Arista Rolls Out DVD Singles Line

BY ED CHRISTMAN
NEW YORK—Retailers say they are intrigued by the Nov. 21 rollout by Arista Records of a line of DVD Video singles in an attempt to capitalize on the popularity of music videos.

Warner Music’s DVD Audio Debut Welcomed By Retailers
Page 5

DVD, but merchants have questions about pricing and the merchandising of the configuration.

The series is dubbed ASAP DVD, standing for Arista Signature Art.

(Continued on page 111)

Garth Gets Personal As Sales Hit 100M
World Exclusive: Brooks Shares Insights About Professional, Private Future

BY MELINDA NEWMAN
LOS ANGELES—On Oct. 26 Capitol Records will throw a party for Garth Brooks to commemorate the superstar selling 100 million albums—a milestone unmatched by any other solo artist in history.

While it should be a cause for celebration, the party comes at a time when Brooks is going through life-altering transitions. When he left the public eye last December, he did so by dropping a bombshell, telling the audience of TNN’s “Crock & Clouse” that he planned to take the year off and come back at the end of 2000 “to probably announce our retirement.” The year, said Brooks, would be spent with his three young daughters, as well as working on his marriage to college sweetheart Sandy.

As the year heads to a close, Brooks says he will now delay his decision about retirement until he sees the fall-out of the collapsed merger between Capitol Records’ parent EMI and Warner Music Group. However, his comments indicate that he’s mulling over making one more studio album, even if he decides to retire.

Sadly, on the personal front, he says that “Sandy and I both agree that we need to get divorced” and that his time is now devoted to taking care of his children.

In his first extensive interview of 2000, Brooks talks to Billboard about his career, his family, the industry, hitting the 100 million milestone, and where he goes from here.

(Continued on page 112)

HOB Plans New Venues, More Touring

BY RAY WADDELL
NASHVILLE—House of Blues (HOB) has announced an aggressive venue strategy that will see the concert promotion/venue firm open no fewer than nine new venues in the coming months.

The strategy is geared to improve HOB’s live music presence in each of these markets, promoting bands at all levels of popularity. HOB clubs and amphitheaters will act as a base of operations, but the company will promote dates in other venues and increase its involvement in nationally promoted tours.

The move shows that HOB, a distant but very active second to world concert promotion leader SXF, is interested not only in maintaining its current significant market presence but in growing all levels of its business as well.

“It’s going to get even more aggressive than this,” says Greg Trojan, HOB CEO. “We are very happy

and couldn’t be more excited about the future of all three of our businesses. The clubs are doing great, we just had a record year for concerts, and our media properties are experiencing lots of growth.”

BIG PLANS TO BUILD

On Monday (9), HOB was to announce plans for new House of Blues club ventures in San Jose, Calif.; San Diego; Denver; Dallas; and Kansas City, Mo. Each will seat around 1,000 for live concerts; an Anaheim, Calif., club is scheduled to open in January 2001. HOB owns, operates, or plans to build large amphitheaters in each of these markets except Kansas City.

Additionally, HOB has broken ground on a new 20,000-capacity amphitheater in Austin, Texas, and is in negotiations with the city of West Valley, Utah, near Salt Lake City, for another new 17,000-plus...

(Continued on page 111)

Merger Withdrawn By Warner, EMI

A Billboard staff report.

LONDON—The Warner/EMI merger, born in Sardinia, Italy, 56 weeks ago during a conference of senior EMI executives, fell to Earth Oct. 5 in London and Brussels, as the companies withdrew their application seeking approval of the deal by the European Commission (EC).

The decision to scrap their $20 billion merger raises q...
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Napster Says Proposals Rejected By Industry

BY EILEEN F. PATRICK

SAND FRANCISCO—The music industry has called proposals by Napster to settle its copyright infringement lawsuit with the labels “laughable,” unworkable, or nonexistent, despite Napster CEO Hank Barry’s insistence that settlement negotiations are taking place in good faith.

From the courthouse steps after its hearing on Friday the 5th U.S. Circuit Court of Appeals approved the settlement offer on Oct. 2. Barry slammed the music industry for rejecting what he called “serious proposals” to settle its lawsuit with the Recording Industry Assn. of America (RIAA) out of court. But sources say barrys is misrepresenting the facts of discussions held to reach a licensing agreement.

The RIAA, on behalf of the labels, is suing the music file-swapping software company for copyright infringement. The hearing before the circuit court will determine if a preliminary injunction order issued by lower court July 25 will be overturned. The appeals court stayed the injunction July 28.

At least one major-label executive tells Billboard that he is unaware of any discussions. Barry has told the judge he dis- cussed various business proposals with Napster, "But Barry has never addressed the important issue of licensing or proposed anything approaching a sound, legitimate business model.

Another label source called Napster’s "preposterous" and said that execs from the company did not create “an atmosphere conducive to discussions.”

But Barry contends that the company’s proposals are legitimate and that the record industry is attempting to quash the technology. "I stand by what I said earlier," Barry said in a statement. "Since I joined Napster, I have made several proposals to each of the major record companies and their music-publishing affiliates. I represent, every one of these proposals has been rejected and the record companies have made no counterproposals.”

He added that the record industry is “acting in concert to control or destroy an exciting new business.”

One of Napster’s plans is to pay artists and labels through a subscription service charging users a $4.36 monthly fee. Barry says that if the labels had accepted the offer, they could have received up to $600 million in payments over the past year. Napster says that amount of revenue could be reached by getting at least one-third of its 32 million users to sign up for the service.

But it remains unresolved whether music fans will pay to access music online. In asking whether they don’t take into account Napster’s cut or the numbers of payments that would have to be made to publishers. Napster representatives would not elaborate further on its proposed subscription model or the statu-

of its label discussions. While Napster was playing the victim outside the courthouse, some legal experts say the company came out a winner before the appeals court. "Going in I thought the odds were 4-1 to 1 against Napster," says copyright attor- ney Fred von Lohman of San Francisco law firm Morrison & Foerster. "Now I think it’s 2-1 against them. It’s still an uphill battle, but they’ve made some fundamental concessions.”

The Betamax argument, which the judges found persuasive, allowed Napster to use the software. The labels were not able to sign the agreement.

"The analysis under Sony is still the key component,” says intellectual property lawyer Joseph J. Wiseman. "The judges were clearly struggling with it, but the hearing went much better for Napster than expected.”

DMX Forms Label With Def Jam While Still On Ruff Ryders

BY GAIL MITCHELL

LOS ANGELES—Multi-platinum rapper DMX will oversee a new joint venture, Broadway Records, which will be launched as a Ruff Ryders/Dem J arm while con- tinuing as a Ruff Ryders/Def Jam artist.

"DMX is still signed to Ruff Ryders,” says manager Ray Copeland, who along with DMX, is helping the rapper put the New York-based label together. "He’ve been considering a label deal for a long time, but he had to do it in conjunction with various other sides projects. He was offered a deal and took it.”

Def Jam executives could not be reached for comment.

(Continued on page 121)

NEW APPROACH TO NAPSTER

The industry needs to take a totally new approach to dealing with the Napster company. A new proposal is forth by Napster, M.P.L.com, etc. It is within a record company’s right to expect that product available for retail sale not be given away for free via download. Labels should be required to make the issue of all tracks not be included in the album, live versions of songs, etc. to hardcore fans who have bought the whole...
**Top Of The News**
3. The music industry is skeptical of Bartel's proposals to settle suit.

**Artists & Music**
8. Executive Turntable: Laura Swanson is promoted to senior VP of publicity for Arista Records.

14. Lerroy Knozetz prepares to release his feeder release "Greatest Hits" set.

19. The Beat: Poa turns personal trauma into "Haunted" on Fishin' Entertainment/Atlantic.


**Merchants & Marketing**
10. Top hits: spinner rods score sales with impulsive buyers of supermounts and thugs.

85. Declarations of Indepedence: Novely specialist Oglo Records ink a deal with one-time competitor Titan Records.

86. Retail Track: New Sound acquisition increases Allegro's share of the gift-shop and children's markets.

88. Sites + Sounds: Artists Against Privacy launches consumer-oriented campaign for artists' digital rights.

117. Hot 100 Spotlight: Christina Aguilera hits the top of the Billboard Hot 100 for a third time with "Come On Over Baby (All I Want Is You)."

120. Between the Bulletins: Myself (skates your way past 98) to debut atop The Billboard 200.

121. Billboard.com: What's online this week.

122. Market Watch
122. Chart Beat: Pearl Jam earns distinct recognition as five of its albums debut at once on The Billboard 200.

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CONCERT PROMOTERS EXPLOIT EASE OF WEB

By Ray Waddell

NASHVILLE—As concertgoers flock to the Internet to purchase tickets in ever-increasing numbers, promoters are making cost-effective use of the Web to help get the word out and sell more tickets.

The Internet offers highly targeted, event-specific promotions that are increasingly attractive when compared with high-priced media buys. And when ticket buyers order tickets on the Web, not only are they buying tickets off the Web but often first hearing about a concert or event via an E-mail heads-up from the promoter or act.

SFX Entertainment, far and away the world's top concert promoter, says that it will host some 60 million tickets at its events in 2000 and that many of them are using the Internet to get to these events. “We know that year-to-date we're selling roughly 90% of our tickets online,” an SFX representative said.

“We've been watching these figures for well over a year now, and [Internet sales] numbers appear to be growing consistently, month after month.”

Hit Writer Robert Allen Dies

By Irv Lightman

NEW YORK—Robert Allen, the composer/lyricist whose many chart hits in the mid- to late '50s reflected an older pop sensibility as rock 'n' roll evolved into a mainstream sound, died Oct. 1 at his home in Quogue, N.Y., after a long illness.

While he had hits with other artists, his best-known songs were associated with his own brother, Al Stillman, who produced a string of particularly notable hits recorded by acts Johnny Mathis and the Four Lads, among others. Both Allen and Stillman wrote the hit "Mama's Over a Lover," which appeared on Columbia Records.

In 1957, the team produced Mathis' first top 10 hit, "It's Not For Me To Say," and four years later, "So Young, So Beautiful and So In Love," both of which went to No. 1. In 1963, "Mama's Over a Lover" was a native of Troy, N.Y., and a former WABC radio disc jockey.

"I've been watching these figures for well over a year now, and [Internet sales] numbers appear to be growing consistently, month after month."

(Continued on page 117)

WWF Plans To Rock Fans On Label

By Wes Orshoski

NEW YORK—Planning to capitalize on the gold and platinum status of its compilations, the World Wrestling Federation (WWF) is launching a new record label named Smackdown! Records.

The label—based at the WWF's headquarters in Stamford, Conn.—plans to issue albums by new hard rock acts while continuing to reissue the WWF's live events, according to Smackdown! president and former Windham Hill VP of marketing Ron McCarrell.

Smackdown!, a division of World Wrestling Federation Entertainment (WWFE), plans to release two to three albums a year. The first release will be a compilation of rock and rap artists covering the songs used to introduce such WWF stars as the Rock and Undertaker during the company's televised wrestling matches. Sony will distribute this album but says it has not signed a permanent distribution deal.

Cypress Hill, Disturbed, and New York's Columbia act Underdog are already on tap for the project, slated for an early 2001 release. WWF's four Koch-distributed compilations of those theme songs, "WWF: Music, Vol. 4"—written and composed by WWF di-rector of music programming Jim Johnston—and another compilation, "WWF Aggression," have reached platinum and gold status, respectively, according to the Recording Industry Assn. of America. A second vol-ume of "WWF Aggression" will be released by Smackdown! and distributed by Priority/EMI next year.

Through the WWF, Smackdown! will be equipped with a promotional force that few labels have at their disposal. Smackdown! artists will gain exposure through the WWF's televised programs, which have nine hours of programming per week; two fan magazines, Raw and WWF, claiming a global circulation of more than 1 million copies; and a new MTV program titled "WWF Heat."

McCarrell, also former GM of the House of Blues label and former head of marketing, will be the label's president, and he says he became intrigued by the WWF's marketing opportunities while being interviewed earlier this year by WWF boss Vince McMahon. "My eyes began to get wider and wider as I began to look around at the opportunities around here...there are these wonderful marketing vehicles available for my music that are only mine, he says.

Without giving details, McCarrell says that the WWF has made an offer a "number of times" to expand the label, adding that the company is prepared to do "whatever it takes" to turn Smackdown! records into hits. In the WWF's first year, Smackdown! plans to hire only about four staffers, including a director of A&R. But that number is deceiving, as much of the label's promotion, marketing, and artist relations needs will be handled by the WWF.

(Continued on page 120)

Warner's Debut Into DVD Audio Pleases Retail

By Ed Christman

NEW YORK—Retailers are happy that Warner Music Group will be the first major to issue DVD Audio titles, but say the introduction of the format is long overdue. On Nov. 7 the Warner Music Group will issue seven titles—three classical, one jazz, and three rock. The latter group are "Tigerlily" by Natalie Merchant, "Core" by Stone Temple Pilots, and "Brain Salad Surgery" by Emerson, Lake & Palmer.

Carrying a $24.98 list price, each title has been remixed and remastered to take advantage of the sonic qualities offered by DVD Audio.

Moreover, in order to accommodate the capabilities of existing DVD hardware, each title will contain code that enables the drive itself to supply the audio hardware it needs to play back the DVD Audio disc. Carrying a $24.98 list price, each title has been remixed and remastered to take advantage of the sonic qualities offered by DVD Audio.

(Continued on page 121)

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Boxman Seeks Shareholder Capital
Company Puts Off IPO, Opening Affiliates In Spain & Italy

BY KAI R. LOFTHUS
LONDON—Creating value for Boxman.com shareholders is a hard bargain for CEO Tony Salter these days. While the company has announced it’s putting off plans to go public, Salter says he issued a document to its 700 shareholders on Sept. 15, offering them additional shares for an extra cash infusion.

Though he declined to reveal details, it’s understood that, by Monday (9), Boxman was planning to issue some 20 million pounds ($49.2 million) by offering investors the chance to buy six shares for every share they own, at 10 pence per share. Boxman’s shares had previously peaked at 175 pence. The rights offer closes on Friday (13).

“This means that we’re not compelled to go into a public offering for a while. It [also] means that we can run our business without having [an IPO] as our primary means of fund raising,” Salter says.

He adds that Boxman will not have a “significant” presence in Spain and Italy (previously reported to be primary markets for opening affiliates) before Christmas. It currently operates sites in Sweden, the U.K., Norway, Finland, Denmark, Holland, Germany, and France.

While not giving specific details about the current state of Boxman’s balance sheets, Salter says, “We are looking forward to the great release schedule for the fourth quarter.”}

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Craig David Wins Big
Fave At Music Of Black Origin Awards

BY GORDON MASSON
LONDON—Wildstar recording artist Craig David took the annual Music of Black Origin Awards by storm (Oct. 4), winning three of the six awards for which he was nominated.

The feat was a record for the awards ceremony, and the haul—best single, best newcomer, and best British R&B act—adds to a growing list of accolades for the 19-year-old star. David also performed a medley of his hits accompanied by an acoustic guitar at the awards, held at London’s Alexandra Palace. Wildstar Records, part of the Telstar Records Group, is a 50-50 joint venture with the Capital Radio Group.

Jeremy Marsh, managing director of Telstar Records, says, “Craig has performed himself to be an artist of true international stature and has the potential to become one of the biggest stars that the U.K. has produced for many years.” Telstar is in ongoing talks to sign the artist in the U.S. Epic artist Sade gave her first live performance in almost a decade; other performers included Jamelia, Gabrielle, M.J. Cole, Youssou N’Dour, and Donell Jones with Lisa “Left Eye” Lopez, who co-hosted the show with TV and radio presenter Trevor Nelson.

One surprise of the evening was the presence of Guy Martin, the new owner of the Westwood’s victory in the best U.K. radio DJ category. Westwood and a colleague were shot in an incident in London last year (Billboard, July 31, 1999), and he has since scaled down his public appearances.

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Daylight/Epic's Anastacia Vies For International Stardom

BY ADAM HOWORTH

LONDON—Give the world access, and watch it react. Anastacia Newkirk is the latest U.S. recording artist to demonstrate that personal attention paid to international music markets can parlay a well-received song and video clip into a highly successful album, whatever its domestic fate.

In this case, her Daylight/Epic release, "Not That Kind," has spent three months in the upper reaches of Music & Media's Top 100 European Albums chart and is fast approaching 1 million unit sales on the Continent. It is also a major hit in Australia.

The project's popularity abroad ensures that it will receive the benefits of considerable resources at home from Anastacia's record company come 2001.

"Her personality and her voice really cut through to the media and to her fans," says Dave McGregor, Epic Records marketing manager at Sony Music Australia, about Anastacia's arrival Down Under for a promotion tour in July to capitalize on the chart success of the single "I'm Outta Love." Adda McGregor, "That's when the [album] really took off." Earlier, Sony had gotten the ball rolling with videoclip exposure on channel V, Ten Network, and ABC-TV.

In France, the breakthrough came after TV broadcasters responded positively to the videoclip and invited Anastacia to play live—a request she was able to fulfill. "In France, we love voices like Lara Fabian's, and Anastacia got a great personality," says Epic Records marketing director Emmanuel Durand at Sony's French company, noting that "five prime-time TV shows gave people the opportunity to see she's a star." Album sales in the territory have now surpassed 50,000 copies.

In Germany, Epic Records managing director Jorg Hackner says it was the authenticity of Anastacia's music that hit home with consumers. "It's plastic—it's made with a band," he says. "When I first heard 'I'm Outta Love,' I thought, 'Wow, another good black artist.' Then I was told it was a white female, and I couldn't believe it."

German audiences had the opportunity to believe it for themselves, as Anastacia scheduled separate promotional visits to the country in August and September. Still to due to go back for a third time in October. Meanwhile, German sales of "Not That Kind" have now exceed 250,000 copies.

"It's still astounding for me to realize how universal ('I'm Outta Love') became," the singer says, "cause I didn't try to do it. My vibe was, 'I wanna write a song like 'It's Raining Men' and 'I Will Survive,' one that makes you move and makes you happy.'"

"In the U.S., we just released the single, never released the video, and never released the album because Europe took off so quick," she recalls. "We decided to leave the single selling and went with the strongest, most undeniable force, which was Europe. It was so huge and so fast that we had no choice, really."

A beguiling if unlikely mixture of L.A. boho chic and '80s R&B-influenced pop, Anastacia's distinctive sound has been a key factor in her breakthrough. Jeren Van Der Meer, international marketing manager at Epic's European regional office, says, "There are so many female artists at the moment, but none have a voice like Anastacia's." What has also obviously helped is that without U.S. demands on her schedule, "we had a lot of access to the artist—over four times in a five-month time span."

David Massey, Epic Records executive VP of A&R in the U.S. and head of the boutique label Daylight, to which Anastacia is signed, says she never doubted that she would be well-received in Europe. "This sort of sound is always been popular [here]: the blue-eyed soul singer." Moreover, he says the idea of first marketing artists outside their home market could become more commonplace.

"You're going to see more inventive ways of breaking artists out of other territories," says Massey. "With Anastacia, we wanted to really develop Europe and Australia as a platform first; we gave her time to be in these countries, to be on TV, and the European affiliates showed very strong enthusiasm early on. Everyone committed very early without breaking America—it's so important to go where that passion and commitment."

Of course, the album has been a major hit in the U.S., as well.

Oct. 17 in the U.S., "I'm Outta Love" is being billed by his label—Surco/Universal—as a "pop act with credibility.

The reference to pop is a nod to Juanes' listener-friendly melodies and catchy hooks, even though the music leans more toward a rock sound and "Fijate Bien" is produced by Latin rock icons Gustavo Santalo- lalla and Anibal Kerpel.

The credibility has to do with intense lyrics—many dealing with (Continued on page 84)
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Artists & Music

Kravitz Looks Forward On ‘Hits’ Set
Virgin Compilation Includes Prayed New Track ‘Again’

BY LARRY FLYCK
NEW YORK—Lenny Kravitz says he sometimes marvels at the fact that he’s recorded enough material to fill a greatest-hits compilation.

“Let’s face it,” he says with a sigh. “This is the era of disposable, crash-and-burn careers. It’s a blessing to still be standing 11 years down the line—and to also feel like your best years are on the horizon.”

The singer/tunestmisher highlights of what has been an undeniably stellar run as a recording artist on “Greatest Hits,” due Oct. 24 on Virgin, while also giving a minor hint of where he’s headed next. In addition to such rock-radio staples as “Are You Gonna Go My Way,” “Let Love Rule,” and “Fly Away,” the 15-cut collection includes “Again,” a lean, guitar-driven new jam that was initially intended for inclusion on Kravitz’s next studio effort.

“People more used to it, the more it seems to stand alone,” says the artist, who is already laying down tracks for an album planned for fourth-quarter release. “It became clear that this album was the best place for it to land. It’s very simple, but it has a lot of energy.”

“Again” is fueling an aggressive, multifaceted marketing campaign that is designed to prepare Kravitz with his biggest pop hit to date.

“We believe that we have the Lenny Kravitz single that mainstream pop listeners have been waiting for,” says Virgin Music Group vice chairman Nancy Berry of the cut, which went to top 40, rock, and triple-A formats on Sept. 22. “The early response at top 40 radio, in particular, supports that theory.”

The song is complemented by a music video lensed by famed director Paul Hunter that is already getting heavy rotation airplay from MTV and VH1. In fact, the Web sites for both networks have further supported the clip (in which the artist is paired with actress Gina Gershon) by offering it as an exclusive timed-out download using the Microsoft Windows Media Player. The networks’ Web sites (mtv.com and vh1.com) have been offering the clip since Sept. 22. After Monday (9), the clip can be downloaded at Kravitz’s site (lennykravitz.com) and Virgin’s site (virginrecords.com).

(Continued on page 21)

Poe ‘Haunted’ By Father’s Voice On Atlantic; Moby And Madonna Make Mahayana ‘Mantra Mix’

A TALE OF POE: To paraphrase the narrator in the movie “Magnolia”: “You may be done with the past, but the past may not be done with you.” So Poe found out when she wrote the songs for “Haunted,” her first album in five years, which comes out Oct. 21 on Fishkin Entertainment/Atlantic.

The song cycle is an extended letter of sorts to her deceased father that covers childhood traumas and love loss as well as the legacy of the man, who “seemed to have no lay left to protect her, Poe sings with an honest vulnerability that is compelling.”

“I have to tell you that in the process of making the album, it was just something that I had to do,” Poe says. “To this day, I haven’t put a lot of thought into why else is going to hear it. The first time they printed up 100 copies for people at Atlantic, I admit, I thought, ‘Oh, my God. What have I done?’

“But I don’t really feel like I have anything to hide,” she continues. “I hope that there are parts of it that can be useful to somebody else. So many of my songs are so personal, I don’t know if you’re doing this when you’ve spent your whole life trying to run away from your parents’ voices.’”

Unbelievably, two years ago, as Poe was sorting out the logistics of making the album, she came across a box of audiocassettes recorded by her father, a documentary filmmaker. His voice crops up often on the album, serving as a commentator of sorts from the grave.

“As I listened to these cassettes, the more I understood the nature of his voices in my head and I could separate the two,” says Poe. “It’s easier to recognize the thought patterns that were his and mine.”

Last the description make the record sound like one long new-age whine, nothing could be further from the truth. Bolstered by atmospheric dance music and acoustic instrumentals, “Haunted” is a sonic journey through the Private World of Poe Poe, according to those close to her. The album is a companion to “House Of Leaves,” the highly acclaimed, very original novel by Poe’s father, Mark Danielewski, about, among other things, a house that is bigger on the inside than on the outside. In the book, the main character slowly discovers a secret to complement each other in that the novel is a companion to “House Of Leaves,” the highly acclaimed, very original novel by Poe’s father, Mark Danielewski, about, among other things, a house that is bigger on the inside than on the outside. In the book, the main character slowly discovers a secret to the book’s premise of the otherworldly—two complement each other in that the novel is a companion to “House Of Leaves,” the highly acclaimed, very original novel by Poe’s father, Mark Danielewski, about, among other things, a house that is bigger on the inside than on the outside. In the book, the main character slowly discovers a secret to the book’s premise of the otherworldly—

Poe says. “I’m telling my version of the same theme. I read his book while I was writing the album, but you have to remember, I’ve been reading the book for 10 years. These are ideas that he and I have been talking about for a very long time.”

However the album is received by the public, it’s already brought about a wonderful reaction from Poe’s family. “It’s caused a closeness between my mother and me and my brother that was unimaginable a year ago. I never thought my mother and me would actually feel as though, in a selfish way, I’ve been rewarded in a massive way. There were things within me that were fractured. This album is a journey into those regions that hurt, and a lot of the regions don’t hurt anymore.’”

“Haunted” will be the end title for the movie “Blair Witch 2: Book Of Shadows.” Additionally, Poe will perform the track on “The Late Late Show With Craig Kilborn” on Halloween.

STUFF: “Mantra Mix,” a compilation album featuring many of the acts that will benefit the Foundation of the Mahayana Tradition, a Tibetan relief fund. Narada World will release the project Oct. 24. While the album primarily contains previously released tracks, such as Fatboy Slim’s “Right Here, Right Now,” Moby’s “Everloving,” and Madonna’s “Shanti/Ashtangi,” a number of cuts, including Travis’ “The Connection” and R.E.M.’s “Lotus (Weird Mix),” have never been available. The release also includes an enhanced portion that features the Dalai Lama... Christina Aguilera will receive the YoungStar Starlight Award Nov. 19 at the fifth annual YoungStar Awards, presented by Billboard sister publication The Hollywood Reporter. Aguilera is receiving the humanitarian award for her work with the community outreach organization Do Something.

Metallica, Simon & Garfunkel, Eric Clapton, and Percy Sledge are among the acts that will have their music immortalized on “Masters Of Chant,” an album by a group of chanter’s who go by the same Gregorian, coming Nov. 21 on EMI/Atlantic. While not actual monks, Gregorian is composed of a dozen classically trained chanters. We’d say that Gregorian’s take on Metallica’s “Nothing Else Matters” probably has to be heard to be believed.

Todd Brodinsky and Marcece Rondon have been promoted from VPs to senior VPs at the Mitch Schneider Organization.

Eric Johnson’s Alien Love Child Comes Alive On Favorited Nations

BY JIM BESSMAN
NEW YORK—After three studio albums that valedict the top rank of electric blues-rock heroes, Eric Johnson, fronting the power trio Alien Love Child, takes a mostly live-recording approach on his new set, “World Of Trouble.”

The disc, which features guest vocals by Storyville’s Malvina Miller on two tracks, is Johnson’s first for fellow Texas label RED distributed Favorited Nations label and is due Oct. 24.

“World Of Trouble” consists of nine live renditions of previously unreleased songs, mostly recorded during a three-night club gig at Antone’s in Johnson’s Austin, Texas, home base. The disc closing 10th cut, “World Of Trouble,” is a new studio effort. “It’s literally just us playing what went down live on tape, without going back and changing things,” says Johnson.

Alien Love Child formed in 1995 during the sessions for “Venus Isle,” which Johnson issued through Capitol in 1996. It includes drummer Bill Medley—who formed fusion group The Electromagnets, of which Johnson is a former member—and bassist Chris Maresch, whose prior work includes stints with the Austin Symphony and country singer Kelly Willis.

“We were fooling around with a blues feel and improvisational approach, mostly for fun,” Johnson says. “There’s a basic blueprint for a song, but most of it is improvised. My roots as a player since I was a kid are the blues: B.B. King, Albert King, and it’s hard for me,” notes Cindy Paul, Favorited Nations VP of marketing and sales, is a significant release for the year-old company. “We’re a young label, and it’s important to work with an artist of Eric’s caliber,” she says. “He’s known as an innovative guitarists. Steve Vai has the ultimate respect for his ability: He signed him and wrote high praise for him on the pre-release disc, which he doesn’t usually do.”

Favorited Nations, adds Paul, is setting up album-release parties tying in with radio stations in markets where Johnson has a strong sales history, including Houston, Dallas, and Austin. The label is also taking the album cut “The Boogie King,” a tribute to John Lee Hooker, to triple-A and rock stations in October, at the same time that the track “Rain” goes to AC stations.

Johnson will do radio and in-store appearances as the Joe Priesnit-managed, Entourage Talent Associates-booked artist tours in support of “Live.” He will be on the road for the next six to eight months in the U.S., with an eye toward dates in Europe, Asia, and Australia.
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Artists & Music

Corrosion Of Conformity Returns With Sanctuary’s ‘Dealer’

BY CLAY MARSHALL

LOS ANGELES—Though four years have elapsed since its last release, little seems to have changed in the world of Raleigh, N.C., hard rock act Corrosion Of Conformity (COC).

The band recently opened four shows for Metallica, with whom it toured for more than a year in the mid-’90s. Meanwhile, its seventh set, “America’s Volume Dealer,” due Oct.

24. It is its third consecutive release featuring the same lineup—a first for the group—and it’s the act’s fourth effort to be produced by John Custer.

The album also showcases the development of COC’s signature swamp, gritty sound that founding member and ex-Wyatt Weatherman says came into its own with 1994’s “Deliverance.” But following COC’s amicable split with Columbia, the record will be the first release under the BMG-distributed Sanctuary Records banner, a change that Weatherman says reminded the band of its underground roots.

“It’s cool being back on a quasi-independent label after spending a few years on a major,” he says. “It’s like coming back home in a way where you can call someone and get things done, and it doesn’t have to go through 20 or 30 different people.”

Tom Lipsky, president of Sanctuary Records Group, North America, says the label courted COC partly because it believed the group’s sound was ahead of its time. “(COC) is better for the market today than they originally were, because they were ahead of the curve ([of] rock radio turning as heavy and aggressive as it is).” According to one of the album’s edgier cuts, “Congratulations Song,” will be the first single.

The song was one of three new tracks recently debuted live when the self-managed band, nominated for a Grammy for best metal performance in 1997, opened shows for Metallica in Dallas and Atlanta. Metallica’s James Hetfield invited the act to play with only 48 hours’ notice. “If they can handle that last-minute call from Metallica, they can pretty much handle whatever gets thrown at them,” says Ray Koob, Sanctuary Records Group VP of promotions.

Earlier this month, COC also performed alongside Foo Fighters and Everlast at the annual McEathy Promotions meeting in Amsterdam. “That was a great place for them to play,” Koob says. “It gave us a chance to get them in front of U.S. programmers [and] European press.”

Thus far, the label has marketed “America’s Volume Dealer” online via COC’s official Web site, corrosivecable.com, which offered a sneak preview of the song “Over Me.” Additionally, a CD sampler of unfinished mixes of four tracks was sent to select media, radio, and retail outlets to build anticipation at the street level. Lipsky says, “We wanted to get the word out in advance that the band was coming back, but to make it cool for the fans, instead of waiting until we had a finished master, to show them a work in progress and make the fans feel like they were seeing the record grow.”

The final product, says vocalist Pepper Keenan, sees the group experimenting while remaining true to its sound. “Every band I like that stays around has always pushed things,” he says. “We continually try to experiment and explore new options, because I think it’s important for a band like COC to try and push the parameters of heavy music.”

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Top Pop Catalog Albums

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<th>Label</th>
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<td>WARNER BROS.</td>
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Catalyst albums are 2-point releases that have fallen below No. 100 on The Billboard 200 or volumes of select albums. Titles that have already peaked on The Billboard 200 are not eligible for Catalyst. Catalog albums are also not eligible for Catalyst. Catalog albums are 2-point releases that have fallen below No. 100 on The Billboard 200 or volumes of select albums. Titles that have already peaked on The Billboard 200 are not eligible for Catalyst. Catalog albums are also not eligible for Catalyst.
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Country Songwriters of the Year

Al Anderson

Country Publisher of the Year

SONY/ATV TREE
BY LEILA COBO

MIAMI—You could say Chayanne’s crossover was ahead of its time. In 1998, before Ricky Martin made his landmark Grammy debut and before Marc Anthony did an HBO special, Chayanne was starring in a major motion picture, “Dance With Me.” He was also singing the theme song, “You Are My Home,” with co-star Vanessa Williams.

An English-language album would have appeared to be the natural next step, but instead, Chayanne put out “Atado A Tu Amor”—a Spanish album—a mere month later in what was conceived as a parallel release to match the film. It was a successful strategy that yielded sales of over 3 million units worldwide, according to Chayanne’s label, Sony.

Not so. The Puerto Rican singer’s new album, “Simplemente,” due Oct. 24, is entirely in Spanish, save for a couple of Spanglish tracks that will be included in the European release. That a major star who already has a foothold in the English market would decline to record in that language in a climate that is ripe for it may be puzzling to some.

However, it underscores the confidence the artist has in the Latin market and in his burgeoning following in Europe and Asia.

“I wanted to record this album in English, but you have to go with the toys that are available to you,” says Chayanne. “Originally, the album was going to include four or five tracks in English and six or seven in Spanish. As time went by, I thought it wasn’t here nor there. I ended up going toward Spanish, because in Latin America, Europe, and Spain, they like me to sing in Spanish.”

Indeed, prior to being released in the U.S. or Latin America, “Simplemente” was released in Spain Sept. 18, where it sold over 150,000 copies during its first week, according to Chayanne’s management.

The album has garnered strength from “Boom Boom,” an infectious dance single issued in Europe during the summer, where it reached the top 20 on several charts. The song is included on “Simplemente” as a bonus track. In this part of the continent, the single is “Yo Te Amo,” a power ballad written by Chayanne’s longtime collaborator, writer/producer Estefano.

The dichotomy of styles simply underscores the duality of Chayanne himself, who is as equally popular with ballads as he is with the uptempo tunes utilized to showcase his remarkable dance moves onstage.

“The album has to portray the Chayanne style,” says Patty Vega, director of Chayanne’s career. “There’s the romantic aspect, which, in my opinion, is what sells the album,” Vega says. “And there’s the rhythmic aspect, which is what people want to see in Chayanne. And of course, his Caribbean and tropical influences, which are his trademark and is what’s opening the market for him in Europe, but in his own language.”

Though the 31-year-old Chayanne has been around for 20 years (at the age of 10, he belonged to kiddie pop group Los Chicos) and has been signed to Sony since 1987, his incarnation into the European market only came in 1998 with “Atado” and the uptempo single “Salome.” This time around, “Boom Boom” seeks to mimic that success. The song, originally written in French with a cha-cha-cha beat, was adapted to Spanish by Estefano, who’s also collaborated on Chayanne’s past two albums.

“It’s been a progressive responsibility,” says Estefano, who wrote six tracks on this album vs. four on “Atado” and who describes this disc as more “aggressive.”

“When I say aggressive, I mean it’s a lot crazier,” he says. “I wrote two standard ballads, the kind that work well for Chayanne. The others were different genres of rhythmic music that are kind of wild.”

But the standard ballads are what break Chayanne in the U.S. marketplace, and “Yo Te Amo,” which was released to radio Sept. 18, has already gone into regular rotation in stations nationwide.

“He’s one of our core artists, and he took a no-miss route with this single,” says Carlos Alvarez, PD at KLVE Los Angeles. “It’s the type of song that does well in this marketplace. We haven’t done audience research yet, but it follows the trend of his last two singles. I predict it’s going to be a huge hit.”

On WAMR (Radio Amor) Miami, “Yo Te Amo” has gone into regular rotation. “I love it,” says PD Tony Campos. “We’ve received very positive feedback from the Miami audience. As for his English-language endeavors, Chayanne has plans to work with producer Rio Wake—originally slated for the project—as well as Diana Warren, who’s already sent a couple of songs, and Desmond Child.

Chayanne Bucks Crossover Trend, Sticks To Spanish On Sony Set

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KRAVITZ LOOKS FORWARD ON ‘HITS’ SET
(Continued from page 11)

Kravitz's connection to MTV and VH1 will continue via appearances on several of the networks' speciality programs, most notably MTV's "Road Home" and "Making The Video," and VH1's Fashion Awards on Nov. 30. Also in the works is a Kravitz performance on VH1's "Storytellers" before the end of 2000.

Other television appearances are still being slotted, although Berry says that "Saturday Night Live" and "Late Show With David Letterman" are among the programs on the artist's agenda.

While Kravitz is not planning to tour in support of this project, he is playing three special club dates in New York, London, and Paris. The New York show was held at the Limelight on Sept. 28, while the latter two shows will be held shortly before the street date of the album at venues still to be announced. The New York gig was also filmed for use at a later date.

Maintaining such a busy promotional schedule will take Kravitz away from the studio, where he is happily laboring over his next project. He says it will "continue the journey. It's going to have a whole lot of soul and a whole lot of spirit. More than anything, it will be inhabited by the appreciation I have for living my life as a musician. I never take it for granted. If anything, I'm overwhelmed by the success I've had, especially when I trace through the songs of my past."

