European Regulators
OK Time Warner/AOL

BY GORDON MASSON and BRIAN GARRITY
LONDON—The demise of EMI’s hopes to merge its music interests with that of Time Warner looks to have been a sufficient concession for the European Commission (EC) to grant permission for the latter’s $129 billion marriage to America Online (AOL).

The AOL/Time Warner mega-merger was one of the EC’s overriding concerns in the proposed $20 billion Warner/EMI Music transaction, but the withdrawal of that smaller deal earlier this month (Billboard, Oct. 14) has taken AOL/Time Warner one giant step closer to fruition.

The European Union’s executive body approved the larger deal Oct. 11, on the strict condition that the companies would not try to unfairly block rivals from accessing the emerging online media and entertainment markets.

The major condition in that approval entails that the new entity sever its relationship with Bertelsmann, the parent company of BMG. That relationship also figured strongly in the EC’s statement of objections toward the Warner/EMI merger. The commission stated in that document that it was unhappy that AOL could control the online music market if it effectively had a monopoly on the distribution of content from (Continued on page 96).

By Leila Cobo
MIAMI—Puerto Rican merengue sensation Elvis Crespo has often said that his 7-year-old son and namesake is the inspiration behind his past two hits, “Suavemente” and “Pintame.” No wonder, then, that Crespo has approached his upcoming album, due out Nov. 28, with a sense of childlike wonderment.

Take the title track, initially set to be called “My Love/Mi Amor” and which at Crespo’s suggestion is now titled “Wow! Flash.”

Endowed with a catchy, bilingual hook—a la “Suavemente”—it is designed to straddle both the English and Spanish markets. But musically, the song itself—begin—

Sony Discos’ Crespo Unleashes ‘Wow! Flash’

(Continued on page 106)

Honoring Best In Broadcasting
Newcomers, Repeaters Win Billboard/Monitor Awards

A Billboard staff report.

NEW YORK—The 2000 Billboard/Airplay Monitor Radio Awards were marked by a number of repeat winners and several newcomers, as the music industry honored the best in broadcasting Oct. 7 in the finale to the annual Billboard/Airplay Monitor Radio Seminar.

The awards show, hosted by KYIS (Star 98.7) Los Angeles’ Ryan Seacrest, honored stations, programmers, and personalities in four format categories: rock, top 40, R&B, and country. For a complete list of winners, see the photo spread beginning on page 96.

By Michael Paoletta
NEW YORK—While mainstream British pop and rock artists continue to struggle for acceptance in the U.S. (Billboard, Sept. 9), the U.K. underground dance music scene is surging into stateside prominence via branding of its top labels, clubs, and DJs.

Top-flight companies like Essential, Ministry of Sound, Cream, Gatecrasher, Wall of Sound, XL Recordings, INCredible, and Warp are penetrating the U.S. market and proving that online marketing could be the answer in generating American interest in British music.

Throughout the U.K.—unlike in the U.S.—dance music is pop music. These companies are tapping into the interests of stateside Anglophiles who keep tabs on cutting-edge musical trends in the U.K. and continental Europe.

“The whole club culture is growing at an astonishing rate,” explains Pete Tong, a Radio-1 DJ and director of A&R at ffr/London U.K. “Today’s youth has a tremendous hunger to be a part of something.”

The North American audience is incredibly clueless about what’s going on musically.

“They’re a very committed audience,” he continues. “These kids scour the Internet for information on—

(Continued on page 97)

U.K. Club Culture Wins Devotees Across U.S.

(Continued on page 99)

BMG’s Download Service Offers ‘1-Stop Shopping’

By Marilyn A. Gillen
NEW YORK—The Oct. 10 launch of BMG Entertainment’s paid-download initiative will bring several thousand more albums and singles from such big-name acts as Christina Aguilera, Santana, Toni Braxton, and Whitney Houston to a bit-starved commercial online music market by the holiday season, promising to offer the best test yet of whether fans now accustomed to getting bit-based music for free will actually pony up for downloads.

But equally important, in the view of the company and some observers, it will also bring a certain level of ease to a checkout process overstocked with obstacles to simply closing the sale.

“This is an absolutely different approach,” says Kevin

(Continued on page 99)
Commercial nonsense had trumped common sense. Dominating the cultural scene were diluted jazz and degenerate pop, with white vocalists performing in literal or virtual blackface, while a stream of insinuating/pseudo-ethnic novelty songs filled in many of the gaps. But astir on the sidelines, from deep within America's most notorious urban precinct, came a rebirth, an insomniac's sudden clarity in the midst of confusion. In the year 2000 but hardly New York, N.Y., in the midst of its 1920s-30s renaissance, whose inspiring musical, literary, and political output still smolders just outside the popular mainstream.

