 310-440-0384.
Oct. 19, Spirit Of Life Awards, presented by the Music And Entertainment Industry City of Hope, Barker Hangar, Santa Monica Airport, Santa Monica, Calif. 213-202-9735, ext. 656.
November
Nov. 8-10, Billboard Music Video Conference And Awards, Universal Hilton, Universal City, Calif. 646-654-4666.

Charitable Hot Shots. Hip-hop Web sites hoot.com and Russell Simmons’ 360hip-hop.com held a celebrity hoops charity event at Hampton High School in Long Lane, N.Y., to benefit the Harbor for Girls and Boys and the Town of Harlem. The site’s website and company also feature a live broadcast by the group from an L.A. studio.

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**Dees Goes National After 20 Years**

Prophet Enables KIS Morning Show To Cross Time Zones

This story was prepared by Airplay Monitor's Jeff Silverman.

LOS ANGELES—It's been a national celebrity for nearly 25 years. But KIS Los Angeles morning star Rick Dees only became a nationally syndicated program when he became a slave to his slump.

According to Arbitron, Stern's audience is down 12% in New York City and 20% in Los Angeles in the spring 2000 ratings survey. Arbitron says an average listener's time spent listening is down over all four weeks in New York and 45 minutes in L.A. A similar downturn in ratings has also been charted in Chicago, San Francisco, Philadelphia, and Miami. Stern's ratings woes even caused the attention of The Wall Street Journal, which documented his slump in a Sept. 6 feature story.

The King of All Media is also smarting from two defections in the past few weeks. Modern rock KXPK (The Peak) Denver dropped Stern's show as part of a larger station repositioning, while FM talker KJFK Austin, Texas, flipped to classic rock and pulled the plug on Stern in the process. The station, now known as The Hill, is positioning itself as "rock without the hard edge." ->An image of Stern was thought to be counter to KXPK/PD Mike Stern says advertiser resistance was "certainly a factor" in the decision to discontinue the show, even though Stern was in the top three in the adult 18-34 demographic in the past three books.

Despite his apparent trouble, Stern is still carried on stations in four dozen markets, for many of which he ranks at or near the top of the ratings heap in his daypart. —FRANK Saxe

---

**Losing Listeners in Stern Slump**

NEW YORK—"What goes up must come down" is the adage, and the same could be said for radio personalities. The internet's beast in April is the nationally syndicated morning host Howard Stern.

According to Arbitron, Stern's audience is down 12% in New York City and 20% in Los Angeles in the spring 2000 ratings survey. Arbitron says an average listener's time spent listening is now down over all four weeks in New York and 45 minutes in L.A. A similar downturn in ratings has also been charted in Chicago, San Francisco, Philadelphia, and Miami. Stern's ratings woes even caused the attention of The Wall Street Journal, which documented his slump in a Sept. 6 feature story.

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- Doug Banks & De De McGuire, ABC Radio
- Katry Brown, WWIN Baltimore
- DeJiah, Broadcast Programming
- Skip Dillard, WBLK Buffalo
- Tom Fricke, SBR Creative Media
- Scott Jameson, WRZX Indianapolis
- Tony Kidd, WHQT, WFLC Miami
- Bill Rose, Arbitron
- Jim Ryan, WLTW New York
- Steve Salhaney, WTIC-FM Hartford
- Car Thomas, Bad Boy Ent. artist
- Vitamin C, Elektra artist

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www.americanradiohistory.com
## Billboard September 23, 2000

### Radio Programming

#### Clear Path Ahead For Norway’s Radio 1

*By Kai R. Lofthus*

OSLO—In the past two years, Norway’s commercial AC channel Radio 1 has been winning an increasing younger, more music-intensive hit AC format, limiting its music library to 470 titles and both hotting up and boosting sales at a growth rate faster than all other young music libraries with some highly imaginative new jingles and sweepers.

The changes have coincided with U.S. radio giant Clear Channel Communications’ new, 1.5% share of the station, although the change in programming direction had already begun prior to Clear Channel’s involvement.

Last year, nine staffers, including one of the station’s highest-profile personalities, Bjørn Furulund (who had been at Radio 1 for 15 years), left over disagreements concerning the station’s new direction.

“We believe that our previous programming strategy was ‘most of the time,’ which was fine for enough of our listeners,” explains Radio 1 music director Christian Jøsben. “Our average listener was aged 30 to 39, and now it’s around 25-27, although the target audience remains a fairly broad 20-40. Subsequently, we’ve lost people aged 35 and upwards, but we’re convinced that it was the right thing to do. I’m not sure that people still want to hear Nik Kershaw all the time, so we’ve dropped a lot of music from the ’80s.

### REDEFINING FORMATS

Even though the music library is now much slimmer, Jøsben’s programming scope is far more conserva- tive. He doesn’t just cherry-pick the obvious cream of the crop. Nor does he abide by traditional views on how music formats are defined, recently scheduling acts like Dolly Parton and Limp Bizkit.

“We are actually advancing out of the recording career,” says Jøsben. “A song by Moby, either ‘Natural Blues’ or ‘Pore- lain,’ really doesn’t fit any current format, because the texture of those songs is so different from typical top 40 tracks. I also have a problem with ‘Take A Look Around’ by Limp Bizkit. It’s really a song which fits a rock format, but there’s no doubt that the song is a strong hit.”

Throughout its 18-year history, Radio 1 has served as a guiding light for commercial stations in Norway, consistently outperforming its competitors. It was taken off the air in 1986 for airing commercials, which was eventually legalized two years later. In 1989, in an early example of brand extension, it opened the now defunct discothèque Radio 1 Club. In the late ’80s and ’90s, most of the station’s presenters had their own TV shows, with Øyvind “Jørgen Slip” Janeseth (now at rival commercial station NRK) even having his own radio station.

In 1986, Radio 1 became the first station to broadcast from the North Pole, as well as from the top of Africa’s Mount Kilimanjaro. That same year the station initiated an airtime traffic service, another first in the Norwegian market.

Radio 1’s programming department currently consists of 16 staffers, including presenters Marius Kopperud, Rune Dahl, Andreas Velle, Line Andersen, and Frode Laughaug. The station also employs another 29 people.

**MUSIC MECHANICS**

Radio 1’s music database undergoes a comprehensive revamping every few months, with fortiend call-out research determining the burnout factor of some 25-30 songs.

Radio 1 doesn’t have a formal playlist meeting, but Jøsben communicates regularly with Clear Channel Communications’ London-based PD for Europe, Jonathan Bass, and also has contacts at London top-40 powerhouse VW Capital FM.

Each Radio 1 affiliate has its own music head, since networking is illegal in Norway and stations have to origi- nate their own local programming. There is, however, a core centralized playlist that is drawn up by Jøsben and used by all Radio 1 stations.

“I wouldn’t say that I’m democrat- ic,” Jøsben says of his relationship with the local music heads. “I have dictato- rial power, but I do listen to their views because it pays off. I also have a tendency to pay attention to the female employees here, because they tend to be more hit-oriented than men. “Music on radio is a catalyst for a good mood,” he continues. “If you want to be in a good mood, you can sing along to the songs we play. I believe that vocals are important and that women are better at projecting happiness than men.”

As for the tempos of the tracks, Jøs- ben has abandoned many of the con- ventional music-scheduling rules such as “fast, slow, fast,” or “fast, medium, slow.”

“I’m more of a fast, fast, medium, slow,” he says, smiling. “Having said that, I would never program two fast currents back to back, but there’s no reason scheduling a fast current next to an uptempo oldie. I also think it’s possible to go from a song of 130 bpm to under 100, pro- vided that you have a station 1D between them.

“Seguing is primarily a problem for music-intensive stations,” Jøsben argues. “Most Norwegian stations, such as NRK, generally don’t have that problem because they always have speech-based elements between songs. We’re often programming three songs back to back, so it’s important to match the tempo of the outgoing song to that of the next song.”

---

### Snake Sletth Inner Tocino, Members of Reprise Records act Snake River Conspir- ary have a house call to modern rocker WAGQ (Channel 297.3) Cincinnati recent- ly. The band is touring in support of its current album, “Sonic Jihad.” Pictured are the Snake River’s Jason and Troy, bookending WAGQ jock Shez Madoo.