The songs that fill "Greatest Hits" offer a fine overview of Kravitz's five albums to date: "Let Love Rule" (1989), "Mama Said" (1991), "Are You Gonna Go My Way" (1993), "Circus" (1995), and "5" (1998), which has sold more than 6 million copies worldwide, according to Virgin. The set was also a fixture on The Billboard 200 for 110 consecutive weeks.

Berry notes that there was initially some debate over whether or not to do a best-of compilation at this point. "Lenny was on such a high creative flow that we were tempted to just go into the next studio album. Upon further consideration, it seemed like a good idea to take this opportunity to examine the wonderful success of Lenny's career up to this point."

That said, the project was pulled together in what Berry describes as "lightning speed. It was done in two weeks' time. It's remarkable how quickly things have come together: The video for 'Again,' for example, was turned around—from top to bottom—in four days. There's been no time for second-guessing."

That hectic pace has proved to be invigorating for Kravitz, who says that it "indicates that we continue to be on the right path. Things don't flow as easily when you're forcing the music in the wrong direction."

Besides enjoying the opportunity to relive past victories and cultivate new ones via "Again," the artist says he's pleased that "Greatest Hits" allows him to revisit an old favorite that has not yet been given its chance under the spotlight, "Black Velveteen."

The track, first heard on "5," will be offered as a single after "Again." It's distinguished by its quirky blend of dance-friendly rhythms à la '70s-era Giorgio Moroder with scratchy rock guitars. "It's different from my other songs in that it has a strong techno feel," Kravitz says. "I love how hypnotic the bassline is. And just when it lulls you, along comes a guitar blast. It's a cool track."

"Black Velveteen" has already been remixed to suit a variety of formats, ranging from club turntables to rock radio airwaves. It also boasts a videoclip directed by Sam Behr.

After that, Kravitz says, he'll be charging toward the future. "It's all a great big adventure. For me, the discovery is the best part. Getting to the point of having a hit is a bonus—a fantastic reward."
New York Inspires
Joe Jackson Again
On ‘Night And Day II’

BY JIM BESSMAN
NEW YORK—Joe Jackson returns to the concept of his most successful set, “Night And Day,” with “Night And Day II,” a re-examination of life in New York, the Englishman’s main base of operations since 1984.

In October 1984, Jackson’s Sony Classical-distributed label, Manticore, the sequel to the 1982 disc (which spawned the hits “Stepping Out” and “Breaking Up In Two”) involved stories about individual characters, real and imagined, with the city itself as the backdrop. “(The first) ‘Night And Day’ was about New York from the point of view of a relative newcomer,” says Jackson. “This time, I wanted to do something from the perspective of someone who’d been here a long time. The best way to explore the city was through the people in it.”

Some of the album’s characters are played by Jackson, who wrote, arranged, and produced the album. Others are portrayed by guest singers, Marianne Faithfull foremost among them. Faithfull brought the “deep and wordy” vocal quality to the 50-is, lexicon-laden version of “Love Got Lost,” which Jackson wrote specifically with her in mind.

“Musically, it’s a little more sober,” he adds—“a cross between ‘Night And Day’ and ‘Heaven And Hell’—which had a lot in common with ‘Night And Day’ too,” says Jackson, returning to his 1977 Sony Classical album debut. The “Night And Day” sequel is Jackson’s second Sony Classical/Mantico release, following the release earlier this year of “Summer In The City,” a live set featuring Jackson songs and favorite covers.

It’s a cool record and did well reasonably well,” says Jeb Hunt, Sony Classical senior VP of worldwide marketing. “[But] this is the album he really wanted to go out.”

The label is servicing the album to triple-A and college radio. “Stranger Than You” is the focus track.

Additionally, there will be a press campaign and extensive marketing surrounding Jackson’s tour dates. Fronting a new seven-piece band, Jackson has a U.S. tour scheduled for November and December. He goes to Europe in January and February, then returns for more stateside dates in March. Jackson, of course, realizes that his return to the scene of “Night And Day” may further befuddle those who are already confused by his recent classical efforts.

“My diversity has been blown out of proportion,” he says. “There’s a clear thread that runs through all of them. It just has to do with the demands within me of an increasingly harsher corporate and media climate, wherein everything is marketed in a certain way, and if you can’t summer up in 10 words, face it. That’s what I’m up against. I don’t see that I should tailor my music to that climate—because then it’s no fun.”

KNOCK ON WOOD: Julie wood does not like to be labeled. She prefers to kid her listeners about, gazing around from pure pop to modern rock to quirky country with remarkable ease. The unifying thread of her material is an adorably girlish voice and a knack for concocting the kind of hooks that stick to the brain upon impact.

She chalks up the versatility of her music to an adolescence during which she says she “never really fit in. I was raised in Morris, Okla., population 2,000, on a cattle ranch. But my parents taught me to pursue dreams that could make a difference in the world.”

The first step in those dreams was a move to Nashville to pursue music, first as a songwriter. An eventual job at EMI Music lead to the chance to lay down a few demos. It didn’t take long for her to grab the attention of artists like Mindy McCready, Michelle Wright, and Shane McCanally—all of whom have cut songs by Wood.

While the young artist/tunesmith says it’s been gratifying to hear her songs come to life on various recordings, she’s ready to step into the center stage of right herself. To that end, Wood will be topping a stellar demo that plays to her strengths as a lyricist, stylistically, she’s working more rock-driven sound, à la Shawn Colvin, Jewel, and Sheryl Crow. This is good stuff that we predict will not go unnoticed—not when you combine Wood’s fine writing, heartfelt performance, and cinematic image. In short, the woman’s a star waiting to be discovered.

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### Billboard's Heatseekers Album Chart

![Chart](chart.png)

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately eligible to appear on the Heatseekers chart. All albums are available on cassette and CD. **Artists listed are preferably available as LP's.**

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**Shane's World: **Country singer Shane McAnally is off to a promising start prior to the release of his self-titled debut album, due Oct. 24 on Curb Records. Three songs from the album have already been hits on the Hot Country Singles & Tracks chart: “Say Anything” (No. 41), “Are Your Eyes Still Blue” (No. 31), and “Run Away” (No. 50). The video for “Say Anything” has experienced airplay on CMT. The singer—who hails from Mineral Wells, Texas—has been on a promotional tour of radio stations. He worked with songwriter Rich Herrera and producer Brian Aherm (Emmylou Harris, Anne Murray) on the album.

McAnally says, “The sides we cut with Brian and Rich are amazing. It’s not because of my vocals or because of the songs. It’s because of the combination we all brought to it.”

### Billboard's Weekly Coverage of Hot Prospects for the Heatseekers Chart by Carly Hay

**Regional Heatseekers No. 15**

**Bonamassa's Blues: **Blues/rock guitarist Joe Bonamassa has been singled out as a prodigy musician in the same vein as Jonny Lang and Kenny Wayne Shepherd. Bonamassa (who was also known as Smokin’ Joe Bonamassa) was just 16 years old in 1994 when he was in the band Bloodline, which featured Berry Oakley Jr., son of the late Allman Brothers Band bassist. Bloodline recorded a 1994 album on EMI Records and toured extensively before the members went their separate ways.

Now Bonamassa steps into the spotlight as a solo artist and singer with the album “A New Day Yesterday,” set for release Oct. 24 on Okeh/Epic Records. The set was produced by Tom Dowd and includes guest performances from Gregg Allman, Rick Derringer, and Leslie West.

Bonamassa is currently on a U.S. tour, with dates that include Nov. 8 in Glenside, Pa.; Nov. 10 in Boston; Nov. 14 in New York; and Nov. 18 in Norfolk, Va.

### Rising Gospel Singer: **R&B/gospel singer Damita is on a select U.S. tour in support of her self-titled album on Atlantic Records. The Detroit-based singer happens to be the wife of gospel singer Delrick Haddon, and she wrote much of the soaring music on her album. Damita tour dates include Oct. 22 in Los Angeles; Oct. 29 in Irvine, Calif.; and Nov. 5 in San Francisco.

**Sarah's Here:** Canadian rock singer Sarah Harmer has been touring behind her album “You Were Here” (Zool/Rounder), which has been getting positive reviews. The album was previewed at the Americana Music Festival in Nashville, Oct. 22.

**Up The Creek:** Country singer Alson Krauss was so impressed when she discovered bluegrass-influenced band Nickel Creek that she produced the band’s self-titled album on Sugar Hill Records. The album reaches No. 8 this issue on the West North Central chart. Nickel Creek, which originated from San Diego, makes music that “is complex yet tasteful,” says said Sara Watkins. The band is currently on a U.S. tour that will continue through next year.

**Recommended Jukebox:**

- **The Spirit Of Simmonds:** Swedish R&B singer Stephen Simmonds has made his U.S. debut with the Priority Records album “Spirit Tales,” which he calls “a spiritual journey.” The video for the album’s first single, “I Can’t Do That,” has been getting played on BET.

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When an album reaches this level, the album and the artist’s subsequent albums are immediately eligible to appear on the Heatseekers chart. All albums are available on cassette and CD. **Artists listed are preferably available as LP’s.**

![Chart](chart.png)

**The Regional Heatseekers chart includes key singles and albums that are rising in popularity in each region.**

**RISING GOSPEL SINGER: **R&B/gospel singer Damita is on a select U.S. tour in support of her self-titled album on Atlantic Records. The Detroit-based singer happens to be the wife of gospel singer Delrick Haddon, and she wrote much of the soaring music on her album. Damita tour dates include Oct. 22 in Los Angeles; Oct. 29 in Irvine, Calif.; and Nov. 5 in San Francisco.

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**SPOTLIGHT**

**LOS AMIGOS INVISIBLES**

*Amor 3000: A Venezuelan Journey Into Space*

**PRODUCER:** Phil Say

**STANZARTE 78043**

Need a break from paint-by-numbers pop and rock? Look no further than "The Hour Before Dawn," the fourth recording by premier Irish band Solia. As on its previous efforts, the U.S.-based band deftly blends traditional Irish sounds with accessible pop elements. This set shows the act reinvented by the genius of the lead singer Deirdre Scanlan, who replaces the late Karan Casey (currently exploring her own soloist niche). Solia has a rich vocal range that she puts to fine use on such gems as the lifting "Tristan & Isolde," the moving "When My Love I And Parted," and its closing song, "Shall." Aspiring to the collection is a band of several dozen voices, most notably the jazzy "What's Up With Your Broken Cuff's Deal," that is so delightful that it will not be able to sit still. The set's best bet for a much-deserved mainstream crossover is the sweet rendition of Sarah McLachlan's "I Will Remember You," which beg the attention of all radio programmers. It's the perfect entree into an album that is endlessly entertaining and refreshing.

**ROBERT CLARY**

Louis Lebouc Remembers Cole Porter. Not Stool Sandheim (but Sings Those Songs Anyway)

**PRODUCER:** Robert Cary, John Rozy

On this album Clary has chosen a collection of songs that are rather limited in scope. This album's energetic title should not be the only criterion that determines its success. The set keeps the lyrics simple, but extremely rugged. Gone are the dark mystical references that dominated the last album. "Delight" is further proof of the positive change. As the waves continue to come in. Although the style has changed, the talent remains the same. "Let Us Dream" is concertant, lyrical, and with the help of beantiders like Lourdes Sanchez and the red-horizoned, fudkisselike slice of retro-disc like "Maidenhouse Session" are all, really, the same thing. This exuberant sound, played out in D generators, is in touch with everything from acid jazz and drum's birds to hip hop and rock. This melding of influences is filtered through a Latin rhythmic vibe and delivered with a bellowing sense of rambunctious joy. Just try dancing to this. Too cool for words.

**VITAL REISSUES**

The intervening 10 years has given us a proper schooling in the music that has propelled the duo (UG and Phantom) back on the scene with a relentless drum track, courtesy of Niki. This is a definite hard-core romp. The set keeps the lyrics simple, but extremely rugged. Gone are the dark mystical references that dominated the last album. "Delight" is further proof of the positive change. As the waves continue to come in. Although the style has changed, the talent remains the same. "Let Us Dream" is concertant, lyrical, and with the help of beantiders like Lourdes Sanchez and the red-horizoned, fudkisselike slice of retro-disc like "Maidenhouse Session" are all, really, the same thing. This exuberant sound, played out in D generators, is in touch with everything from acid jazz and drum's birds to hip hop and rock. This melding of influences is filtered through a Latin rhythmic vibe and delivered with a bellowing sense of rambunctious joy. Just try dancing to this. Too cool for words.

**ROBBIE WILLIAMS**

Sing When You're Winning

**PRODUCER:** Guy Chambers, Steve Power

This may seem like a heavy-handed reference to the new Spinal Tap, but the truth is that Robbie Williams is a major star everywhere but in the U.S. He's clearly pointing in the wrong direction. His latest set harrows into this country after winning rave reviews from critics and considered one of the year's most anticipated international releases in August. The author's brush, often emotionally affecting Williams's dramatic flair, is marketed as a lyrical, zapping tune like the first single "Rock DJ" with enough clever twists to make the mind boggles. Musically, Williams and Prince run the stylistic gauntlet, dabbling in guitar-drenched rock (the optimistic, self-righteous "Let Love Be Loved")...

**COUNTRY**

**TRENT SUMMERS & THE NEW ROW MOB**

**TELL'EM WHAT YOU'LL DO**

Chicken fried steaks, stock car racing, home-grown beer, butter beans, and records? It's what Michaela Biddle, Billboard, 770 Madison Avenue, New York, New York, 10021-1003, has written for Billboard. But it's not the only show in town. With the help of this latest release, he's helped create one of the most anticipated releases of the year, "Tell 'Em What You'll Do." The album is a high-flying success in Nashville's country music circles. The songs are catchy, the vocals are smooth, and the whole package is a surefire hit.

**ALBUMS**

**SPOTLIGHT**

**DEBBIE EVANS**

Contemporary Country (Nashville), Brian Gantley (posy Y.), Gordon El (gospel), John Dibb (sax), Philip van Veen (bass). The latest release from Debbie Evans is a collection of songs that are sure to please the fans of country music. The album features a mix of traditional and contemporary country songs, with a focus on strong vocals and catchy melodies. The album includes hits such as "Tell 'Em What You'll Do," which has become a fan favorite. Evans's powerful voice and emotive delivery make for a truly memorable listening experience. Overall, "Tell 'Em What You'll Do" is a must-listen for any fan of country music. It is available on most major music platforms and is sure to become a staple in your collection. **(Continued on next page)**
and Eddy Clearwater's PRODUCERS: Duke, Nino.
This album group "The New Radicals' hit album that has been
enjoyed that is seen in the Atlantic, mountain top
AC Charts. This is a song that has become one of
the band that has been enjoyed by the world.

RICHARD ASHCROFT C'mon People (We're Making It Now) (4:11)
PRODUCERS: Chris Potter, Richard Ashcroft
WRITER: R. Ashcroft
PUBLISHERS: Jive Music Publishing Ltd., PRS, Chappell Music

This track first surfaced on the sound-tr
sted "Ston" on a few cuts in early development, Mike + the Mechanics hit "The Liv
Years," a passionate call for rec
On this track, that sets new life in Lee's hands.

NEW & NOTEWORTHY

Several years ago hip-hop was all about the MCs and the DJ. Now it's all about the ""
On this track, that sets new life in Lee's hands.

C'ON WITH MUSIC

Several years ago hip-hop was all about the MCs and the DJ. Now it's all about the ""
On this track, that sets new life in Lee's hands.

Looking for a great album to listen to on your next road trip? Look no further! Our top picks include... (Continued on next page)

KEITH URBAN & Theтов For The Grace Of God (Da 3:39)
PRODUCERS: Matt Rogers, Keith Urban
WRITERS: D. Caffrey, J. Weidler, K. Lupton
PUBLISHERS: BML Songs Inc./ReedWeedCaitlinPublishing

Capitol 14438 (CD, LP)
It's been a slow steady climb for Keith.
His group the Rascal's didn't hit dirt,
but as a solo act he's finally breaking
through. His last single, ""The Every
thing I Do"" has been well received and
he's offering a strong follow-up with this solid midtem
po number. The lyric, penned by Urban
himself, is a great song and he
sections of the surrounding an
gerthru and turns in a strong performance that makes
this single even more enjoyable with each listen.
U.S. radio stations have given this one
the wining streak at country radio and carry him back up to regions.

ROCK TRACKS

GUSTER Hafler (3:23)
PRODUCERS: S. Lillywhite, L. Lenart, E. York
PUBLISHERS: Universal International Publishing Ltd.,

Hybrid/Sire 500019 (CD)
On the tail of the super-poppy almost
breakthrough "'Fa Fa (Never Be The Same Again)," which climbed to No. 26 on
Billboard's Adult Top chart this sum
This album, ""The Best of Both Worlds,"" is a
through with another top 40-ready tune off its ""Long And Gone Forever."
The song goes well with the title,

BB. KING & ERIC CLAPTON I Wanna Be 4.a (3:15)
PRODUCERS: Eric Gales, Simon Cline
WRITERS: D. Bramlett, B. Scales

Here comes another single from ""Riding With The King,"" the platinum album join
ings the Wall of Fanklyn. No. 7, even at 77, B.B. King sounds as robust as ever,
sharing the vocals and saxophone-wit with Eric Clapton. The song, ""I Want to be a
The guitar solos are flawless, and the production is tight. The sound
of the blues is on point, and even Clapton's guitar and voice are on one
channel, while King and the signature guitar riffs are on the other.

(Continued on next page)

SINGLES:

NEW & NOTEWORTHY

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BILBOARD OCTOBER 14, 2000 www.billboard.com 29
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Atlantic kept pumping out singles from the Stone Temple Pilots’ current “No. 4,” which has kicked the album past the platinum mark. Last time around, they issued “Still,” which has also been among the band’s most compelling compositions ever. The new “No Way Out” returns Scott Weiland and company to hard-rocking turf, with a frenzy of fuzzy guitars, static-electric vocals, and a chorus that screams the title with eerie desolation. With Wetland’s infamous reputation as a drug abuser, it’s easy to imagine that this song was born out of addiction-battered anguish, yet you can’t really understand the words here, so it’s anybody’s guess. Certainly there’s passion here, and songwriters will hang their heads until they’re bleeding, but for the more thoughtful crowd, there’s a little too much that’s vague and hazy to appreciate what the guys are saying.


reviews: Joe Cocker’s self-titled English-language bow that we’re dealing with an uncommonly talented singer/songwriter. First single “Will Love Again” demonstrates the top 40 masses just how she can tear it up with a dancefloor crowd, but in this, the follow-up, growing legions of fans will have the opportunity to hear what the Belgians have been keeping best – “Love By Grace” is a timeless piece of music, searing hot in the impact and soul as it is in Fabian’s passionate, startlingly adept delivery. Diva fans will draw a tear, apaid to the heavens, and thank God that there’s no one out there with the maturity to feel things as only a woman—not a knee-deep—can. This gorgeous anthem is a No. 1 AC hit winning its day, while smart top 40 programmers will also recognize its effective potency. A stellar musical moment from the finest new talent of 2000.

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**R&B Artists & Music**

**Slimm Calhoun Offers ‘The Skinny’ Rapper’s Aquemini/Elektro Debut Gets Boost From OutKast**

**BY MARCI KENON**

LOUISIANA-Jf you don’t al- ready have “The Skinny” on new- comer Slimm “Cuttah” Calhoun, you will by Nov. 7. That’s when his aptly titled debut album “The Skinny” drops on Elektro/Aquemini Records. The 15-song set is the first release from the OutKast-established Aque- mini and features the single “It’s OK,” set for commercial release Tuesday (10).

“The origin of Big Boi and Dre’s Aquemini will enable them to find the pulse of the next hip-hop move- ment, empowering a new generation of talent,” says Elektro Entertain- ment Group CEO Sylvie Elone. “We can already see the marketplace has embraced Slimm Calhoun, and we look for- ward to a tremendous future for the pro- ject.

Though this is Calhoun’s first formal album, the 23-year-old rapper says it actually represents a collection of songs he’s written that date back to as early as 1993, when he initially recorded the track “Timebomb/Camp David” and first hooked up with Mr. DJ, the third member of OutKast’s production company Earthtone III. “I was just networking throughout the streets,” recalls Calhoun, who was born Brian Loving in Washington, D.C., and raised in College Park, Ga. Overall, “The Skinny” offers a colorful array of hip-hop, accented with influences ranging from reggae to salsa. Because the music isn’t trendy and the lyrics document never-end- ing life dramas, any of the songs could have been recorded nearly a decade ago.

The track “Well” boasts a repetitive hook with screaming guitars that are remis- niscent of Sly Stone. And the single “It’s OK”—with a chorus that’s more pop than hip-hop—urges women to do whatever makes them happy to ease the pain of loneliness.

“If your man isn’t at home, he’s not taking care of you, he hasn’t told you he loves you for weeks. You look pretty, and somebody else wants to tell you, ‘what’s wrong with that?’” asks Calhoun. “The “OK” video was directed by David Nelson (Young Blood’s “85”)

Joining Earthtone III on the pro- duction slate for “The Skinny” were veterans Organized Noise and up- and-coming producers Slim Jim and (Continued on page 55)

**New MCA Duo Field Mob Brings ‘Southern Country Funk’ To Set**

**BY DAVID LOZERE**

NEW YORK—If MCA act Field Mob has its way, Albany, Ga., will become hip-hop’s new capital.

“Albany is a small town with a big ego and standout personality,” jokes Boonoox Blax, who makes up Field Mob with high school friend and fellow rapper Kalage. “They say big things come in small packages. And that’s how we’re going to do the talent down here.”

The Albany natives’ debut album, “613: Ashy To Clasay,” ar-ives Dec. 12. Signed to MCA just six months ago, the pair began battleing each other Rap-style in high school. After deciding to pool their talents in search of a record deal, Blax and Kalage were signed by local label Southern House Records. Their debut single, “Hey Shawty,” made enough noise to catch the ear of MCA VP A&R Jeff Reid.

Lead single “Project Dreamz” is the hit to hit the R&B, hip-hop, and soul tracks for use in the film and possibly on a sound- track. For more details, contact bigmoephotocamp@hotmail.com. Big Moe is also currently working on a new album with producers Tuff Tony and DDM

Field Mob’s debut set was produced primarily by Ole-E, a fellow Albany native and member of another MCA act, Southern Kile. The album’s other standout tracks include the mellow “Main Roni” and the thoughtful “Crutch,” about which Blax explains, “It’s about being poor; about how we helped each other. We write about that. The fact that they sound a lot like OutKast means that people are immediately relating to them and their sound. For a new group, that’s a good thing.”

MCA has been building on Field Mob’s Southern feel with tours that are set to run through June. The combo will also be part of the “Rap City” tour.

A point ad libbed—saying “South- ern hip-hop—remains a major hip-hop publication will run through November. Also in the works is an appearance on BET’s “Rap City” in October. The label will also offer enhanced CDs that tie in with Field Mob’s alliance with Variety clothing, through which fans are given the chance to win $100 worth of clothing.

**Charles’ Blues Foundation Tribute A Ray Of Light: Dr. Dre Joins Producers Of L.A. Confidential Crew**

RAY’S DAY: Though the man himself did not perform, several other luminaries paid homage Oct. 2 to R&B pioneer Ray Charles, who turned 70 Sept. 23, received the Blues Foundation’s 2000 Lifer Award at a birthday-themed fete at Los Angeles’ House of Blues. Quincy Jones presented the award to the singer/pianist after an effusive tribute, while Atlantic Records Group co-chairman/CEO Ahmet Ertegun and vocalist Tony Bennett extolled praises via video tape. Ertegun—who brought Charles to national fame with a string of Atlantic hits that began in 1954—said, “Ray continues to give treasures to the world that future generations will cherish.”

A few of those treasures were performed during briskly played sets: singer/ pianist Diane Schuur delved into the jazzier side of Brother Ray’s repertoire; Nickolas Ashford & Val- erie Simpson ran down “I Say I Love You” as their first hit as writers and a No. 1 R&B smash in 1966 for Charles; and Billy Preston did two songs in the Ray style as the guest of honor, shades and all, on “Summertime.”

To close the evening, Willie Nelson—who earlier had accepted the Blues Foundation’s BB King Blues Hero Award from former colleague John Mellencamp—showed a song that both he and Charles have recorded indelibly: “Georgia On My Mind.”

WHAT’S SHAKIN’ L.A. Confidential is the name of a new City of Angels-based label whose crew of acts includes Knoc-Turn’Al, Slip Capone, and Time Bomb. Headed by CEO Big D and consulted by Aaron Anderson of Music Street Inc., the label has enlisted the production skills of Dr. Dre (who’s currently work- ing on a third song), Ballantie (“All About The Doe” featuring Knoc-Turn’Al), and Fred Wreck (“Let’s All Roll” with the L.A. Confidential Crew and guest Jayo Felony) for an album slated for release in first-quarter 2001.

BET.com’s unsigned artist haven, “Ya Heard!”, an- nounced that it will be directed by Justin Young. The 20- something Hawaiian native will be featured on the Spot Music Group/Warners Bros. soundtrack to “Uninvented Guest.” The Trimmix Pictures film, which stars Mehi Phipher, Bozi Hii Men’s Wunya Norris, and Malinda Williams, opens nationwide Dec. 9. In addition to the Young track (“Sneak Your Wine”), the 12-song sound- track—and also to be released Nov. 3—includes cuts by

**The Rhythm and the Blues**

by Gary Mitchell

**Burning Success.** To commemorate Burning S'pore's Grammy win for “Calling Rastafari” and his 30 years in the music business, Heartbeat Records presented the artist with a plaque highlighting all 13 of his Heartbeat albums. Island/Def Jam was present to give a personal call to his role in the “Rastafari” success story. On hand for the presentation, from left, are Rounder Records Group president/CEO John Virant, Heartbeat VP of A&R Chris Wilson, Rounder national marketing director Jeff Walker, Island/Def Jam chairman Jim Caparzo, Burning Music Pro- ductions, Atlantic/Rounder/Burning S’pore, Island/Def Jam executive VP/GM John Esposito, Heartbeat co-owner Bill Novin and senior label assistant Joshua Blood, and Rounder national sales and marketing director Tracy Walsker.
M.O.P. Bows New Image On 4th Album

By Marjoe Karon

Forming year by Philadelphia Sisqo, Ludacris & Foxy Brown, M.O.P. has up until now been known as just "M.O.P." in most people's minds. "The group used to call me 'M.O.P.'" says Foxy Brown. But now they're getting more serious about their image and marketing strategy. "We're trying to get our name out there," says Foxy. "We want people to know who we are and what we do." And they're doing it with a new album, "Bows." 

The album features a new single titled "Dance Me," which is being promoted heavily. The single has been receiving airplay on both R&B and Hip-Hop stations.

"We're excited about this new album," says Foxy. "We've been working on it for a long time and we're really proud of it. We think it's going to be a big hit." 

M.O.P. has been around for a few years now, but they're finally getting the recognition they deserve. "We've been waiting for this," says Ludacris. "We've been working hard and we're finally getting our chance." 

The album is set to be released in the fall and is already generating a lot of buzz. "We're excited about this," says Foxy. "We've been working hard for a long time and we're finally getting our chance." 

The album features a mix of R&B, Hip-Hop, and pop music. "We've been trying to do something different," says Ludacris. "We want to show people that we're not just a group of guys rapping." 

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to play for all of the acts in a three-hour "jam session" typical of what the Grammy Awards inductees did on its last tour. The acts weave in and out of the lineup, performing alone with one another.

"It keeps the show more theatrical," says Black Thought. "You'll get to see different artists [performing] outside of their normal element. For instance, Talib Kweli and Big Pun have never performed with a band. It gives them a chance to do something new. Live instrumentation also leads to a lot of good participation and breaks down a lot of barriers."

Additional tour stops include Oct. 7 in New York; Sunday (8) in D.C.; Wednesday (11) in Norfolk, Va.; and Saturday (14) in New Orleans. The tour wraps Nov. 21 in Toronto.

### NEW RELEASES

**1. E-40**, "Loyalty & Betrayal," Jive Records, Tuesday (10); **the Dwellers**, "The Last Shall Be First," Simulated/Loud, Tuesday (10); **Slick The Shocker**, "My Way Limit/Pressure," Friday (13); **Wyclef Jean & Akon**, "Do or Die," M.I.A.

**NUMERAL 46**

46 29 21 27 25 24 20 18 14 23 83

**ATLANTIC**

86 82 3

**DOUGLAS: PACESETTERS**

**LUDACRIS**

60 61 55 4

**ARISTA**

102 98 84

**SOUNDTRACK**

62 61 4

**VERITY**

119 124 119 124 123 122 121 120 119 118 117 116 115 114 113 112 111 110 109 108 107 106 105 104 103 102 101 100 99 98 97 96 95 94 93 92 91 90 89 88 87 86 85 84 83 82 81 80 79 78 77 76 75 74 73 72 71 70 69 68 67 66 65 64 63 62 61 60 59 58 57 56 55 54 53 52 51 50 49 48 47 46 45 44 43 42 41 40 39 38 37 36 35 34 33 32 31 30 29 28 27 26 25 24 23 22 21 20 19 18 17 16 15 14 13 12 11 10 9 8 7 6 5 4 3 2 1

**NEW R&B/HIP-HOP ALBUMS**

**NEW**

1. MYSTIKAL 

ARTIST: MYSTIKAL NO. 1 HOT SHOT DEBUT 

**Greatest Gainer**

1. LL BOW WOW 

**New**

4. NELLY 

**New**

8. AMIL 

**New**

12. YOLENDA ADAMS 

**New**

16. JILL SCOTT 

**New**

20. RACHELLE FERRELL 

**New**

24. PHIFE DARWEN 

**New**

28. BLACK EYED PEAS 

**New**

32. MYA 

**New**

36. Marci Keesow can be reached at urbanfoolish@hotmail.com.
Hot R&B/Hip-Hop Airplay.

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<td><strong>TAKING YOU DOWN (JAY-Z)</strong></td>
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<td><strong>DON'T WEIGHT ME DOWN (JAY-Z)</strong></td>
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**Billboard R&B Singles A-Z**

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<thead>
<tr>
<th>TITLE</th>
<th>ARTIST</th>
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<td><strong>#1 CALL ME</strong></td>
<td><strong>DEAN GRIFFIN, WEA</strong></td>
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<td><strong>#2 BABY BEHIND THE DREAMS</strong></td>
<td><strong>THE DREAM</strong></td>
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<tr>
<td><strong>#3 BACK TO YOU</strong></td>
<td><strong>TINA TURNER, WEA</strong></td>
<td>3</td>
</tr>
<tr>
<td><strong>#4 BONNIE AND CLYDE</strong></td>
<td><strong>MIKENNA, R&amp;B RECORDS</strong></td>
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<td><strong>MOONSHINE, R&amp;B RECORDS</strong></td>
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<tr>
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<td><strong>ALI, R&amp;B RECORDS</strong></td>
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**Billboard Hot R&B/Hip-Hop Singles Sales**

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<td><strong>ALI, R&amp;B RECORDS</strong></td>
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**Billboard**

**October 14, 2000**

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**HOT DANCE MUSIC**

**CLUB PLAY**

Compiled from a national sample of dance club play lists.

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<thead>
<tr>
<th>No. 1</th>
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<th>Title</th>
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<td>Warner Bros.</td>
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<tr>
<td>2</td>
<td>Mary J. Blige</td>
<td>Help Me Help You</td>
<td>Interscope</td>
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<tr>
<td>3</td>
<td>Aaliyah</td>
<td>Cookbook</td>
<td>Motown</td>
</tr>
<tr>
<td>4</td>
<td>Faith Evans</td>
<td>My Power</td>
<td>Motown</td>
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<tr>
<td>5</td>
<td>Janet Jackson</td>
<td>Anytime</td>
<td>Epic</td>
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**POWER PICK**

**MAXI-SINGLES SALES**

Compiled from national Adult Contemporary charts and music retail stores.

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<td>Epic</td>
</tr>
</tbody>
</table>

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**DANCE TRAX**

(Continued from preceding page)

The 14-track set released with two newly recorded, circuit-oriented covers: "Steve Nick's" "Edge Of 17" and "He Lives In You" (from the Broadway musical "The Lion King").

**WOSY RAPPINGHOOD**: In the mood to curl up with a good book? If so, consider one (or all) of the following: the appropriately titled "Last Night A DJ Saved My Life: The History Of The Disco Jockey" by Bill Brewster and Frank Broughton (Groove Press); the informative "Techno: The Rough Guide" by Tim Bar (Rough Guides/The Penguin Group); the truly festive "Saturday Night: Forever The Story Of Disco" by Alan Jones and Jussi Kannonen (A Cappella 100); the "Behind The Music" series: "True: The Autobiography Of Martin Kemp" by the former member of Spandau Ballet (Orion/Trash Sugar); the Peter Shapiro-edited "Modulations: A History Of Electronic Music"—"Throbbing Words On Sound", which features essays by the likes of Simon Reynolds and Kurt B. Reighn (D.A.P/Chappirina); and Kiki Shenschen's "You Better Work!: Underground Dance Music In New York City" (Wesleyan University Press/University Press of New England), which explores the relationships among music, dance, sexuality, and ethnicity in New York's dance underground.

**REMINDERS**

Dec. 1 is World AIDS Day. On Nov. 21, LIFEBEAT, along with SFX/Deezer and Later, will present "Music With A Message 2" at New York's Beacon Theatre. Hosted by Carson Dwyer of the popular (and wildly influential) radio program "Totally" (93.3FM), the event will feature live performances by 98° and Jessica Simpson, among others. MTV will then air the concert on Dec. 1, the 100 million households worldwide.

In addition, LIFEBEAT is organizing a club campaign—"Dance For Life"—to take place on World AIDS Day. It works like this: All participating clubs will donate $1 from every paid admission to LIFEBEAT. Rather simple, if you ask us. And clubs have the option of donating money collected from either Dec. 1 or Dec. 2. All proceeds will benefit LIFEBEAT's programs, as well as local AIDS service organizations in your market. All clubs wishing to participate must register by Oct. 20. For more info, contact 212-905-8600.
Arista’s ‘Somebody Loves You’ Aims To Meet Expectations

BY DEBORAH EVANS PRICE

NASHVILLE—On Nov. 7, the day Al Gore and George W. Bush will be making last-ditch efforts to get voters to the polls, RCA Label Group (RLG) staffers will be making their bid to get country music consumers out to their local record stores with their new release—Arista’s new album, “When Somebody Loves You.”

“When we’re doing signage that says, ‘VOTE!’ on Election Day,” says RLG senior VP/GM Butch Waugh, who predicts Jackson’s 10th album will be a winner. “The music is just great. We’re working to make sure these records get into the hands of people who will buy them, and people can relate to these songs. And he presents them in such a way that you don’t have to be in the South to understand what these songs are about. They’re all relatable.”

Few country artists in the last decade have seen more success or more consistent than Jackson. While others may have actively pursued pop-crossover exposure and some have ventured into acting, Jackson has succeeded by knowing his audience and delivering music that satisfies both their expectations and his own. He does so again on “When Somebody Loves You.”

The songs cover a variety of lyrical territory—from “The Thrill Is Back,” a celebration of how good it feels to rekindle the joy in a long-term relationship, to the whimsical “Maybe I Should Stay Here.” “Where I Come From” is an ode to blue-collar life in the land of cornbread, chicken, and front-porch pickin’. Then there’s the heartbreak of unintended emotion in “I Still Love You.”

Jackson-born singer Jackson says his goal is to give his audience “10 or 11 good songs that aren’t the same subject matter and aren’t filler songs. I always try to play it out as if I had to do this as a live show. I ask myself, ‘Is it going to entertain people for 30-40 minutes?’”

Songs like “When Somebody Loves You” are populated with images that reflect Jackson’s Southern roots. Asked if he worries that songs like “It’s Alright To Be A Redneck” and “Where I Come From” might alienate people outside those north of the Mason-Dixon line, Jackson responds, “With ‘Chattahoochie,’ I thought, ‘This is just a regional kind of sound and subject, and I can’t imagine people all over the country getting into this song,’ and it was my biggest record. I think there are regular, rural people everywhere that relate to those lyrics.”

Jackson penned four cuts on the new album, the title cut, the first single, “W.Va. Memory”; “A Love Like That”; and “Three Minutes Positive Not Too Country Uptempo Love Song.”

“You can hear him for 10 years from radio and record people and everybody is We need songs that need to be under three minutes and they need to be positive. They need to be love songs, and they don’t like them if they are real hard country,” he says. “So I just told myself one day I was going to write a three-minute, positive, not too country, uptempo love song . . . For songwriters out there, it’s hard to be really creative and articulate when you put restraints on yourself. If you want to have some success and make some money, you have to play by the rules.”