Among a young kid in Harlem, people were sharing each other's cultural knowledge and, as Big Bill Todd suggests, “say so” renowned singer-actress Eartha Kitt. “I was living in a Latin/African-American neighborhood in Harlem at 115th and Madison Avenue, and there was the Cuban thing and the Puerto Rican thing all over Harlem, and then further down Second Avenue I had the classic black block in Mid-City, and Earl Hines and people like that at the Apollo Theater. It was a culture being exchanged.”

The enduring fruits of that exchange are abundant on “Rhapsodies In Black: Music And Words From The Harlem Renaissance,” due Nov. 7 from Rhino. Elloquent contemporary spoken-word testimony ties together the four-century CD anthology of music (by Bert Williams, James P. Johnson, Ethel Waters, Smith, Ed Waters, Leodis, Louis Armstrong, Fats Waller, Duke Ellington, and many others), with the excels from literary luminaries of the era, particularly Langston Hughes, supported by production editor Wallace Thurman’s Fire! magazine, as social historian Ann Douglas has observed, Hurston and Hughes “proceeded to write about just the things” that more traditional black contemporaries “wished to downplay if they couldn’t name, analyze, and self-narrate, not among whites, but among blacks.”

“I knew Langston Hughes well, and he was always interested in interchanging cultures,” says Kitt, who offers a skin-tightening excerpt on “Be Some Other Black” of “Sensempay’s Chant For Killing A Snake,” a poem written by Nicole Guilien during the Harlem Renaissance and translated into English by Hughes. “The poem is about beginnings and ends, that we are nothing without a breakdown of self-will, of a beginning. As long as Langston Hughes was concerned, he was always studying things for their purpose. The poem concerned a sacrifice in order to gain strength, to give power to the worshipper, the snake being a god, and what he meant by ‘before you can see’ is, I’m not sure how to slither out of the way. And a snake rarely attacks unless it’s hungry or threatened. I don’t see a snake as a dangerous thing unless you pest it!”

Kitt laughs, here enthusiastic glee edged with the gravely feline glow that has been her solitary trademark.”I must have been 67 years old when I moved to Harlem,” recalls Kitt, who was born Jan. 17, 1927, in St. Matthews, S.C. “The aunt, Mamie Kitt, who was in New York and sent for me after my mother died, said she was my mother. It’s a very controversial thing, being black and adopted and it’s a very confusing thing for people to feel the way I do, and I didn’t know my father.” As part of the Great Black Migration (circa 1910-30) from the Southern states, where hundreds of thousands fled the crop failures and lynching-streeped regions of the nation, Kitt knew hardship but won a scholarship in her teens to study with Katherine Dunham’s dance company, the most important African-American troupe of its time. She traveled with Dunham to Paris, where black entertainers were so strong in numbers at that point it was considered by some that Romans were sometimes compelled to don blackface in order to sit in with black bands. Such were the uneasy accommodations with the passions or prejudices of the time, but Kitt’s debut as a singer in a nightclub off the Champs-Elyses led to a role opposite Owen Moore in a French production of “Faust” and stardom in films and TV and on records. Her many hits included “C’est Si Bon,” “I Want To Be Evil,” “Santa Baby,” “Somebody Bad Stole De Wedding Bell,” “Lovin’ Spree,” and a frisky interpretation of “It’s My Party.”

For Kitt, the appearance of a musical homage like “Rhapsodies In Black” is both appropriate and bittersweet, since it arrives at a historical juncture comparable with the upheaval that fueled the Harlem Renaissance. Her colleague Hughes, born in 1902 in Joplin, Mo., to a middle-class family, was the son of a sharecropper, the first American to write for post-Civil War America, the Gilded Age, and World War I (in whose aftermath returning black troops experienced heartrending dislocation), and he witnessed depictions of black people in blackface minstrelsy as they evolved at the turn of the century from rustic philosophers to primitive brutes. The defiant dignity of Bessie Smith’s “Nobody Knows You When You’re Down And Out” and the wondrously “Baby” by Adelaide Hall with Duke Ellington & His Famous Orchestra were designed to talk back to such hateful caricatures. And the political and entrepreneurial movements of the Harlem Renaissance, which not only the cultural renaissance but also the parental revolution of post-Civil War America. The Gilded Age, and World War I (in whose aftermath returning black troops experienced heartrending dislocation), and he witnessed depictions of black people in blackface minstrelsy as they evolved at the turn of the century from rustic philosophers to primitive brutes. The defiant dignity of Bessie Smith’s “Nobody Knows You When You’re Down And Out” and the wondrously “Baby” by Adelaide Hall with Duke Ellington was an inspiration and hope for the day when race as one race of people to another—not sharing it culturally, just as I am.