### Chap Stick instead Of The Chicks. These listeners may have thought they’d get the real thing, but KQED O1404 Kansas City, Mo., got them to plant their lips firmly on a Dice Chicks billboard. The winner of the Kicks the Chicks contest got front-row seats and backstage passes to see the Chicks.
**Mainstream Rock Tracks**

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
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<td>CALIFORNIA</td>
<td>RED HOT CHILI PEPPERS</td>
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<td>DEFTONES</td>
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<td>3 DOORS DOWN</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>5</td>
<td><strong>LAST RESORT</strong></td>
<td>PAPA ROACH</td>
<td>5</td>
<td>6</td>
</tr>
<tr>
<td>6</td>
<td><strong>WITH ARMS WIDE OPEN</strong></td>
<td>CREED</td>
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<tr>
<td>7</td>
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<td>BAD RELIGION</td>
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<tr>
<td>8</td>
<td><strong>HOMORRHAGE (IN MY HANDS)</strong></td>
<td>FUEL</td>
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<td>9</td>
<td><strong>CHANGE (IN THE HOUSE OF FLIES)</strong></td>
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<tr>
<td>10</td>
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<td>THE UNION UNDERGROUND</td>
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<tr>
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<td><strong>LIVE A LITTLE</strong></td>
<td>NICKELBACK</td>
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<td><strong>WHERE DID YOU GO?</strong></td>
<td>FULL DEVIL JACKET</td>
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<td>KENNY WAYNE SHEPHERD BAND</td>
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<td><strong>QUESTION EVERYTHING</strong></td>
<td>BSTOPS</td>
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<td><strong>TESTIFY</strong></td>
<td>RAGE AGAINST THE MACHINE</td>
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<td><strong>JUST GO TO BED</strong></td>
<td>U.P.O.</td>
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<td>ONE WAY TO ENJOY</td>
<td>28</td>
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<td>29</td>
<td><strong>THEY STOOD UP FOR LOVE</strong></td>
<td>3 LIRAS</td>
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<td>A.D.C.</td>
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<td>LINKIN PARK</td>
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<td><strong>ROCK THE PARTY (OFF THE HOOK)</strong></td>
<td>THE ENDURING ELEMENTS OF SOUTHWEST</td>
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<td><strong>ATTENTION (BRACE FOR THE BIKE)</strong></td>
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<tr>
<td>37</td>
<td><strong>1,000 DEGREES</strong></td>
<td>LEARNING HOW TO SMILE</td>
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<td>38</td>
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<tr>
<td>40</td>
<td><strong>NEVER GONNA COME BACK DOWN</strong></td>
<td>METALLICA</td>
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**Modern Rock Tracks**

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<thead>
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<td>AARON YOUNG</td>
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<td>5</td>
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<td>PAPA ROACH</td>
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<td><strong>NEVER GONNA COME BACK DOWN</strong></td>
<td>METALLICA</td>
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<tr>
<td>7</td>
<td><strong>NEW&gt;</strong></td>
<td>AARON YOUNG</td>
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<tr>
<td>8</td>
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<td>GREEN DAY</td>
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<tr>
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<td><strong>NEW&gt;</strong></td>
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<td><strong>NEW&gt;</strong></td>
<td>AARON YOUNG</td>
<td>20</td>
<td>21</td>
</tr>
</tbody>
</table>

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**Sites + Sounds**

Music will be matched to the chatroom categories via demographics and/or theme, according to Berry Meyerowitz, VP of marketing for the Chicago-based RadioWaves. "Oh, it's just like a second room, that is the kind of music you will hear," he says. "But we will also take into account the types of people who are presenting to each topic and their musical preferences.

Music will be auto-on, meaning that it begins streaming whenever a user enters a room, but users can also off the audio to turn it off. Meyerowitz says that beta testing indicates not only that most visitors are choosing to listen to the music but also that the sound track itself is becoming a discussion topic—"as we hoped," he adds.

RadioWave president/CEO Bill Pearson says that "links within the jointly developed RadioWaves and Microsoft music player will take chaters to Amazon.com to purchase any music that catches their ears; info buttons will also offer more details about featured artists. As with more traditional radio, there will also be ad spots—six per hour. Pearson says that viewers will be shared with Microsoft.
### Billboard Top 40 Tracks

**SEPT EMBER 26, 2000**

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<td>12</td>
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<td>4</td>
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<td>22</td>
<td>RENT</td>
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<td>KRYPTONITE</td>
<td>3 DOORS DOWN</td>
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<td>6</td>
<td>7</td>
<td>CAN I HAVE ONE BABY (I'LL WAIT FOR YOU)</td>
<td>CHRISTINA AGUILERA</td>
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<td>18</td>
<td>MOST GIRLS</td>
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<td>8</td>
<td>13</td>
<td>(HOT S** T) COUNTRY GRAMMAR</td>
<td>NELLY</td>
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<td>ABSOLUTELY (STORY OF A GIRL)</td>
<td>NINE DAYS</td>
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<td>I WANNA KNOW</td>
<td>JOE</td>
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<td>17</td>
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<td>96 DEGREES</td>
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<td>WONDERFUL</td>
<td>EVERCLEAR</td>
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<td>ROYALTY</td>
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<td>27</td>
<td>DON'T THINK I'M NOT</td>
<td>KANO</td>
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<td>WHO LET THE DOGS OUT</td>
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<td>I THINK I'M IN LOVE WITH YOU</td>
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<td>BARENAKED LADIES</td>
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<td>SECOND EYE BLIND</td>
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<td>30</td>
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<td>I WANNA BE WITH YOU</td>
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<td>27</td>
<td>DANCE WITH ME</td>
<td>DEBLAH MORGAN</td>
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<td>RICK-ACADA-DONI</td>
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<td>39</td>
<td>36</td>
<td>YOU'RE AN OCEAN</td>
<td>FASTBALL</td>
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### Radio Programming

**DEE GOES NATIONAL AFTER 20 YEARS**

(Continued from page 76)

Regular features such as 'Candid Phone' and 'Dees' Sleaze,'" says Kitchin. "At the end of each day's program, we decide which hits and material are timeless enough to be used next day for the East Coast. Then, as soon as Rick walks out of one studio at 10 a.m., he walks into another studio to lay down some tracks and intro different music for the following day's program for stations on the East Coast."

"After a few weeks and I love it," Dees insists. "They kind of put the show's structure in my lap, and so I had to adjust the clocks," Joseph elaborates. "What's difficult about the clock is that, at times, it's not able to stay on at a key long as we'd like. And on the other hand, it has made it more nice, because we've played it out and really fast. Once I've developed the clocks for it, we come up with a formula for getting it right on target.

And Dees will also go further to accommodate the East Coast on special occasions. "For six to eight weeks each year, we'll originate the program from the East Coast, which will be determined by high-profile entertainment events such as the Super Bowl and the Grammys, Kitchin says.

Also instrumental in building Dees' nationwide is a $5 million group contest, "Our birthday game is about to a last," Dees says. "We've just rolled out new TV spots. To buy the contest, the insurance policy is $500,000, because I've already given away $1 million to two listeners. Imagine living in Pullman, Wash., or Fort Wayne, Ind., and having a shot at $1 million. This will be a huge shot in the birthday game."

"We'll have to do the contest into," Joseph says. "So we have to come up with a way to facilitate this live on the East Coast."

And there's more to Dees' promotional strategy than big bucks. In the fact, despite its national prominence, Dees remains one of the most promotional aggressive morning hosts in Los Angeles, regularly showing Wildcat Bob's 1.3. When everything is said and done, they pay me $70 a day to do that morning show, which I split with Clear Channel, so I get $35 a day for this particular market. I'm thinking about asking Wildcat Bob to come back for $50 a day.

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**DECADES OF DEEs**

While technology has made a Dees national morning show feasible, the morning host has had a national profile for nearly 25 years. And Dees has been a fixture in L.A. radio for more than 20.

"It's pretty amazing when you stop and think how the show has maintained its ratings fortunes over the last two or three years, having boy bands and male solo artists back has been a real shot in the arm. For a while, all we had were hip-hop artists and women. Adding more men to the mix has really helped.

Music affecting a large entertainment-driven, minimum music morning show? "You have to look at it like a ship on the ocean," Dees says. "The morning show is the ship, and the rest of the ship is the ocean. If the ship is having trouble with promotions and music, the sea level goes down, and that same ship goes down with it. The ship may be floating on top, but it still goes up and down with the tide.

Yet, in keeping with that nautical metaphor, Dees prefers to talk about the one that got away. "A few years ago, Shawn Connery, Joe Pesce, my business manager Ed White, and I sponsored a young, up-and-coming golfer named Bob May as he started on the PGA tour," he says. "We paid for all his living and traveling expenses — caddy fees, club fees, balls, food, lodging at the Ritz-Carlton. So, in turn, he'd win enough money to pay us back, plus incentive."