For the balance of the album, Jackson relied on some of his favorite writers, like Harley Allen, currently in the top 10 of the Hot Country Singles & Tracks chart with the John Michael Montgomery hit, “It Was Almost Like a Dream.” For Jackson, Allen wrote “I Still Love You” and co-wrote “Meat And Potato Man” with John Pembali.

“Harley’s a great writer,” Jackson says. “I’ve always liked his stuff.”

He also does a tune by Robert Lee Castleman and Melanie Cattelman titled “Maybe I Should Stay Here.” Jackson discovered Roberts Lee when he and his wife, Denise, were having dinner in downtown Nashville last year and Robert Lee was performing.

“I had never heard of him, and he started playing songs, and he really started playing songs, and he really started playing songs,” says Jackson. “I just really went and heard the words and melodies. Some of them weren’t real country, but I just loved this one song and ended up cutting it.”

“Cornbread” is No. 36 on Hot Country Singles & Tracks. “I love the single and the fact that it’s real, true, deep-country music, says Wes McPhay, PD at WEDE-FM (Music City 106) Nashville. “We still need songs like that in our mix of music. It’s off to a good start so far. People want to hear Alan. For us, he’s one of the core artists.”

Jackson admits his sound hasn’t really changed much since he signed with Arista Nashville a little over a decade ago. “It’s that kind of country music I’ve always made. I really don’t stray from that. It’s what I come to do and I’m still doing. I think if you were to play it with one of the early albums I had, it wouldn’t sound a lot different as far as the production and the type of music I make. I’ve grown in the one that brought me.”

Much of the continuity in Jackson’s sound can be attributed to producer Keith Stegall. “He got me the record deal, and that’s where I’ve been since the first year,” Jackson says, noting that Stegall has produced all of his albums alone except for the first two, which were co-produced with Scott Hendrich.

“He’s an artist,” Jackson continues. “He’s had tremendous success as a songwriter, and he’s a creative producer. . . . He has a good ear and also a good temperament in the studio. He lets you be who you are and helps you get there without you getting out of control. We’ve had chemistry from the start. He knows what I want to do and how to get me there.”

Though his relationship with Stegall remains the same, many of the production duties have been handled by Lance Castleman, son of producer John Michael Montgomery. Lance is also a well-received songwriter and performs regularly with his father.

Arista’s ‘Somebody Loves You’ Aims To Meet Expectations

Franklin Graham

Country ARTISTS & MUSIC

Alan Jackson Keeps It Consistent

IT WAS A CLEAN SLEEP for “Home To You” at the SESAC Awards Oct. 5 in Nashville. Arlos Smith, co-writer of the John Michael Montgomery hit, “It Was Almost Like a Dream,” wrote the song with John Pembali for Jackson. Allen wrote “I Still Love You” and co-wrote “Meat And Potato Man” with John Pembali.

Jackson borrowed from Jackson’s new album, “When Somebody Loves You,” to write “Home To You.” He says the song was inspired by his wife, Denise, who is a country singer, and their chemistry is what makes them a great team.

“When Somebody Loves You” is a modern take on the classic love song, and the way the music is delivered is in a way that is easy to understand. The lyrics are simple yet effective, and the melody is catchy and memorable. The message of the song is that even when times are tough, love can bring happiness and joy. Overall, “When Somebody Loves You” is a beautiful and heartwarming song that is sure to touch the hearts of many listeners. It is a great addition to Alan Jackson’s discography and a testament to his talent as a songwriter and performer.”

Curtis Wright, Sharon Vaughn, and John Rich.


The company also launched the new division Screamin’ Marketing to oversee marketing initiatives for country artists. First clients include Atlantic’s Tim Rushlow, Virgin’s Julie Reeves, and Lyric Street’s Kortney Kayle.

Rick Kelly joins Marco Promotions as manager, radio promotion and marketing. Kelly’s previous experience includes stints at RCA Records, Tandem Promotions, and Alan Sound. Sister company Arista/Me- dia promotes Kathy Atwood from manager, operations and special events, to director of that department.

ARTIST NEWS: Kathy Mattea splits with Mercury Records after 18 years, 12 albums, and 16 top 10 singles. Her most recent album, “Trouble With Angels,” peaked at No. 35 on Billboard’s Top Country Albums chart in June. She has five gold albums and one platinum to her credit.

Dixie Chicks have extended their Fly tour through early December, adding 15 shows, which will include stops at several markets, such as Denver, Phoenix, Los Angeles, and San Diego. The Chicks will star in a one-hour, prime-time NBC-TV concert special No. 20. Most of the special was shot during two August shows in Washington, D.C., with some elements filmed later in L.A.


Former Atlantic act the Great Divide has been signed to Broken Bow Records and will have an album on the label, “Afterglow: The Will Rodgers Session,” Oct. 3.

Former Reprise artist Michael Peterson signs with Sony Music Nashville. Tyler England signs with Buddy Lee Attractions for booking representation.
BY DEBORAH EVANS PRICE

NASHVILLE—Loestar’s multi-format hit “Amazed” was named song of the year at the 48th annual BMI Country Awards. The song spent eight weeks at No. 1 on Billboard’s Hot Country Singles & Tracks chart and earned songwriters Marv Green, Chris Lindsey, and Aimee Mayo the 32nd Robert J. Barton Award as most-performed country song of the year.

During BMI’s annual black-tie gala at the company’s Music Row offices Oct. 3, president/CEO Frances Preston and VP Roger Sovine presented citations to the BMI songwriters and publishers of the year’s 50 most-performed songs. Sony/ATV Tree was saluted as BMI’s country publisher of the year. The songwriter of the year accolade was a tie among four songwriters: Al Anderson, Skip Ewing, Dixie Chicks Martie Seidel, and Shania Twain. Each placed three songs on the year’s most-performed list.

Anderson penned Trisha Yearwood’s “Powerful Thing,” the LeAnn Rimes hit “Big Deal,” and Diamond Rio’s “Unbelievable” (the latter two were co-written with Jeff Steele). “Unbelievable” picked up its publisher’s BMI Songwriter of the Year award—the first of the night for BMI. The 6th BMI pop songwriter of the year 2000 award was a tie among Mutt & Waylon’s “That Don’t Impress Me Much,” from the 17-times platinum album “Come On Over” Twain has also received the BMI pop songwriter of the year award the past two years and has earned a total of 21 BMI country and pop citations.

Music Row’s top publishers were also recognized during the evening. Sony/ATV Tree Publishing netted the top honor by accumulating “the highest percentage of copyright ownership in award songs.”

Sony/ATV Tree president/CEO Donna Hilley and Sony/ATV Music Publishing president Richard Rowe accepted the top publisher’s prize. The company placed nine songs on the most-performed list. (Among the other publishers recognized were those that published song of the year honoree “Amazed”: Career-1MG Music Publishing Inc., Golden West, Silverkiss, Songs of Nashville, DreamWorks, and Warner-Timerlane Publishing Corp.)


Warren Wins ASCAP Honors

Sony/ATV Also Named At Country Music Awards

BY PHYLLIS STARK

NASHVILLE—Songwriter Diane Warren walked away with the songwriter of the year prize at the 38th annual Country Music Awards Oct. 2 in Nashville.

More than 1,000 music industry professionals and artists attended the event, where Warren was honored for her songs “I Don’t Want To Miss A Thing,” recorded by Mark Chesnutt, and “I’ll Still Love You More” recorded by Trisha Yearwood. ASCAP’s 1999 songwriter of the year, Phil Vassar, presented Warren with the award.

Sony/ATV Music Publishing was named ASCAP publisher of the year for seven songs: “I’ll Go Crazy,” “I Love You,” “I’m Leaving,” “Letter In A Leavin,’” “Please Remember Me,” “The Secret Of Life,” and “Stranger In My Mirror.”

ASCAP’s country song of the year, which honors the most-performed song of 1999, was a tie between “How Forever Feels,” a six-week No. 1 for Kenny Chesney, and “Write This Down,” a four-week No. 1 for George Strait. “How Forever Feels” was written by Tony Mullina and published by Warner/Chappell Music Group. “Write This Down,” written by Dana Hunt, was published by Neon Sky Music.

Robert John “Mutt” Lange was the evening’s most-awarded songwriter, scoring four trophies for “Come On Over,” “Man! I Feel Like A Woman!” “That Don’t Impress Me Much,” and “You’ve Got A Way.” He was followed by Bob Regan, who took home three trophies for “Busy Man,” “Every Time I Cry,” and “Steam.”

Songwriters who received awards for two of their songs at the ASCAP ceremonies were

Keith Follese, Alan Jackson, Brad Paisley, and Warren.


Amy Karland, owner of Nashville’s famed Bluebird Cafe, was honored with ASCAP’s partners in music award, which is annually given to an outstanding songwriting team from the Nashville community. The Bluebird was cited for years of dedication to Nashville’s songwriters as a venue for them to preview new material for the music industry.

Mary Chapin Carpenter was on hand to present a $25,000 check to the winners of the ASCAP Foundation/Lilith Fair Songwriting Contest. Nashville-based songwriters Carol Hasle and Diana Devincenzi were honored for their song “Airplane Light.” The contest encourages new women songwriters, and the prizes are funded by a group of leading female writers.

Twenty Nashville artists and ASCAP members, Vassar and Paisley, performed at the black-tie event. Other artists in attendance were Dena Carter, Chesney, Rodney Crowell, Deryl Dool, Andy Griggs, Jackson, Martina McBride, Jo Dee Messina, Rascal Flatts, and the Wichinsons.

Award recipients were determined by the greatest number of performance credits accrued from Jan. 1, 1999, to Dec. 31, 1999. For a complete list of ASCAP song winners, see page 42.
Let There Be Country: The blaring dominance of crossover-ready Nashville pop/country is turned down just a tad on our charts. Staunch traditionalist Aaron Tippin controls Hot Country Singles & Tracks for the first time in five years, Kenny Chesney gives Nashville's RCA Label Group its first No. 1 on Top Country Albums in the SoundScan era on the radio charts, and artists who have never made deliberate pop crossover attempts, and Alan Jackson blasts into that chart's top 40 with the fattest gain of any title this year.

In a comeback story that's raising almost as many eyebrows on Music Row as the one staged earlier this year by Kenny Rogers, Tippin's "Kiss This" (Lyric Street) gains 389 detections to rise 3-1 on Hot Country Singles & Tracks. It is the song that drove Tippin's career-high debut on Top Country Albums with "People Like Us," which scanned 28,000 units and set new benchmarks on the country chart and The Billboard 200 (Country Cuts: Billboard, Aug. 15).

Not to be outdone, neo-traditionalist Chesney grabs Hot Shot Debut honors on No. 1 on Top Country Albums and commands attention on The Billboard 200, where he opens at No. 13. With more than $5,000 copies sold, "Greatest Hits II" is Chesney's biggest moment on the chart--he was signed briefly to Capricorn prior to joining RCA in 1995 but scored no retail chart action. Previously, Chesney's fattest-one week total was Christmas week last year, where "Everywhere We Go" bought more than 32,000 copies.

For the RCA Label Group, the new set is the first to top the chart since Clint Black's "Put Yourself In My Shoes" rose to No. 1 in the Dec. 22, 1995, Billboard and reigned for seven consecutive weeks. That cluster, which includes the Nipper logo, BNA, and, as of last July, Arista/Nashville, is likely to see top ink again when Jackson's "When Somebody Loves You" begins scanning on Election Day, Nov. 7 (see story, page 35).

Up 556 detections, Jackson's "I'll Never Get Over You (Sony/ATV Nashville pop traditionalist) included on RCA's "Bill Anderson Hosts Backstage At The Grand Ole Opry," a concept album released Sept. 12, and on MCA Nashville's "75 Years Of The WSM Grand Ole Opry, Vol. 2," which hits retail Tuesday (10).

Neither imprint is currently soliciting airplay for the duo; thus, both artists may line up a chart and will share year-end recap points evenly. Any announcement regarding an official single release may prompt us to adjust the assignment of points accordingly. Word is that the track will appear on forthcoming sets by both artists.

Country Singles A-Z

ALAN JACKSON HEADS BACKSTAGE AT THE GRAND OLE OPRY

COUNTRY CORNER

by Wade Jessen

Porch Swing Country: A handful of monitored country stations get the jump on an event coming to the vicinity of Brad Paisley and Chely Wright that lies in wait on a pair of Grand Ole Opry tribute sets. "Hard To Be A Husband, Hard To Be A Wife" tests the water on Hot Country Singles & Tracks, where it enters at No. 75.

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**October 14, 2000**

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<th>No.</th>
<th>Title</th>
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<th>Songs</th>
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**Hot Shot Debut**

**Billboard Top Country Singles Sales**

**October 14, 2000**

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50 Most-Performed BMI Country Songs


“Breathe,” Holly Lamar, Cal IV Entertainment.

“Busy Man,” Bob Regan, BMG Songs.


“Everytime I Cry,” Bob Regan, BMG Songs.


“Home To You,” Sara Light, Mamalama Music Publishing.


“I Don’t Want To Miss A Thing,” Diane Warren, Realsongs.


“I’ll Go Crazy,” Lonnie Wilson, Sony/ATV Music Publishing.


“Man! I Feel Like A Woman!”, Robert John “Mutt” Lange, Zomba Enterprises.


“Now You See Me Now You Don’t,” Jess Brown, Tony Lane, Almo Music Corp., Famous Music Corp.

“One Honest Heart,” David Malloy, Malloy’s Toys Music, Starstruck Angel Music Inc.

“Please Remember Me,” Will Jennings, Blue Sky Rider Songs.

“Put A Top,” (second award, previously honored in 1969), Nat Stuckey, Sony/ATV Tree.


“She’s In Love,” Keith Stegall, EMI-Tower Street Music, Little Cajman Music.


“Single White Female,” Shaye Smith, EMI-Blackwood Music Inc., Zomba Songs Inc.

“Smile,” Chris Lindsey, Songs of Nashville DreamWorks.

“Something Like That,” Rick Ferrell, Mr. Noise Music, We Make Music.

“Stand Beside Me,” (second award, previously honored in 1999), Stephen Allen Davis, Hamstein Cumberland Music.

“That Don’t Impress Me Much,” Shania Twain, Looon Echo Inc., Universal-Songs of PolyGram International Inc.

“This Kiss,” (second award, previously honored in 1999), Robin Lerner, Puckaela Songs, Warner-Tamerlane Publishing Corp.


“You Won’t Ever Be Lonely,” Andy Griggs, Sony/ATV Tree.


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<td>NOBLE (ST,Louis, MO) ORCHESTRA</td>
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<td>15</td>
<td>LUCIANO PAVAROTTI</td>
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**TOP CLASSICAL CROSSOVER TM**

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<td>VARIOUS ARTISTS</td>
<td>PAVAROTTI &amp; FRIENDS FOR CAMBODIA &amp; TIBET</td>
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<td>7</td>
<td>BRADFORD AND JAMES</td>
<td>WE'LL KEEP A WELCOME</td>
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**TOP CLASSICAL MIDLIFE**

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<td>MOZART FOR YOUR MIND VARIOUS ARTISTS</td>
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<td>4</td>
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<td>ESSENTIAL BACH VARIOUS ARTISTS</td>
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<td>19</td>
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__'Lenny Lives On, In Concert & On Record'__

**N.Y. Phil, Other Sets Mark 10th Anniversary of Bernstein's Death**

On Saturday (14) falls the 10th anniversary of the death of Leonard Bernstein and, all season, devoted artists from Vienna and Paris to Beijing and Ashville, N.C., will be marking the occasion with performances of his concert and stage works. Commemorative recordings are also out on the way, with the most important available today Tuesday (13).

The New York Philharmonic's 10-disc boxed set " Bernstein Live" features 13 hours' worth of previously unreleased performances, mostly of material the conductor never recorded commercially. The discs were transferred from far-flung sources, from the Philharmonic's broad collection of archive to the caches of private collectors. The set comes with two 500-page booklets, which include new essays, rarely seen photos, and priceless reminiscences from Philharmonic veterans. As the three previous archival sets on the Philharmonic's Special Editions label, " Bernstein Live" was produced by Sedwick Clark and orchestra director Barbara Haws, with sonic restoration and mastering by Steve Winter.

Some of the most promising items in the set look to be the world premiere of Ives' Symphony No. 2 from 1901 (found on an unannotated tape lying on a library of Congress shelf), Carl Ruggles' "Men And Mountains" from '88, the debut of Hans Werner Henze's Symphony No. 5 from '77, and Stravinsky's Symphony No. 6 from '76. There is also an entire disc devoted to Bernstein discussing and conducting avant-garde sources by the likes of Boulez and Cage. And rehahiled in the set is a long-coveted pirate tape from 1970 of scenes from Wagner's "Gotterdammerung" with Erich Wolfgang Korngold and Alan Jay Lerner.

A bargain sampler disc excerpts the Wagner and Ives, and it shows Bernstein in league with such stars as Byron Janis (in a beautiful turn in Mozart). The sampler also highlights Hindemith's "Mathis Der Mahler" Symphony, which is Clark's favorite performance in the set. " Bernstein was filling in for Guido Cantelli the night of the Hindemith and the Stravinsky's "Song Of The Nightingale." " Cantelli had died in a plane crash. So, obviously, there was a lot of emotion and drama to the night—and Bernstein brings that through with such grandeur and excitement."

" Bernstein Live" goes for $195 and is available at Tower Records locations worldwide and via the Lincoln Center gift shops and newyorkphilharmonic.org. The previous Philharmonic sets—"Historical Broadsheets: 1920-47," "The Mahler Broadcasts," and "An American Celebration"—have been part of a success that has stoked a self-reliant trend among major orchestras. But there is a special buzz about " Bernstein Live," which could be talked about in Bernstein's audible "love affair with his orchestra," Haws says. "He never let go—and they still call him Lenny."

As Bernstein's last major-label partner, Deutsche Grammophon has issued the best intentions with a new release, a reissue, and a commemorative boxed set. Sadly, the new disc isn't so exciting, as it comprises "A White House Cantata," derived from the findings of "The 70s Musical Pennsylvania Avenue." Much of Bernstein's music is lively (particularly the Copland-esque Prelude and the choral writing, but Alan Jay Lerner's lyrics can be cringe-worthy. The performances are top-notch, including Thomas Hampson. Still, let's hope someone creates an orchestral suite to present these tunes in a better light.

Along with the release of the "White House Cantata" and Deutsche Grammophon's reissue of the '70s vocal work "Songfest," although, mysteriously, in an odd pairing from the mostly out-of-print "Bernstein Conducts Bernstein" edition. The original, 1978 album was a lot purer "Songfest" with the definitive performance of Bernstein's choral masterwork, "Chichester Psalms." But the latter title pairs "Songfest" with the violin concerto "Serenade"—and that was just remastered and released as part of a Gridon Kremer album in the label's 2007 series.
### Top Jazz Albums

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<th>No.</th>
<th>Artist</th>
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<tr>
<td>1</td>
<td>DIANA KRAWL</td>
<td>WHEN I LOOK IN YOUR EYES</td>
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<td>2</td>
<td>PATRICIA BARRIERS</td>
<td>NIGHTCLUB</td>
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<td>3</td>
<td>REGINA CARTER</td>
<td>MOTOR CITY MOMENTS</td>
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<td>4</td>
<td>JANE MONEIET</td>
<td>NEVER NEVER LAND</td>
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<td>5</td>
<td>DIANA KRAWL</td>
<td>STEPPING OUT</td>
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<td>6</td>
<td>JOHN COLTRANE</td>
<td>THE VERY BEST OF JOHN COLTRANE</td>
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<td>7</td>
<td>BRAD MEHLAU</td>
<td>HARMONIES</td>
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<td>8</td>
<td>DAVID BENOFI</td>
<td>HERE’S TO YOU, CHARLIE BROWN. SO GREAT YEARS!</td>
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<tr>
<td>9</td>
<td>MILES DAVIS</td>
<td>SDM (SOUND OF MUSIC)</td>
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<tr>
<td>10</td>
<td>SOUNDFRACK</td>
<td>MR. FLYNN/MR. FRANKIE BOOS. SPACE COWBOYS - MUSIC FROM THE MOTION PICTURE</td>
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</table>
| 11  | STEVE FERRY &
|     | The Flymen               | A NEW STANDARD                               |
| 12  | VARIOUS ARTISTS          | JAZZ FOR WHEN YOU'RE IN LOVE.                |
| 13  | VARIOUS ARTISTS          | BET ON JAZZ, PLAY FOR THE LOVE OF JAZZ       |
| 14  | CHRISTIAN McBride BAND   | LIVING ROOM                                  |
| 15  | HARRY CONNICK, JR.       | CARMEN                                 |
| 16  | MILES DAVIS              | SDM (SOUND OF MUSIC)                          |
| 17  | VARIOUS ARTISTS          | SWEET AND LOWER - MUSIC FROM THE MOTION PICTURE |
| 18  | RE ENTRY ROY HARGROVE    | MOMENT TO MOMENT - ROY HARGROVE WITH STRINGS |
| 19  | RE ENTRY LOUIS ARMSTRONG & DUKE ELLINGTON | THE GIG OF THE SEASON - THE COMPLETE SESSIONS |
| 20  | KEITH JARRETT            | LIVE AT THE QUEEN                          |
| 21  | PONCHO SANCHEZ           | SOUL OF THE CONGA                           |
| 22  | ELLA FITZGERALD          | LOVE IS HERE                                |
| 23  | CHARLES LLOYD            | THE WATER IS WIDE                           |
| 24  | DANILIO PEREZ            | VEPE 549059                                 |

### Top Contemporary Jazz Albums

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<td>INDIVIDUALITY CAN BE MESSY</td>
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<td>FOURPLAY</td>
<td>FOURPLAY - YES, PLEASE!</td>
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<td>DORIS JAMES/RICK BRAUN</td>
<td>SHAKE IT UP</td>
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<td>4</td>
<td>ST. GERMAN</td>
<td>THE DANCE</td>
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<td>5</td>
<td>GEORGE BENSON</td>
<td>ABSOLUTE BENSON</td>
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<td>6</td>
<td>DAN HICKS AND THE HOT LICKS</td>
<td>BEAT THE HEAT</td>
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<td>KENNY G</td>
<td>CLASSIC SESSIONS IN THE KEY OF G</td>
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<td>WALTER REASLEY</td>
<td>WON’T YOU LET ME LOVE YOU?</td>
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<td>9</td>
<td>GEORGE DUKE</td>
<td>TONY DUKE - IT'S ME!</td>
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<td>ACOUSTIC ALCHEMY</td>
<td>THE BEAUTIFUL GAME</td>
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<td>BELA FLECK AND THE FLECKTONES</td>
<td>OUTBOUND</td>
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<td>MINOR JAZZ MAINSTREAM</td>
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<td>CRAIG CHAQUILO</td>
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<td>BETWEEN US</td>
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<td>17</td>
<td>DOWNTOWN THE BONE</td>
<td>THE URBAN GROOVES - ALBUM II</td>
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<td>18</td>
<td>PHIL PERRY</td>
<td>MY BOOK OF LOVE</td>
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<td>19</td>
<td>KIRK WHALUM</td>
<td>FOR YOU</td>
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<td>20</td>
<td>BRIAN CULBERTSON</td>
<td>SOME THING ABOUT LOVE</td>
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<td>JOHN WHITTINGHAM</td>
<td>URBAN NIGHTS III</td>
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<td>MASQUE</td>
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<td>23</td>
<td>NORMAN BROWN</td>
<td>CELEBRATION</td>
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**Note:** This list includes albums released within the last three months, as of the publication date. Discography details are accurate as of the publication date, and may change with future releases.
WHILE SURROUND SOUND dominated news from the 199th Audio Engineering Society (AES) Convention, held last month in Los Angeles, another significant story—how the Internet has pervaded the recording industry. The computer’s influence is old news, but audio professionals are making use of the Internet in novel ways.

Witness Euphonix’s InterNetworking, the remote-monitoring and control technology that will extend collaboration outside the traditional bricks and mortar of the recording facility. Claris Sayadian-Dodge, an active member of the California music and media industries, is exploring the Internet’s potential with her new venture, studioexpresso.com, an online information exchange and a booking and referral service that goes far beyond a recording studio directory.

Sayadian-Dodge—who has held positions at such music and media companies as Ocean Way and Record One Studios, the acoustic design and construction firm studio baucon, and Rogers & Cowan Public Relations—explains that studioexpresso.com was born out of the frustration every studio manager inevitably experiences.

“Even when I was at Ocean Way this happened,” she says, recalling her tenure as studio manager of the famous facility. “On Friday at 5 p.m., you get a phone call, and somebody cancels three weeks of open time. If you’re lucky and are a multi-room facility, like Ocean Way, it’s not a big tragedy. But if you’re lucky for a one- or two-room facility, you’ve got to do something. You’ve got to take, like 50 phone calls to your regular clients to see if somebody wants to come in. That’s my wishful thinking: What if you could broadcast that?”

A growing number of California studios—some 20 are among the initial membership—are joining studioexpresso.com, which Sayadian-Dodge hopes to publicize in earnest at the AES Convention.

Potential clients can search using a number of criteria. If choosing to search by service type, for example, users can select tracking, overdubs, mixdown, surround, Pro Tools, mastering, or VideoFilm. A search can also be initiated by keyword type. Any studios corresponding to criteria entered are then displayed, along with a description of available rooms including dimensions, general location, equipment, and rates, which may be discounted.

“It’s very important for studios,” Sayadian-Dodge emphasizes. “They don’t want everybody to know they are discounting this week. I’m very sensitive to those needs. In a private way, you can say, ‘I have an SSL 9000 room for two weeks.’ It’s amazing how there are so many cancellations, no matter what status studio you are. It just happens. Schedule changes happen to everyone.”

If a desirable studio is available, studioexpresso.com users can choose to request a booking, or to search again. Selecting to request a booking generates an immediate E-mail to Sayadian-Dodge, who has built a home office to accommodate the fledgling company. She then calls the studio, ascertaining that time is still available, and calls the potential client with contact information for booking directly with the studio.

Revenue is generated from commissions paid by studios on bookings facilitated by studioexpresso.com. The service is free to registered users (registration takes more than a minute) and to VIP members—artists, producers, engineers, record labels, managers, and production coordinators.

“It’s facilitating,” says Sayadian-Dodge. “It’s saving studio managers and production coordinators a lot of time in phone calls and follow-up. Each side [studio and client] takes an active role in it.”

Studioexpresso.com also features a growing list of engineer/producer profiles with recent credits and contact information, currently including Barry Rudolph, Joe Harley, Robert Biles, Marvin Etzioni, Rafa Sardina, Ken Allardice, and Mike Ross. Upcoming features will include studio news, a studio bulletin board, and referrals for sales assistance as well as transport, production, management, and services.

Given the myriad possibilities offered by the Internet, Sayadian-Dodge has additional ideas for studioexpresso.com, in order to more fully meet the many needs of a professional recording session.

“At AES, I connected with digitalweb.com, a cool site,” she says of the interactive auction site, which specializes in the sale of pro audio, video, lighting, and DJ equipment, as well as musical instruments. “Another site is [audio engineer database] reallengines.com. Those three would make up a really nice combination of services.”

In the present, Sayadian-Dodge is excited about studioexpresso.com, having learned from experience that the industry needs such a service.

“This is a search engine, and it’s interactive,” she explains. “Studios can sign up and use the system on a per-need basis. They set their own rates. The user community checks it and puts in their request if they see something that suits their recording needs. It’s a two-way thing, different from what else I’ve seen.”

The system could easily be applied nationally and internationally, and that could figure in studioexpresso.com’s future. For the time being, Sayadian-Dodge is focusing on California, a suitable test site given the abundance of studios, record labels, and audio professionals.

“The bottom line is that you still have to meet people’s needs and deal with people one on one, making phone calls and visits,” she adds. “The Internet is as good as the people using it. By itself, it is not doing anything other than computing very quickly and making administrative tasks easy. The service is still there; it has to be. That’s the plan here.”

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**PRODUCTION CREDITS**

**BILLBOARD’S NO. 1 SINGLES (OCTOBER 7, 2000)**

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The Internet is rapidly changing the entertainment industry. Encompassing issues such as the diversification of revenue streams and digital rights management, the question remains: What exactly is online entertainment and how will it affect off-line entertainment? The second annual Jupiter Entertainment Forum will gather key industry executives to explore the convergence of TV, film, sports, music and the Internet.

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Jupiter Events
“They’re Playin’ My Song”

The post is a piece by Mike Rutherford, who reflects on the longevity and impact of his song. Mike’s perspective is grounded in the experiences of working with the band Genesis, which he describes as a collaborative process. He talks about the creative process, the influence of other musicians, and the journey of the song’s journey from concept to release. The post concludes with Mike’s reflection on the enduring nature of the song and its lasting impact on his career and the music industry as a whole.

The text highlights the significance of “They’re Playin’ My Song” as a showcase of collaborative effort and the lasting legacy of the song. Mike’s insights provide a personal and insightful look into the creative process, reflecting on the challenges and successes of the song’s creation and its reception.

The post is a valuable resource for music enthusiasts, historians, and those interested in the music industry, offering a unique perspective on the creative process and the enduring nature of music.
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With A "Stack 'Em High, Sell 'Em Low" Philosophy, The Sunset Store Has Carried On The Tower Tradition

by Geoff Mayfield

A famous stretch of urban real estate that had once been, and would soon again be, a major magnet for the cool and the curious. Head shops and drug busts. A tip from a friendly supplier on some real estate in one of the music industry’s nerve centers. A dearth of competition in one of the nation’s biggest cities. These unlikely ingredients led to the birth of a store that would alter the course of music retailing: Tower Records’ landmark location on Sunset Boulevard in West Hollywood, which this month celebrates its 30th anniversary.

Today, such practices as in-store appearances, concerts and storefront displays are commonplace for music merchants large and small. In 1970, those ideas were revolutionary—and all were incubated in Tower’s first Southern California store. Following its successful 1968 move into San Francisco (the first branch that had been opened away from the company’s Sacramento home base), Tower Sunset was just the fourth store to be opened by the then-10-year-old chain.

At 7,200 square feet, the L.A. Tower at the corner of Sunset and Horn was just a tad smaller than the chain’s San Francisco store, although it had slightly more selling space than its northern cousin. Being in the heart of the entertainment business, the Sunset location soon became the store where stars came not only to promote their works but to shop, as well.

Bobby Darin was an early customer. Elton John would come by an hour before the store opened to pick up bunches of recordings to add to his extensive collection. Jack Nicholson shopped there. Johnny Otis played a full-on concert in the parking lot. David Geffen stopped by to solicit an opinion on an act that would be one of Asylum’s major signings.

In short order, Tower Sunset became an institution. It has been a setting in several movies, including “Get Shorty,” “The Brady Bunch Movie,” “Fonk With Dick And Jane” and “FM,” and TV commercials for Miller Beer (featuring Slash/Warner Bros. band the Del Fuegos) and IBM (which starred Tower CFO Dec Searson). Despite the store’s elite status, company founder and chairman Russ Solomon swears, “This was not planned,” echoing a phrase he has so often used to describe course-altering events in Tower’s history. “Having opened successfully in San Francisco, this was just another hill to climb, another something to conquer.”

Indeed, the San Francisco store at Columbus and Bay and Tower Sunset will forever be linked as baby steps on a march that would lead the chain to global expansion. Those stores also introduced the world to the concept of a full-catalog music store.

When Tower’s San Francisco store opened near Fisherman’s Wharf, “it was really almost the largest record store in the world,” Solomon recalls. “That anyone would put up a store that large and fill it up with records was going to be a big thing—although, by today’s standards, 6,000 square feet is kind of small. But I knew San Francisco was the place to be. I got pretty lucky because it was 1968. The ‘Summer of Love’ was just ended, but the whole music scene in San Francisco was so wonderful. It was just exploding.

“The kids were flocking to town. They wanted to know more about music. As a result, the store was an instant success. The interest in music was like nothing I’d ever seen before. Having been successful there, it was simply a matter of opening another one a year or two later in Los Angeles.”

OVERNIGHT SUCCESS

A dark day in pop-music history actually helped the new store get off the ground, as iron Janis Joplin died in Los Angeles the same month that Tower Sunset opened. “Sad truth, but all of a sudden her music exploded,” Solomon recalls. “We got all the publicity in the world, being in Los Angeles, that this was the place to buy Janis Joplin records, and we somehow or another became an instant success there.”

Among the people who were not surprised by Tower’s fast ascent on Sunset Strip were Charlie Shaw, who was the first manager of both Columbus and Bay, and Sunset, and executive VP Stan Goman, who, then in his early 20s, moved to L.A. to help build the store and become one of its first assistant managers.

“The real stretch was San Francisco,” says Shaw, who managed Tower’s Broadway store in Sacramento for four years and who had never even visited Los Angeles before the chain decided to open its store there. “Could a couple of country guys from Sacramento succeed in the big city? Of course, I wouldn’t describe Russ as a country guy, but I sure was. In San Francisco, we saw that we had a working model that we could bring down to Los Angeles.”

“We had opened in San Francisco, and it went well, so I knew it would work in Los Angeles,” Goman says, who admits he had a vested interest in a successful Sunset launch.

“Being the ambitious, aggressive person that I was, I wanted to move up in the company,” says Goman. “I knew the only chance for me to grow would be for the company to get big and open more stores so that I could become a manager. But, I really believed in how we ran our business.”

The plan? Simple: “Stack ‘em high, sell ‘em low,” Shaw recalls. Lots of cut-outs, which allowed Tower to feature cheap prices. Stacks of hot new releases toward the front of the store, which left room for lots of catalog selections in the bins. “Deep catalog was important to Ross,” says Shaw. “With the selection that we carried, we couldn’t have any more than 10 copies of anything in the bins.

One final detail, which is still a governing principle: The manager runs the store. “Not only do you empower people at the store-manager level, you empower the clerk, too—virtually the day that you hire them,” Solomon said recently, speaking at a Leadership Music conference in Nashville. “There’s something wrong with having a company where all the decisions are made at the top and the people at the bottom are nothing more than automatons. It’s much better if you build it from the bottom. You hire managers, you empower them to do the buying, the hiring, the merchandising and those things. You coach them on how to do it, but you really want them to do it.”

THE NEXT STEP

With San Francisco clicking on all cylinders, Solomon had been looking for another opportunity for his young chain to expand. Los Angeles, a large, unfilled city that, at the time, did not host a proliferation of record stores, seemed a logical candidate. The market was all the more attractive for its hub of music-industry headquarters. But, unlike San Francisco, where Solomon knew the exact neighborhood to locate his first store, he wasn’t sure where to settle in L.A. That answer came with a little help from his friends.

Stu Marlowe, then the Los Angeles sales manager for...
A Toast to
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Blazing Trails From The Sunset Store
The Industry-And Tourist-Friendly Location Made An Impact With Displays Inside And Out

by Geoff Mayfield

I don't want to brag about this, but it really set the stage for big catalog record stores around the world," says Russ Solomon, who speaks about the 1970 launch of Tower Records' Sunset Boulevard store with the sort of pride a father might employ describing a child whose good grades he's always suspected.

Nestled within the eyes of the music industry, the store also blazed trails for such now common practices as instore appearances and eye-catching storefront displays and instilled an all-around sense of fun in promoting new releases.

While the bow two years earlier of Tower's first San Francisco location unveiled the chain's approach to large-store retailing, its Los Angeles debut gave that notion greater visibility.

"If you look at 1968, outside of Sam Goody in New York, there wasn't another large record store around, just in terms of space. The stores that were around were about the size of today's mall stores. With the music industry visibility and the tourist traffic, the Sunset store created an example that was really copied around the world," says Solomon.

Among those who paid attention were Richard Branson, who followed the Tower example with his first Virgin Megastore in London, and Tommy Hilfiger, who took the large-store concept coast to coast in the U.S. during the '70s with Peaches Records & Tapes, an ambitious chain that encouraged other music merchants to think big before too-far expansion chased it into bankruptcy.

STACKED DECK
One manifestation of the full-catalog approach was that new big sellers were stacked toward the front of the store. The stacks added to Tower's big-bang dazzle while freeing bin space for slower-turning inventory. The only problem was that artists who were accustomed to finding their albums in bins sometimes accused their labels of missing this high-volume store.

"John Denner's manager called me one day and said that Denver had just been there and didn't see his new album in the bins," recalls Charlie Shaw, Sunset's first manager. "I said, 'That's a problem, because he just walked by a stack of 200 of his albums to get to those bins.'"

Executive VP Stan Goman, who was assistant manager at Tower Sunset when it first opened, recalls a call from a sales manager, who got the same complaint from another artist. "I moved the stack right to the front of the store and told him to send the artist back. Another call comes in; the artist still can't find the record. I told the guy, send me 500 more copies, then send him back. I took out a ceiling tile, and stacked the record all the way from the floor through the ceiling. He complained that he still couldn't find it."