“I’m in complete agreement with what Spike [Lee, director of the controversial new film “Baadasssss!”] has to say,” young rapper Mos Def recently told New York Times correspondent Ethel Waters intoned with exquisite anxiety, “There’ll Be Some Changes Made.”

And I think there are crucial rewards, both for the collective amnesia of the past and for the desperate needs the Harlem Renaissance answered and the cultural stagnation and decay of the present era, wherein young blacks (and even poor whites) are denigrated as a cynical method of exclusion. Perhaps that’s why Kitt’s own music is a playful, self-ironic, and social customization that on going and decide to become a part of it, rather than sitting there waiting for something to happen or somebody to pull them up. It’s not about the money, it’s about us, you and me, sitting down and talking about each other’s culture—then and now.”
RIAA, HFA Set Digital Licensing Procedures

BY IRV LICHTMAN

NEW YORK—As major-label downloading and other forms of digital delivery arrive in the market this fall, the Recording Industry Assn. of America (RIAA) and the Harry Fox Agency (HFA), the mechanical collection unit of the National Music Publishers’ Assn. (NMPA), have agreed to new procedures to expedite licensing of recorded songs made available for distribution on the Internet.

On its own, the HFA says, it has also entered into agreements with “numerous” other distributors of prerecorded music over the Internet while “continuing to expand its Internet licensing program to meet the growing consumer demand for online delivery of music.”

With the RIAA/HFA ties, the agreement, according to a joint statement, establishes “streamlined procedures under which musical works may be licensed expeditiously through HFA. These procedures will substantially reduce the time and effort required to clear music publishing rights for the electronic delivery of [recordings] to consumers.”

According to Ed Murphy, president/CEO of NMPA, the arrangement will also “enable accurate identification of Internet music files, a critical requirement for copyright owners and their songwriter partners.”

To Cary Sherman, RIAA senior executive VP and general counsel, the arrangement will similarly expedite licensing for digital downloads very substantially, enabling our companies to make more music available to consumers more easily and more quickly."

On Oct. 10, the day the RIAA and the NMPA announced their Internet licensing approach, BMG Entertainment made its expected move into download sales with 100 digital singles and albums, while setting its sights on a total of 2,500 titles by the holiday season (see story, page 1).

Thus, among the majors, fewer of the five distributors have initiated digital delivery of product for sale, with Warner Music planning to debut its downloading program Nov. 1. In the world of analog recordings, the RIAA and HFA have a long history of negotiating mechanical royalty fees as existing agreements are near the renewal stage. The RIAA/NMPA arrangement, negotiated under the provisions of the U.S. Copyright Act governing online music licensing, remains in effect until the formal

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New BMG Online Club

BY ED CHRISTIAN

NEW YORK—Looking to move to $9.99 everyday low pricing online, BMG Direct is embracing a new business model in an attempt to expand the boundaries of the increasingly prolific online record store marketplace. The move is not by itself unprecedented, but it does raise a question about the future of record club marketing moves, this new strategy is proving to be unpopular with record merchants.

Retailers and online clubs, OnePriceCds.com, allows customers to sign up by submitting basic demographic data and then to choose any title from the BMG record inventory. The price for any single-disc album is $9.99 including shipping.

Elizabeth Rose, VP of strategic planning and E-commerce at OnePriceCds/BMG Direct, says that this new club is aimed at attracting consumers who do not find value in the traditional record club environment.

According to Rose, sales are strong, and do not find that the typical record-club promotional offer of 12 CDs for the price of one “is a value proposition.” “Maybe they can’t find 12 CDs that they want to buy at one time, or maybe they prefer something simpler” than having to mail a postcard every month.

With BMG Direct’s traditional record club, BMG Music Service, as well as all other record clubs, the company now has a choice that gives them “very rational trade-offs,” Rose says.

Brick-and-mortar retailers, however, find nothing rational about the new club’s pricing structure.

Russ Solomon, president of 1900, West Sacramento, Calif.-based Tower Records/Video/Books, calls the new online site “totally unfair; this site heads-on-heads with all online stores. They are selling CDs for $9.99, including shipping, that we are paying $11.40 to $12 for. How can they do that?”