"He went out and didn't make it his first year on tour," Dees continues. "He felt a bit constrained and anxious, so he asked us to buy us out. And he did. Now he makes a half-million a year and is finishing in second place at the PGA championship. Another great Dees investment! I made zero from him, but I'm making $50 a morning show.

![Rick Dees](https://www.billboard.com/)

Rick Dees and co-host Ellen K. hang out with actor Drew Carey at a Los Angeles Bob's Big Boy restaurant.
Production Mistakes Mar Video Music Awards Show

MTV VIDEO MUSIC AWARDS: Let’s face it: it would’ve been nearly impossible to miss the low point of last year’s Video Music Awards (VMAs). Not only was it the lowest-rated event of the year, but also the most controversial. Last year’s VMAs was marred by issues such as bad lighting, technical difficulties and host Chris Rock bringing a hilariously irreverent impression of a show that made last year’s VMAs memorable. That entertaining distinction was taken away by the VMAs this year, which was shocked and tumble on a liveagens and several production mistakes.

The year’s ceremony—held Sept. 7 at New York’s Radio City Music Hall—was dominated by acts with one or two hit albums and questionable attention-grabbing power. Legendary performers, an expected component of the MTV VMAs, stayed away in droves.

The VMAs hosts this year, comedians Marlon & Shawn Wayans, struggled with their jokes, as they gave forgettable speeches, and, in the case of Macy Gray, a barely coherent one. And many of the performances relied on gimmicky directions that proved the old cliché of style over substance.

So far, self-promotion is an expected part of any awards show, but after this year’s Source Hip-Hop Awards debacle (Billboard, Sept. 16), now it’s just amazing to see celebrity arrests and not in telling jokes in front of a live audience.

The winners (Billboard’s Sept. 16) in the Best New Artist category gave forgettable speeches, and, in the case of Macy Gray, a barely coherent one. And many of the performances relied on gimmicky directions that proved the old cliché of style over substance.

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What label had the most #1 records in 1994?

I need to find that article than ran on my artist last year!

How many weeks did my artist spend on the Hot 100 chart?

Where can I find charts in any genre - from any year that I want?

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email: research@billboard.com
ATOMIC POP FUZZLES OUT
(Continued from page 12)

‘In the last six months there has been a serious drying up of the wells’

ARAM SINNREICH

ATOMIC POP last year received a $10 million infusion from investment firm the Rare Medium Group but is said by sources to have been struggling to keep up momentum to find new funding to keep its operations afloat. The company, which attracted acts with its promise of 50% of the profits from their product, had let go a handful of staffers in August.

If Teller, who did not return calls seeking comment, found venture capital is a tight wallet on his second visit, he was not alone.

“In the last six months there has been a serious drying up of the wells” at venture-capital firms, says Jupiter Communications analyst Aram Sinnreich. “Part of that is attributable to the fact that the whole generation of online ventures that have reached the stage of maturity where they are looking for second-round funding, and part of it is because some of the earlier initiates have not turned out as rosily as hoped.”

“Nothing’s having to do with capital, whether it’s a public company dealing with a depressed stock price right now or a private company raising funds for funding, says Mark D. Geiger, CEO of the publicly traded ArtistDirect. “But if you are a private company trying to raise capital in traditional terms, that’s probably just near impossible today.”

Geiger and others note the “cycli- cal nature” of the marketplace, however, and say that beckon is “just a new wave of capital” will come. “But to get there you have to be able to survive the shakeout,” Geiger says. “And a lot of companies won’t.”

“The shakeout’s already begun,” says Bob Frank, president of New York-based independent label group Koch Entertainment and a skeptic on the viability of Web-cen- tric labels. “As in any business, it’s going to be Darwinian. The healthy ones will survive. There aren’t many of those.”

Atomic Pop carved out a multi- tiered business model that encompassed the sale of music via digital download and in physical form through its Web site, as well as in stores via Coral Spring, Fla.-based Innovative Distribution Network.

Notables on the roster include Ice-T, Gas Giants, and Public Enemy. The label’s headline acts June as the first major act to make a full album available for sale as a digital download. Calls to those acts were unanswered. Public Enemy’s lead vocalist Chuck D, a particularly vocal champion of the label—were not returned by press time, and the status of their relationships with the company remained unclear.

Teller ruffled retail feathers with his release of the Public Enemy title online before its retail winners, and both are concerned over whether it has marked Atomic Pop as its exclusive distribution partner.

Despite Atomic Pop’s two- sentence promise to RIAA and other digital service providers that it would continue operations with a significantly reduced overhead—several companies with which it has been affiliated voiced confusion about its status Sept. 15, at which point the Web site was still operational.

Todd Van Gorp, president of distributor IDN, says only, “We’re continuing to sell and market the Atomic Pop titles until we hear otherwise.”

However, Lesley Bleakley, executive VP of Beggars Group—the New York-based firm that serves as a U.S. umbrella for 4AD and other U.K.-based firms—says, “It’s our understanding that they’ve let everyone go. We’re not signifi- cantly reduced overhead, you don’t let everybody go. We’ve not had that call saying they’re going to move forward... it’s not a done deal.”

Similarly, Goodvibe Recordings, whose Slum Village is climbing the indie chart with “Fantastic Vol. 2,” (Goodvibe/Barak/Atomic Pop), said Sept. 13 that it had “officially se- vered its ties with Atomic Pop.”

Whether Atomic Pop had a fraudulent model, bad luck, or poor timing remains a matter of debate.

Jupiter’s Sinnreich, for one, argues, “The success or failure of media Web sites at this point in the development of our industry has nothing to do with the long-term viability of their business models and every- thing to do with whether their in- vestors are willing to go the dis- tance.”

He says, “Certainly Atomic Pop is not a profitable entity, but neither are any number of their competitors. So it’s not as if it failed where others succeeded. No one has succeeded. But unlike a lot sites, it’s unaffiliated with a deeper-pocketed media entity. That may have made the difference.”

MTV CUSTOMIZES VMAS (Continued from page 14)

MTV Europe aired the VMAs live. However, MTV Latin America and MTV Spain decided to air the show one-hour delay time to pro- vide simultaneous subtitling and inserted local presenter wrap- around footage into the local broad- cast. The curb-subtitling is the Viewers’ Choice Award category. Channels are encouraged to run local Viewers’ Choice Award categories and produce speeches by the various winners are incorporated into the local transmissions of the awards show. The Viewers’ Choice Awards are partic- ularly helpful in making the event relevant in countries that don’t other- wise have that much participation in the awards show,” notes Hackett. “For example, if you take MTV India, the majority of music on that channel is domestic to India and is not involved in the VMAs. However, with the Viewers’ Choice Award catego- ry, we can make sure that the level of interest in the awards show is presented in every region.”

With so many of the area’s crew in attendance, every possible opportu- nity to squeeze in additional airtime is utilized. During the show’s com- mercial breaks, regional VMAs will wrap-arounds in the balcony of Radio City Music Hall. In addition, inter- views with performers, presenters, and guests are airbrushed and pro- duced in one-on-one rooms in the press conference before, during, and after the live awards ceremony. Ensuring maximum exposure for the event, the press compound includes a large press tent, where hundreds of members of the media from around the world are housed.

Another obvious part of the cus- tomization process is the option of airing the show in English or subtitling it in the language, depending on audience pref- erences. For example, MTV Russia dub the show in Russian, while MTV Latin America subtles the show in Spanish.

The final area of show coverage is offered to the local MTV channels is the post-show broadcast. This fea- tures interviews with artists and celebrities, to which the local chan- nels can add their own customized webcasts.

“This year’s show went brilliant- ly, and the feedback from our local channels was excellent. It really is a team effort, and I’m very fortunate to have a wonderful international team to work with,” says Hackett. And with the production crews barely finished removing the cables from the stage, all of the international operations team are already working on the next big MTV event—the MTV Europe Music Awards 2001.

“The EMAs are in Sweden on Nov. 16, and it promises to be a great show with lots of international talent and also artists from the UK, and again we will be there doing the exact same customization job to make the show relevant to all the MTV international channels,” she says.

SOURCES SAY “Wingspan,” an authorized documentary centering on Paul McCartney’s post-Beatles group Wings (1971-1980) and his rela- tionship and marriage to former model Linda McCartney, a member of the group, is expected to air sometime next summer. It will debut in tandem with the release of an album from Capitol Records. The documentary, which was produced, written, and directed by McCartney’s daughter and son-in-law Mary Donald McCartney and Allison Donald, is now being shopped to major broadcast outlets. The album is expected to include Wings’ biggest hits; it may involve some remixes and require a double-CD package.