The stacking technique fostered new terminology. Solomon remembers a record man asking Shaw how a particular release was selling, to which the manager replied, "Oh, I think we sold about a foot of it last week." Goman recalls a visitor who walked around the Sunset store with a tape measure, taking notes: '2 feet of Rolling Stones, 1/2 feet of Greatful Dead.' Turned out the fellow was planning to copy Tower's concept at a store he was opening in Denver.

FOR ART'S SAKE
Tall stacks of albums caught shoppers' eyes from day one, but, soon after the store opened, labels approached the store with an even bigger attention-getter—a notion that quickly became a Tower tradition: oversized replica albums plastered on a wall in front of the building. "Russ at first objected to it, because he didn't like anything on the windows," says Shaw, but it soon became a much-copied visibility mechanism, first imitated by the Peaches chain. Shaw can't remember specifically which label or artist first got the treatment, but recalls that Capitol's Jim Mazza was an early culprit.

As sponsorships for the plaques grew, the store eventually moved the door from the front of the store to the wall facing the parking lot, allowing more space for display. When

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TOWER RECORDS

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A TIME WARNER COMPANY
The Art of The In-Store
The Retailer Supplies The Personal Touch, Connecting Artists And Fans

by Jeff Silberman

There may not be a consensus as to who first popularized the in-store appearance, where an artist would drop by a record retailer to sign autographs or play a few tunes as a way to spike record sales. But there can be no debate that Tower on Sunset was certainly one of the pioneers of the promotion and, over the course of 30 years, has turned it into a veritable art form.

Exactly how many have they done? They’re still counting. Tower’s southwest territorial director, Bob Feterl, has been overseeing in-stores since 1989. “We’ve done hundreds in that time frame alone,” he says. “We’ve had such legends as Bob Marley, Brian Wilson, the Jackson 5, Rod Stewart, Elton John, James Brown and Keith Richards, up to present-day stars like Ricky Martin.”

Mark Kohler, West Coast regional sales director for Virgin Records, can vividly recall the Keith Richards appearance. “It was the most memorable of all the in-stores we’ve done because of its bizarreness,” he says. “Keith brought out the best and the worst of probably over 1,000 people. We couldn’t get them all through, but Keith stayed there for two hours, signing everything from CDs and photos to guitars and people’s artwork. Some people had to be physically restrained. I had never witnessed the worship people had for him.”

Feterl estimates that Tower averages two to three in-stores a month, although that number can vary greatly, depending on who’s available. “We’ve done two or three promotions during the same week, occasionally even on consecutive days,” he says. “It’s a far out thing. Certain times of the year, there’s practically nothing coming out, then you have other weeks when two or three great records are being released, so we have to react to that.”

And they need not be rock ‘n’ rollers to draw a crowd. “We’ve also had non-music stars, such as comedian Bob Hope, Leonardo DiCaprio for the ‘Basketball Diaries’ movie, and lots of Playboy and Penthouse types for their videos,” Feterl says. “We just did one for the ‘My Dog Skip’ video, where we had the film’s director and some stars and invited people to bring their dogs with them. About 100 animals showed up, which we considered a success.”

When it comes to the more prevalent musical in-stores, Feterl says the success of the appearance according to the type of in-store it is. “It doesn’t necessarily come down to sales,” he says. “If the band is performing, I gauge their success on how well they come across to the audience, how long they play, their sound and the enthusiasm of the crowd. If it’s just a signing [appearance], the whole purpose is increasing sales. But, overall, it’s not a matter of how many people they attract. Some of our better in-stores have been the smaller ones.”

Key early indicators to a band’s in-store success is “the group’s popularity, what radio station might be involved and timing, as far as being close to the record’s release date,” Feterl says. “The closer the band’s appearance to the street date of the album, the better. Bands that come by because their tour is in town, weeks or months after their album came out, don’t do as well because most of their fans already have the album.”

Post-appearance after-effects are varied, depending on “the magnitude of the band. We can feel [a sales impact] from the larger bands for a couple weeks,” he says. “New band [in-stores] usually impact sales for just a few days, unless there’s publicity or a radio tie-in to help it.”

HOW THEY WORK
After hundreds, if not thousands, of Tower in-stores, Feterl notes that they’ve come up with a basic template to pull them off. “They’re usually booked six to eight weeks in advance,” he says. “That’s about the earliest advance notice a band can give us to do publicity around a new release and to get a radio-station tie-in, which usually depends on what station] goes on the record. How accessible they are isn’t usually figured out until last moment.” Upcoming in-stores are also publicized on Tower’s popular Web site.

“The template also takes into consideration such things as security, the band’s equipment needs, the expected size of the audience, getting permits from the city, record company needs, the public relations firm, the needs of the band (food, drink and so on) and, of course, informing our own people and our neighbors of what’s going on,” he continues. “Of course, the band will have its own checklist of things we have to do.”

There have been times when the band’s idea of an in-store conflicts with Tower’s. “We’ve had in-stores where the band would try to break the mold and tell us what to do,” Feterl says. “When that has happened, a couple of times things got out of hand. For instance, after an artist performs at an in-store, we ask the crowd to go back outside and get in line, so we can reset the store, get the artists to a [signing] table and let the crowd in 10 to 15 people at a time. Occasionally, the artist or their management would insist on leaving the bands go straight off the stage to the signing table, and sometimes chaos ensued. After that, they come around to our way of thinking.”

Continued on page 68
30 YEARS ON THE SUNSET STRIP
AND STILL THE ONE.

CONGRATULATIONS, TOWER
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Celebrities from all facets of entertainment have pawed through the seemingly endless catalogs of reel-to-reels, 8-tracks, albums, cassettes, CDs and now DVDs at Tower on Sunset, interrupted only by the celebrity-protective staff offering its assistance. The famous have felt at home at Sunset, and superstars like Elton John and Michael Jackson have dropped by frequently enough for one manager to have collected autographed singles of each of John’s No. 1 songs.

Careers have been made from this location. Artists’ records have been broken from the stores’ endorsements. Savvy sales executives have gained favor from store managers resulting in great product placement and subsequent promotion at their labels. Store managers have enjoyed the best seats to major events, as well as the rewards of impressive sales reports that have uprooted some from Sunset to regional management positions.

LOCATION LOCATION

Bob Delanoy knows he was incredibly lucky to become a part of the Tower Records’ story. “If Stanley Gorman hadn’t moved into the apartment right beneath me, who knows what I’d be doing today,” says the former electronics technician, who started managing Sunset in 1970 for about nine years and currently works from Tower’s Sacramento-based corporate offices as VP & director of store design and development.

Gorman had moved to Los Angeles in 1970 from Sacramento to open the fourth Tower Records, on Sunset—the first two had opened in 1969 in Sacramento and the third in San Francisco eight years later. Gorman solicited Delanoy to help him carry it into his new apartment, which included tons of records. While Gorman, who is currently head of retail operations, went to work establishing the new store, Delanoy was given a key to his apartment, where he spent hours listening to the accumulated stacks of records.

“Well, after doing that for about three months and my unemployment running out, I needed to find a career decision,” Delanoy laughs. “Stanley said, ‘You are not an electrician; you are a music nut. Come and work for us.’ I had some experience working for UPS in receiving. I applied for an opening as a receiving clerk, and they hired me.”

Sunset provided Delanoy with numerous experiences and historical moments. He remembers the Mendo mid-store: “At that time [around 1980], we did not know the strength of the Latin music community and the support of its groups,” he admits. “We had more people at that event than we had had for any prior rock act. There were so many people there and so much pressure being applied to that building by the crowd that the walls were actually leaning in. We were afraid that the whole thing was going to collapse on us. We actually had to go out into the parking lot and ask people to back off.”

Delanoy also recalls the David Lee Roth promotion for his “Skyscraper” album, which closed down Sunset Boulevard for about four hours on a Friday during rush hour and forever changed the way the city of West Hollywood regarded the store’s promotions.

“[Roth] had a gigantic display that encompassed the whole roof of the building, and he flew in on a helicopter,” Delanoy remembers. “He propelled down the side of the building onto a stage. After that, we were required to get permits and licenses.”

WORLD’S GREATEST

Joel Abramson, general manager of Tower in Stockton, came to the organization in 1980 and, about nine years later, he managed Tower store #131 at Sunset for two years. He had been working at San Goody in Rockefeller Center, known then as the best record store in the world—at least in New York City.

“I went on vacation in the beginning of 1980 to Los Angeles, and my folks took me to Tower Records on Sunset Boulevard,” recalls the former manager who considered the Sunset gig his “breakthrough.” “There was no Tower in New York at the time. I had never heard of Tower Records. I walked into that store, and my jaw hit the floor. I thought, ‘Wow, this is the greatest record store in the world.’”

Shortly after, Abramson moved to Los Angeles to join his family. “I got tired of being a starving artist in New York in the wintertime,” says the musician, who played guitar and gigged in clubs in New York City. “When I hit L.A., the first place I went looking for a job was Tower Records.”

Abramson says that, despite the heavy politics attached to in-stores, they were what he enjoyed most about working at Sunset. “It gave me the opportunity to get involved with some of my favorite bands,” he says, launching into the event he considers a highlight of his days at Sunset.

“We broke Crowded House [the band and its debut album] out of that store. That record was out in the market for a year, and it never happened. It was dead. I think I was still the singles buyer then.”

“Capitol made a last-ditch effort to break the band. They had a dinner at Yamashiro. I’d never been able to afford to go to Yamashiro. Even though I wasn’t particularly interested in a band rising out of the ashes of Split Enz, I went to the showcase. The band just blew me away.”

“Right after that, we started putting their single on the counter with a sign saying ‘single of the year.’ It went top 10 in the store, and we were reporting it to KIIS FM. KIIS started playing it. It went from a record that had been out for a year and done nothing to the No. 2 single in America. I ended up becoming friends with the band.”

HERE TO STAY

For Jay Richard Smith, current manager of Tower on Sunset, his initial gig with the organization in 1983 was supposed to have been short-lived. “I was hired at our Sherman Oaks store fresh out of high school,” says Smith who has been at Sunset since 1991. “I must admit, I had originally planned on staying for the summer and then move on to something else. It’s been 17 years now, and there are no regrets.”

Continued on page 71

BILLBOARD SALUTE

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Congratulations to Russ, Stan, and Michael
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To celebrate its 30th year as one of the most renowned music retail stores in America, Tower Records Sunset has turned October into a month-long feast of show-biz size, unique nostalgic hors d'oeuvres and a main course of one-of-a-kind events. Although almost half of the month's activities will have taken place by the time you read this, there's still plenty of unforgettable events to be enjoyed.

“We're going to mark 30 years at Sunset with 30 days of special events,” says public-relations director Louise Solomon. “It’s been great fun and an awful lot of hard work. We hope it'll be a lot of fun and excitement for the customers who've been there for us all these years.”

Live in-store performances and/or signings, a Tower staple that Sunset has made into an art form, will be showcased throughout October. The month kicked off in a spectacular way with an in-store performance by the one and only Willie Nelson. On the 5th, jazz singer Diane Schuur performed, and, one day later, the legendary Jackie DeShannon dropped by to offer her John Hancock to the assembled throng. “There was some interest in doing something with Jackie last year,” says Tower Sunset store manager Jay Smith. “We kept working on it, and it just happened to come together for our anniversary.”

The second week of October saw the autograph signings of Orgy on the 10th and boxing champ-turned-singer Oscar de la Hoya on the 12th. “We're expecting a huge turnout,” Smith says. “He has a new record on EMI Latin, and [the record company] is going after him in the Ricky Martin/Marc Anthony vein. The [album release] street date is Oct. 10. We'll do what we did with the Elton John and Mariah Carey appearances. People who bought his record on the street date at Tower Sunset got a wristband that allowed them to come back to the signing.”

Another highlight of the week would have to be the Oct. 13 live performance and signing by the Wallflowers. Yet more live performances and signings are scheduled for the rest of the month. Drop by on the 17th and see legendary soul/funk troupe War. On the 19th, there will be a live performance and signing by '70s superstar Peter Frampton. Tower even goes back to the future on the 25th, as several local electronics groups drop by to spin their favorite records.

Fans dropping by Tower Sunset's month-long birthday bash certainly won't go away empty-handed. One of the most unique giveaways, and a goofy nod to the '70s, are free platform-shoe air fresheners. “We had them made,” Smith says. “Another unique item we'll be giving away are then-and-now keychains, to be given out during the 30th anniversary party at the end of the month. On one side is a photo of early '70s Tower Records, and on the flipside is a photo of Tower in 2000.”

On the 10th, they gave away a Spinal Tap guitar to spotlight the release of “This Is Spinal Tap” on DVD and VHS. Being given away with purchases this month are samplers of Rhino Records artists (Oct. 3-31) and Warner Bros. Records artists (Oct. 19-31).

The artistic side of rock will be on display all month. Fans can savor an exhibit of Rolling Stone covers all month, and...
Congratulations Tower Records
from your friends at tommy boy
Tower will raffle off the classic '70s album-cover rooftop artboards for charity on Oct. 23.

On the 21st, album-cover artist extraordinaire Chris "Coop" Cooper will unveil his latest "Wheel Girl" sculpture, exclusive to Tower, and copies of it will be on sale.

You can revel in the '70s on every weekend of the month. There's a parking-lot sale of records at '70s prices from 9 a.m. to 5 p.m. every Saturday, while the entire store has a '70s flashback each Sunday.

Tower Sunset will also give something back to its patrons in very creative ways. On the 5th, they release 3,000 balloons. In one of those balloons will be a gift card worth $1,000, and in 20 others, gift cards worth $100. Then on October 16, visitors to Tower Sunset can enter to win a weekend getaway to the Seattle Experience Music Project. Plans are also in the works to hold a contest where the grand prize is a walk-on part on "That '70s Show."

They're also using the month-long celebration to give back to the community. They're offering a special Tower Records beanie bear and an "Until There's A Cure" bracelet, with proceeds going to various AIDS organizations. "You can sponsor an individual by engraving his or her name on the bracelet," Smith says. A City of Hope blood drive is scheduled for the 26th, from 4 p.m. to 8 p.m. And keeping with the wackiness that makes Tower Sunset so hip, there's a charity Drag Queen Bingo game set for Oct. 24 at 7:30. "That's sort of a misnomer," Smith adds. "There was this coffee shop on Santa Monica Boulevard that held this bingo game. Due to street construction, that venue closed down, so the game has been floating around various sites. We'll host one of their bingo nights. Although a drag queen calls out the numbers and several other plays, the games are open to all. The proceeds from it go to a variety of charities."

The finale is a 30th-anniversary industry-invite party. "We're going to close the store, put up a tent in the parking lot and celebrate with approximately 500 people in the industry, Tower family and friends," Smith says. "It's basically a final thank you for all they've done to make Tower Sunset what it is."

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**Congratulations on 30 Years at the center of the Universe!**

**SCHEDULE OF EVENTS FOR OCTOBER 2000**

<table>
<thead>
<tr>
<th>No.</th>
<th>Event</th>
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<tbody>
<tr>
<td>1</td>
<td>Willie Nelson in-store performance and signing, 5 p.m.</td>
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<tr>
<td>2-31</td>
<td>Exhibition of Rolling Stone covers</td>
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<tr>
<td>2</td>
<td>Tower Bear and Until There's A Cure bracelet charity launches</td>
</tr>
<tr>
<td>3</td>
<td>Indigo Girls sampler with purchase</td>
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<tr>
<td>3-31</td>
<td>Rhino Records sampler with purchase</td>
</tr>
<tr>
<td>5</td>
<td>3,000 balloon release with $1,000 gift-card giveaway</td>
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<td>6</td>
<td>Jackie DeShannon in-store, 7 p.m.</td>
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<td>7</td>
<td>Parking lot sale at '70s prices, 9 a.m.-5 p.m.</td>
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<td>8</td>
<td>Store flashback to the '70s</td>
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<tr>
<td>12</td>
<td>Free platform-shoe air-fresheners, while they last</td>
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<tr>
<td>13</td>
<td>Wallflowers performance in-store and signing, 7 p.m.</td>
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<td>14</td>
<td>Parking lot sale at '70s prices, 9 a.m.-5 p.m.</td>
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<td>15</td>
<td>Store flashback to the '70s</td>
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<tr>
<td>16</td>
<td>Enter to win a weekend getaway to Seattle Experience Music Project</td>
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<tr>
<td>17</td>
<td>Julie Strain in-store War performance</td>
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<td>19</td>
<td>Peter Frampton in-store performance, 7 p.m.</td>
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<tr>
<td>19-31</td>
<td>Warner Bros. sampler free with purchase</td>
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<td>21</td>
<td>Provocative artist Coop in-store, 2 p.m.</td>
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<td>22</td>
<td>Store flashback to the '70s</td>
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<tr>
<td>23</td>
<td>Raffle of '70s album-cover rooftop artboards</td>
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<tr>
<td>24</td>
<td>Charity Drag-Queen Bingo, 7:30 p.m.</td>
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<tr>
<td>25</td>
<td>Retro refrigerator giveaway</td>
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<tr>
<td>26</td>
<td>City of Hope blood drive, 4-8 p.m.</td>
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<tr>
<td>27</td>
<td>Parking lot sale at '70s prices, 9 a.m.-5 p.m.</td>
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<tr>
<td>28</td>
<td>Store flashback to the '70s</td>
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<tr>
<td>30</td>
<td>New-release midnight sale</td>
</tr>
</tbody>
</table>
Congratulations Tower Records.

We would like to take this expensive opportunity to thank you for all of your help with these fine releases.
"Congratulations to Tower Records on their 40th Anniversary."

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You literally helped put the walls up at the Sunset store. Would it be safe to say you feel particularly close to that store? Yes. I am very close to that store, closer than many because it's one where I was involved with the building of the store from the ground up. It's just got a special place in my heart.

Some of the promotional and merchandising schemes that came to life at Tower Sunset were quickly imitated. As a still-young assistant manager, did you have any sense that your store was revolutionizing the retailing of music? Yeah, because it was a great store—and it's still a great store. At that time, I couldn't understand why everybody didn't have great stores.

You and others within the company have said that Tower's success in San Francisco two years earlier led you to believe that the Sunset location would also do well. At what point did it dawn on you that the Los Angeles store had become an even bigger deal than you had imagined? When we started booking the San Francisco store [in sales volume] about a year later.

Can you think of any lessons that Tower learned at Sunset that had an impact on stores the chain would open later? Yes, be real nice to celebrities. And be real nice to the press—whether it be print, radio or TV—because they will do nice things for you, like come in and film your store, and always use you in their spots and come to you to do stories about anything that's newsworthy in the record business.

From a 10-year-old chain with four California stores, Tower has grown to be an international brand. On the occasion of the chain's 40th anniversary, how would you characterize Tower and its role within the music industry? I think we're the civilized outlaws. We don't have quite as sharp an edge as we used to have. Still, a lot of the decisions are still made at the store level, which I am very proud of—and proud of the people who make them. We're still the early adopters. People in the industry still come to us to see how new stuff goes. When it comes to new releases, we still have a very large market share.

As executive VP and COO of one of the nation's largest chains and a past chairman of NARM, how would you characterize the current state of music retail? We're in denial. We're denying kids records that they can afford: singles. We're denying lower-income families of a sound carrier that can allow them to be music collectors. We're in denial that we're selling a perfect digital master that can be downloaded and uploaded and we're not doing anything about it. We tend to embrace technology that allows all of us to lose money, and we don't embrace technology that allows everybody in the supply chain to make money. And, the financial community is in denial that music stores make money, and that's stifling the growth of record retail.

—GEÖFF MAYFIELD
A kid goes up to his father and says

"When I grow up, I want to be a Record Executive."

His father replies,

"You can't have it both ways."

Russ,
Congratulations on Tower Records' 40 great years,
30 fabulous years at Tower Sunset,
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Rock 'n' Roll
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* In the late '50s, young Russ Solomon was asked to mind his
dad's drugstore, while his dad was on vacation. On his own, Russ decided to
add some rock 'n' roll 45s to their regular stock, which quickly flew off the shelves. This was the start of something BIG.

- In 1960, the first Tower Records opened for business in Sacramento with San Francisco's Columbus and Bay location following shortly in 1967.

- By 1970, the now infamous flagship store, Tower Sunset in Hollywood, became not only one of America's most famous record stores, but the model for the expanding Tower Records worldwide.

EMI Music Distribution congratulates Tower on 40 years in business, and 30 years of Rockin' and Rollin' in Hollywood at Tower Sunset.

BLAZING TRAILS
Continued from page 54

brother, like sister) and a 1999 Grammy-time display for
nominated Arista acts that even managed to impress label
founder Clive Davis, a man who has orchestrated his fair
share of spectacles in his storied career.
Shaw says artists and soundtrack-promoting actors
stopped by for photo opportunities practically from day
one. Soon, though, visits by artists became more elaborate.
Goman fondly remembers Johnny Otis presenting the
store's first concert performance. Bread is one of the earli-
est acts Shaw can recall stopping by for an autograph ses-
sion. Solomon thinks the store's location, in the heart of so
much music-industry activity, had everything to do with the
promotional advantages it enjoyed. "It was right in the cen-
ter of the music business," he says. "Recording studios, Elek-
tra, A&M, Capitol—it seemed everything was within 30
blocks of that store. I understood, maybe intuitively, that
being in the middle of the music industry would be a good
thing.
Shaw thinks that Solomon's penchant for innovation
inspired sales people to experiment. "Label guys would take
his lead," he says. "They'd get kind of creative to make big
gains happen. To work with Russ Solomon was a treat,
because he really understood how important it was to work
together with the labels. To make it all happen, everyone
has to work together."

CHAIN REACTION
Continued from page 54

you want to do, what you should do or would guess would
work, then hire some people to do it and let them do it," says Solomon. "If you want to define leadership the way I see it, it's more like a coach rather than a director."

Coaching that team, along with Goman and the rest of the
Sacramento brass, is Solomon's oldest son, Michael, who was
promoted to president in 1998 after working for the company,
in one fashion or another, for now of his adult life.
"We've had four great decades of sex, drugs and rock 'n'
roll," says Michael Solomon. "The industry is changing in
so many ways, but what hasn't gone away is the music. I
don't know that the carrier of music is going away anytime
soon; I don't see it going away this decade."
Not that Tower isn't poised for digital delivery; the chain
became the first brick-and-mortar music retailer to sell on the
Internet in 1995. Since then, its Web site has become
an industry leader in its own right, but other chains—such
as Virgin Megastores, HMV, Warehouse Music and others—are embracing the large-store concept that was once
Tower's own domain, and that challenge causes the chain to
continue looking ahead. "We have to be the innovator," says
Michael Solomon. "At the same time, we have to keep our
soul, if you will. You don't sell your soul, but I want to be an
innovator as a retailer."

-G.M.
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AND THE 40TH ANNIVERSARY OF TOWER RECORDS.

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THE ART OF THE IN-STORE
Continued from page 56

Restless Records VP of sales Jeff Grabow credits the store's staff with making the templates work. "They do them perfectly," he says. "The security is such that the artists always feel safe. That's why you often see them stay longer at a Tower Sunset in-store than they're supposed to be there.

Usually, artists can't wait to leave [an in-store], but Tower Sunset's history and their workers make them feel at home." As Feterl notes, not all in-stores are the same. He recalls that Rod Stewart, Sheryl Crow, Duran Duran and Brian Setzer performed in the parking lot outside. "For those [appearances], we really have to inform all our neighbors about when they're happening and how long they'll perform," he says.

"You often see [artists] stay longer at a Tower Sunset in-store than they're supposed to be there. Usually, artists can't wait to leave [an in-store], but Tower Sunset's history and their workers make them feel at home."

—Jeff Grabow, Restless Records

"We've also done a few things where we overdecorated the store," Feterl continues. "For a Megadeth appearance around Halloween, we decorated the whole store, creating a bunch of different rooms, so people had to walk through a maze of different rooms full of all kinds of skulls and Halloween get-up. Those things can get expensive."

He also asserts that an independent-label act can have as successful an in-store as a major-label hand. "The same principle applies for independents as it does for the majors," Feterl says. "There are a ton of bands on indies. If the demand is there, it doesn't matter what label's hand is on. The fans don't know the difference, so there's no reason an independent-label in-store, if promoted properly, can't be as big as a major's.

ON THE WEB AND AGAINST IT
What can we expect from in-stores in the future? Live streaming in-store performances on Tower's Web site could well be the next step. After that, who knows? What is known is that the in-store will not be going away. In fact, it's becoming an even more indispensable weapon for brick-and-mortar retailers to use against Internet music retailers. "It's just another reason for people to use record stores over the Internet: the chance to meet your favorite star," Feterl says.

"Artists can do chat rooms on a Web site, but it's not the same as walking into a store and meeting the artists in person," Kohler says. "Do they make money for the labels? No, but it's something we've got to do, especially at a legendary store such as Tower on Sunset. Practically everybody who comes to L.A. wants to see Tower Sunset."

"To be sure, even getting in-stores is very competitive," Feterl says. "Everyone likes to do them, including other retailers and even bookstores, because we figure once we get the fans in the store, maybe they'll buy something else, too. We get our share, Virgin [Megastores] gets their share, as does Rhino and others. It's what differentiates us from the Web sites. As far as I'm concerned, we're going to continue to go after them very strongly."

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THIRTY.

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CONGRATULATIONS RUSS SOLOMON, MICHAEL SOLOMON AND STAN GOMAN!

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BDB FETERL, JAY SMITH, MICHAEL SCHULTEIS,
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A COURSE IN MANAGEMENT
Continued from page 58

Smith reports that, in the early '80s, Tower started the trend of building stores with DJ booths. "I suppose my key duties were to add ambiance to the store at night and during weekends via the in-house DJ booth," he says. "It was a key selling tool and really set us apart from other locations. A huge portion of my work week was spent in the DJ booth spinning sales items and current hit records. On the weekends, the store would jump."

Smith cites computers and Internet access as having the greatest impact in the last 10 years on how business is conducted; the enhanced technology has allowed for greater profitability. He admits other factors also have had a tremendous effect. "The Internet has played a huge role in diversifying the shopping experience for consumers, and local competition has made an impact on how we do business," he suggests. "We have felt the competition more in the last five years than in the prior 25 years. Up until about 1990, Tower Records was the only serious "discount" record retailer in Los Angeles. Today, we compete with the Internet, Virgin Retail, Warehouse, Best Buy, Borders and others."

Despite the challenges, Smith is confident that Sunset's rich history assures a bright future. "If record stores ever start closing due to the Internet, Sunset will be the last to go," Smith assures. "It's simply not just a record store, but a showcase for artists and their labels. Plus, no one does in-store appearances quite the way we do. The Internet can offer you real-time broadcasts, but only brick-and-mortar stores can offer you in-house live entertainment. I think, when it's all said and done, it's the artists' appearances that Sunset will be known for." ^

TOWER TRADITION
Continued from page 52

London Records, and his promotion man, Larry Karp, strolled down Sunset Boulevard one day, passed a shuttered mobile stereo shop, Muntz Monster Stereo, and noticed a "for sale or rent" sign.

"I walked right up to the corner of Larabee and Sunset, found a pay phone and called Russ," recalls Marlowe, who now oversees Navarre Hawaii. "I was aware that they were looking to expand, and I had known Russ forever. So when I saw that sign, I just called my friend." As happened with San Francisco—and would happen so many times later in Tower's history—the Sunset spot that Marlowe and Karp suggested would prove Solomon's uncanny penchant for snaring prime real-estate opportunities. Looking at today's Sunset Strip, with clubs flung from Coconut Teazer on the east to the Key Club on the west, punctuated by the House Of Blues, the Viper Room and longtime fixtures the Whisky, the Roxy and the Comedy Store, Tower's address would appear to be a no-brainer.

But, although it had enjoyed a heyday in the '50s and early '60s, cemented by the popular TV detective show "77 Sunset Strip," the neighborhood Solomon found was in decline. The Whisky and Jerry Lewis' restaurant Dino's were nearby, but so, too, were a strip joint, pool halls and shops that sold drug paraphernalia.

"In 1970, the Strip had become a real drag street," Goman remembers. "Across the street, where Book Soup is today, were head shops that sold bongs and papers. Sunset, consequently, became a magnet for drug trafficking. Arrests were a common sight, which drove real estate down to extremely affordable proportions. With a month's rent of just $4,000 and knowing he could build the store cheaply, Solomon couldn't resist 8801 W. Sunset Blvd.

FROM THE GROUND UP

"Those were the days when we didn't need to have permits," says Solomon. His cousin, contractor Ross Sockolov, oversaw construction, while Tower staffers—including Goman, who helped lay down the floor—chipped in. "It'll
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Thank you for your business!

With low rent-and-construction costs, Solomon saw L.A. as a what-have-we-got-to-lose proposition. Aside from Aaron's on Melrose near Fairfax and Wallich's Music City at Sunset and Vine, there wasn't much competition in the area, save for a small store up the street, The Music Hall, which had previously been managed by Russ Thyret, now chairman of Warner Bros. Records. Chains like The Whereshouse, Licorice Pizza and Music Plus, which would fill the city later, were not yet on the map.

"I had more chutzpah than anything," says Solomon. "I didn't have any money. I had a friend who was the credit manager of Columbia. I talked him into giving us a product to open the store with about nine months dating. I got good terms from everyone. Once it got going, it did so much business that it built its own inventory."

After instructing Shaw to sell his first piece of product on a prescribed date and time, a detail mapped out by Capitol Records salesperson and astrology enthusiast John Daniels, Solomon's store hit the ground running. "A big threshold was our first $10,000 day," says Shaw. "It was pretty early on, within our first quarter. That Christmas season was so busy. We were hustling just to hire enough clerks to run the cash registers."

Among the interested observers was Lee Hartstone, founder of The Whereshouse, who opened that chain's first store around the same time that Tower Sunset bowed. "Lee ended up living upstairs at an apartment building on Horn, and he'd see all the business we were doing there," says Solomon. "It used to drive him nuts."

The presence of the nearby Whisky and Troubadour clubs helped draw the consumers that Tower would need to drive its wide-selection concept, but soon it seemed that Tower's presence served as a catalyst for a needed urban renewal. Hook Soup opened across the street. Wolfgang Puck placed his signature restaurant, Spago, next door in 1982. "Spago and everything followed," Shaw recalls. "Russ saw that. He
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TOWER RECORDS INTERNATIONAL

Celebrating 30 Years on the Sunset Strip

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always wanted to seek out those places where there would be some night action," advantageous in a hip music store that kept its doors open until midnight. "The store became a sight, a destination point," Shaw adds. "People stopped by on dates; visiting Tower became part of an evening out."

CELEBRITY MAGNET

Among the people who sought out that destination were celebrities. Prior to his move south, Shaw become somewhat accustomed to that, since the San Francisco store had drawn such Bay-based luminaries as Joplin, Jerry Garcia and Carlos Santana. Somehow that didn’t prepare him for his first celebrity sighting in Los Angeles, about a month after the store opened. "In walks Bobby Darin, and I’m blown away." Shaw also remembers finding a disheveled Waylon Jennings, who appeared to have been up all night, waiting at the store’s door when he arrived to open one morning.

Senior VP of design and development, Bob Delanoy, who started at Sunset as receiving clerk in 1970 and was manager from 1976 to 1985, remembers being especially impressed on the occasions when Sid Caesar and Dick Van Dyke shopped the store—and was speechless when he spied Bob Dylan in the aisles. "Usually, when celebrities shopped there, I would introduce myself and welcome them, but, with him, I didn’t even know what to say," Delanoy recalls.

Southern California regional manager Bob Beterl, who managed Tower Sunset from 1989 to 1994, has fond memories of a visit by Bruce Willis. "The amount of product he bought was unbelievable," says Peter. "He spent close to $20,000. I think he was there for about five hours. He went through the understock (under the bins) on his hands and knees."

Others who have browsed the store’s racks over the years include Sly & The Family Stone’s Sly Stone, Mountain’s Leslie West and actors Steven Weber ("Wings"), Julia Sweeney ("Saturday Night Live" and "Pulp Fiction") and Vic Morrow ("Combat," "Twilight Zone: The Movie").

Goman recalls a clerk giving Morrow a hard time about writing a check without a photo ID and Beach Boy Brian Wilson shopping the store in his bathrobe. One of Goman’s most memorable experiences at Tower Sunset, however, was not with a celebrity, but a celebrated executive who wanted feedback on a band he’d recently signed. "David Geffen comes over when I open the store on a Saturday morning," he remembers. "He brings me over to his house and plays an acetate, and it just blows me away. It was the Eagles."

Such were the early days of Tower Sunset, a heady time of seemingly endless possibilities at a store that would rewrite music-retail history.
The new Deutsche Grammophon boxed set is also something of a let-down, even with its nice packaging. The five-disc “The Legend Lives On” has one previously unreleased performance on a bonus disc—a rather wan take on Mozart’s Piano Concerto No. 17. The main inclusions aren’t all so well chosen either. Since he nearly collapsed in the middle from a coughing fit, the ill, 72-year-old Bernstein’s “Final Concert” of Beethoven and Britten is best left as a stand-alone item for true-blue fans. A Beethoven and Brahms concertante disc with Krystian Zimerman, Mischa Maisky, and Kremer also doesn’t necessarily show anyone at their best. The Mozart C Minor Mass sounds grandiose in retrospect, but some will warm to the operatic scale.

What’s great in the Deutsche Grammophon set is the riveting Mahler Fifth with the Vienna Philharmonic and several items on an all-American disc—although not the Gershwin “Rhapsody In Blue.” It pales in comparison with Bernstein’s classic ‘50s Columbia version. But Barber’s Adagio is suitably intense, and Copland’s “Appalachian Spring” has rarely sounded so beautiful. Best is Bernstein’s account of Roy Harris’ Symphony No. 3, which he makes sound like truly great music. An egregious A&R misfire with this boxed set, though, is that it includes none of Bernstein’s own compositions. There are the previously mentioned releases, but shouldn’t the anniversary set have presented a more complete picture of his talents? Why not put “Chichester Psalms” in there or “Facsimile” or even the “West Side Story” Dances?”

Sony Classical is absent from any October salutes to Bernstein’s memory, and although the content of its recent “Bernstein Century” edition was wonderful and wonderfully remastered, the marketing of that series was botched from the start. Still, the company will try to make up for it next spring by issuing a budget-priced boxed set ($70) of the conductor’s first Mahler cycle. Let’s hope there is a coherent, committed campaign behind that release to breathe new life into the Sony series.

Next June, an exciting new Sony Bernstein recording is due from violinist Joshua Bell. In the manner of the “Porgy & Bess” Suite on Bell’s hit “Gershwin Fantasy,” album from ‘98, this disc showcases a 20-minute “Suite From ‘West Side Story,’” orchestrat-ed by Bill Brohn—a contributor to “Gershwin Fantasy” and a Tony-winning Broadway arranger. The album also features “Berenice,” as well as transcriptions of songs “New York, New York” by Brohn, “Lonely Town” by Angela Morley, and “Make Our Garden Grow” by John Corigliano. Bell premieres the “West Side Story” Suite this winter in Florida, with high-profile festival appearances planned for next summer.

In the meantime, a fine new Bernstein disc is just out from Hyperion. It features Marc-André Hamelin’s virtuoso account of “The Age Of Anxiety,” the composer’s piano concerto-cum-second symphony. The pairing is William Bolcom’s Piano Concerto.
Artists & Music

Ritmo Returns; Arjona Dips In Caribbean

ON THE HEELS of the Latin Grammy awards, the fourth and last major Latin music awards show scheduled for 2000, set for Oct. 19 at the Universal Amphitheatre in Los Angeles. It will air Nov. 12 on Telemundo for the second year, after a successful debut in 1999, with ratings ranging from 8.9 in Los Angeles to 5.6 in Miami, according to executive producer Luis Medina.

Ritmo Latino prides itself on sponsoring a different kind of award: its audience—made up of voters who cast ballots at Vons Supermarkets and Ritmo Latino stores nationwide—determines the winners. But this in itself is not new. What makes Ritmo truly different is the format of its show, which is more informal and participatory, with groups of people announcing the winners from various locations.

“We didn’t want to worry about making an award similar to Premios Lo Nuestro or the Grammys,” says Medina, who readily admits the Ritmo Latinos were originally scheduled for the end of the year to

Los Angeles but also from Times Square in New York and possibly in Sydney in Miami.

Aerosmith in all 14 categories will be voted upon, the Life-Time Achievement Award—to be given to Joan Sebastian—was decided upon by organizers. A total of 13 different stations will be given on camera during the two-hour show, with scheduled performances by Son By Four, Chayanne, Emmanuel, A. Quintanilla Y Los Kubianos, Kings, Jazmín Velázquez, Paulina Rubio, Jaguares, and Charlie Zaa, as well as Pedro Fernández singing a duet with Bertin Osborne.

VETERAN GUATEMALAN singer-songwriter Ricardo Arjona topped The Billboard Latino 50 Sept. 16 with his “Galáctica Marie,” providing a healthy dose of fresh air to the chart. The 18-track ouevre, which includes acoustic versions of several songs, is Arjona’s homage to the Caribbean, its rhythms, and even its musicians. The top 10 charts, new to Arjona, has been successful. “Galáctica” has sold 600,000 copies since its debut last month.

“This kind of music has much (Continued on next page)
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NOTAS
(Continued from preceding page)

dors activities on its premises, and promoted the swap meet and controlled the access of customers to the area.

Industry lawyers cited the case at least seven times in one of their Napster briefs. And Fonovisa vs. Cherry Auction was also cited in July by U.S. District Judge Marilyn Patel when she issued the preliminary injunction that launched Napster's appeal bid.

De la Hoyan Debut at No. 3: Never underestimate the power of a cover. Oscar de la Hoyan's first single, "Vea A Mi"—a Spanish-language version of the Bee Gees' "Come To Me"—debuts at No. 3 on the Hot Latin Tracks chart, with plays on 15 stations nationwide. But wait—another cover, Luis Miguel's "La Bikina," debuts at No. 16, way below the boxerten-singer. Maybe de la Hoyan should break the hex that has hung over athletes who go into the recording studio.

Sony Discos' Azul Azul, the only successful pop group to come out of Bolivia in recent memory, continues to wreak havoc with the single "La Bomba".

"It's one of those songs that comes out every five years or so, like 'La Macarena,'" says Luana Pagani, VP of international marketing for Sony Latin America.

"La Bomba" became a hit in Spain after being covered by King Africa and is now entering Europe, Australia, and Asia in the Azul version. In the U.S., Sony Discos put out a Spanglish remix to help the group cross over into English-language radio. The Azul album "El Sapo" has sold approximately 300,000 copies worldwide, according to the label.

In the wake of his latest release, "Noche De Cuatro Lunas," Julio Iglesias kicked off the first leg of his world tour Oct. 5 in Detroit. The singer will play 18 dates in the U.S., with more to be announced in November.

MTV searches for a new Chilean DJ from a pool of 500 candidates. Both men and women showed up for an open casting call Sept. 30, from which 10 semifinalists were chosen. That list will be narrowed down to five with help from the audience during "Los 10 Mas Vistos." The show will be hosted by Alfredo Lewin, to date the only Chilean DJ on MTV Latin America.

Singer Soraya, who was diagnosed earlier this year with breast cancer, has become a militant spokeswoman in the fight against the disease. Soraya, who is working closely with the Susan G. Komen Foundation (the organization that puts together Race for a Cure), is raliing celebrities and the public to participate in a walk against cancer Saturday (14), starting from Bayfront Park in Miami. Interested parties can call 305-666-RACE.

In an effort to internationalize her music, versatile merengue singer Orba Tañón has signed with Warner Music International after nearly a decade with Warner-Reyes's Miami-based WEA Latina, Tañón, who's sold more than 2.5 million albums in the U.S. and Puerto Rico and who was recently seen sporting a lighter hairdo during the Latin Grammys, hopes to expand into Latin America and Spain. Within the U.S., she'll continue to be marketed through WEA Latina.

Rodrigo Espinoza, newly signed to One Voice Music, is currently in Mexico recording his first album for the label. Espinoza, who is married to Mexican singer Yuri, just finished producing his wife's next album. The couple, who frequently sing together (they record an earlier version, with different lyrics, of "No Me Ames," later popularized by Marc Anthony and Jennifer Lopez), have recorded a duet of "La Que Soñé," a salsa track for "Sueños," the latest album by Alvaro López & Rest Band. No word yet if Yuri will also be featured on her husband's album.

Canada’s Managers See Big Picture

Int'l Success Means Expanded Role For Both Veterans, Newcomers

BY LARRY LeBLANC
TORONTO—As blues veteran B.B. King once sang, it’s all about “paying the cost to be the boss.” For Canadian artist managers—all the way from industry veterans to an emerging new generation—the higher A&R presence enjoyed internationally by their clients in recent years has meant a major expansion in their own roles and responsibilities.

That increased managerial activity has been fueled by unprecedented international success for Canadian artists in the past decade—and in particular by such acts increasingly competing within the complex U.S. radio and tour market.

A decade ago, a manager’s role was typically limited to overseeing recording and publishing agreements, merchandising tie-ins, and lining up booking agents and producers. But as the career needs of Canadian artists expanded, their managers’ business repertoire had to do likewise in order to develop long-term management strategies for their clients.

“Now there is a core list of at least 10 Canadian managers who can be counted on for developing artists in Canada or internationally,” says entertainment lawyer Susan Shamovitch of Stohn Henderson in Toronto. “Frankly, I still wish the list was longer.”

“They’re out to do more ‘big picture’ strategies around today,” says Toronto entertainment lawyer Leonard Glickman at Cassels, Brock & Blackwell. “The old-school managers went from one event at a time—get a demo, get a record deal, and then get a publishing deal—without asking. ‘What is the long-range plan for this band?’ ”

“A decade ago, only a small handful of players were connected internationally,” explains Warner Music Canada senior VP Dave Tollington. “Now those managers have had 10 years or more of global business experience under their belts. At the same time, others have come along with international expertise due to the Canadian industry being on the map internationally.” The golden circle of Canadian managers is primarily filled by veterans with more than a decade of experience. They include Bruce Allen, Terry McBride, Ray Danniels (Rush, Van Halen), Rene Angelil (Celine Dion), Jake Gold (the Tragically Hip), Sam Feldman and Steve Macklan (Diana Krall, Joni Mitchell, the Chieftains), Bernie Finkelstein (Bruce Cockburn), Tom Berry (Holly Cole), Larry Waranas (Susan Aglukark), and Robert Luhtala (Edwin).

Additionally, an impressive (Continued on page 87)

Taiwan Gov’t Will Support Piracy Fight

Successful Police Crackdown Program Extended For 3 Months

BY TIM CAPLAN
TAIPEI—Taiwan’s music industry has received a boost in its attempts to tackle a burgeoning piracy problem following a pledge from President Chen Shui-bian to give full support to the latest crackdown.

During a recent meeting with representatives of local and international labels and the Taiwan branch of the International Federation of the Phonographic Industry (IFPI), Chen pointed to the need to defend intellectual property rights. “Taiwan has created a good economic environment, but now we need to protect that environment and economic property,” Chen said.

At the Aug. 31 meeting, IFPI’s Taiwan branch called on the president to implement more permanent measures to stamp out music piracy in the territory. With Taiwan’s strong economy, National Police Chief Wang Ching-juan reinstated the highly successful “K-plan” anti-piracy program for three more months, from September to the end of November.

Under the K-plan, the Ministry of Economic Affairs directed Taiwan’s Second Security Police force to crack down on intellectual property (IP) theft in all categories, including recorded music. That program lasted only six months but was applauded by the local music industry. “The K-plan is a good program, but unfortunately it was stopped for a number of reasons,” including budget constraints, says IFPI Taiwan Secretary-General Robin Lee. “The police need a continual flow of support to crack down on piracy.”

However, Lee says there is an upside to the three-month extension. “They did not just bring back the K-plan; they expanded it,” he notes.

Government figures do not distinguish among types of piracy, whether it be of music, computer software, motion pictures, or consumer goods, but the K-plan achieved significant results across the board. During the January-June period, the ministry handled 450 cases of IP theft, four times the annual average. IFPI figures suggest that the cost of piracy to Taiwan’s music industry is around $100 million, the majority of that being product for local consumption. According to IFPI Taiwan, the local music industry is worth around $300 million, meaning the territory’s piracy rate has now reached around 30%.

The big challenge in Asia right now is the piracy situation in Taiwan,” says IFPI Asia-Pacific chairman Lachlan Rutherford. “We really need the support of government to deal with it.”

But catching music pirates is still far from easy, as Lu Wen-shiang, deputy director general of the economic ministry’s Intellectual Property Office, emphasizes. Under Taiwan law, before a pirate can be arrested, the copyright holder must file a complaint about each individual case of piracy as well as provide information on the identity of the allegedly guilty party and the location of the manufacturing facility. Copyright owners must also agree that the music was reproduced without permission.

Lee says IFPI Taiwan is playing an active role in finding and notifying companies and the police of suspected pirate operations. Adds Lu, “We are conducting training courses for police and district attorneys to help them identify and understand IP issues.”

As for recovering money lost to IP theft, Lee said, the process is ongoing. “We will request the criminal cases first before taking civil action.” Criminal law in Taiwan does not require defendants to pay compensation to IP rights holders, so redress can only be made through complicated civil suits.

Study: Global Music Sales To Hit $65 Billion In 10 Years

BY EMMANUEL LEGRAND
LONDON—Global music sales are expected to increase in retail value from their current $38 billion to $65 billion over the next 10 years, according to a study carried out by the London-based U.K. arm of U.S. investment bank J.P. Morgan (JPM).

According to the study, this growth will be driven by E-commerce. JPM predicts that digital downloads will account for 19% of total sales by 2010.

Online physical sales will represent 20% of the industry’s revenue, while “offline” sales of physical sound carriers—CDs, cassettes, and singles—will have fallen to 50% within three years.

The company claims that the legitimate market for downloads will start to take off by 2002-03. Nick Bertolotti, managing editor and new media at JPM in the U.K., says, “We have huge optimism about the future of the industry. I think it is going to grow massively.”

He adds, “The overall pot of money will get $38 billion. It all boils down to how much of that money is going to be split between the various incumbents.”

In its recent publication titled “The Recording Industry In Numbers 2000,” the International Federation of the Phonographic Industry (IFPI) estimates the global retail value of recorded-music sales in 1999 was $38.5 billion.

New Competition Overshadows JASRAC Deal

BY STEVE McCULLEN
TOKYO—Industry sources say the impending end of Japanese authors’ society JASRAC’s long-standing monopoly on music copyright collection and distribution reduces the significance of the recent agreement between it and a consortium representing software companies and Internet service providers (BillboardBul- letin, Aug. 21).

During the current session of the Japanese Diet (parliament), the government is expected to introduce legislation to amend the Law on Intermediary Business Concerning Copyright so that private companies and individuals can offer services similar to JASRAC’s. The government’s Cultural Affairs Agency, which oversees copyright-related matters, has expressed hope that the law will be amended before the end of the year.

Under the terms of the deal reached between JASRAC and the Network Music Rights Conference (NMC), businesses selling music downloads will have to pay JASRAC 7.7% of the retail price charged for each download.

Companies making music available through streaming formats—such as Internet radio—will pay JASRAC 3.5% of the monthly revenues received from (Continued on page 84)
British Music Industry Pays Tribute to Atlantic Group's Ahmet Ertegun

BY PAUL SEXTON

LONDON—Even the great creators of classic albums who never had a chance to meet Ahmet Ertegun up close have paid tribute to the man who made the music world a better place for many of its performers and composers.

The death of the last of the giants in the industry has left a gap in the music world that will never be filled.

Ertegun's influence on the music industry was immense, and his passing has left a void that will be felt for many years to come.

The list of British acts to benefit from Ertegun's influence on the music industry is long, and includes some of the greatest names in music.

Some of the most successful acts who have benefited from Ertegun's guidance include The Beatles, The Rolling Stones, and Led Zeppelin.

Ertegun's vision for the future of the music industry was one of innovation and excellence, and his influence can be seen in the way that the industry has developed over the years.

The after-effects of Ertegun's influence on the music industry are still felt today, and his memory will continue to inspire new generations of musicians and music lovers.

In short, the music world is a better place because of Ahmet Ertegun, and his legacy will live on for many years to come.

BRUCE HINTON
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**NEW**


- New = Entry Re = Re-Entry
IN AN AMBITIOUS millennium project, musicians from six different countries located on the Greenwich Meridian (and longitude) have come together for a series of collaborative concerts. Sponsored by the U.K. Foreign and Commonwealth Office and organized by top U.K. world music producers Serious under the banner Music on the Line, the musicians spent a week rehearsing in Ghana at the end of September. They included South African diva and Sony recording artist Shobhgie Khumalo, Malian duo Amadou & Mariam, Ghanaian star Rex Oman, Spanish flamenco virtuoso David Bien, and 17-year-old U.K. singer Josephine Oniyanma, and musical director Steve Loder. "Nobody knew if it would work, but it’s been an extraordinary success, with an energy all its own," says Steve Loder. After concerts in Accra, Ghana, the troupe flew to the U.K. for shows on Oct. 6-7. Amadou & Mariam’s album “Je Ni Mousse” (Mamade & Woman) was released Oct. 2 by Universal U.K. to coincide. The prospect of a live recording is currently under consideration.

Nickel Williamson

AS A CHILD SINGER, Silvy Melody hit the Belgian charts in 1990 with Flemish versions of “Bey” and “Le Téléphone Pleure N De Telefoon Huilt Mee,” the latter resulting in a No. 1 hit and a gold record for ARS Productions. Now she has resumed her musical career as a woman of Liquid Featuring Silvy, which finds her teaming up with DJ Wout (Van Dessel) and Milk Inc.’s Rega Pinto. The group’s debut single, “This Is My Night” from the Belgian Ultratop No. 1 position for three consecutive weeks, with more than 45,000 units sold. With a repertoire ranging from huge ballads to dance-floor extravaganzas, Silvy appears poised to become Belgium’s top-selling dance act. “Turn The Tide” is also on Zomba in Holland, as well as other territories listed for early 2001 release. An album is being recorded for Benulex release in February.

Marc Mars

REFLECTING THE SORRY STATE of Israeli music, a new group headed by local industry hard-hitters has been formed to lobby for government funds. Heading the group, called Ami, are Dudu Denat, chairman of artists’ union EMI; Michael Tapasikh, chairman of producers’ union Hellenic; and attorney Danny Gottfried of the Assisi law firm. With “It’s the most crucial time in Israeli music history, as the industry is faced with its most severe challenges. We need to take a hard look at the state of the industry and the need for public funding.” Gottfried asks. The Israeli music industry appears to be in desperate need of help. In a letter to Prime Minister Ehud Barak, the Ami group points to a 30% drop in CD sales and an 80% drop in concert ticket sales. Most Israeli music industry executives have reportedly run dry because so many have requested help. Pirating is estimated to cost the industry $75 million a year.

Barry Chamish

TOP HONG KONG SINGER Jacky Cheung has been recruited by Richard Li’s Pacific Century Cyber-Works (PCCW) to sing the theme song “The Spurs’ Of Life” in a special video to celebrate the merger of PCCW and telecommunications giant Cable & Wireless Ltd. The song was composed by Ng Ngok-sing with lyrics by Lam Chik. “It’s an honor to be chosen to sing this song. The lyrics refer to the start of a new life when two par-
Music Law Firm Entity Merges With Mishcon

By EMMANUEL LEGRAND

PARIS—It may not be pay-for-play, but new research published in the world's fifth-biggest record market claims to show a direct correlation between the amount of tracks played on French radio and the radio advertising spend used to promote those same songs.

According to a study commissioned by independent labels' body the UFFI from airplay monitoring company Ipsos Music, 1,888 different artists had records played on French radio during the first quarter of 2000. Only 134 of those acts had any advertising through radio advertising. But according to the report, no fewer than 46 of those 134 had titles among the 50 most-played songs during the quarter.

“There is a correlation between the most-played titles and advertising expenditure of those songs,” according to the report, “it’s not by coincidence.”

Record labels insist that the situation in France is not pay-for-play, and note that they don’t buy advertising on French radio. “It’s a more ‘perverse’ system,” notes one indie label head of promotion. The situation, which was pioneered by NRJ, consists of a “partnership” between the radio station and label. The station gets its logo on a TV advertising spot for a given artist in exchange for free on-air airtime.

Fun Radio scheduling director Sam Zniber insists this doesn’t necessarily mean pay-for-play, which remains the prerogative of programmers. “A station would be suicidal to link its name to an artist if it is not consistent with its overall programme. The programme would be very damaging for the station.”

The report also analyzes the number of pay-for-play sessions received by stations from major and indie labels. The latter represented 9.5% of the total total played. 

The study, conducted by independent radio consultancy Study Links, also reviewed the label ads, radio plays, and new French study links label ads, radio plays.
Impulse Buys Pay Off For Top Hits Music

BY TRUDI MILLER ROSENBLUM NEW YORK—Top Hits Music, based in Scarsdale, Ariz., is building its business solely on impulse purchases. The company sells the latest hit singles by placing them in front of consumers at local drugstores and supermarkets.

Born six years ago, Top Hits Music sets up spinner racks in stores that typically don’t carry music. The racks are stocked with current top hit singles (or full-length CDs, if the store wishes).

“There’s a lot of people buying on impulse and just buying what they like,” says CEO Carl Rosenbaum. “The whole world doesn’t go into record stores. But everybody loves a good song, and people who would never think of going into a record store will buy it at drugstores or supermarkets. It’s very profitable for our customers and profitable for us. Our business has grown 50% every year, and we’re going to see 50% growth this year.”

But he declines to reveal revenues.

In racking its accounts, Top Hits changes the entire product mix every two weeks. The company runs unseeded titles in exchange for a completely new shipment, which usually contains some of the titles that were just returned. This system keeps things simple for the stores, while still allowing Top Hits to analyze what’s selling and ensure that the rack always has the correct product mix, Rosenbaum says.

“A lot of research goes into the selection at each store,” Rosenbaum says. “It’s not a cookie-cutter approach.”

For instance, when a store first joins the service, Top Hits identifies the demographics of the store’s customer base, then selects local radio stations that match that demographic. The company uses Broadcast Data Systems to monitor what songs are hot on those stations and SoundScan to see which songs are selling the best in that market. The biweekly shipment of singles is then adjusted accordingly.

Top Hits gets most of its product directly from the labels; some of it comes through Baker & Taylor. The stores buy the product from Top Hits along with the service and get credit for titles that don’t sell.

Top Hits can also customize displays for accounts. It does special promotions for retailers as a recent “Back to School” promotion at Walgreens offering a free single with every full-length CD purchased.

Rosenbaum, who spent 28 years as a music retailer, launched Top Hits in 1994 after his 20-unit Chicago music chain Flip Side succumbed to competition from Best Buy and Circuit City. Top Hits currently services about 18,000 stores, says Rosenbaum, including such chains as 7-Eleven, Walgreens, and Eckerd. “We’re just starting with Albertsons’ supermarkets and the drugstore chains Sav-On and Oco, and we’re about to start shipping to Rite-Aid,” Rosenbaum says. “By the end of the year, we’ll have

Dr. Wax Prescribes Used CDs, Vinyl, Tapes

BY STEVE TRAIFMAN

CHICAGO—After 20 years in operation, Sam Greenberg, owner of the four-unit Dr. Wax chain, says the company knows “what music our customers want.”

What customers want are used CDs and vinyl, which is why the sign at the chain’s Hyde Park store reads “Dr. Wax: We buy CDs, LPs & Cassettes.”

Used product makes up 30%–70% of inventory in each store. The chain’s Web site, usedcds.com, is launched back in 1996 and now offers more than 20,000 titles, mostly used CDs and vinyl.

Greenberg and former partner Dave Wolfson have just graduated from Ohio State when they started their first store, Singin’ Dog Records, in 1978, with mostly used CDs, LPs, and cassettes in all genres of music, and it’s still in business.

They moved to Chicago in 1980 and opened the first Dr. Wax in Evanston.”

In Chicago, Top Hits has been impacted by the growing reluctance on the part of labels to release singles. So far this year, the U.S. singles sales are down 34.1%, largely due to the belief of record label executives that singles sales cannibalize albums. Consequently, some labels either do not release singles or limit the number of copies of a single.

This kind of thinking is short-sighted, Rosenbaum says. “I think they’re paying no attention to the future,” he says. “It’s when you go into a store and there’s nothing new available for (customers), nothing for someone who fell in love with the new song on the radio,” because it’s only available at $18 for the whole album.

“One of the labels is driving kids to Napster,” he says. “They’re putting themselves in a box where people can only find the song they want on the Internet. But if someone goes into Walgreens and sees the single and buys it, maybe he’ll then turn around and buy the full-length. Singles drive more people to buy music.”

Another thing that affects the Top Hits business is when labels issue a single, but only for a limited time or a limited amount. “It used to be if it was a real hot single, we could put 12 copies on the rack,” he explains. “Now we can only put two or three pieces, because they limit the quantity. If they only sell 30,000 instead of 100,000, it makes it difficult to put the right amount on there. It also hides the title and decreases the SoundScan numbers. We’re at the point where we have to decide how we will grow: if the product is not available, we can’t add another customer.”

But the customers that Top Hits currently has appear satisfied with the company’s service. “We have used Top Hits for the past three years, and we’re very pleased with their productivity,” says Tammy Alderman, vocalist for Eckerd. “They’re a good performer.”

A Walgreens spokesman adds, “The program has been successful so far, and the distributor has been very good.”

Dr. Wax outlet in Chicago has been in the Hyde Park area near the University of Chicago since 1988. (Photo: Steve Traifman)
K-TEL INTERNATIONAL has had its stock delisted from the Nasdaq National Market for failing to meet basic capitalization requirements. K-tel is now on the over-the-counter bulletin board, an exchange for thinly traded stocks. Because the Minneapolis-based firm appealed a Nasdaq delisting notice in August, it is not currently eligible for the Nasdaq SmallCap Market, which has less stringent trading requirements than the National Market.

In other news, K-tel reports lower revenue and increased losses for the fiscal year that ended June 30. Net revenue sank to $58.8 million from $77.7 million in fiscal 1999; net loss rose to $15.7 million, or $1.08 per share, from a loss of $11.5 million, or $1.25 per share, the year before. The Minneapolis-based company attributes the higher loss to an increased loss to excess inventory of cassette products and to unprofitable Operations in Europe, specifically its German subsidiary. K-tel is generating lower revenue due to decreased sales in the U.S. and lower volume worldwide following the sale of its Finnish subsidiary.

For the three months that ended June 30, K-tel reports a loss of $11.1 million, or $1.08 per share, on revenue of $12.2 million. In the comparable period last year, K-tel lost $1.7 million, or 7 cents per share, on revenue of $19.4 million.

CD WAREHOUSE has suspended operation of its money-losing E-commerce site, cdwarehouse.com, and will take a one-time $1.7 million charge against its third-quarter earnings. In an August filing with the Securities and Exchange Commission, the company said that it incurred costs exceeding $2 million in developing the site, that sales had been “minimal,” and that it had not marketed or advertised the site.

In a statement, CD Warehouse president/CEO Christopher Saltzer called the move “very disappointing” and said the company is exploring ways to return the company to profitability,” adding that the company hopes to redevelop the site in the future. The Oklahoma City-based retailer will continue to maintain its corporate site, cdowi.com.

In other news, Alan Brown, chief executive of St. Paul, Minn., retailer Appliance Warehouse, has acquired a 5.3% stake in CD Warehouse. In documents filed with the Securities and Exchange Commission, Brown disclosed that he purchased 194,000 shares at prices ranging from $1.25-$1.30 between July 24 and Sept. 11. All of the purchases were made by Brown’s individual retirement account, for which Dain Rauscher acts as custodian. Acquisition costs totaled $298,418.78.

WAL-MART STORES has shut down its E-commerce site, Wal-Mart.com, for remodeling ahead of the holiday shopping season. A note that was posted on the site said the Web shopping destination will be closed for a few weeks.

Meanwhile, the retailing giant said it plans to open approximately 40 new discount stores, including 10-to-15 Supercenters during the fiscal year beginning Feb. 1, 2000.

In other news, September sales at Wal-Mart stores open at least a year increased 4.8% from a year ago. Total sales for the four weeks that ended Sept. 26 increased to $17.3 billion from $15.7 billion last year—a gain of 10.6%.

MUSICMAKER.COM says it will cut about 30% of its staff. The New York-based online music company says it will retain a “strong” staff in marketing, engineering, customer service, and fulfillment; it will focus its promotional activities on its content, specifically in classical, jazz, Christian, and Latin music. In a statement, president/chairman/CEO Raju Puthukara says the plan will reduce the company’s cash burn to $10 million-$12 million a year. In a Securities and Exchange Commission filing for the quarter that ended June 30, the company said it had cash on hand of $35.7 million. It now has $31.2 million.

BMG ENTERTAINMENT is teaming with American Airlines and Ann Taylor on an enhanced compilation CD to support breast cancer research and education during Breast Cancer Awareness month. The CD, produced by BMG’s Arista Records, features tracks from the label’s female artists, including Aretha Franklin, Whitney Houston, Toni Braxton, and Norah Jones. Among the artists are Anne Lennox, Lisa Stansfield, and Angie Stone, and contains breast self-examination cards. Net profit from the sale of the album will benefit the Susan G. Komen Breast Cancer Foundation.

American Airlines and Ann Taylor will promote the compilation to their customers via in-flight video/in-store play, respectively, as well as through print promotions and American Airlines frequent flyer programs. The CDs will be available exclusively at Ann Taylor and Ann Taylor Loft retail stores starting this month and will feature enhanced links to Web sites for American Airlines, AAdvantage, AA Vacations, Arista Records, and BMG Entertainment’s click2music.com.

DR. WAX PRESCRIBES USED CDs, VINYL TAPES
(Continued from preceding page)

Pricing is very aggressive due to competition from both chain outlets and mass merchants. New releases are listed at $13.99 to $15.99, with the same discount on catalog, “which is where we usually beat most of the other stores,” Greenberg says.

New vinyl is also priced about $2 below list. “Used prices are pretty competitive compared to collector stores,” Greenberg adds. Yoga recalls the highest prices for used LPs at Hyde Park were about $30 for “The Last Bullet” and $35 for “J.B.’s Mononrail.”

Advertising is mostly done through print and some radio, with regular small ads in such free weekly newspapers as The Chicago Reader, New City, and The Onion. Dr. Wax takes occasional spots on R&B outlet WCIR and sponsors specific programs, such as hip-hop and international. Music videos on University of Chicago station WHKP and jazz and rock shows on Northwestern University outlet WNUR.

The site makes a big fuss about artist visits, but Greenberg notes that Henry Rollins and Q-Tip are regular shoppers when in town, and the recent drop-ins include Destiny’s Child, Tony Touch, and Bimpadelic, among others.

Greenberg latched on to the “usedcds.com” domain name for Dr. Wax back in 1996 before music on the Internet took off. He initially used the site for auctions of rare LPs and CDs for about 18 months. After a brief period of dormancy, the site was completely revamped for E-commerce last August and has been providing increasing income each month since then, he observes.

“We are adding 500-1,000 mostly used-CD and LP titles each month and should be close to 25,000 by the holidays,” Greenberg says. Memorabilia and posters are also available online. “We think of the Web site as another store, and my checks say Dr. Wax,” he adds.

“We’re modeling the site as a store, with genre-specific menus, and will have a dedicated staffer from each of our outlets to keep the music mix up to snuff.”

Customers have the option of using their secured credit cards for purchases and can pick up the merchandise at the Lincoln Park outlet or have it shipped for a nominal fee. Pricing is the same or a bit lower than in the stores, and “the first-year overall has been pretty good,” Greenberg says.

Looking ahead, he observes that “sites such as Napster are promoting a different buying habit for the younger generation. In the past, a customer would come into the store, pick up the album or CD, and check the liner notes for the band members, credits, producers, and other information. Now they can get this info online, and we’re downloading a song for instant gratification. I think this will mostly affect the superstars, who won’t see a new CD shipping gold or platinum that often in the future.”

But Greenberg adds that he doesn’t see the downdraft syndrome affecting his business that much for the next five years. However, he is looking into the do-it-yourself CD kiosk for an in-store test later this year.

“Our neighborhood stores are still viable and vital operations, where our staff is helping customers make buying decisions every day,” he says. “Our Web site gives us an active online presence, and we expect to make our click-and-mortar mix a successful formula for years to come.”

JASRAC DEAL
(Continued from page 78)

consumers or advertisers for online content mainly comprising copyright-related content, 2.5% for general entertainment, and 1% for sports and news. Online companies offering free music downloads and earning advertising revenues from their sites will pay $6.67 (6 cents) per copy-right.

The agreement must be approved by the Cultural Affairs Agency. Once competition is introduced, however, the two-year deal (which follows a series of "temporary" deals) signed between JASRAC and the NMRC may well be irrelevant, some observers say.

"The agreement has no meaning," says one Japanese government source familiar with copyright issues. "If JASRAC doesn’t have a monopoly, there’s no reason for a deal between JASRAC and the NMRC." The source claims two companies—whose names he declines to disclose—are already working behind the scenes to enter the online royalty collection and distribution business once the amended law goes into effect.

JASRAC—which is unusual among major music copyright societies in that it collects both mechanical and performance royalties—says it is confident that copy-right owners and publishers will still want to do business with the society, since it will be convenient for them to have JASRAC handle all their royalties collections.

The JASRAC/NMRC deal may have less impact than expected if is that the Recording Industry Assn. of Japan (RIAJ), which represents the country’s major labels, has not been a member of the NMRC since March 1996. While the RIAJ officially says it left the consortium because its member companies had different online business strategies, music copyright consultant Kazuhiro Ando says the real reason is that the RIAJ won’t accept the 7.7% royalty rate.

Japan’s mechanical royalty rate is 6%, Ando explains, but labels here pay a de facto rate of 4.8% based on the assumption that 20% of their product comes back to them as returns. “Obviously you can’t have returns on downloads," Ando says. “It’s very unreasonable for writers and music publishers to accept this discount idea for downloads.”

The Cultural Affairs Agency is expected to approve the JASRAC/NMRC deal. JASRAC president Shigeru Yoshida is a former director general of the agency.
Novelty Label Oglio Joins Rhino Family; Midget Handjob’s ‘Snack’ On Epitaph

MERCHANTS & MARKETING

By Chris Morris

Novelty label Oglio has announced that the company has joined the Rhino family as an exclusive distribution deal with K-Tel Distribution in New York. The company’s first titles include “Dance, Ho” by trance artist Don Shiva and the chill-out compilation “Café Del Sol Vol. 1.” Taking a page from the original, the label is releasing its product in aqua-tinted jewel boxes.

Flag Waving: The latest project from Keith Morris, the former lead vocalist of Black Flag and the Circle Jerks, will likely surprise those expecting old-school hardcore in the manner of those two famous Southern California bands.

Midget Handjob’s Epitaph Records debut “Midnight Snack Break At The Poodle Factory” is an off-the-wall collision of spoken-word surrealism and instrumental jamming.

“Midnight Snack Break” combines freestyle rants with dizzying music in the mold of such former Snoop Dogg associates as Syd Barrett, Robyn Hitchcock, and Captain Beefheart. Some tracks are wildly autobiographical: “Hurricane” took in a manic recreation of a drunken binge during a Circle Jerks stop in New Orleans in the early ’80s, while Morris said the Bill Collectors Won’t Stop Buggin’” finds Morris reeling details from an admission form from L.A.’s Cedars-Sinai Medical Center, which the vocalist was admitted last year for an emergency appendectomy.

It’s a breath of fresh air,” Morris says of Midget Handjob. “For all those years it was ‘one-two-three-four, one-two-three-four’—everything was so in-your-face, over-the-top.”

The group will play a special set at the Rhino Records retail store Oct. 22 in L.A.
Allegro Tightens Alternative Hold With Its Acquisition Of New Sound

IN ACQUIRING New Sound, the Waterbury, CT-based specialty distributor Allegro is setting itself apart from other independent distributors in going after the gift shop/children’s product market.

Although it carries a wide array of genres, the Portland, Ore.-based Allegro has distinguished itself for its strength in classical and jazz. The company says it is now one of the biggest players in selling music to the gift shop/alternative marketplace.

New Sound, formerly known as Silo, handles about 2,000 accounts and generates about $3.5 million in business a year, which should bring Allegro to above the $40 million mark for annual revenue.

Joe Micalef, Allegro president, says, “This gives us another 2,000 alternative accounts and, combined with the Edin acquisition we did last year, brings our alternative market reach to 3,500 accounts. The gift market is now becoming a significant business for us. Now we can market to an account for 25% of our business.”

New Sound is also known for its work in distributing children’s music and related products.

In doing the deal, Allegro has bought the entire New Sound company, which means it is assuming the Vermont company’s debt.

Micalef says that New Sound’s back office and distribution will be consolidated into Allegro’s Portland warehouse, with about eight people losing jobs. But he adds that a marketing and sales staff would remain in Waterbury, in an office overseen by Scott Berry, who was president at New Sound.

Micalef further notes that the acquisition is the third one Allegro has made in two years. In addition to New Sound and Edin, the company has acquired EIS, a Canadian distributor. “We are actively looking to make acquisitions in alternative markets,” says Micalef.

RETAIL TRACK
by Ed Christian

IN THE PREVIOUS WEEK’S BILLBOARD, I wrote about Sony Music Distribution’s effort to revitalize the moribund singles market by coming up with a new pricing scheme (Billboard, Oct. 7). But in addition to putting out singles with a suggested $1.99 last/99 cent wholesale cost, Sony Music Distribution chairman Danny Yarborough says, it plans to more aggressively embrace the CD-only configuration. He says that there is a market for such singles if they contain material unavaiable elsewhere. Sony is issuing the singles with a $7.99 suggested list price and a $4.42 booklet cost, which leaves plenty of profit margin for labels and retailers.

Vinnie Birbiglia, the music merchandiser manager for Albany, N.Y.-based Trans World Entertainment, says that would be a good move. “We love the multi-mixes on a title or if it features a live version of a song not available on the album,” Birbiglia says.

With this rule at a higher price point, also, the labels can’t complain that they don’t make money, because here you do. And again, it proves the point that price doesn’t sell a record.

Birbiglia says that such singles have another bonus, in that they become catalog titles, far extending the life span of ordinary singles. It also works from the point of view of giving the young an affordable way to buy music, he adds.

LOVE THAT Capitol is using the same gambit to promote the new Radiohead album to industry purists as it did with the last album, albeit with a modern spin. In 1997 Capitol gave away a Sony Walkman, loaded with “OK Computer,” that was glued shut, which meant that the listener had a very limited, some would say, target-ed program. For the new album, “Kid A,” out Oct. 3, Capitol is distributing the set inside a cemented shut Sony Walkman Clip, the stylish portable device that looks like a fountain pen.

GOING OUT FOR BUSINESS: Circuit City has signed on with All Music Guide for entertainment databases, will serve as the entertainment software component for the chain’s online store. In other Alliance news, Retail Track hears that the company has just landed Amazon.com as an account. The Coral Springs, Fla., company will be one of the suppliers for the online merchant’s distribution facilities on the East Coast.

ON OCT. 25, Dave Mount, WEA Inc. chairman/CEO; his wife, Sheri; and Emmy Award winner Aaron Sorkin VP of entertainment, will be honored with the Spirit of Liberty award by the People for the American Way Foundation.

RETAIL TRACK hears that Clive Davis’ J Records will name Dave Yeskel head of sales. Yeskel previously was the head of sales at Windham Hill, until that label was collapsed into the RCA Music Group (see June . . . Also, Ron DiMatteo, formerly New York sales manager for Universal Music and Video Distribution, has joined Big Daddy Music Distribution in Kenilworth, N.J., as sales manager.

Craig Bruhn, VP of sales at Epic Records, has left the label and is seeking opportunities. He can be reached at 609-529-1413 or at craigbruhn@home.com.
school of top-flight management stars has emerged in recent years, including Robert Lamir and Eric Lawrence (for Lady Gaga, Julian Austin), Steve Hoffman (Matthew Good Band, Tea Party), Patrick Sambrook (Sarah Harmer), Bernie Breen (Big Wrek, the Headstones), William Tenn and Sandy Pundyk (Merlin, Hayden), Gary Francis (SoulDecision), Jack Ross (Moxy Fruvous), Louis Thomas (Great Big Sea). Chris Smith (Philosopher Kings, Nelly Furtado, Patrick Watson), Allen Moy (54.21, the Special Guests), and Heather Pollock ( Cary Casis, Sarah Slean).

"I'm impressed by many of the new young managers," says Finkelstein, who is president of True North Records and also heads Finkelstein Management Company Ltd. "However, time will tell with some of them. The music business isn't a sprint; it's a marathon."

"Many of the young managers today are better informed," claims Latchula. "More and more Canadian bands have been getting deals in the U.S. recently with managers I've never heard of. They don't have experience, but they are certainly knowledgeable.

Like most observers here, BMG Music Canada VP of A&R Keith Porteous cites Terry McBride and Bruce Allen—both Vancouver-based—as Canada's two most significant management players. McBride piloted the '90s international breakthroughs of Sarah McLachlan and Barenaked Ladies. Allen first developed Bachman Turner Overdrive in overseas markets two decades ago and has since advanced the careers of Loverboy, Brynas Adams, and Martina McBride.