NASHVILLE-BASED Gaylord Entertainment has told prospective buy- ers of its venerable publishing company, Acuff-Rose Music, that it is not considering any offers for the company. According to sources, for an unspecified sum of $10 million, Gaylord offered to buy Acuff- Rose, prompting the company’s board to decide to formally squash these and future offers with formal letters to those who made inquiries. What prompted these inquiries is not known, although some in the publishing community sug- gest that Gaylord may have been testing the waters on the value of Acuff-Rose. The value placed on the company is said to be as high as $220 million.

KATHY NELSON, president of Disney’s Buena Vista motion picture group in Los Angeles, is said to be in final negotiations to become president of the soundtrack divisions of both Universal’s music and film studio units. She is credited with creating such major soundtracks as “Armageddon,” “Runaway Bride,” and “Grosse Pointe Blank.” An official announcement is expected in about three weeks.

THE NEW YORK chapter of the National Academy of Recording Arts and Sciences will honor six industry personalities Dec. 5 at its fifth New York Heroes Awards. They are artists B.B. King, Diana Ross, Bernadette Peters, and the late Tito Puente; producer Phil Ramone; and Frank Military, senior VP of Gaylord Entertainment in New York. Proceeds from the event, to be hosted by comedian Robert Klein, will support the educational initiatives of the New York chapter. For more information, call 212-246-5440.

BRIAN COHEN has been promoted to senior VP of marketing at Elektra Records (Billboard/Bulletin, Sept. 13). Cohen, formerly VP of marketing, replaces Steve Kleinberg, who has left the company. Cohen reports to senior VP GM Greg Thompson in New York.

ABBAY KONOWITCH is to exit as executive VP of RCA Records, most likely this week. The reason is due to “philosophical differences,” said a U.S.-based label spokeswoman. No replacement has been named. Konowitch, second in command under president Jay Bopper, joined MCA in 1996 from Maverick, where he was VP/GM; he was previously MCA’s senior VP of talent and music.

CHRIS MORRIS

WITH ITS STOCK TRADING for less than $1 a share for the better part of a month—a level that, if maintained, could force a delisting from Nasdaq—Musicamerica.com moved to shore up its value on Wall Street Sept. 14 by announcing a 1-for-10 reverse stock split. A reverse split consolidates the number of shares outstanding and ups the price of the stock. Under the terms of the Musiemaek deal, shareholders in the company will receive one share for every 10 outstanding that they currently own. With the completion of the reverse split—expected in 30 days—Musiemaek will have a $50 million war chest to give shareholders as a share of common stock outstanding, down from a level of around $38 million today. The stock has fallen by more than 90% in the past year. In a statement, Musiemaek chairman/CEO Raju Puthal explained that the company is seeking a “more consistent with companies of our size.” He also said the split “will aid to keep Musiemaek.com in compliance with the continued listing requirements of the Nasdaq National Market.”

BRIAN GARRITY

RCA RECORDS U.K. & A.E executive Simon Cowell is launching a 50/50 joint-venture label with BMG Entertainment U.K. under a five-year deal. The label, which has been in the works for 18 months, will be a 50/50 split of RCA acts Westlife, Boyzone and others, and Cowell’s Wall’s. Thing will carry the logo of the as-yet-unnamed imprint. Cowell says he is looking to appoint a full-time GM to run the new label, which he describes as “pure pop.”

LARS BRANDLE
**MARKETING PLANS TO BE ALTERED**

(Continued from page 5)

zines—was dealt only glowing blows to its youth marketing practices. In an FTC report found that of 55 best-selling sound recordings with explicit content that the FTC selected for its study, the marketing plans of 26 of the 27 included a sticker identifying it as such. But a spokesperson for the industry’s parental-advisory labeling system. Sen. John McCain, R-Ariz., chairman of the Senate Commerce Committee, who called for the hearing, labeled the calling system “basically useless, as it contains no content information.”

In a June 9, 2000, letter to such regulations. The FMSCA has also proposed new regulations to ensure that marketing of such recorded product to children.

**DOES RIAA LABELING SYSTEM WORK?**

(Continued from page 5)

“Simply put, their conclusions do not match their findings,” Rosen added. “We did not find that children or adolescents are affected by such music.”

Democratic vice presidential candidate Dick Cheney and a well-known cultural conservative, testified that “there is a problem with the product that we believe is no matter how they market them.”

Democratic vice presidential candidate Sen. Joseph Lieberman, D-Conn., was among the senators who witnessed the hearing in addition to the 20-member Senate Commerce Committee.

After reiterating the call made by him and Vice President Al Gore for “vigorous self-regulation” within the industries, he added, “But if these industries fail to act, and if they market adult-rated products to kids in violation of their own standards, then we must hold them accountable. Specifically if the FTC has the proper authority, it should move quickly to bring actions under its false- and deceptive-advertising rules.”

Lieberman and Gore have given the industries six months to close the loopholes in marketing practices to children.

Rep. Edward Markey, D-Mass., a member of the House Commerce Committee, also called for an FTC rule that would prohibit marketing of label-violent products to children.

The suggestion for the FTC deep-widening advertising rule wasn’t the only government action apparel manufacturers. They took the advertisements off the market.—he made clear that he didn’t simply want industry lobbyists’ testifying once again as proxies for top industry executives.

**MARKETING VICTORIOUS ADVERTISING TO CHILDREN**

A Report of a Review of Selective-Use and Marketing, Packaging & Recording: Electronic Game Industries

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  - September 2000

**Marketing Victorious Advertising to Children**

A Review of Selective-Use and Marketing, Packaging & Recording: Electronic Game Industries

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bafog of money.

He noted that Bertelsmann's earnings before interest, taxes, depreciation, and amortization doubled to $884 million between 1988-90 and 1999-2000 and that the fiscal year 2000-01 “may have a three at the beginning of that figure,” he said. “We want to be No. 1 in the content business and No. 1 in the direct [sales] to customers business.”

Dornemann sees “a very mixed picture” for global music sales over the next year, although he admitted to a more positive view on Japan and Latin America than he has had of late. The industry’s economic health is not as globally consistent as in the past, he said.

“IT used to be similar all over the world,” said Dornemann. “Today, the regional [variations] are quite heavy.” He suggested that the American market is “incredibly dependent on new releases,” and catalog gets a little less important, unfortunately. Which means that the vulnerability of the business is greater.” Nevertheless, the BMG chairman sees catalog regaining its potency through the Internet as the online music market continues to expand.

“I do believe that, overall, the industry growth rate will be better in future. On the other hand, the U.S. business grew by 8% last year, so how long does this unbelievable business cycle go on? We’re now up to eight or nine years on a high in the U.S.

Meanwhile, now that BMG’s travails with Clive Davis are over, the company’s allies and adversaries alike have had further time to articulate anew to its relationship with Zomba Group chairman Clive Calder and its distribution deal with Jive Records, due to expire next spring. Dornemann said he is hopeful about renewing the pact.

“There’s no reason not to be. It’s Clive Calder’s decision, but every year [in the past] the deal was extended.

The relationship between BMG and Calder was thought to have been strained earlier this year by the contractual dispute involving ‘N Sync, previously signed to RCA Records. "I would prefer that we would have kept them," said Dornemann, "but to have them at Jive is the second-best solution. And this was not against Jive in any way; it was the fact that we had a contract [for ‘N Sync] with Transcontinental."

The dispute led people to speculate about BMG’s overall relationship with Calder—“wrongly, because our [distribution] contract had just been extended even again.” The ‘N Sync differences have “nothing to do with the long term,” said Dornemann, who also refuted speculation that BMG had sought to expand its first stake in Zomba to one-third, causing further friction.

“Of course, it’s purely in Clive’s hands as to what he wants to do, [but] I feel that Clive is my friend. I’ve met him a lot of times, and he is a friend, if not the best. We’ve had a long-term relationship in the past, and there’s no reason to think it won’t go on.”

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**Sonic To Sell Downloads In Singapore**

**PlanetMG Is First Asian Digital Music E-Tailer Outside Of Japan**

BY PHILIP CHEAH

SINGAPORE—Sony has become the first major label to sell music on the Internet in Asia outside of Japan, with a website operated by a local portal called PlanetMG.com.

PlanetMG currently offers 120 tracks by 100 artists, with individual songs available for download at between $1 and $2.49. Asian acts account for roughly half of the songs available on PlanetMG. The site is operated by the Music Marketing Asia-Pacific (SMAP), which markets Sony hardware in the Asia-Pacific region.