"In a meeting, Bruce is the most prepared manager I've ever seen," says Porteous. "He knows all about the marketplace his artist is in. Terry is more technologically savvy. His company has almost the dedicated technological structure to support it. He will phone at 10 a.m. to discuss [IS] Broadcast Data Systems and SoundScan figures. I can ask him any question, and he can either give me the answer immediately or find someone to answer it.

With a staff of 20 (including 12 managers) and offices in Vancouver, New York, and Los Angeles, McBride's NetworK Management now handles—additionally to McLachlan and Barenaked Ladies—Tara McLean, treble charger, SUM 41, and Moost. U.K. acts Groove Armada and Dido, and Ireland's the Devlins.

"McBride was thrown into management in the mid-'90s by the managerial demands of Skinny Puppy and Grapes of Wrath, which recorded for his NetworK Productions label. "I learned by trial and error," he recalls. "The way I manage today is far more complex than what I used to. My challenges then were indie-based. All I was trying to do was tour my artists. I wasn't looking for radio or other elements that are looked at now."

"I was able to take on Barenaked Ladies because Sarah was going to garden for nine months before recording 'Surfacting' album," recalls McBride. "When we turned around the Barenaked Ladies' career, I was forced to build the management company. If Sarah came back into the picture while the band was still working, I was dead in the water. I knew we could not manage both acts effectively."

In addition to their traditional skills, today's managers are also apt to be technology-savvy and to utilize SoundScan and BDS data—unavailable in Canada five years ago—to stay abreast of their artists' recordings.

"Many managers are also now knowledgeable about far-reaching technological issues, including protecting Web rights or promoting artists directly via Webcasts and satellite broadcasts. At the same time, they cope with a steady flow of complex agreements for Webcasting, cyber-casting, sponsorship, or synchronization rights for TV and radio commercials."

"The more managers understand all of these issues, the more 'outside the box' they can think for their artists," says Abramovitch. "It's only when you understand the details of how this business works that you can think outside the box."

"Today's managers are more experienced and better educated about the industry," says booking agent Ralph James, VP of the Agency Group in Toronto. "In some cases, they have wise artists at a younger age to deal with. They are not generally dealing with impossible artists."

Until the early '90s, getting a Canadian act signed in the U.S. was impractical because few Canadian managers had contacts or clout there; laterly, U.S. signings of Canadian acts became more commonplace, along with an increased focus on domestic acts by multinationals based here. However, the past year has seen a reduction in major-label signings throughout North America, leading Canadian-based managers to increasingly seek out alternative options."

"With the number of majors shrinking, managers now have to consider the independent labels, examine do-it-yourself strategies, and utilize the Internet as a distribution medium," says Glikman.

adds Abramovitch, "Major deals are not a given today, so managers are forced to look at other avenues. There are avenues available that didn't exist years ago. It is an opportunity as well."

Managers here recognize that the size of the Canadian market limits a significant return on most projects. At the same time, they are faced with enormous investments in recording and video to create a competitive product. "You can't make mistakes anymore," says Hoffman. "One bad record, and it all goes sideways on you. Every time I make a video, I feel like I'm sitting at a Las Vegas casino with a $100,000 chip, but I don't get to pick the cards. That's not fun."
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For more information contact Reciprocal Music at 212.983.8200

Traffic Ticker
Top Music Info Sites

Unique Visitors (in 000s)

Total Visitors

1. mp3.com 3,229
2. mtv.com 2,988
3. rollingstone.com 1,678
4. sonicnet.com 1,589
5. launch.com 1,467
6. v.l.com 878
7. virgin.net 770
8. checkout.com 738
9. ult.com 696
10. peeps.com 664

At-Home Visitors

1. mtv.com 3,484
2. mp3.com 2,447
3. sonicnet.com 1,214
4. launch.com 1,178
5. rollingstone.com 1,081
6. virgin.net 922
7. v.l.com 577
8. ult.com 551
9. checkout.com 537
10. peeps.com 533

At-Work Visitors

1. mp3.com 893
2. rollingstone.com 598
3. muc.com 532
4. sonicnet.com 495
5. v.l.com 302
6. launch.com 286
7. peeps.com 237
8. billboard.com 202
9. checkout.com 201
10. virgin.net 178

Source: Media Metrix, August 2000. Site category is Music. Media Metrix defines unique visitors as the estimated number of total users who visited each site, without duplication, once in a given month. Approximately 55,000 individuals throughout the U.S. participate in the Media Metrix panels.

New Media

Merchants & Marketing

AAP Makes Case For Artists’ Digital Rights

Magex Finds Most Users Expect To Eventually Pay For Downloads

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

With the Oct. 2 appeals court hearing on Napster having temporarily put online copyright issues back in the spotlight, Artists Against Piracy (AAP) is aiming to help shape the seemingly unlikely public debate with an expanded consumer-outreach program centered around the concept of artists’ rights in the digital realm.

The group’s new campaign, which kicked off—coincidentally, ya think—on Oct. 5, encompasses a consumer-advisory initiative, a college-centric media push, and a revamped Web site at artistsagainstpiracy.com.

The coalition of some 70 marquee acts—from Aimee Mann and Alanis Morissette to Sheryl Crow and Sia—hopes the effort will inspire music fans to “think about online issues from an artist’s perspective,” according to executive director Noah Stone, who also heads Gold Mountain Entertainment’s GMEmusic.com Internet label.

And a casual perusal of the chat forums already active on the Web site shows that the handful of visitors thus far have indeed given the question of copyright in relation to file-sharing services some serious thought (as opposed to the “Napster good, labels bad” level of discourse often found elsewhere online)—though not all their conclusions would likely sit well with the folks at AAP or with their labels.

“Napster is one more good idea with bad follow-through,” Done correctly it could benefit both artists and consumers, but in our greedy American society, one half wants to hold the goods to fetch an unfair price, and the other wants the goods for absolutely free. Neither side is right,” sums up one poster in a sentiment expressed in varying words by others here. “The music industry needs to mature and create its own site that allows easy access (not free, I said easy) to music—and while they’re at it . . . stop the bleeding of artists as well.”

Music may not want to be free, others on the site echo, but it wants to be a whole lot less expensive than it is now.

AAP—which despite its moniker is funded by such interested industry groups and companies as the National Assn. of Recording Merchandisers, Preview Systems, Digital Media on Demand, Myplay, EMusic, Everard, Gig.com, Supertracks, and Liquid Audio—debuted in July with full-page ads in several major daily newspapers. The effort will now expand into home on the core music-scraping demos with a series of print ads in magazines including Rolling Stone, Spin, Source, Revolution, Electronic Gaming Monthly, GamePro, WVF Magazine, YM, and Teen People.

Each is built around the circle “e” copyright symbol and a single word such as “choice,” “freedom,” “privacy,” “fire,” “dedication,” or “respect.”

The ads raise meaty questions such as whether copyright has meaning in a digital world and direct readers to the Web site for discussion.

AAP also plans to run the ads in college newspapers at 120 schools, beginning the week of Monday (9) and continuing through December.

It appears to have its work cut out for it: A flash poll on the AAP’s home page poses the question of whether it is morally wrong to download copyrighted music for free without the artist’s approval. Sixty-seven percent of those voting said “no.”

Speaking of consumer sentiment, users may be flocking to the (currently) free Napster while they can, but the majority—78%—have accepted that online music will eventually carry a cost, according to

\(\text{Continued on page 99}\)
East Coast Show Addresses Revenue Sharing, Windows

BY ANNE SHERBER
ATLANTIC CITY, N.J.—The East Coast Video Show (ECVS), the second of three trade shows scheduled within a six-week span, seemed to be suffering from the industry’s overcrowded convention calendar. In the past, the show, which took place Sept. 25-29 here, was an effective tool for survivors to meet with smaller, East Coast retailers who may not have attended the annual summer show in Las Vegas. In January, the Video Software Dealers Assn. (VSDA) will hold its annual convention in Las Vegas, moving it from its traditional July slot. This year, foot traffic on the ECVS show floor seemed very light, according to attendees. Attendance in the normally crowded adult area was off. Even the number of parties, screenings, and celebrity appearances fell this year.

The event being before the show’s opening, Warner Home Video took advantage of the attendees who arrived early to a screening of “The Replacements.” Advance providers ADV Films Central Park Media and Media Blasters sponsored an anime cocktail party. But the show’s biggest celebrity appearance came when Vincent Pastore, who played “Big Pussy” on “The Sopranos,” signed autographs at the HBO booth. Later, distributor Valley Media sponsored a private party to promote the cable TV series’ video and DVD release.

In spite of the light attendance, Kimberly Orr, home entertainment events director for Advastar, which produces East Coast confab and the VSDA Convention, said that while there were fewer exhibitors, preregistration for retail attendees was on par with 1999.

She also disputes rumors that the January show will be poorly attended. While some have speculated that retailers and suppliers aren’t prepared to support another trade show just five months after the VSDA’s national show this past July, Orr said the exhibition floor is 75% booked.

Final ECVS attendance figures were not available at press time.

Many of the issues concerning ECVS “risked being with the retail ring, such as pay-per-view windows, revenue-sharing programs, changing technology, and government interference at the retail level.

At the show’s opening business session, VSDA president Bo Anderson addressed a sea of red baseball caps imprinted with “Protect our windows.” They had been distributed by veteran retailers Ray Jewell of Texas-based Movie Magic and Tom Pane of the Seattle-area Video Factory.

Along with the hats, Paine and Jewell came to the show armed with statistics on how retail sales have dropped, particularly for films that made more than $15 million at the box office, have shortened over the past 12 months. According to the report prepared by the two retailers, the average window for fourth-quarter titles this year is 48.8 days, compared with 50.3 days for titles released during the same period in 1998.

Jewell said that shortening a window even by two days can render a title unprofitable.

Anderson reminded retailers of the VSDA-sponsored Protect Our Windows program and urged them to let suppliers know with their store buyers that with short windows “are almost never smart buys,” Anderson told retailers.

The familiar topic of revenue sharing was the subject of a panel where attendees discussed the subject of sharing. DVD Video, DVD Audio and DVD-ROM.

In what seemed to be the only consistently good news for retailers at the show, a series of seminars on DVD outlined its growth and continued profit for all retailers.

Bob Alexander of New York-based research firm Alexander & Associates estimated that by the end of 2000 the installed base of DVD players would reach 15 million. Alexander noted that much of DVD’s growth is incremental, with a majority of homes surveyed continuing to rent VHS product as well.

New Line Enlists Partners For DVD Specials; The Right Promotion For ‘Wallace & Gromit’

NEW LINE JOINS WITH JVC: Another DVD software and hardware alliance has been forged, this time between New Line Home Video and JVC.


The two companies will run the promotion from Oct. 1 to Dec. 31 and will support it with in-store advertising, Web site ads, and traditional radio and print advertising. New Line and JVC will also conduct national radio promotions that will award free DVD players and New Line titles. For the past two holiday (falling season) retail promotions, New Line and JVC have been receiving similar offers to tout the then emerging format.

In addition, New Line is teaming with DVD.com for a contest featuring "Final Destination." Inspired by the film’s deadly theme, the unusual contest asks site visitors to vote for the best "Final Destination"-inspired death. Contestants may enter in four categories: wrongful deaths, accidents, diseases and disorders, and natural or unnatural disasters. Entries will be eliminated based on votes down to the final winner, who will be announced in November.

Weekly prizes featuring merchandise from the film will be awarded on the site, which is sister unit of Express.com. Consumers can access the site at dvc.com/stories/playstation.

WALLACE & GROMIT RETURN: Finally someone is re-promoting Aardman Animations and BBC Video’s Academy Award-winning "Wallace & Gromit" series.

The hilarious stop-motion animation films are made by the same production team behind "Chicken Run," which has earned more than $100 million at the box office. "Chicken" debuts on video and DVD Nov. 21 from DreamWorks Home Entertainment.

While the series missed out on the theatrical run, a single video with three shorts will be available Nov. 21 from Warner Home Video. Warner picked up distribution of the product from 20th Century Fox Home Entertainment just before the promotion, which produces "Wallace & Gromit." The film was released in theaters, which is probably the reason for the delayed re-promotion.

The video, titled "The Adventures Of Wallace & Gromit" will feature "The Wrong Trousers," "A Close Shave," and "A Grand Day Out." Retail price is $19.98. Cummatively, the titles have sold 3.5 million units according to Warner.

The title will be included in Warner’s Family and Feature Entertainment national promotion, which offers a $2 rebate with the additional purchase of select Warner titles. More than 7 million copies of Warner Bros. family titles will advertise the rebate. In addition, BBC will advertise the title on the Cartoon Network. The cable channel has developed a series of new promos with a cross-promotion screening of all three films. Overall the campaign is expected to generate more than $100 million consumer impressions.

WINSTAR’S RETAIL WINDFALL: Winstar Home Video is reducing the rental price of some select indie titles. Some titles will carry a $5.99 retail price for single units, with two-packs priced at $9.98.

The promotion is for English-language independent feature product and starts. Titles included in the "win-win" pricing strategy are "A Very Wimpy Weekend," and the December title "A Good Baby."

SOUTH PARK DOWNLOAD: Sightsound.com has inked a distribution deal with Comedy Central to download episodes of "South Park" and "Dr. Katz: Professional Therapist." Six episodes from each series are available for a two-day rental price of $2.98, or $1.35 to own the episode. An additional six episodes will be released in four months.

Consumers can access the shows at both sightsound.com and comedycentral.com and can only view the shows using the Windows Media Player. Sightsound will provide encryption and encoding services as well as digital rights management and E-commerce support systems.

Many retailers were unaware of the pending legislation, but Anderson said it would be impossible to say whether it would "group boycotts" on those retailers who rented R-rated films or video games to minors. "DVD should continue after the session ends if the Senate intends to revive this bill," Anderson said.

He also announced during the keynote address that CEO Jeff Bezos will deliver the keynote address at the VSDA show in January.

Numerous Internet and DVD seminars were conducted to teach retailers how to profit from new technology. David Goodman, president of DVD International, told retailers attending a seminar on broadband and DVD that "everyone in this room has will have more broadband and DVD and that “everyone in this room has too long for most consumers. As an example, he said it would take 26 hours to download "The Matrix" with a 700 kilobyte digital sub-scriber line (DSL) connection, without any "hicups" delaying the process.

He also noted that even as compression technology improves significantly, the popular interactive elements of DVDs can’t be downloaded.

Jef Stabenau, president of Crunch Digital, a DVD authoring house, agreed that a DSL line can handle only about 5% of the bandwidth that a DVD delivers.

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Universal Lineup Features Dinosaurs & A Friendly Ghost

50 million homes on Dec. 3 and will include an instant-rebate coupon for $2 off the purchase of the new title.

Promotional partners include Sound Source Interactive, which is offering its “The Land Before Time” Activity Center CD-ROM for a special promotional price of $6.99, along with a promotional purchase of $15.99 plus $3.50 in the promotion from either of two products from fellow promotional partner Post Cereal, Alpha-Bits and Marshalls. The cross-promotion runs through Dec. 31.

Post Cereal is also offering a $3 mail-in rebate to purchasers of any catalog “Land Before Time” video plus any Alpha-Bits cereal. In addition, Universal is sponsoring a dinosaur-themed in-school educational program targeting preschoolers ages 2 to 5. As part of the promotion, 10,000 preschoolers will receive the program in November.

Another kid favorite, Casper the Friendly Ghost, will have a new direct-to-video title out this fall. Universal will release a new Casper computer-animated feature, “Casper’s Haunted Christmas,” on Oct. 31. The video is priced at $19.98, and DVD is at $29.98. A companion audio soundtrack, featuring songs by Randy Travis and other country music artists, will be available on Koch Records.

Promotional partners for the title include Baskin-Robbins, which will devise a Casper-themed ice cream flavor during December. The ice cream retailer will also offer a discount coupon good toward ice cream purchase. The coupon will be packed inside every “Casper’s Haunted Christmas” video cassette.

Orange Julius, the third promotional partner for the title, will get into the spirit with Casper-themed premiums in its kids’ meals throughout the month of October. More than 1,200 Orange Julius locations across the country will take part in the promotion.

Also on Oct. 31, Universal Studios Home Video will bow a new direct-to-video animated feature, “Life & Adventures Of Santa Claus,” featuring the voice talents of Robby Benson, Hal Holbrook, and Dixie Carter. The tape is priced at $14.98, and following its video debut, the program will air on the Cartoon Network during this year’s holiday season. The story is based on the 1902 book by “The Wizard Of Oz” author L. Frank Baum.

Good News: Visual Bible International Inc. (VBII) and the American Bible Society (ABS) have joined forces in order to produce, distribute, and market dramatized versions of the Good News Bible and the Contemporary English Version Bible. VBII, based in Nashville, is committed to developing and producing all 66 books of the Bible for TV broadcast, cable markets, and home video/DVD. The New York-based ABS is a nonprofit organization that translates, publishes, and distributes the Bible (some 77 million copies are disseminated via the U.S. each year).

Stating a commitment not just to the stories of the Bible but to its actual text, the two companies will focus on productions with budgets of between $1 million and $20 million, featuring such actors as Richard Kiley (who passed away in 1999 but had footage in the can), James Brolin, Jennifer O’Neill, and Dean Jones, some of whom appeared in VBII’s first productions, “Matthew” and “Acts.” According to information from VBII, those two programs together sold 560,000 units, primarily through Christian retail outlets.

VBII founder John Hamilton has pledged 2% of his company’s sales over the next five years to ABS program Opportunity 21, a Scripture translation and distribution initiative dedicated to distributing the Bible to people around the globe.

Baby Santa: The fourth title from the Baby Einstein Co. will focus on the bright lights, colors, and music of the holiday season. On Nov. 1, the company will release “Baby Santa’s Music Box,” which enlists Rudy “Rudolph” the Reindeer in a musical tour around the world to see how different cultures celebrate Christmas.

Songs on the video include “The 12 Days Of Christmas,” “Dreidel Song,” and excerpts from Tchaikovsky’s “The Nutcracker.” The 30-minute program is priced at $14.98 and is distributed by Artisan Entertainment.

Kid Bits: “Scooter: Basics And Beyond” may be the first children’s video to attempt to cash in on the Razor scooter craze. Razor scooters, if you’re not familiar with them, are those narrow skateboard-type vehicles with handles that have become immensely popular with preteens and teenagers. To capitalize on the craze, Peter Pan Entertainment is putting out a video about the transportation craze.

Available Oct. 26 and priced at $9.98, the title is narrated by TV’s Eric Wylie (“Picket Fences”) and features footage of Razor scooter riders (yes, there are pro’s) John Wilkening and Ali Kermani.

A new Christian-themed computer-animated series called “Kingdom Under The Sea” has been unveiled in Christian bookstores. The kid-friendly, Bible-themed stories are told through animated fish, and the series is called “Return Of The King” and should not be confused with J.R.R. Tolkien’s “Lord Of The Rings” saga. The video is available from BridgeStone Multimedia for $12.98 (video) and $19.98 (DVD) . . . Addressing the eternal question, “What do you want to be when you grow up?”, Dreams Come True Productions in Rochester, N.Y., has kicked off a new video series featuring kids getting a taste of their ideal professions. “The Ballerina & Me,” “The Fighter Pilot & Me,” and “The Blue Angels In Pursuit Of Excellence” take an interactive approach to professional in action. Each film runs 25 minutes and is priced at $12.95.

PROMOTIONS

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COLUMBIA ROCKER JUANES GOES POP ON SURCO
(Continued from page 11)

Colombia’s current state of social malaise—and an amalgam of musical elements—from Colombian tradition andtipo de guitar— that blend with Juanes’ distinctive voice for a highly personal and well-crafted sound.

“I don’t know what you would call this music,” says Juanes. “Yes, it has rock’n’roll, but it also has rock/rope, salsa, and funk.” For the 27-year-old, “They always tend to be social. My inspiration and everything I have comes from Colombia.”

Juanes and recalls Ekhymosis, a previous band, Ekhymosis, a rock group that found moderate suc-

cess in Colombia in the early ‘90s. Now, Juanes wants to take his music to where Ekhymosis was unable to go.

“Fijate Bien”, released last month in Colombia, has found great resonance there, with the first single and title track in the No. 1 spot at radio stations nationwide for the past four weeks.

“It’s been a long time since a Colombian artist came out with such strength,” says Andrés Bermúdez, PD for Radio Estación in Bogotá, Colombia. “I think the audience needed a ‘new’ artist, and I also think they iden-

fied with this lyric in our current state of affairs.”

Although Bermudes has had “Fijate Bien” on rotation for the last month, his faith in the project to-3 turns after witnesses.

ever feeling
to us rather
than us pushing things to them,” says Lear, who plans to work Juanes from Columbia through Mexico and Puerto Rico before reaching the States. “In the US the idea is to start with ‘Fijate Bien’ and initially work it in college stations in a niche market and break the single to the second single early next year.”

Juanes’ arrival at Universal has been organic in itself. A native of Medellín, Colombia, who grew up listening to traditional Latin music—from Los Panchos to dalivo. Juanes is described to play the guitar and tiple with his three brothers. He discovered American and British rock in his teens and went to a graphic design student in college, he heard Ekhymosis, where he remained for 10 years as the lead singer and guitarist.

When the group disbanded last year, Juanes turned to Santaalola. He sold his amp and his motorcycle and arrived in Los Angeles with his guitar and a tape recorder. He eventually sent Santaalola a demo tape with 40 songs.

Juanes signed with Surco, San
taalola then label a deal which pooled in promotion and distribution deal distribution and Universal, went into the studio last October. Although Sans
taalola’s debut album—which Juanes and Kerpel share co-producing credits —all the tracks were in Juanes’ original demo and retain their original strait.

“There’s a Zen phrase that says, ‘Control equals giving your cow a big, spacious meadow,’” says Santaalola. “But I’d say that some of the process we went through was making room for interaction with other musicians. Originally, the music evolved from his demos, which were basically him with loop, drum machine, plus his guitar. So we kept Juanes playing all the guitar parts. We added other elements, and doing that, sometimes we had to take some of the guitar parts out.”

On this final single, “Fijate Bien” uses accords making the microphones in some tracks and goes from moody bal-

columnist to straight-ahead pop/rock tunes with energetic guy solos.

As for his lyrics, Juanes says, “Yes, they all deal with Colombia, but they’re very universal as well. They deal more with man himself. It’s a question of being young and having an attitude toward life.”
SLIMM CALHOUN OFFERS 'THE SKINNY'  
(Continued from page 31)

LUCKY CALHOUN, who are part of Orlando 's Dungeon Family clique.

Not surprisingly, Calhoun's project is getting a huge promotional boost with events coordinated around the release of Oct/Run's own long-awaited fourth album, "Stankonia," on LaFace/Rista (Oct. 31).

"This is a project that means a lot to them," says Brian Cohen, Elektra's senior VP of marketing. "They feel they can bring credibility and support to Slimm in selected places, and we're happy to have them do that.

In early October, Calhoun appeared with Oct/Run on MTV's New Music Video Show and the "DUI" video featured in the show's "DUI" feature, which allows viewers to vote and vote for their favorite artists. In addition, Calhoun was a guest on a private reception held at MTV's New York offices, and opened for the duo at S.O.B.'s in New York. The University of California Press, on behalf of a joint initiative to provide a "DUI" video, Calhoun included a "Teen Summit" in Los Angeles (Oct. 7) and the duo's own album launch party in Atlanta on Halloween night.

But Elektra isn't relying solely on that connection to establish Calhoun with the public. "We've been working on the street level since June, securing vinyl to the record pools and servicing the DJs and clubs," says Cohen. "We realize what a hard task it is to break a new hip-hop artist. We knew we had to set our sights on a building process."

"That's why we got it out early," he elaborates. "The effort finally paid off.

"Calhoun is the elite street poet," adds Kiera Lytle, marketing coordinator at Aquemini. "He's very much a Southern rapper, but nothing close to a typical Southern rapper. He's got a lot more substance to his rhymes.

Calhoun has been promoting his album throughout the South since the album's debut. "The castles were like Little Rock, Ark.; Birmingham, Ala.; Mobile, Ala.; and Memphis. The artist—who's managed by Atlanta-based Family Tree Entertainment—hit the road again Oct. 13-Nov. 13, heading back to the Southern markets and then going West to San Francisco; Los Angeles; Sacramento, Calif.; Seattle; Denver; and Portland, Ore.

"This seems like a project that's going to work with Slimm coming out of the Oct/Run camp," says Violent Brown, director of urban music for the Whorehouse chain. "It's OK is a very creative video, and the single is hot.

Calhoun is steadily building a reputation as a diligent and dedicated artist—terms that inspired album track "Dirt Work," a cut that features on Oct/Run's Big's Big.

"Whatever your hustle is, you've got to get to grind and get it put out," Calhoun philosophizes. "Music is our life. We've got to grind to be the best trash man in the world. You've got to go out there and Hustle at your craft.

Calhoun, who's self-published through CrabStain-Logo Music, ASCAP is already penning songs for his sophomore album. "I've been getting some beats together to fill some of the down time when I'm out on the road and in the hotel room," he says. "I Just keep working."
Programming

WHTZ, WB, Madonna Join Forces
Enhanced-CD Promotion Benefits Both Station And Artist

BY FRANK Saxe

New York—Leading New York Top 40 outlet WHTZ (Z100) broke innovative promotional ground when it teamed with Warner Bros. to distribute an enhanced-CD version of Madonna’s No. 1 smash “Music.”

The enhanced CD, which merges with the Internet to offer music videos, chat rooms, and E-commerce, is proving to be an effective method of increasing a station’s Web traffic while also strengthening ties between artist and audience.

BroadBridge Media, the New York-based company behind hyperCD and hyperDVD, teamed with the radio station. Just before “Music” was released, WHTZ E-mailed every listener who had previously joined its ZVIP program, a “club” where listeners give the station demographic information in exchange for special benefits like buying concert tickets before they go on sale to the general public. They were told to listen to the station the weekend of Sept. 2. When they ever heard “Music” played, they could call a special hot line to win a copy of BroadBridge Media’s hyperCD featuring the commercially available video version of “Music,” plus a promo-only version that includes clips from Madonna’s 20-year video history set to the current single. A total of 2,500 copies were given away.

Beyond a tie-in with a No. 1 single, the hyperCD also helped drive Web traffic, because once the video ends, it takes the viewer to Z100’s site. “Not only does this connect us with the single but it also drives more listeners to our Web site,” says WHTZ director of marketing and advertising Sammy Simpson.

Simpson agrees that Madonna fans are more video-centric, and that may lead to a higher response rate for such a promotion. But he believes the promotion did what it set out to do—connect with a big artist and a climbing hit record and at the same time.

(Continued on page 100)

Arbitron Loves Lucy, The Diary-Box Machine

BY FRANK Saxe

New York—Radio has Alcides, Janes, even a Bob or two. Now, say hello to Lucy.

No, it’s not the name of a new modern rock station but of a large custom-built contraption that helped Arbitron increase its spring 2000 rating survey response rate by one full percentage point, compared with spring 1999.

What exactly is Lucy? It’s a bulky piece of machinery that boxes radio diaries and premium checks, then applies postage and shrink wraps them for delivery to more than 1.3 million households across the U.S.

Lucy was named after Lucille Ball and her famous encounter with a chocolate factory assembly line. “ Unlike her namesake, our Lucy has more than kept up with our production requirements. In fact, she can form, stuff, and address 15,300 boxes per eight-hour shift,” says Geoff Smith, manager of Arbitron’s mailing resources department.

All joking aside, the goal of Lucy is to develop a method to increase the number of diaries being returned to Arbitron.

“Ane increase of one point is as important in survey research as it would be in a station’s rating,” says Dr. Ed Cohen, director of domestic radio research. “Arbitron has used diary boxes for black, Hispanic, and young male households for more than seven years. Now we’re using boxes for all households.”

During last spring’s survey, the average response rate for 278 markets was 38.6%, up from 37.6% in 1999. However, it is down from 41.2% in spring 1998. Just a decade ago, the response rate topped 45%.

Cume-wise, as it prepares to spinoff from parent Ceridian, Arbitron is putting together its senior management team. In doing so, it is splitting its organization into three areas: media, portable people meters (PPM), and Web ratings.

With that, Pierre Bouvard becomes president of Internet Information Services, executive VP of PPM development Marshall Snyder is named president of PPM development, and Owen Charlebois will head the Media Services division. Charlebois has been president of the Bureau of Broadcast Measurement, the radio and TV ratings service in Canada.

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When Radio Perks Go On Sale Online

Some Broadcasters Are Cashing In With Promotional CDs On eBay

BY ANGELA KING

NASHVILLE—A radio career has never been known as one of the highest-paying professions, but the “perks” of the job—those coveted tickets, backstage passes, free CDs—have also been seen as an added benefit you won’t get if you become an accountant. Now, the benefits of receiving promotional CDs from the artists and labels has evolved into a lucrative—and ethically questionable—side business for some broadcasters.

After programmers and music directors hold their music meetings, promotional CDs and CD singles often find their way into the personal collection of a station staffer, who might then offer the CDs for sale at a used CD store or a neighborhood yard sale. With the growth of Internet auction sites like eBay, however, the CD distribution for promotional CDs has grown exponentially, and the price tag is much higher than the buck or two a Kenny Chesney “Lost In You” single might get on a used CD store. In fact, the same CD single is going for $41 on eBay.

Consider the profit on the four items recently sold on eBay: Dixie Chicks’ “Cowboy Take Me Away” CD single sold for $20.50. Kenny Rogers’ “I Will, She Knows” CD single sold for $22. Garth Brooks’ “To Columbus” single was sold commercially at eBay, “When You Come Back To Me Again” single went for $158.27.

One radio station’s promotion and programming assistant, who asked to remain anonymous, makes a “hobby” of putting promotional items up for bid on eBay. While he knows he could face prosecution and thinks what he’s doing is ethically wrong, he says the lure of extra cash is too tempting. He used to take promo items to used CD stores, but he can definitely make more money on eBay. Used CD stores give you 50 cents or a dollar for a CD single, $4 for an album. On eBay, you can make nine to 10 bucks or more for a CD single.

For one 1994 compilation of Mercury artists, including Toby Keith and Shania Twain, he received $400. “I expected maybe $50,” he says, “Sometimes you can’t gauge really well. A lot of female artists stuff sells really well.” Case in point: Shania Twain. Current sales are 80 of the singer’s promotional items up for bid on eBay. While some are posters or photos that could have come from retailers, the majority are promotional CDs. The CD single of “Dance With The One That Brought You” from Twain’s debut album has a bid of $56. Under the RIAA, this type of sale is 25 cents. “I think they’re just making more money on eBay.”

While some are posters or photos that could have come from retailers, the majority are promotional CDs. The CD single of “Dance With The One That Brought You” from Twain’s debut album has a bid of $56. Under the RIAA, this type of sale is 25 cents. “I think they’re just making more money on eBay.”

The seller we talked with says that even for the smaller bids, it’s a lucrative sideline. “I get it for nothing. I don’t think it’s worth anything to me. But yet, somebody who doesn’t have access to it, he’s willing to pay a hundred bucks.”

The seller has sold items for a dollar or two but still makes that worth his time. “It only costs you 25 cents to put it online. There’s no investment in the first place,” said the seller.

The treatment of, of course, comes from the record labels, who mark each CD “for promotional use only,” a warning considered as enforceable as the one about not removing mattress tags. However, labels have only had to deal with the escalating problem of finding their products on eBay for a few years, and they are not particularly eager to make the general public more aware of it, for fear of spreading the problem. In the meantime, they are struggling to find new ways to protect Internet auctions of their products.

While the seller we talked with says he has been issued a “cease-and-desist order” by the RIAA, and by many of the more effective ways to protect Internet auctions of their products.

While the seller we talked with says he has been issued a “cease-and-desist order” by the RIAA, and by many of the record companies, he contends that it only happens for items that are “red-flagged” by the labels. “They are more likely to crack down on new release, releases. It messes up their marketing strategy.”

The head of sales and marketing for DreamWorks Nashville division John Rose, is shocked by how fast promotional items go up for auction, “The speed with which they show up is remarkable,” he says, adding that sometimes it’s within a week of the advance mailing.

Kim Markovich, VP of marketing for Mercury Records in Nashville, says the company has seen some items hit eBay “two days later. We think somebody really didn’t want this. We want to track that, so we can take them off the list before they go up.”

Tracking people who sell promotional items is a painstaking and time-consuming effort. Often, the labels themselves must decide who can buy an item from eBay in order to return a address from the seller, which can then lead to the seller’s identity.

While the current releases are of little consequence, Markovich admits that an item from years ago doesn’t warrant the same action. “The reality is, it’s not a big deal. We try to get it off the site as quickly as possible. Somebody here who has [the] time.”

Rose doesn’t devote a person to watching eBay either. “It’s a way to alert us for promotion if we don’t see it. With time, eBay, however, it would have been more important.”

RCA Group doesn’t devote much time to the issue either, but a staffer did stumble upon an egregious case in which the company found gold and platinum record awards off its artists for sale on eBay. It traced the sale of those items to a radio consultant who was promptly removed from the list of artists for eBay. “We’re not going to a create a division to do that,” he says.

He says that the number of people who are “trying to line their own pockets” is relatively small, and unless the problem reaches a “chronic level,” he’ll continue to devote some time to it.

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THE YEAR IN HARD MUSIC

A Billboard SPOTLIGHT

Billboard looks at what the future holds for hard rock, punk and metal, with previews of upcoming releases, new artists, hard music on the internet and more! We investigate Scandinavia’s booming metal scene, metal in the movies, and report on the latest developments in marketing and retail. We also take a look back at 2000—the year’s top acts and most successful tours.

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A

ccording to Disturbed lead singer David Draimain, people in today's society are like sheep because they blindly agree with and perpetuate overarching cultural mores. He also says that people who distinguish themselves as individuals and aren't followers are kind of looked down upon. People think that there is something wrong with you, and you are sick and twisted in their view. If you don't follow the things that are set out by (the) mother culture. It's actually the state of things and the sheep mentality that people have that disturbs us.

It was just such a disturbing situation that stirred Draimain to pen the hard rock song "Stupify." No. 11 on this issue's Modern Rock Tracks chart. The single, which is featured on the group's latest album "The Sickness," was "written about a relationship I was in with a young Latino girl," he says. "I was driven apart by her family because we were different ethnicities. It's a song against miscegenation." The song's message is communicated by Draimain's uniquely paced singing style. He says, "I've always had a pretty rhythmic vocal style, but it really came once I joined the other three guys in the band. I like to think that stylistically it's quite different from everything that was out there. It's just got a lot of hooks. The chorus grabs you."

The "Stupify" video is also very arresting; against the eerie backdrop of a run-down, abandoned house, it focuses on a young boy who sees strange, ghost-like images. "The child represents my inner child," Draimain says. "This inner child has been damaged in such a way that the world sees him and turns him into the hardy and frightening experience. It's haunted by specters and ghosts from the past."

Billboard

Mainstream Rock Tracks

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<th>TRACK TITLE</th>
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<td>LOSER</td>
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| BREATHE      | T. Madman
| ARMS OPEN    | C. Soul |
| CALIFORNICATION | D. Chilli Peppers |
| BEAUTIFUL DAY | A. & T. |
| FOCUS       | S. Serious Jui |
| MINDS       | S. Hagar |

Modern Rock Tracks

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<td>MINDS</td>
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Compass from a nongovernmental source supplied by Broadcast Daily System, a Billboard data service. 100 mainstream rock stations and 67 modern rock stations are electronically monitored 24 hours a day, 7 days a week, by Billboard. Notes: C) Tracks were played less than five times. T) Tracks were played more than 50 times. A) Artists were given a stoppage rating of the week.

SITES + SOUNDS

(Continued from page 8)

a study released Oct. 2 by digital commerce company Mages. On average, U.S. and U.K. Internet users expect to pay 8.8 cents per music sample, $3.05 per single title, and $12.89 for a monthly music subscription, the study found.

Many of the respondents don't have digital products and are therefore interested in doing so in the future. "The belief factor holding them back now, according to the study? No, not the fear that they are doing something morally wrong (see above). It's concern about credit-card fraud, something that Mages—incidentally, ya think?—is positioned to help online music sellers address.

MUSICMAKER.COM likely surprised no one with the Sept. 28 announcement that it would cut almost 30% of its staff in an effort to reduce cash burn in the face of a stock price that has been reduced to embers. The New York-based custom-CID company says it will retain a "strong" staff in marketing, engineering, customer service, and fulfillment and that it will focus its promotional activities on its content, specifically in classical, jazz, Christian, and Latin.