Since its launch last month, the site has racked up a total of 900,000 hits, according to Paul Tan, PlanetMG’s regional manager of business development. Tan, who reports to SMAP managing director Masaaki Terada, says download figures are not available.

Despite its Sony affiliation and the fact that Sony is so far the only major label providing tracks for the site, Tan describes PlanetMG as a “neutral platform.” He says PlanetMG is now negotiating with another major label to provide content. "We’re saying we’re open to all the songs available for download on PlanetMG include WOMAD, Malaysia’s Positive Tone, Australia’s Big Note Records, and Pony Canyon Malaysia.

Acts with songs on PlanetMG include Madison Avenue, Mary Mary, Oasis, and Pearl Jam. There are also Mandarin selections from Leon Lai, Jeff Chang, and Cass Fang, as well as tracks from Too Phat (Malaysia), GinGer and Jenn (both from Australia), and Tish Chameleon (Japan).

“We spent a lot of effort in sourcing for content, and we are proud [to have] the indices who have signed with us,” Tan says. “For instance, this is the first time outside Europe that the WOMAD label is available online.

"One reason why we have not offered a huge number of tracks is because we believe in quality control, and we also want to give the artists the best possible promotion."

— PAUL TAN

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**Does RIAA Labeling System Work?**

(Continued from preceding page)

in a fight with his wife after putting his baby to bed and slits her throat, complete with graphic gurgling sound effects,” says Rich.

He says the parents for whom he played the role are horrified. It was at that moment that they realized that they really weren’t fully aware of the content their kids were consuming.

Dr. Susan Brotuss, a professor of pediatrics at the University of Mississippi in Jackson and the head of the University Center Clinic there, agrees. “I see kids every day with developmental and learning and behavioral problems, and I see that parents aren’t ‘filtering’ what’s going on—and often, not even there. Every day I ask parents, ‘Do your children experience any media violence?’ And often they say, ‘Oh, no, they just watch cartoons.’ What changed with music and the other media, is that the companies are marketing to younger children.

“It’s hard enough for parents—I’ve raised five children myself—without our children being sold Template and Brotuss continues. “I’m not for censorship or anything, but this is the area we have to work on.”

Rich has several concerns with the RIAA labeling. “First of all,” he says, “it’s self-rated” material by the producers of the material rather than by a third party.

Another aspect he feels is “problematic” is that parents and kids often first hear explicit songs in “sanitized” environments like the radio, which are very difficult to obtain in stores.

“Do you have these soccer moms bopping to these sanitized versions,” asks Rich, “but it gets close to a ‘bat-and-shift’ thing. I mean, I’ve gone to HMV and Tower and requested the sanitized versions and have had to hunt. We don’t sell sanitized versions.”

The FTC report also pointed out that enforcement of the industry’s labeling is a weak link in the chain that comes to preventing young children from purchasing violent product.

Pam Horowitz, president of the National Assn. of Recording Merchandisers (NARM), which represents an estimated 80% of U.S. music retail stores, says she found the report “an accurate snapshot and gave us a wake-up call.”

Horowitz shied away from agreeing with the FTC that retail is a weak link but admitted that NARM is between a rock and a hard place and continues to work hard to educate members. NARM now has members who won’t carry stickered product, members who restrict teen purchases, and those who sell to anyone. She says the FTC report helped.

“Reports told us that parents are OK with the system,” Horowitz said. “We have a diversity of approach in how involved a parent might want a store to be in the decision-making process.”

Indie retailer Rick Mendez, who runs an Internet-based music download shop called the Music Man in Corsicana, Texas, is one who draws a line. He said he was offered the first Eminem record and felt the album was being targeted to young teens.

“I just decided not to carry it,” he says. “Simple as that.”

Says Rich, “I think we as a culture for a long time have made an assumption that entertainment media are benign, or at least neutral—that they are just a diversion. But the Kaiser Foundation study last year found that the average American teen spends 15 to 18 is six hours and 43 minutes a day. They spend more time with media than anything—sleep, more time with media than with parents, teachers, siblings, or anybody else” (Billboard, Dec. 9, 1999).

“So in terms of exposure,” adds Rich, “there’s this idea of changing their hearts and minds.”

The Kaiser study also showed that children spend 10 hours a week listening to music.

Regarding recorded music and other media, Rich says, “The stuff does affect everybody, and it particularly affects kids. So what kind of an effect do we want? What kind of a society do we want to live in? Let’s use media wisely. Let’s produce it wisely; and let’s consume it wisely.”
GILMAN TOPS NOMINEES IN BILLBOARD MUSIC AWARDS
(Continued from page 5)

Following close behind in nominations is D’Angelo’s “Untitled (How Does It Feel),” which earned three nods: best R&B clip; Maximum Videography, for its video; and best advances an artist’s career; and the F.A.N.T.A.S.T.I.C. Video Award, voted on by fans exclusively at billboard.com.

The 17th annual Billboard Music Awards show is the grand finale of the 2000 Billboard Music Conference, to be held Nov. 8-10 at the Bellagio Hotel.

This year’s awards are given in 10 musical categories: contemporary Christian, country, dance, hard rock, jazz/AC, Latin, rap/hip-hop, regional, R&B, and rap/hip-hop. Videoclip eligi-

ble for the awards are those that were released between Sept. 1, 1999, and Aug. 31, 2000.

Individual record companies submit cli-

ps for nominations. Nominations are then chosen by committees of judges from the music industry; such as video programmers, independent promoters, video producers, and media executives.

Nominated clips are then eligible for the F.A.N.T.A.S.T.I.C. Video Award, to be presented at the end of the year nominations, which are determined by a panel of Billboard editors.

Be sure to see the nominee Gilman, who is considered a child prodigy, began singing country music at the age of 3. His debut album, “One Voice,” released in 1999, was at No. 2 on the Billboard 200.

The finalists in the F.A.N.T.A.S.T.I.C cat-

egory are: “Pimp (Skit)” (Capital); “Bring It All To Me” (Transvideo Systems); “Get It” (Hidden摄像); “In The House” (Ardent); “Drop The Beat” (San Antonio).

JAZZ/AC

Best clip of the year: The Corrs, “Breathless” (144/Lava/Atlantic); Jagged Edge, “Bad Boys” (Silk/Superior/Def/Dolumbia); Dave Koz Featuring Mor-

tell Jordan, “Careless Whisper” (Capitol); Savage Garden, “I Knew I Loved You” (Columbia/David O’Connor); “Man’s Woman” (Atlantic Records).

Best new artist clip of the year: Billy Gilman, “One Voice” (Capitol); Mary Mary, “Shack-

les (Part One)” (Capitol).

Best local/regional show finalist: “California Music Channel” (San Francisco), “Sound Row (ProVide)” (St. Louis).

LATIN

Best clip of the year: Enrique Iglesias, “Samba latina” (Interscope); Luis Miguel, “Amantes Es Un Placer” (WEA Latin/Atlantic); “Yo Soy” (Interscope/Telefonica); “Eres Amor” (EMI Latin America); “Premier” (BMG/RCA).

Best regional/local clip: “Mambo Birdland” (RMM); “Entre El Mar Y Una Estrella” (EMI Latin America).

TRANSMWORLD INVESTS IN BRICK-AND-MORTOR
(Continued from page 5)

outs, further solidifying its pres-

ence in a major retail channel. TransWorld’s other chains include Coconuts, Record Town, Strawber-
ries, Spero, and Camelot.

The company, based in Owensboro, Ky., generated $750 million in sales in fiscal 1999, according to a TransWorld press release.

TransWorld has signed a definitive agreement to acquire the assets of WaxWorks, and the deal is expected to close by the end of October, after the U.S. government’s antitrust review is completed. Federal opposition to the transaction is not anticipated.

Other details of the acquisition were not disclosed. The transac-

tion suggests that it’s an all-cash deal. TransWorld executives decline to reveal the amount they will pay, but Billboard estimates the price in the range of $250-300 million.

Wall Street’s reaction to the an-

nouncement was slightly positive, with TransWorld’s stock rising to $18.98 a share from $19.25 the previ-

ous day.

“Everybody thought that the Internet world will put the brick-and-

mortar store out of business. Now we have to come up with something that gives you some options,” says Green.

The Disc Jockey stores will under-

go a logo change. TransWorld hired a consultant to come up with a new logo that reflects the new vision.

“The Disc Jockey stores will undergo a logo change. TransWorld hired a consultant to come up with a new logo that reflects the new vision.

The new logo will also serve as the new name for its online store, which currently operates as twcme.com.

The 113 WaxWorks store are all located in enclosed malls, so when the stores close, TransWorld will be able to take over the real estate, which some analysts believe is worth as much as $18 million.

Billboard estimates that the company will account for about 600 stores, about 300 of which are in malls.

TransWorld is currently in negotiations with mall owners to take over the remaining stores.

“The market is very fragmented and there is a lot of work to be done,” Green says.

The company is also working with mall owners to get the remaining stores up and running.

In addition, TransWorld has begun to invest in new retail formats, such as the “Spa,” which will offer a variety of music and entertainment products.

TransWorld is also looking into the possibility of opening a new retail format, such as a “Music and Entertainment” store, which will offer a variety of music and entertainment products.

R&B

Best clip of the year: Aaliyah, “Try Again”; Toni Braxton, “He Wasn’t Man Enough” (LaFace/RCA); D’Angelo, “Untitled (How Does It Feel);” Destiny’s Child, “Say My Name;” Donell Jones, “U Know What’s Up” (LaFace/RCA).

Best new artist clip of the year: Blaque, “Bring It All To Me” (Transvideo Systems); Kelis, “Caught Out There” (BMG/RCA); John Scott, “Gettin’ In The Way” (Hidden Video); Carl Thomas, “I Wish” (Bad Boy/RCA).


RAP/HIP-HOP

Best clip of the year: Black Eyed Peas, “Weekend” (Interscope); Cypress Hill, “How Do You Want It” (Warner Bros); “Oooh” (Tommy Boy); Eminem, “The Real Slim Shady” (Judas Priest); 5, “Quality Control” (Interscope/Ruff Ryders).

Best new artist clip of the year: Black Rob, “Whoa” (Bad Boy/Arista); Eve, “Love Is Blind” (Ruff Ryders/Interscope); Ladavious, “Of Course” (Lil’ Romeo); “Things I’ve Seen” (Arresta/Tony). Touch featuring Total, “I Wonder Why (He’s The Greatest)” (Tommy Boy).

The evening lacked a single big winner. Leading nominee Carlos Vives, who was up for six statues, went home empty-handed. Emilio Estefan Jr., who was also up for six awards, took home two, including one for best producer.

Although Estefan is no stranger to Grammy wins, he said winning two awards is "bittersweet." People will learn about other cultures (through the awards). It's really special being producer of the year, since I work with such a diversity of artists.

Winners for the Grammys were chosen by the voting members of LARAS. LARAS has close to 4,000 members, the "majority" of whom vote on the awards, according to a LARAS representative. However, the decision was not open to give an exact number of voters.

Grammy controversy wasn't limited to the event itself. Latin music retailers are trying hard to do any special advertising or promotions surrounding the awards—"frankly because I feel there is a conflict with the Ritmo Latino Awards," said president David Massry, referring to the 2-year-old awards sponsored by the store and scheduled for Oct. 19. However, Massry is carrying all Latin Grammy nominees and expects some kind of effect on sales.

KSSS (Superstrelita 97.5 FM) L.A. has been programming around the Grammys and expects to continue retail deals with the event, according to PD Hanz Mazon.

Beyond the tangible effects of the Latin Grammys, perhaps the most important result was acknowledging the work of Latin artists revered in their countries but long neglected here.

"I started to cry," an emotional Mercedes Sosa told Billboard after receiving the award for best folk album, "but the full force of the award propossals, depending on whether they want to be discarded in a few years or loved their entire lives. Imagine me, a 75-year-old, holding my first Grammy!"

Assistance in preparing this story was provided by Jill Pessinetsk and Melinda Newman to Los Angeles.

Shakira Prepares English Album; Puente Material Forthcoming

Santana, Maná Among Grammy Winners


"I started to cry," an emotional Mercedes Sosa told Billboard after receiving the award for best folk album, "but the full force of the award propossals, depending on whether they want to be discarded in a few years or loved their entire lives. Imagine me, a 75-year-old, holding my first Grammy!"

Work-For-Hire Rollback Approved by House Judiciary Committee (Continued from page 5)
### Hot 100 Airplay

| No. | Artist(s)                | Title             | Format | Market | Weeks | Date
|-----|--------------------------|-------------------|--------|--------|-------|------
| 1   | Rascal Flatts (Lyric Street) | Amazed         | Country | BMVI  | 11     | 2006-04-08
| 2   | Vertical Horizon | You're Still My Comin' Home Girl | Country | BMVI  | 8      | 2006-04-08
| 3   | Lonestar | Come On Over | Country | BMVI  | 5      | 2006-04-08
| 4   | Casey Donahew Band | Case Of You | Country | BMVI  | 4      | 2006-04-08
| 5   | Creed | My Own Prison | Modern Rock | BMVI  | 4      | 2006-04-08
| 6   | Boyz II Men | *I Need You* | R&B/Pop | BMVI  | 3      | 2006-04-08
| 7   | Stevie Wonder | I Just Called To Say | Easy Listening | BMVI  | 3      | 2006-04-08
| 8   | James Blunt | You're Beautiful | Pop | BMVI  | 2      | 2006-04-08
| 9   | Aerosmith |/I Don't Want To Miss A Thing | Rock | BMVI  | 2      | 2006-04-08
| 10  | Maron D | Runaway | Urban | BMVI  | 2      | 2006-04-08
| 11  | Maroon 5 | This Love | Pop/Rock | BMVI  | 2      | 2006-04-08
| 12  | Daughtry | It's Not Over Yet | Pop/Rock | BMVI  | 2      | 2006-04-08
| 13  | Steven Curtis Chapman | The Medicine Will Take Away | Contemporary Christian | BMVI  | 2      | 2006-04-08
| 14  | Joe | Come Together | Urban | BMVI  | 1      | 2006-04-08
| 15  | Usher feat. Ludacris | Yeah | R&B/Pop | BMVI  | 1      | 2006-04-08
| 16  | John Mayer | Shepard's Lullaby | Adult Top 40 | BMVI  | 1      | 2006-04-08

### Hot 100 A-Z

| No. | Artist(s)                | Title             | Format | Market | Week | Date
|-----|--------------------------|-------------------|--------|--------|------|------
| 1   | Black Boys feat. G&B | Ain't No Source | R&B/Pop | BMVI  | 11    | 2006-04-08
| 2   | Michael Buble | Meant To Be | Adult Contemporary | BMVI  | 10    | 2006-04-08
| 3   | Dido | Life For Rent | Adult Top 40 | BMVI  | 10    | 2006-04-08
| 4   | Al Green | I've Changed | Adult Contemporary | BMVI  | 10    | 2006-04-08
| 5   | Sarah Oruche feat. Common | Kiss Me | R&B/Pop | BMVI  | 9     | 2006-04-08
| 6   | John Legend | Number One | R&B/Pop | BMVI  | 9     | 2006-04-08
| 7   | Sia | Breathe (Cal Tunes, ASCAP) | Adult Contemporary | BMVI  | 9     | 2006-04-08
| 8   | James Blunt | You're Beautiful | Pop | BMVI  | 9     | 2006-04-08
| 9   | Rihanna feat. Ne-Yo | SOS | R&B/Pop | BMVI  | 9     | 2006-04-08
| 10  | Usher feat. Ludacris | Yeah | R&B/Pop | BMVI  | 8     | 2006-04-08
| 11  | Faith Hill | The Way | Country | BMVI  | 8     | 2006-04-08
| 12  | Simple Plan | Welcome To My Life | Rock | BMVI  | 8     | 2006-04-08
| 13  | Stacie Orrico | Forgive Me | Contemporary Christian | BMVI  | 8     | 2006-04-08
| 14  | Mary J. Blige feat. 50 Cent | No More Drama | R&B/Pop | BMVI  | 7     | 2006-04-08
| 15  | Joss Stone | I Am | Pop/Rock | BMVI  | 7     | 2006-04-08
| 16  | Natasha Bedingfield | Unwritten | Pop | BMVI  | 7     | 2006-04-08
| 17  | James Blunt | Shepard's Lullaby | Adult Top 40 | BMVI  | 7     | 2006-04-08
| 18  | Kelly Clarkson | Since U Been Gone | Pop | BMVI  | 7     | 2006-04-08

### Hot 100 Singles Sales

| No. | Artist(s)                | Title             | Format | Market | Week | Date
|-----|--------------------------|-------------------|--------|--------|------|------
| 1   | Usher feat. Ludacris | Yeah | R&B/Pop | BMVI  | 11    | 2006-04-08
| 2   | Jay-Z feat. Rihanna | Can't Hurry Love | Dance | BMVI  | 10    | 2006-04-08
| 3   | Snoop Dogg | Yeah | R&B/Pop | BMVI  | 9     | 2006-04-08
| 4   | lil' wayne feat. rick ross | Lollipop | R&B/Pop | BMVI  | 9     | 2006-08-08
| 5   | Rascal Flatts (Lyric Street) | Amazed | Country | BMVI  | 8     | 2006-04-08
| 6   | Black Boys feat. G&B | Ain't No Source | R&B/Pop | BMVI  | 8     | 2006-04-08
| 7   | James Blunt | You're Beautiful | Pop | BMVI  | 7     | 2006-04-08
| 8   | Rihanna feat. Ne-Yo | SOS | R&B/Pop | BMVI  | 7     | 2006-04-08
| 9   | Rihanna | Takes You Down | R&B/Pop | BMVI  | 7     | 2006-04-08
| 10  | Simple Plan | Welcome To My Life | Rock | BMVI  | 7     | 2006-04-08

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Friday, Sept. 29: Kick-off cocktail party hosted by BMI, Nashville. This exclusive, invitation-only party kicks off the weekend of events.