In a statement, president/chairman/CEO Raju Puthurkar says the reorganization plan will reduce cash burn to $10 million; $12 million per year. In a Securities and Exchange Commission filing for the quarter ending June 30, the company said it had cash on hand of $18.7 million, it now has $11.2 million.

A few days earlier, Larry Lieber- man announced his resignation as president of global marketing, effec- tive Oct. 26. Lieberman, Musicmaker's most public music-industry face, joined the company last summer and had been instigating high-profile deals for new albums from Jimmy Page & the Black Crowes and the Who. Earlier last month, Robert Bernardi resigned as board chairman, he was a co-founder and its former CEO.

With its stock currently trading under 50 cents—a level that, if maintained, could result in a delisting from Nasdaq—Musicmaker.com said Sept. 14 that it would undertake a rare 1-for-10 reverse stock split. Completion is expected this month.

MUSICMATCH has added a "personalized" radio feature to its popular MFP jukebox software that creates streaming playlists keyed to a user's demonstrated tastes or stated preferences.

MusicMatch Radio, which launched Oct. 3 as part of the beta version of MusicMatch Jukebox 6.0, offers four "custom" options: "My Station," which programs music based on what the user has been listening to since last using the jukebox software; "Artist Match," which offers up music by a specified artist as well as "similar" artists; "Station Match," which draws music culled from a variety of specified formats; and "Popular Formats," which offers a choice of 18 genre-based stations.

All will mix new songs with familiar fare, according to VP of radio programming David Bean, and "buy" buttons will link listeners to Barnes & Noble.com or Amazon.com.
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<tr>
<th>No.</th>
<th>Artist</th>
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<tr>
<td>1</td>
<td>Madonna</td>
<td><em>Kryponite</em></td>
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<td>Madonna</td>
<td><em>Music of the Night</em></td>
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<td>Most Girls</td>
<td><em>Jumpin’ Jumpin’</em></td>
<td>Columbia</td>
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<td>With Arms Wide Open</td>
<td><em>Creed</em></td>
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<td>Jumpin’ Jumpin’</td>
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<td>Come On Over Baby</td>
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<td>Doesn’t Really Matter</td>
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<td>8</td>
<td>(Hot St*-)*Country Grammar</td>
<td>Nelly</td>
<td>Universal</td>
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<td><em>LaVantical</em></td>
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<td>THIS I PROMISE YOU</td>
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<td>YOU’RE A GOD</td>
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WHITZ, WB, MADONNA JOIN FORCES

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(Continued from page 96)
Radio’s Exploded Financially, But Will The Bigger Bangs Of Technology And Consolidation Reshape The Map Itself?

By Frank Saxe

Flick on the radio and find your favorite station. The music sounds the same, but what is happening on the other side of the receiver is very different. The radio industry, which in 2000 leaps forward from where it was a mere decade ago. Consolidation and capitalization have largely reshaped mom-and-pop, as the radio industry has become an open market by public companies whose stockholders demand profits perhaps more than top-notch programming.

In the years since the Telecom Act expanded the number of radio stations a single owner could operate, a number of well-heeled companies went on a buying frenzy. Consider the numbers, as tracked by the NAB and Street Journal. In 1990, there were approximately 900 separate companies owning radio stations; today that number has fallen to 720.

Today, the leader of the pack has become Clear Channel Communications. It has gobbled up dozens of smaller companies, and, with its recent acquisition of AMPM, it now owns more than 1,000 radio stations in 169 markets nationwide. Second is CBS/Viacom, with 187 stations around the country. Viacom owns the cable-music channels MTV, VH1, CMT and The National Network in addition to its other media holdings. Between them, Clear Channel and Viacom now own approximately $4.4 billion in advertising revenue, giving the top two companies 39% of radio’s $17 billion advertising pie.

Getting Their Share

A marked difference in radio today is the role of the stock markets. In order to raise the needed capital to grow and expand to hundreds of stations, radio-group owners needed to go to Wall Street. These investors and analysts quickly became enamored with radio. Its operations were comparatively lean with high rates of return. They quickly provided the catalyst for numerous groups to file their IPO’s, to the point where all 10 of the top radio groups are trading on the Nasdaq or New York Stock Exchange.

While investors have largely been happy with radio, consolidation has been a plague on programming to others. To critics, this has led to a more homogenous radio dial. Turn the dial to a similar-formatted station in any city in America and you’ll hear the same music and often the same disc jockeys—although they change their names on occasion. The new, nationwide groups have pushed technology forward in developing satellite and high-quality phone-line distribution of air talent that is able to record a four-hour airshift in 40 minutes or record programming shows in six different cities in an afternoon.

As “radio has become concentrated in fewer and fewer hands, and as distant owners, national playlists and a syndicated program product become more and more prevalent,” I’ve grown increasingly concerned about the effect of consolidation on location and the diversity of voices,” says FCC commissioner Gloria Tristani, a frequent and outspoken critic of consolidation. She says government statistics show that, since the Telecom Act was passed, the number of radio-station owners has dropped 12%, even though the total number of stations has actually increased by 50%.

Among the minority success stories has been Radio One, which was started by CEO Cathy Hughes with WOL-AM in Washington, D.C., 20 years ago and is now the eighth-largest radio group, made up of 48 stations. There have also been a number of owners who resisted the temptation of easy millions and have refused to sell their stations, including Jerry Lee, owner of AC WBEZ (91.5) and Chicago, and music legend Buck Owens, who operates a country-radio trio KUZZ-AM-FM and KCMR Bakersfield, Calif.

Going Digital

Politics and programming aside, the technology of radio is set to leap into the 21st century. By the end of the decade, radio will begin shifting from analog to digital sound quality. Like the transition in television, the terrestrial system will eventually mean consumers will need to buy new radio receivers capable of picking up the digital signals.

Along with the music, the digital signal will allow stations to send along a data stream, which could be used for programming announcements, contesting and promotions, as well as advertising. The developers say the next generation of receiver will also have an interactive element, which could, for instance, allow a radio to store a Howard Stern morning show until the listener awoke or to download a song via M3U.

Earlier this year, digital developers Lucent Digital Radio and USA Digital Radio joined to form iBiquity Digital Corp. Many expect the merger to accelerate the standard-setting process. Digital development, while significant, may be dwarfed by what is happening in broadband technology. The Internet is exploding with stations (see accompanying story), while the government has begun its controversial process of licensing thousands of low-power FM signals in nearly every market, aimed, it says, at breaking the stranglehold of the megagroups. LFFM is expected to end up in court or Congress, as broadcasters are fighting the service, which they argue will cause interference to existing stations.

The Birds and The Fees

Within the next year, radio will face a new-heard-before competition. As you may remember, in early 2001, XM Satellite Radio and Sirius Satellite Radio will launch a subscription radio service targeted toward in-car listeners. One of the consumers buys a special receiver, costing an average of $130, and pays a $10 monthly fee, or she or he will have access to 100 channels of music, news, sports and talk programming.

Many of the channels will be commercial-free, although for XM, commercials are a dirty word. “Advertising is part of our culture,” says XM CEO Hugh Panero. “People are not opposed to advertising; they’re just opposed to waiting 22 minutes for every song.” Two-thirds of their 100’s channels will carry spots, averaging six minutes per hour. Other channels will be sold on a broadcast, creating some thing akin to “the Harley Davidson hard-rock channel.”

XM is still deciding which channels will be commercial-free, although classical and jazz formats are already on that list. Panero does not think XM is giving up its competitive edge by being advertiser-supported. In fact, the XM says, it will help XM create new radio options, since it will get money from two revenue sources—advertising and subscriber service. It will then be put back into creating better programming, which he says will be critical to satellite radio’s success. XM is in talks with smartphone companies to develop an e-commerce component to its service, while Sirius has announced that its receivers will be included in the “buying a new car” program.

The key to succeed in such an environment is to be “more clearly defined,” says QWAL Cleveland PD Allan Fee says. “We’re far more focused on a specific part of the audience. Before, you could attract a certain demo, knowing full well there would be a spillover [of audience]. Now we’re more target enlightened. That’s not necessarily easy to do. It’s a little strange to compete against people in your own building. It can be awkward at times, where you want to win the battle and beat your sister stations [but not kill them].”

Although, in a cluster situation, where similarly formatted stations (Continued on page 104)
From FM To WWW: Radio Grows Online

Terrestrial stations’ Net presence is growing, as is the number of online-only channels. Is anyone listening?

BY FRANK SAXE

Is the Internet a friend or foe to radio? That argument has yet to be resolved, and perhaps only time will tell. In the meantime, the Web is flush with a growing number of terrestrial radio stations streaming their over-the-air signals, while the ranks of Internet-only stations continue to grow as well.

According to BRS Media, 51% of all Internet Webcasts originate from U.S. radio stations, the largest source of content that is fed by radio stations outside the U.S., which make up 39%. Internet-only stations account for 8%. David Card, a senior analyst at Jupiter Communica-
tions, says some figures show as many as 10 Internet users are now listening to or viewing streaming media. “We’ve reached a size where there is a true critical mass,” he says.

KIISFM’ING THE NET

Nearly eight out of 10 commercial radio stations in the U.S. have Web sites, according to BRS Media. Just over 1,900 are streaming audio, which is more than six times the number of Internet-only stations. A number of radio stations are choosing to not only stream their on-air audio but also to specifically brand Internet-only signals. One such station is top-40 KIIS Los Angeles, which launched KIISFM last October. The station bills itself as “the future of top 40” and is hosted by DJs, or Internet jockeys. KIIS owner Clear Channel is partnering with FM/I TV Networks to create KIISFM. Beyond trying to jump up the station to a new audience, FM/I TV chairman/CEO Lawrence Nor-
jean says the site keeps KIIS relevant to a Gen Y listener. “Now is the chance for radio,” he says. “Before the Internet was FM, now here is a chance for radio to have pictures and be interactive while expanding its audience.”

Aiming for a young audience, KIISFM created chat rooms in September, allowing listeners to interact with the DJs. The engaging blend of sports-talk and rock music, plus sites for modern rock and the midnight show, are all geared to attract a younger audience.

KIISFM was launched on January 1, 2000, by Clear Channel Radio, which owns 22 FM stations in Los Angeles. The new station is a “web radio” station that is designed to be listened to in the same way as a traditional radio station. The station features a variety of music and programming, including a mix of live and pre-recorded content.

CHANGING AUDIENCE DYNAMICS

The online KACD will, however, offer programmers and listeners new opportunities. Sandler expects the digital radio to have a significant impact on how listeners interact with the station. “At first we will see hardcore listeners,” she says. “That means people who are more adventu-
rous listeners. They have a higher tolerance for change; at first we will see hardcore listeners. “That means people who are more adventurous musically. They have a higher tolerance for change; at first we will see hardcore listeners.”

Sandler notes that digital radio will have a much larger potential market than traditional radio. “We’re going to be able to reach more people with digital radio,” she says. “We’re going to be able to reach more people with digital radio.”

KBCD Los Angeles. As part of Clear Channel’s buyout of rival AMFM, the radio giant was required by the government to sell a number of stations around the country, including the L.A. simulcast. The stations were bought by a Spanish-language broadcaster, but instead of letting the station’s format go dark, Clear Channel moved it to the Web. “We’re the first radio station to move from FM to the Internet,” says KBCD’s sedan. “We’re the first radio station to move from FM to the Internet.”

The station’s transmitter is located in the San Fernando Valley, and the station’s Web site is located in the downtown area of Los Angeles. The station’s programming includes a mix of music, news, and talk shows, and it is available on a variety of platforms, including the Web and mobile devices.

SKYNYRD TO NIMOY AND BEYOND

KBCD offers several streaming channels to its on-air product, including a new music channel and an archive channel. The streams give the station the opportunity to play music that never makes it onto the radio, and it also allows Sandler to test a record. “If I find something that sounds good on the new music channel, I could move it over to the (Continued on page 106)

Formats Of The Future

“Retro Progressive Soul” “Alternative Alternative” programmers wish lists are brimming with audience niches they think they can serve.

BY SEAN ROSS

Broadcasters have a reputation for being seduced by—who’s aban-
donning—their hot new formats quickly. In 1994, it looked like ‘70s oldies were finally getting their season in the sun; instead, the industry declared the “arrow” format and others like it dead within a year or so. Modern AC, the Lilith Fair-based format that stole the ‘70s thunder (and lightning), fared a little better. The first stations popped up in Denver, San Diego and Los Angeles in late ‘80. It wasn’t until 1997-98 that the carnival was over for many PDs. As for ‘90s oldies, from Generation X listeners’ favorite format, the classic-soul and disco format that came to prominence at the end of modern AC’s run, not that much time elapsed between “Baby Now That I’ve Found You” and “Hit The Road Jack.” In fact, during the format’s ascent in 1998, cynical programmers were already compar-
ing it to Arrow, or even the late-70s disco boom/bust itself. By then, broadcasters had become suspicious of hot new formats, even if they were powerless to resist them, which is how Albany, N.Y., and Milwaukee got Jammin’ Oldies stations, despite the fact that those markets hadn’t much liked disco the first time. Since then, if there’s been anything truly hot new format, it’s been the one that was, arguably, radio’s original format. In the mid-90s, indus-
try were skeptical that listeners would again embrace top 40. By the end of the decade, many markets were getting their second or third top 40, and suddenly, playing Nelly and 3 Doors Down together wasn’t so far-fetched. It probably helped that MTV had been offering similar fare for years by that point. And one of the most talked-about new top 40s, WNOU (Radio Now) Indianapolis, recalls both MTV (with regular music news features) and consultant Mike Joseph’s high-
energy “Hot Hits” stations of the early 80s (with frequent countdowns and the most-requested song at the top of each hour).

EXPERIMENTATION LOCKDOWN

As for anything truly new, there are industry observers who think it may never happen again on com-
mercial radio. While advocates of the consolidation that followed the Telecommunications Act of 1996 credit it with the resurgence of top 40, the ability to hear hip-hop on the radio before 7 p.m. and other format innovations—made possible by owners’ ability to supervise younger demos with live frequency and money devoted to another tropic—predict that the resulting finan-
cial pressures of five years of heavy station trading will quell any further experimentation.

Then again, consolidation has resulted in station clusters, and those mean redundancies. While a few owners have two stations slug-
ing it out with the same music, others have been forced to find something else to do with their newly acquired stations. Even now, there are new formats (or at least new variants on existing ones) worth watching. And, as with ‘70s oldies or Jammin’ Oldies, many of them involve putting a new generation’s oldies on the radio for the first time. They include...

• ’80s Oldies: The bloom was barely ‘70s oldies by the time the ‘80s showed up on WXST (Star 107.9) Columbus, Ohio, in 1998. While that station plays anything that was a hit during the decade, the new ‘80s stations popping up on a (Continued on page 106)
XM Satellite Radio is about to unleash a revolution that will rock an entire nation. An audio trip that will electrify the airwaves with the most mind-boggling audio experience ever. Up to 100 living, breathing channels, targeting every imaginable music genre. All delivered in jaw-dropping, digital sound to cars and homes across the nation, beginning next year. So get ready because we’re about to make some noise.
Synd City: Now, More Than Ever, Jocks Are Two Places At Once

BY JEFF SILBERMAN

The corporate radio environment may have reduced the number of different station owners, yet the business for syndicated program- ming continues to mirror America’s long-running robust economy. All this despite growing consolidation, where the two biggest radio groups, Clear Channel and Infinity, happen to own two of the largest syndicators, namely Premiere and Westwood One, respectively. What’s more, Clear Channel has been sending out strong signals that it wants to do much of its business in-house.

“Some of the high-quality talent has gone into syndication because there are fewer opportunities for tal- ent to shine on local radio stations,” says Jones Broadcast Programming president Edie Hilliard, who offers the popular nighttime AC host Delilah. “It’s kind of a chicken-and-egg deal, but as consolidation has occurred since deregulation, the need to cut costs has become so great in so many markets, you’re not seeing the investment in bringing talent along in sister stations. [Smaller-market stations] used to be the club farms for the majors. An air talent was groomed in Spokane, Wash., before moving up to Seattle. Now, due to consolidation and voice-tracking, fewer slots are being filled on the small and medium-market level by live talent. As a conse- quence, not as many new people are honing their skills, and the demand for syndicated talent rises.”

A PARADE OF PITCHES

Rising just as fast is the number of networks and companies who want to syn- dicate themselves. “I’ve been in this job just over a year and I’ve had at least 500 show pitches,” says David Gibson, manager of programming for ABC Radio Today. “It’s like the Macy’s parade through my office.”

Yet Tony Garcia of Jefferson Pilot Radio Networks adds a slight caveat. “It’s one thing to have talent, but it’s a different thing for talent to make the jump from local-issue topics to broader based issues,” he says. “[Morning duo] Bob & Sheri have been so relatable to their audience because they didn’t dwell on locally focused material from the outset. It can be a tough transition from talking about local topics to universal ones.”

Bob & Sheri are now heard on 60 stations, but it wasn’t easy to get them started. “We faced every con- ceivable challenge,” Garcia says. “They’d say things like, ‘Gee, there’s a female lead. You don’t see a lot of those,’ or ‘Gee, they’re from Char- lottesville. They may be too Southern.’ Even though both of them are from the Northeast. Eventually, they proved themselves in every market, but it was slow going for a while until people saw what they did [ratings-wise].”

“The biggest challenge is just get- ting those shows out there and let- ting people know that they’re there,” Gibson says. “It’s always a matter of getting on a few stations, then everyone wants to see how [the show] does on them. Once they see it doing well, then everyone jumps on the bandwagon.”

LOSS OF CLIENT STATIONS

Although the repercussions of massive consolidation are still rever-berating throughout the industry, most syndicators feel that the loss of potential client stations has been negligible so far, even though the big two groups have their own syndica- tion arms. “I don’t feel any added pressure, but the reality is that may still be going on,” Douglas says. “The big companies may not operate under guidelines of only using their own product, but in the end, the best talent will win. Eventually, they’ll want proven ratings product, whether it’s produced by them or not.”

“There have been rumors of that, but we found that if you have a pro- gram that people want—like we have with Matt Drudge—who’s on a number of Clear Channel stations, it doesn’t seem to be a problem,” Gibson adds.

“At this point, nobody has told me that they won’t buy from me,” Gar- cia says. “On the other hand, PDs know who signs their checks, and if programming is available within the family, you know they’re going to take a look at that. So there may be internal pressures, which may make it harder for them to look at us. But the significant issue with us is that we’ve been able to build our shows without a broad base, or in our case, any O&O’s (company-owned and operated stations).”

“In some ways, in fact, consolid- ation has created unique opportuni- ties for daypart syndication,” Hilliard says. “Stations typically spend all their money on talent for morning and afternoon drive. It gives us, especially with AC stac- ns, the opportunity to bring in syndicated talent under the radar because nobody else is focusing on that daypart. We’ve been able to put up Lia on 102 country stations that way.”

INTERNET’S IMPACT

Relatively unaffected by consoli- dation are syndicators such as Jones Radio Network, which offers 24/7 programming to more than 1,100 stations. “A certain percentage of stations we program are owned by group operators. But it hasn’t changed in any change in the appeal for product,” says Jones VP program- ming/GM Phil Barry. “We’ve lost a few clients here and there, but we’ve picked some up on the other end. As far as their decision to do booking in-house, that works if they have expertise in program- ming those particular formats. From our side, we offer a lot of niche formats, we’ve been the least impacted by consoli- dation. Our growth rate hasn’t been as great as others, but we’ve continued to grow gradually.”

The use of the Internet puts syn- dication in a new paradigm. Most syndicators allow client stations to stream their shows on the Internet, while others, such as ABC, have cre- ated their own Web sites to archive their talent’s shows. But, while the Net may seem like a brave new world for many in the entertainment business, the syndicators aren’t about to give up on their terrestrial business without a fight.

“I really believe that the pendu- lum swings one way then the other,” Hilliard says. “The market continues to grow for syndication on terrestrial radio. When that peaks, there probably will be a swing to more local investment. When the advent of satellite-delivered radio and Web radio takes hold, local radio has got to really be local to be rele- vant to their markets. That’s one reason why we take the approach of making Delilah and Liah sound local in every market. With digital tech- nology, most listeners don’t realize they’re syndicated. That’s the com- mitment we made, because we want to be a winner against all the com- petition coming with the new tech- nology.”

“Sisterhood is powerful”

Ultimately, you run into trouble when you program one station against another and not to your own station’s audience,” says a syndicator. “If your station appeals to 35-44 females and they want to hear a rock song like Creed’s ‘With Arms Wide Open,’ you get in trouble if you decide not to play it because your sister station is playing it. I think it’s just made that mistake when I was pro- gramming KPNT (The Point) in St. Louis. We made sure The Point and sister station] The River were pro- grammed so far away from each other that you could drop something in the middle of them, and that’s what we’ve competed about. We do. You have to play to your audi- ence, and not to the station across the hall.”

RAISING RATINGS AND MONEY

As important as music is, it’s hardly the only thing on the minds of today’s programmers. Increasingly, they’re devoting their energies to such areas as generating nonradi- al revenue through station con- cepts, their Web sites, and even on merchandise. “We’ve become part of that [NTR] department,” says KKRZ’s Austin. “I have to figure out how to make money for the station, not just revenue, but make it by focusing, for example, on TMR with the station. And when the NTR directors don’t understand how a music station works.”

Still, most programmers don’t believe NTR work is detrimental to programming efforts. “You have to hire capable people to do those other jobs,” says WWST Knoxville, Tenn., PD Rich Bailey. “[NTR work] is time-consuming, so you try to sur- round yourself with good people.” However, finding good people— especially when it comes to quality air personalities—is programming challenge No. 1.

“Absolutely no doubt about it.”

WFLZ’s Theodore says. “We’d be kidding ourselves if we denied it: We aren’t big enough as an industry to recruit talent. We got into radio because we were influenced by jocks who inspired a passion in us to do this for a living. We have to ask ourselves just what we’re doing to inspire the next generation of talent. Today, PDs do way more administrative tasks than we used to, and we don’t have time to develop new talent.”

“The smaller markets aren’t developing talent like they used to,”

(source: 800.426.9082)

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With could, talent, more stations, chance to make more pictures, you can get more cookie-cutter stuff,” Fee says. “Less specialization could potentially be a problem down the road.”

“There are some companies that are very good at cost-cutting but not very adept at programming or marketing,” McHugh says. “They’ll simply run out of areas to cut, and then they won’t have another competency to compete with. In time, all these companies will fall through natural selection and weed themselves out of the industry.”

“Overall, though, I think consolida- tion has been good for radio,” he concludes. “It has allowed radio to grab more of its deserved share of revenue and allowed operators to cut expenses at the same time. Having more profitable radio companies ultimately leads to better product because there’s more incentive to keep the golden goose healthy, and more resources available to improve and market the product.”

“People are grasping the idea,” says multimedia director and midday personality Jeff K. KKMR logs about 500 e-mails from listeners on a standard day, although that figure has jumped to 5,000 during times of heavy activity. “The station’s portal concept is realized via its slogan, ‘Cool Rock, Smart Pop.’ Log onto KKMR.com and you will find four zones. In the cool zone, you’ll find things its jocks think are cool; rock zone gives music news; smart zone features tech-head information; and the pop zone covers pop-culture fields as TV and movies. ‘We’ve caused a lot of stations to step up their Web site presence,’ says Jeff K, although he admits he’s surprised that more stations have not created interactive Web products beyond e-mail requests and jock photos. ‘We are the testing ground to see if this can work, and so far, so good.’

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### Billboard Video Monitor

**THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS**

**“NEW” ON THE CLIP LIST**

<table>
<thead>
<tr>
<th>Clip</th>
<th>Duration</th>
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<tr>
<td>Sudden Industries’ Vmations Aims To Revolutionize Videos</td>
<td>24 hours daily</td>
<td>Billboard</td>
<td>Vmations of the Future of Music Video Technology.</td>
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### Sudden Industries’ Vmations Aims To Revolutionize Videos

**Vmations** is the future of music video technology. Vmations are created by Vmations, Inc., a company formed specifically to create the next generation of music videos. Vmations are created by artists, producers, directors, and other creative minds to bring their vision to life in a way that is unlike anything that has come before.

### Production Notes

**Los Angeles**

Sophie Muller directed No Doubt’s “Bathwater” and Sade’s “By Your Side”. Shiver’s “Got What I Want” was directed by Robert Desert. Chris Robinson directed Sisqo’s “Incomplete” and Tank’s “Freaky”.

**Nashville**

Travis Tritt filmed “Best Of Intentions” with director Michael Merriam. Jim Shea directed Chalee Tennison’s “Makin’ Up With You” and Anita Cochran’s “You With Me.”

### Local Show Spot-Light

The Los Angeles R&B-hip-hop show “Dope Digs” can now be seen on KDOC-TV Los Angeles at 7:30 p.m. on Sundays. The half-hour program was previously exclusively on SCI-TV Los Angeles.

### Production Notes

**Los Angeles**

Montgomery Gentry directed “I’m Walkin’” and “I’ll Trade My Heart For You.”

**Nashville**

Travis Tritt filmed “Best Of Intentions” with director Michael Merriam.

### Key Staffers

- **Dana Christian**, co-producer; **Dwayne Randle**, co-producer; **“Da Fly” D-Ex, host; **Sheena, host**

E-mail address: phatclips@juno.com.

Following are four videos from the episode that aired the weekend ending Oct. 1:

- **Ludacris Featuring Shawnna, “What’s Your Fantasy”** (Distributed by Peaceful Jam South)
- **Phife Dawg, “Flawless”** (Groove Attack/Landspeed)
- **Talib Kweli & Hi-Tek, “Move Somethin’”** (Hawkins/Priority)
- **Slim Cabbage, “It’s OK”** (Elektra)

### Billboard Video Programming

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Sophie Muller directed No Doubt’s “Bathwater” and Sade’s “By Your Side.” Shiver’s “Got What I Want” was directed by Robert Desert. Chris Robinson directed Sisqo’s “Incomplete” and Tank’s “Freaky.”

### NASHVILLE

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Jolie & The Wanted’s “I’ll Trade My Heart For You.”

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- Shane Reynolds, Soundcheck
- Lou Robinson, RCA Records
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- Mark Weinstein, MTI Freelance

Contact Information

Michele Jacangelo
Special Events Director
bbevents@billboard.com
646.654.4660 PH
646.654.4674 FAX

Carla Hay
Music Video Editor
Chay@billboard.com
646.654.4730 PH
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"The acts that I think the biggest boost are Horizon Award people and people who perform—especially people who are really new and it is their true freshman year," says Taylor Nashville GM Jon Kerlikowske. "The freshman acts get exposed to a huge national audience."

Paisley tells Billboard he has seen sales increases from previous awards shows, including the Academy of Country Music (ACM) Awards and the TNN/Country Weekly Awards. "It's tough to be sure when it is the bump, but Brake says Paisley says. "When we did that, I sold 11,000 units the next week and jumped 17 spots on the chart."

Storm Glenn, director of A&R at 115-unit, Amarillo, Texas-based Hastings Entertainment, is among those who feel country newcomers will see the most benefit from the show. "We saw Brad Paisley's and Jessica Andrews's sales bounce earlier this year as a result of the ACMs," says Glenn. "The CMA show represents a bigger bump for us in sales ... Brad will see another sales bump, and I think Billy Gilman is a new artist who will get a good bump from the show. I'll be there to support a presenter, I think Tim McGraw is going to see a bump."

McGraw collected his second consecutive trophy in the male vocalist category, while wife Faith Hill picked up her first female vocalist award from CMA voters. Backstage, McGraw expressed disappointment that he wouldn't have a new studio album out before the end of the year. Instead, Counting Crows' upcoming project is the hits project next month. "We worked really hard to get a new studio album out, but the record label had other ideas," says McGraw. "I think it's good to have a little down time being the bottom line instead of artistic integrity. With what I've done throughout the years for a living, it would be sort of disingenuous to say more so. But that's OK. I'll get my check from my record label, I'll support what we put out, and I'll go out and do what I'm supposed to do."

A unique song provided the show with one of the night's more unusual moments. The industry audience gave a standing ovation to George Strath and Alan Jackson for "The Song" in the vocal event category for the duet "Murder On Music Row." The song, penned by Larry Cordle and Larry Shelly, contains that music has been murdered by greed and lust for worldwide fame.

Dixie Chicks were the evening's big winners, taking home five awards in the album, video, and group of the year categories, as well as the top prize of the evening for entertainer of the year. "It feels good," said Dixie Chick Martie Seidel. "It's fun to win it when you're out on tour, because nights when the audience has been giving to us, and I think the ones who come to the show are probably really happy for us. We hear them in the audience singing "Wide Open Spaces" at the top of their lungs, and it's just deaening."

It definitely felt like the year of the woman, as many of the major awards went to female artists. Lee Ann Womack, who took the "Hope You're the One" single penned by Tia Sillers and Mark D. Sanders, won both the song and single of the year trophies. "I was happy, but I can't really say I was surprised," Womack says, "because I felt like Mark Sanders and Tia Sillers just did such a great job writing the song. I think guests add a lot to the win." The song of the year honor is bestowed on the writers, and the single trophy goes to the artist.

Columnist Montgomery Gentry ended Brooks & Dunn's eight-year reign as vocal duo of the year when they picked up the honor in that category. "We were going to keep our gits tomorrow," said an exuberant Troy Gentry backstage after their win. "Unconcerned about prospective sales spikes, partner Eddie Montgomery says "We're going to keep it party. "We're gonna be up all night long," he said. "We might need somebody to come and get us out of jail." Among the show's highlights was when Merle Haggard took the podium to inducet Charley Pride into the Country Hall of Fame and the veteran performer gave a heartfelt acceptance speech that acknowledged those instrumental in his early days at RCA, such as Chet Atkins.

The late Faron Young was also inducted into the hall of fame. Reba McEntire accepted the Entertainment Award of Achievement in recognition of her touring background. The musician of the year award went to veteran studio pianist Hargus "Pig" Robbins. Many retailers expect to see a more significant jump from this year's CMA Awards because of the increased interest in country music as a whole.

Neger cites John Michael Montgomery's "The Little Girl"; newcomemr Jamie O'Neal's "There Is No Arizona"; and Womack's "I Hope You Dance" as three of the most reactive singles in the format.

Arista Rolls Out DVD Singles Line (Continued from page 1)

Paisley

As a result of the deal with BMG, McGraw's 1998 album, "This One's for You," will come out as a DVD single in the fall. The DVD will feature videos for "Just a Man About It" and "Spanish Guitar," two of the album's biggest hits.

The deal will also allow the trio to release two new singles, "I'll Supp" and "Like That." The DVD will be released on October 27 and will feature videos for both singles.

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Have you made a decision about your retirement?

What we said we would do last year was take the year off and at the end of the year probably announce our retirement. The possibility of a new album being brought up and talked about a lot by people who mean the world to me. If there is a last album, it’s because there’s no gospel in it this year and because we can make the music.

It looks like the Warner/EMI merger is off. What does that mean for you?

A very strange thing takes place in that I become, for the first time, someone going to the label and saying, “What can I do for you, since the merger didn’t come through, to help.” Usually, what I’m doing is saying, “How can you help me when we’re releasing this stuff?”

If they say what you can do is put out an album, what will you say?

I say there’s no other reason to do music than music itself. But Brooks’ co-manager Bob Doyle, whose opinion, I value, has worked on me all year, saying, “If you are going to go away, as I saw a fan would like an album from you where you’re not going to perform in point in time.”

Does one more album excite me? You know, yeah, making music always does excite me, but I don’t know if as a songwriter I have it in me to go back to the country format passed by me? Has my age taken me to a place where I can’t compete? All these things are questions that I’ve wrestled with this whole year . . . I don’t want this to be called the last album or the farewell album—that’s not my bag. If we can come up with songs that feel comparable to the other seven studio albums, then we might.

If you do the album, will you tour behind it?

Touring, unfortunately . . . touring is going on. It breaks my heart to say that. I don’t think I had to have that time to take away from my children. If I tour again, it’ll be after Allie is 18 (Allie, Brooks’ youngest daughter, is now 4). That’s assuming that’s the last child of my life.

In addition to taking the year off to think about your career, you repeatedly said you were taking the time off to spend with your family and work on your marriage. How is that going?

As for my personal life, Sandy and I both agree that we need to get divorced. We just don’t know . . . Right now, we’re focusing on the impact it will have on the children and how to handle that best, to make sure we’ve even if we don’t remain husband and wife.

When I think about how hard a year this has been, you always have this feeling that you just can’t mind going. “Pfft, you don’t know what hard is.” I’ve been very fortunate. The people have taken care of me. I’ve never wanted for anything. But personally, the loss of my mother [in August 1999], compiled with coming off tour for the first time in 11 years—compiled with coming home to a woman where you two seem to get along better when you’re apart and facing that and facing up to the fact that have been the highlights as far as the hard times.

But the trade that I made is that I am an infirm slighter times closer to my children than I’ve been the entire seven years of their lives before this year off. And apparently I think when I lie down at night and say my prayers that it in itself is worth the trade I’ve made to get here.

A monumental event that happened during your time off is that you reached the 100 million milestone in terms of album sales according to the Recording Industry Assn. of America [RIAA]. What went through your mind when you reached that 100 million mark in May?

“Unfortunately, touring is going on. It breaks my heart to say that, and it hurts. I just don’t have time to take away from my children.”

—GARTH BROOKS—

It was just something that happened. You know that quote that “Life is just something that happens when you make other plans”? I was so caught up in [former Capitol Nashville president/CEO Pat] Quigley leaving that I never really savored it or enjoyed it. I don’t know how to say this, but when I said this was one of my greatest fears, back in ’95 just as we were in the format going somewhere, that’s assuming that’s the last child of my life.

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to please just say, “Screw your publisher,” for a month and just write country music—soulful, honest stuff.

The Chris Gaines album was marketed as the pre-soundtrack to the movie “The Lamb,” a film about the fictional life of Gaines. What’s the status of “The Lamb”?

Right now, the movie is still in script form. Do you want the movie to get made?

Sure, I want it to, because that’s our production company’s idea. What I have seen so far of the treatment, it’s pretty cool. I’d like to get it made just to get to do the soundtrack. The Chris Gaines thing was a blast to do—it was a blast.

Did the album’s performance affect the movie one way or another?

I don’t know—that would have to be Paramount’s question to answer. That was one of the things we discussed: “If this doesn’t go over, what does it do to your movie?” And their words exactly in those meetings were, “Oh, we don’t care. We just think it’s a great thing for the movie, and let’s move forward.”

Do you think the album “went over”?

I don’t think the album saw the success I wanted it to see, but to me it’s an awesome piece of work. I was very proud to be part of it.

So saleswise it was not where you thought it was, but artistically it was where you wanted it to be?

[Feistily] Let’s talk about saleswise, that whole term right there. [New Capitol Nashville president Mike] Dungan came in, and we had this long-four-hour talk, and he just laid it out on the table. He said, “I think you’ve been overpackaged, and I think the influence on marketing that’s been put on stuff has taken away from the music.”

I said, “I totally hear you, because it’s about the billionth time I’ve heard that. But do you understand, Dungan, that 100 million record means records that your music has a chance to reach 100 million lives?” And he sat there, and all of a sudden it dawned on him—you want your music to reach as many people as possible. And you sit there and go, “Why do I have to explain that?”

What else did you talk to Mike Dungan about?

[I told him] “I’m on your side. I’m a player on your team until you show me you can’t sell a record. Then I’m going to protect my music and the people who have traded their lives to create and work that music.” So it’s pretty standard.

He’s the fifth president you’ve had at the label. Aren’t you getting tired of delivering that speech?

It’s fine with me. The exchange of power is always one you know, they’ve all been contributors to better character for me. I still sing [former Capitol Nashville president Tommy] Bowden’s protest songs, though I didn’t do it in his book. But you know me, I’m convinced Bowden knows what it takes to sell a book, and I don’t think that. I’m just saying that the label could be totally wrong, but Bowden was too sweet to me in the private times, and he was too concerned about my happiness in the private times—or convinced me of that.

The [former Capitol Nashville president Scott] Hendricks relationship, you know. I just don’t think there is one there—ever so that’s probably the darkest time for me and the presidential thing.

The Quigley thing—he knew he wasn’t a president coming in. He came to protect my music, he came to get me to 100 million, and here I did that, and I was under the understanding that he was going to stay within the organization, market the special products, and there would be a new label head coming in, so as long as I had Quigley, I didn’t worry about how my stuff was taken care of. [Quigley left the label in July to become senior VP/Chief marketing officer at Boulder, Colo.-based technology start-up DataPlay.]

Although you’ve been lying low this year, you did go in and have a meeting with the Capitol staff without Quigley this spring. Why?