Saturday, Sept. 30: BMI Entertainment Music Row Celebrity Tennis Tournament. Brownlee O. Curtis Jr. Tennis Center, Vanderbilt University, Nashville, TN. Hosted by Pam Tillis

Sunday, October 1: Sprint Music Row Celebrity Golf Tournament. The Governor's Club, Brentwood, TN. Hosted by Vince Gill


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The Billboard 200 is a chart that ranks the best-performing albums in the United States. It is published weekly by Billboard magazine and is a valuable tool for the music industry, as well as a source of information for listeners. The chart is compiled based on physical and digital album sales, streaming activity, and other factors. In this issue, we see a variety of artists and genres represented, showcasing the diverse landscape of the music industry.

For example, in the new entry section, we see a range of new releases, including tracks by artists like C-Murder, Nick Carter, and The Slackers. These entries are important as they indicate the latest and most popular offerings in the marketplace.

In the Greatest Gainer section, we see artists like B.B. King & Eric Clapton, who have seen significant increases in album sales. This section helps us understand which artists and albums are gaining momentum in the market.

Another notable feature is the Artists of the Week section, which highlights the top-performing artists. This section is crucial for artists looking to gain exposure and for listeners wanting to discover new music.

Overall, the Billboard 200 is a comprehensive resource that provides insight into the state of the music industry, offering valuable information to both artists and listeners alike.
Mark Alan Springer's Zomba also adds catalog manager Eric Rhoten.

Arista/Nashville artist Phil Vas
er has signed an extension to his second deal with EMI Music Publishing.

Broadvision Publishing signs Bryan Wayne to its writer roster.

GRAND FETE: The Grand Ole Opy will celebrate its 75th birthday the weekend of Oct. 13-14 with a series of events, including a celebration, and backstage tours. Opy members taking part in the celebration include Garth Brooks, Jim Ed Brown, Don Williams, Diamond Rio, Vince Gill, Hal Ketchum, Alison Krauss, Loretta Lynn, Ronnie Milsap, Dolly Parton, Marty Stuart, Pam Tillis, Travis Tritt, Don Wachter, and Trisha Year
wood. An hourlong special is set to air Oct. 14 on TNN.

As part of the celebration surrounding the 75th birthday, Grand Ole Opry RCA Records released the album "Bill Anderson Hosts Backstage At The Grand Ole Opry" Sept. 12. Opry members perform a selection of live performances, interviews, anecdotes, and studio recordings featuring Roy Acuff, Minnie Pearl, Kitty Wells, June Carter Cash, Diamond Rio, Alan Jackson, Martha McNa
ride, and a duet between Chely Wright and Brad Paisley. RCA Records represented an original version of the project in 1983. The new album includes some of the tracks from the original.

UPCOMING RELEASES: John
ny Cash's next American Recordings album, "Solitary Man," is due Oct. 17. Produced by Rick Rubin, who also produced Cash's previous two albums for the label, the new set features covers of U2's "One," Neil Diamond's "Solitary Man," and Lou Reed's "Rock and Roll." Guest artists include Petey, Cheryl Crow, Merle Haggard, and Marty Stuart. A live CD release will also be announced.

ARTIST NEWS: Nashville-based Eminent Records has signed contemporary folk/songwriter Kate Campbell to its artist roster. Her first album for the label is due in February 2001.

Dreamcatcher Records has signed five-member group Marshall Dyl
on, whose debut album is due in late October. It will include tracks produced by Phil Vassar and several other producers, including Dreamcatcher Entertainment, a joint venture between Kenny Rogers' Dreamcatcher Entertainment and Lou Pearlman's Orlando Records. Atlantic and Trans Continental Records will represent Marshall Dylon.

Brooks & Dunn have announced they will tour in support of their "Bigger Than Both of Us" album, which will be called Brooks & Dunn's Hillbilly Circus & Wild West Show. The tour will coincide with next year's release of the duo's as

physical configurations of the CD and cassette. Vidich also declares his interest in working with Warner Bros., which will be one of the builders of the new digitalcds, as "we still have a future for classic albums." The label will also release a series of singles available only through Warner's online store of "music downloads," with each single limited to 7,500 copies. Vidich says the company is concentrating first on singles because "we still live in a narrow-bandwidth world. We want to come out with a product that represents the best consumer experience, and that includes ease of download, which means singles."

Some singles may include two tracks, says Vidich, with the second track likely to be available on the Web. Vidich says that the company is using exclusive availability because it's "important to stimulate the consumers' interest in the Internet." While brick-and-mortar retailers have expressed anger about this strategy in the past, Vidich says the company is going to sidestep that controversy by making sure that its digital downloads are available at as many online stores as possible.

We are looking for solutions to let any retailer participate," he says.

Shankar at Summerstages. Anoushka Shankar, the daughter of sitar virtuoso Ravi Shankar, performed recently in New York at Central Park's Summerstage following last month's release of her new Angel Records album, "Anoush." Show backstage after the show, from left, are Bruce Lundvall, president of Capitol Jazz and Classics, Shankar, Gilbert Herstein, senior VP/GM at Angel Records, Mark Forio, VP of sales for Angel Records, and Earl Blackstock, Shankar's manager.

Shankar's album has been described as a tribute to John Hartford Sept. 24 during Nashville's inaugural Fest de Ville arts festival. It will air as a two-hour "Mountain Stage" program later this year. Participants will include Sam Bush, Gillian Welch and David Rawlings, John Cowan, Kathy Mattea, and Earl Scruggs.

A country version of the popular Elmo plush toy from Fisher Price is getting set to hit the market. Country Emo, who comes decked out in cowboy boots, hat, and guitar, sings "Little Bit Country, Little Bit Rock & Roll" and "Country Road." Producers say samples from the show will be available only on radio stations, and that the show's impact on music sales is much higher than had been feared.

While the show is available to 2000 radio stations, the audience is much smaller than expected, with only 11.2% of the audience tuned in to the show. The show's impact on music sales is still being monitored by the National Association of Broadcasters, which has been monitoring the show since its inception. The show's impact on music sales is still being monitored by the National Association of Broadcasters, which has been monitoring the show since its inception.

To the Winners: By cable standards, and even compared with several broadcast-network music awards shows, the 8.5 rating and 14 share earned by MTV's 7th presentation of its Video Music Awards (VMAs) represent major numbers.

The biggest audience yet was set by the 75th birthday celebration of the Grand Ole Opry. More than two million fans attended the Opry's birthday bash, which included a special performance by Garth Brooks, and a special appearance by Dolly Parton. The show was televised live on NBC.

The show featured performances by such artists as Garth Brooks, Dolly Parton, and Trisha Yearwood, as well as a special appearance by The Beatles. The show was hosted by John Grisham, who was joined on stage by Bill Clinton, Harvey Keitel, and Jon Bon Jovi.

The show was also notable for the fact that it was the first time that the VMAs had been televised in high definition. The show was taped in advance, and then re-edited to be shown as a live broadcast.

The VMAs were broadcast on CBS, and were seen by an estimated 18 million viewers. The show was also available on the Internet, and was watched by an estimated 3 million viewers.

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Sept. 8). He was also instructed to share in the payment of $356,657 in restitution to his victims; this sum represented the “vig,” or interest, sometimes as steep as 50% per week, that Isgro had charged the victims who came forward in the case.

Isgro, who was identified by the government as a member of the Gambino crime family, had faced a statutory maximum of 20 years imprisonment and a $1 million fine.

Isgro’s co-defendants, who cut their own plea deals with the government, were also sentenced by Collins. Anthony Saitta, 68, known to some victims by the genial nickname “Uncle Tony,” was sentenced to 50 months in prison. Valentino Bartolone, identified by prosecutors as an employee of Private 1 and the extortion ring’s “enforcer,” and known to longtime observers as Isgro’s bodyguard, was sentenced to 2 months in prison. Both men were also instructed to make restitution to their victims.

All three men will face three years of supervised release.

According to the government, Isgro (who was identified as the leader of the extortion ring), Saitta, and Bartolone victimized more than 30 people and collected more than $1 million in “vig” in a shakedown that lasted over six years.

During a sentencing hearing that spanned two days Sept. 7-8, Assistant U.S. Attorney Terrry Law noted that following Isgro’s arrest, “other individuals came on behalf of Mr. Isgro to continue to collect on the debts.”

A May 18 FBI interview report with Helen Richter—manager of the rap artist Domino (who recorded for Isgro’s mid-90s mid-label Ragin Bull Records) and one of the victims of the loan-sharking ring—is attached to a pre-sentencing position paper filed by the government on Aug. 30. According to that report, Richter said that Private 1 employees Betty Joe and Battaglino—the sister and brother-in-law of Valentino Bartolone—were “just telling friends” who owed money to Isgro to continue making their payments” to Betty Battaglino.

Law told Collins that an arrest warrant was issued for Betty Battaglino on Sept. 6.

**SWIFT JUSTICE**

A Jan. 4 complaint to Beverly Hills, Calif., police by Bernard Beyda—an investment-oriented position paper filed by the government on Aug. 30. According to that report, Richter said that Private 1 employees Betty Joe and Battaglino—the sister and brother-in-law of Valentino Bartolone—were “just telling friends” who owed money to Isgro to continue making their payments” to Betty Battaglino.

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**BY MARYLIA N. GILLEN**

NEW YORK—Any light at the end of a tunnel for M.C. is the realization that in September 1990 a federal judge rendered his decision in a case brought by a music publisher against an attorney and advertising executive. The trial took place at a cost of over $500,000 in good faith.

In seeking leniency for Isgro, his attorney Donald Re depicted his client as a decorated Vietnam War veteran and a respected member of the music business; he submitted some 100 letters, including one from soul star James Brown, attesting to Isgro’s good character.

What brought Joe Isgro—once among the most powerful men in the American record industry—to this crossroads?

Taking a long pause to ponder this question—one actually raised by Isgro’s own attorney in the court room—outside the Royal Federal Building following Isgro’s sentencing, lawyer Law finally said, “Basically, he became a street-level criminal... It’s that simple.”

**Zomba Suit Is Latest Embattled MP3.com’s Woes**

MP3.com says it will appeal the Universal verdict.

UMG, which had requested $45,000 per CD infringement, was awarded $25,000 each by U.S. District Judge Jed Rakoff in that case. The number of CDs eligible for damages—anywhere from 4,700-10,000—has yet to be determined.

The Zomba Group, home to the Jive label, has been facing legal action against MP3.com with its suit, which seeks the maximum statutory damages of $150,000 per alleged “willful” copyright infringement in lawsuits filed in Feb. 11. It was the first suit for the Southern District of New York (Billboard/Bulletin, Sept. 13). That was the same court that heard the UMG case, and it’s likely that the same judge will hear this case.

Zomba filed separate suits on behalf of its affiliated record labels, which boast such artists as Britney Spears and ‘N Sync, and its publishing unit. Each seeks “the maximum damages, including the profits and other benefits derived by MP3.com” out of its “wrongdoing.”

Paul Katz, Zomba’s senior VP of business affairs, says the exact number of infringements has yet to be determined, but he estimates it at “at least 400” in each suit and likely many more on the publishing side.

Katz says Zomba is seeking a higher per-violation settlement as a “repositioning” move.” Other suits filed by music publishers against AMIP.com is still pending, as is one by indied label TTVT.

**SIBERBY COLLECTS LULLABIES ON SHEBA’S SOFT ‘HUSH’**

(Continued from page 17)

A track record for high integrity— who also has good business smarts, which is important as well,” she says.

Sounds True marketing associate Mark Riva notes that “Hush” “expands the boundaries of the commercial music division. “The opportunity to work with such a creative, independent artist like Jane is something that I’ve really been able to do.”

Siberry’s album, “Riva adds, is the “most accessible” release by the “unique, explorative artist.” “It showcases her voice, and its lilting aspect can appeal to mothers—to give to their kids—or older people. So it’s universal: We’ve played it for a lot of parents with children, and they all love it.”

Consequently, Sounds True is making a special mailing to “mommy many lists,” such as Riva says, with the album carrying a sticker that reads: “The angelic voice of Jane Siberry returns with a breathtaking collection of lullabies and lullabies for young and old.”

“We felt it’s a good way to angle it for her longtime fans who aren’t looking for lullabies,” Riva says, realizing that the softer nature of “Hush” runs opposite to “most records that come out and rely on a lot of current fans,” those who don’t support the album.

That said, Sounds True turned to the audience to help get the word out. “We chose ‘False Flag’...the album’s most upbeat tune,” and Siberry’s “spectacular, epic version” of “Water We Will Lose,” “So you get a taste of both sides of the album,” Riva says.

Sounds True has begun working the album on noncommercial radio formats and hopes to carry it to commercial stations after the traditional holiday listening season ends. “The initial target, Elaine C. Erb, music director at community-based freeform station KNJN Boulder, says “Hush” is already getting special play. “She always amazes me,” says Erb, who notes that Siberry has personally contacted her to make sure KNJN has product to offer fund-raising events. “She’s as sweet as can be and can roll off a project like this that somebody with a less distinct voice couldn’t.”

All through “The Night” is available as a free download on its folk and rock genre pages, music and video promotion manager Eric Lowenberg reports. “Hush” will be getting play “Anytime,” campbell@billboard.com, where “All Through The Night” is available as a free download on its folk and rock genre pages, music and video promotion manager Eric Lowenberg reports. “Hush” will be getting play “Anytime,”

*SIBERBY COLLECTS LULLABIES ON SHEBA’S SOFT ‘HUSH’*
Showcases Abound At Radio Seminar & Awards

Billboard has added more key speakers, artists, and sponsors to the line up for the upcoming Seventh Annual Billboard/Airplay Monitor Radio Seminar & Awards set for Oct. 5-7 at the New York Hilton.

The Conference kicks off with an opening-night party sponsored by Logie Records, featuring a performance by French Affair. Events for the days to follow include appearances by Virgin Records artist Crystal Sierra, who will perform during the Top 40 Panel; AFRF Music artist Eartha, who will perform at the R&B Panel; and Background Records artist Tank, who will showcase his talents with a performance in the Hilton Penthouse. DG Systems and Bad Newz Records have joined the growing list of sponsors for the conference. Other sponsors include Tommy Boy and Universal.

Jimmy De Castro, former president/CEO of AMFM, will help set the tone for the conference as keynoter. He will speak publicly for the first time since leaving AMFM, about the merger of AMFM and Clear Channel.

Among other special guests, Aristar recording artist Carl Thomas will share his thoughts about radio, radio shows, promo tours, ongoing consolidation, and more on the Artist Panel. As always, the awards presentation will star-studded. Stay tuned for more updates on the special guest performers. For more information about the Seminar, contact Michele Jaacangelo at 614-654-3117. For hotel reservations, contact the New York Hilton at 212-586-7000.

Music & Media is strengthening its London-based editorial team with the appointment of Gareth Thomas as news editor and Steve Adams as features/specials editor, effective immediately.

Thomas worked for 10 years in Italy as teacher and radio presenter, before moving in 1996 to France to join the all-news TV channel Euronews. Back in the U.K., he worked for Anglia TV as production journalist and for two years as news editor/presenter at KLFM in King's Lynn (Norfolk).

Adams also has substantial experience in journalism and editing. For the past three years, he has been editor of Business Magazine at Kemp Publishing in Birmingham. Prior to that, he spent five years with Red Group, designing and producing corporate magazines and newspapers. He also freelanced for publications such as The Page, Record Collectors, and The Beat.

Both Thomas and Adams report to Music & Media editor-in-chief Emmanuel Legrand.

“With these two appointments, M&M’s London-based editorial team is now complete,” comments Legrand. “Gareth and Steve’s contributions will continue to improve M&M’s unrivalled coverage of the European music and radio industries.”

Monica Ramey has joined the staff of Amusement Business as account manager. She will be based in AB’s Nashville office. Ramey was formerly with Alpha Omicron Pi International Fraternity as a chapter consultant and is a graduate of Indiana State University. She reports to Jackson Vahaly, director of sales and marketing for Amusement Business.
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