I asked Quigley for permission to talk to his staff without him. One of the reasons you love a guy is the same reason you understand why being a label head isn’t working for him and for the people around him, [and that is] that he’s not himself. I gave him my number, you called him directly, so people started getting dropped out of the pie, which is very important, and it got to the point where Quigley was doing everything, and that is not good for morale.

I could hear the distress in our people at the label, in their voices, and I could hear the distress in Quigley’s voice, and I just offered to stop in and listen.

Did you have a role in him leaving?

No. I don’t think I did. I’ve known I’ve had roles in people leaving before, and this, I didn’t have one.

You’ve been through so many presidents at the label in your decade there and have often had battles. Is it surprising to you that you can be the top-selling solo artist in U.S. history—you can be 90% of Capitol Nashville’s sales at times—and yet you still don’t have control?

I don’t mind working with a label. I’ll even work for a label if it’s a label like Capitol that has a flag of such years behind it, but I’m not going to have somebody coming to the label that hasn’t been listening to country music say “I love country music. I’ve been listening to it since 1992!”

I don’t want total control—I just want to be part of the plan. But at the same time, I know how to talk to my people who go out and buy the music. I think I know them better than the record company does. So I don’t need them telling me how to dress. I don’t need somebody telling me what country music is.

Both Bowen and Quigley fostered a feeling of disassociation with the rest of Music Row. Do you feel that served your career well?

In industry towns, there’s a comfortable place that they get, and they don’t like anybody shaking the tree, because it will expose that: “OK, we’ve been sitting on our ass and haven’t been pushing ourselves.” That part I’m very proud to disassociate myself from.

I’ll tell you the same thing I told Martina McBride: Beware of becoming the darling of the industry, because the industry always moves on to another darling. So don’t bust your ass to become the industry’s darling. What you want to do is bust your ass to become the people’s darling, and then the industry can try to look away as much as they can, but in the end they have to acknowledge that this artist took care of our bosses—the public.

But if you look at it, you had an incredibly short time as the industry’s darling. Maybe from the first album in 1989 until mid-1991, when you won six awards at the Academy of Country Music Awards.

I don’t think I’ve ever been their darling, and for reasons of family matters within the industry, that they’d never do that. For reasons of not settling for the standards of mediocrity the industry will accept to keep some- one from rocking the ship so nobody has to go to work, I’m very proud that I never was.

You joined a group called Artists Against Piracy that protects artists’ rights on the Internet. Why?

I will not make music again if my record label does not show me some kind of protection for the art that I deliver them. I’m dumb-founded why this is going on. Napster is playing within the rules, but Napster knows dead to rights it’s wrong. It’s making music have no value in today’s economy. It’s making everyone think that music should be free because all the songwriters are millionaires, all artists are millionaires, when they couldn’t be more wrong. And it’s horrible because what it’s going to do is kill the songwriter.

You’ve made your primary residence Oklahoma now instead of Nashville.

No, we still live both places. So you’re not sending a message that you’re checking out of Nashville?

No, no, no.

You had proposed that your Nashville home be turned into a museum, but your neighbors said they didn’t want it to happen. Is that idea off the table?

Yeah, and it never was officially on the table. It was an idea. Since it looks more and more likely that [Sandy and I] will get divorced than we’ll stay together, instead of just selling the house, [we thought] how funny it would be for all those people who waited outside the gate to come in and walk through the house. That stuff in there is Sandy’s and mine, and there’s really no way to split that stuff because it was given to us by the people, so we thought how cool it would be to do something for charity and open it up.

But what happened was it turned the whole neighborhood into commercial real estate, and that’s not what you want. So we’ll probably just end up selling it.

Can you move the museum somewhere else?

No. It was never a museum for me. It was just the other side of the gates. It just killed you to look out and see one person out there waiting or 50 people out there waiting on the other side of the gate, and it was so nice. I’ve seen people propose to each other at the gates. I’ve seen them spend anniversaries together at the gate or just come up there to sit and listen to the wind come through the trees. They just love to do it, and we thought it would be a cool thing if they got to come in.

What’s the most misunderstood thing about your career?

Well, I don’t think I’m misunderstood by the public. They see me as a guy who will fight for his music, will die for his music, and has been tough about that. I think the industry, as a majority, feels I do things for numbers. And the people that think that about Garth Brooks don’t have a friggin’ clue who I am.
tions about the fate of the two music companies and the prospects for a resolution of the dispute between them sometime in the future.

The companies maintain that they will continue discussions with each other on a new arrangement. Inside sources suggest that the decision to pull back on the music merger was made to speed European approval of the $135 billion America Online/Time Warner combination.

EMI executives were gathered Oct. 5 for an international meeting in Budapest when they heard the news. “They gave some 20 people in the room a chance to pull back on the table, and it is fair to say that we were stunned. I think we were expecting any kind of outcome but not this one,” said one executive.

The same may be true of thousands of EMI — and perhaps Warner — employees worldwide, who now face a period of uncertainty as their leaders said, “If there had been a chance for the EMI had banking on the merger.”

EMI Group chairman Eric Nicoli, in the official statement issued Oct. 5 in London, said: “We are aware that some of our application to [the EEC] allows additional time to reassess regulators’ concerns and to pursue solutions simultaneously in Brussels and the U.S.” He added that the share price for the company “is in good shape, and we will continue to drive it forward.”

Nicoli, EMI Recorded Music president and Time Warner, EMI European Music Group (WMG) chairman Roger Ames were not available for comment.

One high executive says EMI’s unofficial offer to sell Virgin Records to secure the commission’s approval may affect that company’s market value. “When there has been no chance for approval of the deal, fair enough. But it didn’t work.”

Time Warner and EMI withdrew their merger application on the same day that EC Competition Commissioner Mario Monti was prepared to discuss his preliminary decision about the deal with fellow European Union regulators.

According to the EC, “EMI and Time Warner submitted undertakings on Sept. 19 — the deadline in this deal for offering new remedies — which proved insufficient to meet the commission’s concerns. Despite the fact that the deadline had expired, the commission decided to give the companies a further opportunity to provide the parties in order to find a solution. During that process, EMI and Time Warner provided informed programmes, as well as additional remedial measures.”

The commission still had doubts and, in view of the late stage of the procedure, could not properly evaluate the undertakings.

Sources at EMI are putting a positive spin on the withdrawal as “breathing space” in which to develop a deal that the decision to pull back meant for EMI. Any new agreement with Time Warner would have to be approved by EMI shareholders, however, and a new proposal is likely to be subject to the commission’s review.

Lobbyist Kern called key to opposition

BY GORDON MASSON

LONDON — He’s the man many believe was the key to the European Commission (EC) recommending a further delay in attempting to approve the merger proposal. Philip Kern is one of Brussels’ savviest lobbyists. A one-time PolyGram official, he now heads his own European entertainment consultancy business and is secretary-general of the Independent Music Publishers and Labels Association (Impala) and the European Film Companies Alliance (EFCa).

Regarding his part in opposing the Warner/EMI deal, Kern says that the process has educated European regulators about the music industry. He says, “For the first time, in relation to the Time Warner/EMI matter, I have the feeling that the commission has a good understanding of the music business. And I think the industry now realizes that amalgamation is not completely controlled from Brussels, and so the companies need to be a lot more careful,” Kern adds. “But those same companies can actually use antitrust law as a shield to prevent competitors from purchasing them.”

The parent company of Sony Music has undertaken a restructuring in order to focus resources on digital media, and analysts believe that makes it unlikely to be interested in purchasing EMI.

One major-label executive insists that it will be impossible for any major to buy all of EMI. “The EC has set an extremely high hurdle. Of the four major labels, only Warner deal, they sent a pretty strong signal that they won’t let it go from five major to four majors.”

Michael Nathanson, an analyst with Morningstar, said in a recent report, “EMI is likely to lose several labels. It’s important to note that there are no more than 30 labels left in the market.”

Kern, 38, helped find Impala this past January, and under his leadership, the organization has been charged with opposing the Warner/EMI merger. Having covered both sides of the fence, Kern knows Brussels inside out. “I worked at the European Commission as an in-house lawyer on the Minimum Anti-trust [antitrust] division,” he says. “I then worked for IFPI [the International Federation of the Phonographic Industry] in London, where I was dealing with anti-trust licensing agreements.”

“The IFPI subsequently recruited Kern to head its European office in Brussels. And I stayed here for a couple of years, and then I was recruited by EMI from IFPI and asked to set up their office in Brussels. There, he was head of legal and public affairs.”

Following Philips’ sale of PolyGram, Kern established Kern European Affairs, which provides entertainment lawyers with legal advice, as well as public-policy advice and routes of access to European authorities.

The run-up to Impala’s creation attracted 300 members to join the organization, and Kern said, “That’s 10 times more than IFPI has.” Kern, in the short time since it birth, Impala has also become one of the most powerful music industry trade bodies in Europe...

Sources say that the potential sale of EMI could be to buy the company and sell off its assets. “I would bet that a breakup analysis shows that EMI is worth more split up than together,” says one source.

“EMI is a great victory for Universal,” says a source familiar with the situation at Warner, “because it means that wasn’t something which would have questioned their domination of the market, and it throws two of their competitors in a mess.”

By most accounts, the idea of the Warner/EMI merger was devised by Ames, formerly with PolyGram, soon after he was named WMG chairman/CEO last September. He first pitched the idea to EMI chairman Sir Martin Sorrell, and the latter was at EMI’s Sardina meeting. After Berry’s agreement, Ames raised it with Time Warner president Jeff Bewkes, who was himself interested in a possible deal. When the deal Jan. 24 in London, said, “It is a match made in heaven.”

This story was prepared by Adam White, Gordon Masson, Tom Ferguson, Emmanuel Legrand, Lars Brandt, Brian Garraty, Ed Christman, and Irwin Lichtman.

www.billboard.com
it allows you to build.”

COMING TO TOWN
Kathie Scharnixow, who oversees Internet initiatives for Metropolitan Entertainment Group (MEG), says the company has become “very, very active” on the Web, particularly in promoting concerts in its primary territory of the Northeastern U.S. The database is the thing.

“We send out E-mail blasts for every show we promote, and we’re doing more and more Internet-on-sales,” says Scharnixow. “We’ve started what we call the ‘Concert Hotline’ E-mail club.

“When music fans go to the MEG Web site, a pop-up box allows them to pick the types of music they’re interested in, and the information becomes part of the MEG database. We sort people by music type and geographical location,” says Scharnixow. “For the [MEG-produced] Furthur Festival, for which people tend to travel, we sent them all the dates we had. They can click to buy tickets through whoever the ticketing agent is for that particular venue.”

Scharnixow says the E-mail works because they are targeting not only those who are interested in a particular type of music but those who like to go to concerts.

SFX.com can also be highly targeted.

“We encourage people to personalize the site to make their experience with SFX better,” says Spi- vack. “They can let us know their preferences, venue, artist, or type of live event.”

Next year, SFX will roll out a new priority-access program to be called “First In Line.”

Like SXF, House of Blues (HOB) has a very strong Web presence. In addition to concert and tour information, HOB.com offers audio/video downloads, cybertickets, information on HOB clubs and amphitheaters, and editorial content. “We look at the Internet as giving us more locations,” says Greg Trojan, HOB CEO. “The venues are ‘studios’ from which to access content and future it.”

As for the bands, Web sites have become crucial in providing information, particularly for hard-touring acts like Pantera. Pan can not only sell direct-mail order, announced through the Web site, helped the band sell out three Halloween shows at UNO Lakefront Arena in New Orleans, also has more than 2,000 two-night packages have been sold for two New Year’s Eve shows at Phillips Arena in Atlanta since the shows were announced Sept. 20.

But the band is the MEG’s top tour this year; effectively as we do by any stretch with the Internet,” says Buck Williams, agent and co-manager for Pan. “We’re touring bands to the 2010, 200,000, 250,000 hits a day.”

The Panic Web site allows fans to be part of the action. “People have set lists and pictures from the show posted almost before it’s over,” says Warner.

INTERNET PROMOTION

More and more, promoters are finding it very effective in promoting concerts, sometimes to the point of being the primary means of getting the word out. For example, an Atlanta show comes very late in the season, with recession impeding and members anxious to return to their districts for campaign for re-election. Visitors to the MEG.com site can find information on the bill and their appropriate representative, as well as a form letter that can be E-mailed. According to the site, as of Sept. 28 “less than 100,000” E-mails had been sent.

THE LEGAL WHIRLWIND surrounding file-service startup Napster (see story) page 3 appears to be turning over more users on to the counterapplication. Web measurement company Media Metrix said Oct. 5 that usage of Napster’s software soared to 6.7 million unique users in August from 1.1 million users in February—a more than 500% increase. (While Napster claims 32 million people have downloaded its software, Media Metrix says its numbers reflect those people who have actually used the software at least once in a given month.) According to Media Metrix, which says Napster is the fastest-growing home application it has ever tracked, 3.8% of online computer users at home used Napster in August, up from 1.4% in February.

PETE SCIFRES HAS BEEN PROMOTED to president of Universal Manufacturing and Logistics (UML). He reports to Zach Horowitz, president/COO of Universal Music Group (UMG). Based in Universal City, Calif., Scifres is responsible for overseeing the company’s U.S. CD manufacturing plants, physical distribution centers, and mastering studios, as well as all direct mail and finished goods purchasing for UMG. UML’s facilities include four distribution centers and two manufacturing plants. Scifres also continues his role as a member of the board of Matsushita Universal Media Services, the DVD Consortium joint venture in the U.S. with Panasonic Discs Services Corp. Prior to his promotion, Scifres had served as senior VP of manufacturing and operations at Universal Music and Video Distribution since 1990. In that capacity, he oversaw Universal’s entry into CD manufacturing and the setup of physical distribution services. "It was a learning curve," says Scifres. "But we're now the leading force in the industry in terms of efficiency and technology.

WARNER MUSIC GROUP has teamed with Liquid Audio for its digital distribution initiative. Under the nonexclusive deal, Liquid will handle content preparation, hosting and delivery, digital rights management, and customer support for the download sales, which will commence Nov. 1 with 100 tracks (Billboard.com). The 5,000-song download plan also entails a digital infrastructure designed by RealNetworks.

KEVIN ANTunes, co-writer and co-producer of the ‘N Sync track “Till I’m Good For You,” has signed a one-year deal with BMG Songs, the U.S. division of BMG Music Publishing. Antunes is also the musical director of ‘N Sync’s No Strings Attached tour, as well as of current tours by Britney Spears and Enrique Iglesias. BMG has the option to extend the deal for an additional three years.

DAVE MATTHEWS BAND has stopped work on its fifth RCA studio album with producer Steve Lillywhite and plans to start from scratch later this month in Los Angeles with producer Bob Rock. No explanation has been given for the change. The release of the album has now been pushed back from November to January, according to a band repre- sentative. Lillywhite helmed the group’s past three studio albums, including 1998’s ‘Before These Crowded Streets,’ which debuted at No. 1 on The Billboard 200 and has sold more than 3.2 million copies in the U.S., according to SoundScan.

JONATHAN COHEN

MP3.COM IS ORGANIZING a “Million E-Mail March” to drum up support for a bipartisan bill introduced Sept. 20 that would allow consumers to store their digital downloads on a music Web site if they can first prove they have lawfully bought the CD. The digital download comes from the Web is co-sponsored by Reps. Rick Boucher, D-Va., and Mike Pence, R-Ind., and Sen. John Breaux, D-LA, and Sen. John Peyto, R-Mich. "This legislation doesn’t seem necessary, but it is,” they write in a letter to follow law- makers. The bill would require proof to show proof of ownership in some way, to protect against the potential nonpayment of legitimate royalty fees. Consumers would not be able to transfer music to someone else or use it for commercial purposes. In The Copyright-Enforcement through Rights Act of 2000.

FRANK SANE

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### Billboard 200 Top Songs of 2000

**Date:** October 14, 2000

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<th>Number</th>
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<th>Title</th>
<th>Album</th>
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<td><em>Juv. 450</em>*</td>
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<tr>
<td>2</td>
<td>52 Degrees</td>
<td><em>Revolution</em></td>
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<tr>
<td>3</td>
<td>Madonna</td>
<td><em>Fever</em></td>
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<tr>
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<td>Nelly</td>
<td><em>Fty Peep</em></td>
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<tr>
<td>5</td>
<td>Shyne</td>
<td><em>Bad Boy</em></td>
<td>No. 1</td>
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<td>Creed</td>
<td><em>With Arms Wide Open</em></td>
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<td>Eminem</td>
<td><em>NEATRAN</em></td>
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<td>10</td>
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<td><em>5CHE</em></td>
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**Greatest Gainer**

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<td>R. Murder</td>
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<td>Bebe</td>
<td><em>You Got 'em</em></td>
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<td>Mya</td>
<td><em>It's Your Life</em></td>
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<td>Kid Rock</td>
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**Pacesetter**

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<td>Slipknot</td>
<td><em>Army of Mud</em></td>
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<td>Incubus</td>
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<td>The Allman Brothers Band</td>
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**Heatseeker Impact**

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<td><em>The Kids Are Alright</em></td>
<td>No. 1</td>
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*Note: The chart includes the top 100 songs of the year, as compiled by Billboard. The information is based on sales data from the Recording Industry Association of America (RIAA). The chart reflects sales data from January 1, 2000, to December 31, 2000.*
from AIM allows them to quickly gain access to all repertoire offered by labels independent of the majors. AIM has some 400 members. But the respective clients will not be able to offer the music as downloads. “We haven’t allowed downloads at all,” says Wenham.

“That’s a type of business that each label has to look after themselves. However, it’s fair to say that the downloads market is so embryonic that the interest for streaming and other models that are more akin to radio services is going to come, but it’s not going to be the short term. The consumer hasn’t yet embraced digital downloads.”

One of AIM’s members, Ninja Tune Recordings, tells Billboard that its business from MP3 downloads currently amounts to some 1,000 downloads ($1,470), of a total turnover of 2 million—$2.94 million—on an annual basis. Ninja Tune co-founder Peter Quicke adds that he doesn’t expect the downloads market to increase considerably over the next five years.

“What we’re doing with the AIM trial is trying to see where the market stands,” he says. “The majors are doing deals here and there, with no apparent systematic method, and making a few quid here and there. But you have to do it in a more systematic manner, which AIM is doing.”

Wenham says, “All labels have been utterly supportive and have been involved from day one. Even though I’m sure some of them would have a profile, acumen, and capability to go it alone, it doesn’t complete sense for them to participate in this complete offer.”

Beggars Banquet Group chairman Martin Mills echoes those sentiments. “We could see these have done this on our own. But it would demand huge administration and paperwork, and it would be difficult to exercise leverage and strength in negotiations. We believe in this philosophically, by lending our strength to other labels, other projects and other companies’ strengths as well. And from a user’s point of view, there are so many indies around to license from that it would be difficult to deal with all of them individually.”

Quicke says, “At Ninja Tune, we don’t have the resources or negotiating power to make a good deal for ourselves. The Internet is very important for us to reach new record buyers.”

The service is handled by various companies on a finished-product basis. The Montreal-based Disque Ninja Tune handles distribution overseas.

Wenham declines to elaborate on terms and conditions before the trial is over. “I don’t think we’ll be able to say what we’re rolling out with any expectations. We’re at the forefront of the trials, understanding the benefits and the future must look at the individual use of music. We’re very much learning at the moment, consulting with all the various new companies about their ambitions and business plans before we make any conclusions on the financial relationship.”

CHAYANNE BUCKS Crossover Trend

(Continued from page 20)

whose bilingual track “Alive” may become one of the singles launched in Europe and North America. A full disc will probably be released next year, says Chayanne.

“Chayanne is at his best moment of his career. He is ready to reach a great crossover,” says Jorge Pino, senior VP/GM of Sony Latin. “He’s ready, and he’s already had several experiences in English. But I feel he needed another album in Spanish to definitely consolidate his standing in the Latin market.”

That consolidation will come together with a heavy promotional tour through Europe, the U.S., and Latin America, as well as the concertizing for which Chayanne is famous.

“I always design Chayanne’s music,” says Estéfano. “I mean design, not just write. Because he’s a performer and a great dancer.

When I design a rhythmic song, I always think of it visually.”

Chayanne, who puts great heart into his performances, does too.

“When I’m focused on the album, I’m focused on the music. But I don’t think stopping what comes next.”

With the No. 1 hits appearing on “The Tonight Show With Jay Leno” as well as on television shows in places as far-flung as Turkey and Australia.

“I sense a real desire from his company to see him triumph,” says Vega. “The most amazing thing about our work here in Europe is that people are truly surprised to see how he dances and how he handles himself onstage. He represents what it means to be in things as big as Latin. And I love things as big as those.

He will never turn his back on that market because it’s the market that opened its doors to him and gave him possibilities.”

SANZ SETS RECORD, AGAIN, WITH ALBUM’S SALES

(Continued from page 8)

shipments copies of the album—totaling 658,000 units, based on advance sales, sampling, and buying a voice in allowing the right to purchase two concert tickets one week before they go on sale when Sanz tours Spain next summer, following a Latin American and U.S. tour that begins in February.

“It means that early buyers have a right to 1.5 million concert tickets, but Alex to buy in advance and accumulate a total of some 2 million people,” says Tagarro.

Everybody is saying that records are selling better because of the Internet, piracy, and so on,” notes Tagarro. “But Sanz has shown that when a good record comes along, it sells.

The figure of 700,000-800,000 sales in four days is based on a market test of a mix of outlets, from hypermarkets to small specialist shops.

CONTRAST: ‘N Sync and 98° have much in common. Both are categorized as boy bands, both released albums this year that steeled with shiploads of hits in the form of RTD (the latter with 2.6 million), and both have a member who is romantically linked with a blond bombshell recording star (‘N Sync’s Justin Timberlake with Britney Spears, 98°’s Nick Lachey and Jessica Simpson). Yet ‘N Sync’s album, “No Strings Attached,” has been kind of a chilly 7.1 million, while 98°’s “Baby One More Time” has sold 2.6 million copies in its first week, while 98°’s “new ‘Revelation” starts with about 11.5% of “Strings” first-week burst. Not that 376,000 sales is a shabby number; it’s modest when compared with the openness rung by ‘N Sync last fall (2.5 million, “In the Zone”), and Backstreet Boys (1.1 million), who each shipped 2 million within the last 18 months.

One big difference: ‘N Sync’s lead track, “Bye Bye Bye,” was a radio monster, peaking at No. 1 on Top 40 Tracks before the album arrived, while 98°’s “Give Me Just One Night” has stalled at No. 10 on that same chart.

Among mass merchants, 98° was the week’s top seller, followed by Madonna. Racked stores accounted for 50.5% of the group’s first-week total. “Baby” was the top seller among the independent stores, representing 15% of a chilly 54,000 copies that separate the two albums on the big chart.

Furthermore, 98° surpassed the new chimp in most major markets, including New York, Los Angeles, San Francisco, and Philadelphia. Go figure.

COUNTRY COMFORT: It has been kind of a chilly year for Nashville labels, with country album sales down 1.4% from 1999’s year-to-date numbers, so this issue’s Billboard 200 represents a lot of a thaw.

Kevin Kerns sets, by far, a career high with the pop-country-styled “Outlaw,’ No. 1, while John Michael Montgomery makes a strong comeback, bowing at No. 15. Chesney’s previous career peak was No. 51, scored last year; it’s Montgomery’s highest standing since his 1996 album started at No. 5.

This is the first time in almost a year that two country albums have opened inside The Billboard 200’s top 20. In last year’s Nov. 13 issue, LeAnn Rimes and Alan Jackson began at Nos. 8 and 9.

ROCK STEADY: Pearl Jam sets a Billboard 200 record with five simultaneous debuts from its series of 25 live two-fers (Nos. 103, 125, 134, 137, and 175), while seven others each fall less than 2,000 units shy of the chart. Added together, those 12 amount to 88,000 units, an amount that this issue would place an album at No. 13. A new version of Slipknot’s album, with a Digipak and six additional tracks, has the title tie up the Pacesetter trophy with a 123-123-76-4 loss.

DETAILS: With their fourth straight Greatest Gainer, Baha Men (No. 10) jumped into the top 10 last issue. Now, with the arrivals of rap rockers Shyne (No. 5, 160,000 units) and Lil’ Bow Wow (No. 8, 101,000 units), half of the top 10 albums are fresh entries, joining former chart runner Nelly and 50 Cents Down (Nos. 4 and 9, respectively). The two mentioned and gone universal three of the top 10 slots.

Madonna’s second-week erosion of 49% (No. 3, 212,000 units) is in line with the decline seen by many albums that bow at No. 1, but this is a steeper drop than happened to a previous chart runner Rapper Nelly and 50 Cents Down (Nos. 4 and 9, respectively). The two mentioned and gone universal three of the top 10 slots.

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cording artists to reclaim their masters after 35 years. The hot-lined approval follows a mysterious weekend period in which an unknown lawmaker either placed an informal hold on the bill or withheld approval in order to eavesdrop or maneuver other legislation to the Senate floor for passage. It is a Senate tradition that the names of lawmakers temporaril blocking or holding back approval of pending legislation are not revealed. 

Reacting to inquiries from the artists’ community about the hold-up, Sen. Patrick Leahy, D-Vt., issued a statement on the Senate floor Oct. 4 pointing to the Republican leadership as the culprit. “Democrats have cleared for passage H.R. 5107,” said Leahy. “Why the Republican majority has not taken up this measure since the middle of last week is another unexplained mystery. I hope that the Senate will take up H.R. 5107 without further unnecessary delay.” 

Leahy referred to the measure as one of “so many bills being held hostage without explanation by the Republican majority.” 

Rumors flew as to the identity of the lawmaker, which included Leahy himself. A spokesman for Leahy denied the allegation, saying, “This rumor started two weeks ago, and it was false then, and it’s resurfaced and is false now.” 

However, a source says staffers in the office of Sen. Trent Lott, R-Miss., the majority leader, said it was Leahy who had not approved the bill. The Leahy spokesman said the senator had considered bundling several copyright bills together for floor approval several weeks ago but then changed his mind to allow the bills to be considered separately. “That’s not a hold,” he said. 

The strategy of temporarily holding back bills has been com-monplace for several recent sessions of Congress, as the session nears its end, to leverage onto the floor-vote schedule other bills being over-looked. There are now fewer than 10 working days left in the 106th Congress before adjournment. “It’s just this bill that’s been held up,” said a spokesman for Sen. Orrin Hatch, R-Utah, chairman of the Judiciary Committee and one of the bill’s bipartisan Senate supporters. “It’s happening with a lot of legislation, but it’ll loosen up.” 

‘Why the Republican majority has not taken up this measure since the middle of last week is an unexplained mystery’

— SEN. PATRICK LEAHY

In contrast to this tactical maneuver on the no-opposition, noncontroversial work for hire bill, a controversial measure facing serious opposition may be held back and never made to the floor for a vote if the Republican leadership chooses. For example, there is a hold on a measure introduced by Sen. John McCain, R-Ariz., which would require auto and tire companies to disclose more product safety information to federal regulators, which could impose criminal penalties on the companies. Auto companies oppose the bill, and it may not ever come to the Senate floor for a vote. Once approved by the Senate, the bill would go to the White House for President Clinton’s signature.

If the repeal bill becomes law, it will be a landmark, not only because it returns to artists the right to recover their recording masters but because it will be the first piece of legislation driven by efforts from recording artists, their lobbyists, artists’ groups, music unions, and managers. The effort took nearly 11 months to organize since the Recording Industry Assn. of America-proposed provision was discovered on Nov. 14, 1999, to be an unfea-urable fall line item in a conference report on a totally unrelated bill. The provision had been inserted without hearings or discussion with artists’ groups. Many lawmakers connected with that bill say they had no idea that the provision had been added.

But Gil Wachsmann, vice chairman of Minneapolis-based the Musicland Group, points out that with DVD movie players, video game players, and computers with DVD drives, there are about 45 million DVD players in the market that can play DVD Audio, given that the format will be backward-compatible. 

Rost says that in its packaging and marketing campaigns, the Warner Music Group “will make it clear to consumers that the [Warner] rollout can be played three different ways.” 

While most stereo currently have two speakers, some house have many multiple players, and there is a growing base of home entertainment centers with surround systems. Rost adds that this will be an ideal environment for DVD Audio, since most have four speakers. There now appear to be three DVD Audio players on the market, from Panasonic, Technics, and Penwrick, Rost says, “There will be a full range of music that will play in the future, but we have already been announced and which will cover both the low end and high end of the market.” At the National Assn. of Recording Merchandisers Fall Conference, Musicland’s principal message to the majors was that now is the time for DVD Audio. While Wachsmann says he found a receptive audience there, he adds that he hopes the other majors step up to the plate. But the other majors seem to be embroiled in negotiations with the 4C group, which created the DVDs, over a licensing agreement for the anti-copying technology. Some executives with those majors say they are not sure whether they will be able to sell Audio titles this year. Warner Music Group apparently struck an agreement on its own to use the 4C copy-protection technology. Rost declines to comment on that.

Wachsmann points out that there are other issues that still need to be resolved, such as packaging. But he adds, “In the scheme of things, I am less concerned about such issues than to make sure that we have enough titles to create a presence for the format.” 

For his part, Rost says that the company is packaging DVD Audio in conventional jewel boxes. He says the Warner Music Audio initially will be merchandised separately from CDs, but long-term he thinks they will be merchandised together, which will help make consumers more aware of the format and encourage them to upgrade.

### WARNER’S DEBUT INTO DVD AUDIO Pleases Retail

**DMX FORMS LABEL WITH DEF JAM**

(Continued from page 3)

reached for comment regarding the value of the label deal and other details. The Bloodline joint venture follows the recent establishment of Atlanta-based Def Jam South, headed by president Scarface (aka Brad Jordan), and Berlin-based Def Jam Germany, headed by chief executive consultant Andreas Laosker. “It’s all good,” says DMX (aka Earl Simmons), frontman of the group. “Bloodline is just what it is—the next generation.” 

The rapper’s latest album, “And Then There Was X,” has sold nearly 1 million units, according to SoundScan. 

Copeland says Bloodline will focus first on R&B/hip-hop and evolve into a full-service label encompassing pop, rock, and other genres. Announcements regarding additional staff and artists are forthcoming; Copeland notes the label is currently in negotiations with five acts. Initial releases are slated for next year.

In addition to Bloodline and a collaboration ("R&Blic [Urban Album Vehicle"] with Redman and Method Man for Limp Bizkit’s new album, DMX is working on several other ventures. The rapper/actor follows up his role in the Warner Bros. film "Romeo Must Die" with parts in Warner’s forthcoming Steven Seagal movie "Exit Wounds" and "The Crown: Lazarus," which is slated to begin filming in January. Other projects include the launch of his DW clothing line and an autobiograpathy, "DMX: A Dog’s Life."
### Talent & Touring Directory Makes Its 2001 Debut

The "Billboard 2001 International Talent & Touring Directory" has just been released and it's packed with essential information for everyone in the music or concert business. It contains more than 22,000 listings from 60 countries, including venues, theaters, concert halls, and clubs. Also, this one-stop-guide to touring lists more than 1,100 facilities, 1,500 hotels, and 125 charter services.

The directory gives comprehensive information on agents and managers, artists, sound and lighting services, instruments rentals, staging and special effects, security services, coordinators, and much more. Each listing contains the most accurate and up-to-date key names, addresses, phone numbers, e-mail addresses, and web sites where available. Artist listings include label, booking agent, personal manager, publisher, and other contact information.

"Billboard 2001 International Talent & Touring Directory" is available for $125 per copy, including shipping and handling. For orders outside the U.S. or Canada, add $14 per directory. For more comprehensive, frequently updated online version of the directory, visit Billboard.com. Get unlimited access to the online version for $250. Or get both the print version and online access for $650.

To order your copy of "Billboard 2001 Talent & Touring Directory" call toll-free 800-344-7719.

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### $1 Mil. Offspring Prize At Billboard.com

Billboard.com, the online home of Billboard magazine, has been chosen by the Offspring as one of a handful of sites participating in the group's unprecedented million-dollar Internet sweepstakes. Visitors to Billboard.com can download a free, Sony Music-authored mp3 version of the band's new song, "Original Punkster," and become eligible to win the $1 million grand-prize.

All U.S. residents with a valid email address are eligible to win. Deadline for entry is Nov. 2. Four finalists will be chosen at random and the grand-prize winner will be picked live on MTV on Nov. 14, the date Columbia will issue the Offspring's new album, " Conspiracy Of One." The sweepstakes prize money is being given away directly by the band, with no label or sponsor funding.

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### Personnel News

In Billboard's New York office, Michele Jacangelo is promoted to director of promotions and special events with responsibility for Billboard's six annual conferences (Latin, jazz, dance, & R&B; hip-hop, radio, and music video), sales meetings, editorial summits, and other special events.

This month, Jacangelo celebrates her 10th year at Billboard, having joined the company in 1990 as assistant to the associate publisher. She was named advertising services manager in 1991. Jacangelo joined the marketing department in 1997 as publisher, special events associate and in 1998 was promoted to special events director.

"Billboard conferences have experienced phenomenal growth," says associate publisher/licensing and VP of marketing Howard Appelbaum. "Michele has played a critical role in the success of these events. She is most deserving of this promotion." Jacangelo continues to report to Appelbaum.

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### Five Live Sets Drive Pearl Jam Home

**MANY ACTS HAVE HAD** two albums debut simultaneously on The Billboard 200, including Bruce Springsteen, Guns N' Roses, the Supremes (who did it twice), and the Beatles (who also did it twice). It's rarer to have three albums enter at the same time, but when Prince accomplished that feat on Oct. 2, 1988, with "The Hits 1," "The Hits 2," and "The Hits The B-Sides." Four at once! That's been done, too, although posthumously. A quartet of Selena albums debuted the issue of April 22, 1996, but until this issue, no act has had five albums enter the album chart during the same week. Of course, no act has ever unleashed 25 albums on the market in the same week. Five of those 25 Pearl Jam live double-sets enter, with "16/600: Spodek, Katowice, Poland" leading the way at No. 16. The other four CDs are live recordings from Milan (No. 125), Verona, Italy (No. 134); London (No. 137); and Hamburg (No. 175).

The Pearl Jam quintet leads to another chart query: Has any act ever had more than five albums appear on The Billboard 200 at the same time? The answer is yes, held by the Beatles, the Monkees, and U2.

One more Pearl note: "These five albums almost double the size of the band's discography. Before this issue, seven Pearl Jam albums had charted, starting with "Ten" in 1992."

We TURN TO HER: Christina Aguilera is the first artist to have two No. 1 singles on The Billboard Hot 100 in 2000. The RCA artist had the first new chart-topper of the year with "What A Girl Wants" in January. This issue, "Come On Over Baby (All I Want Is You)" rockets 11-1, giving Aguilera her third No. 1 hit overall. She began her career with "Genie In A Bottle," which captured pole position in July 1999. "Come On Over Baby" is the 15th No. 1 of 2000. It's only October, and we have already surpassed the total number of chart-topping titles in 1999 (14). There weren't 15 No. 1's in 1998.

Aguilera is the first artist to have a pair of No. 1 hits in the same calendar year since TLC did it with "No Scrubs" and "Unpretty" in 1999. Before that, Monica pulled a double in 1998 with "The Boy Is Mine" (her duet with Brandy) and "The First Night" in 1998.

"Come On Over Baby" is Aguilera's fifth chart entry. The only songs that did not reach No. 1 are "I Turn To You" (No. 3 in July) and her remake of the classic "The Christmas Song" (No. 18 in January).

**HOME RUN:** Faith Hill and McGraw Anthony had fun passing the No. 1 spot on the Adult Contemporary chart between them for the past 24 weeks, but Don Henley has taken over with "Taking You Home" (Warners Bros.) and shown no sign of letting go. "Home" is Henley's first solo AC No. 1. His previous post-Eagles best was the No. 2 ranking of "The End Of Innocence" in September 1989. The only Eagles song to reach the summit was "Best Of My Love" in 1974.

What may be most surprising about Henley's dominance of the AC chart is that he is the first solo domestic male artist to have the No. 1 position to himself since August 1997, when Michael Bolton had a three-week reign with "Go The Distance."
Sony/ATV Wins The Triple Crown

ASCAP Country Publisher Of The Year

BMI Country Publisher Of The Year

Billboard Country Publisher Of The Year

Thanks Songwriters for making us #1

Sony/ATV Music Publishing

New York Nashville Los Angeles
ALBUM IN STORES OCTOBER 10TH

Watch Bette on her new Columbia Tri-Star/CBS television series, *Bette*, premiering October 11th.

The new album features the *Bette* theme song “Nobody Else But You” and “Bless You Child” as well as other songs that Bette will be performing all season long to millions of television viewers.

www.wbr.com
Produced by Don Was
“Nobody Else But You” produced by Marc Shaiman and Don Was
“Bless You Child” produced by Don Was and Rick Nowels