Mike Deece, CEO of 20-Unit, Boston-based Newbury Commons, calls the pricing structure of what he calls his “Hollywood store” “dirt-poor. It’s infurious.”

BMG is just “mimicking” the traditional mail-order and online store models, Deece says. “If they can’t do that to be a substitute for Amazon, why should they reduce their reduced costs for product!”

He says, “It’s time for artists to take a closer look at the record-club clause in their contracts.” He says he wonders whether the new structure even qualifies as a club.

Brett Wickard, owner of nine-unit Portland, Maine, chain Bull Moose Music, says, “It’s disappointing that a company as large and well run as BMG can’t compete with retailers on an even footing. I challenge them to treat the same price as us and compete in a real marketplace. This is unbelievable.”

Rose declines comment on retail concerns about BMG’s pricing for the new vehicle, but executives familiar with record clubs say that the $9.99 price point, even with free shipping, is actually a price increase for club members, when all the giveaways and discounts have been taken into consideration.

In the traditional record club model, also known as the negative-option strategy consumers are notified each month about a featured record they will receive unless they mail back a postcard declining to purchase that title. Negatively opted-in record clubs usually have very attractive front-end offers, such as 10 CDs for a penny or 12 CDs for the price of one.

“Negative opt in clubs used to produce membership fatigue and (Continued on page 105)

Chicks, Joel Join Select Few In Sales Numbers

BY JILL PESSENLICK

LOS ANGELES—Over the past two months of sales certifications, stars of rock and country have made history: Dixie Chicks earned their place in history this September, according to the Recording Industry Assn. of America (RIAA) last month certifications. The Chicks’ 1998 major-label debut, “Wide Open Spaces” (Monument/Sony Nashville), was certified for sales of 10 million units, making the trio only the third country act ever to earn a diamond award. The group now joins the sales-topping company of Kenny Rogers, Garth Brooks, and Shania Twain.

In August, the certification of Billboard Century Award winner Billy Joel’s two-CD set, “Greatest Hits, Volume 1 & Volume 2” (Columbia), at sales of 21 million made the 1985 album the fifth-highest-certified album of all time. The top four slots are held by ‘Led Zeppelin IV’ (22 million), Pink Floyds’s “The Wall” (23 million), Michael Jackson’s “Thriller” (25 million), and the Eagles’ “Their Greatest Hits (1971-1975) (26 million).”

In additional sales news for September, rapper Eminem reached the 7 million level with “The Marshall Mathers LP” (Warner Bros.), while Young Jeezy’s “Let Me Put You On” (Interscope) was certified for 1.1 million. Faith Hill reached the 6 million level with “Faith” (Warner Bros.), and Korn’s “Follow The Leader” (Elektra) was certified for sales of 7 million copies.

The RIAA is also working on the formation of a new collecting body that aims to handle the performance royalties mandated under the U.S. Digital Millennium Copyright Act to be paid by Webcasters to labels and artists. Dubbed SoundExchange, the project is expected to be officially announced in the coming weeks.

The global music industry already has a recorded-music ID system in place—the International Standard Recording Code (ISRC), which was developed in 1989 and whose guidelines for use were revamped by the IFPI in 1998.

According to the RIAA, the new digital-file ID system is visualized as being “fully compatible” with the ISRC and other existing ID systems—by both building on and working with them. The new digital ID marks would be used to identify the song and artist in a music file and thus determine how royalties should be distributed.

Extra Revenue Expected From Vivendi Universal

BY BRIAN GARRITY

NEW YORK—During a two-day investor conference in Paris Oct. 12, 13, Vivendi, Seagram, and Canal Plus outlined financial projections, potential cost savings, and synergy opportunities for the company that will result from their pending three-way merger.

Merger talks at press time French media reports said the European Commission is likely to proceed with a second-phase inquiry into the merger, which could delay the deal. One estimate is that to take four to five years.

In a report from the conference, the companies estimate they will see 200 million euros ($260 million) in earnings before interest, taxes, depreciation, and amortization (ebitda) from cost savings and efficiencies created by combining their technology groups, contractual back-end infrastructures.

Overall, the combined company, to be called Vivendi Universal, is calling for 35% average annualized ebitda growth between 2000-02. Content businesses—which include music and film—are expected to post “stable” average annual ebitda growth of 12% over the period.

Overall revenue is expected to grow 10% annually between 2000 and 2002, with content operations posting 6% to 7% annual average growth. The companies also said that they expect the merged entity to generate 800 million euros ($666 million) in free cash flow by 2001 and 2.1 billion euros ($1.8 billion) in 2002, before restructuring costs.

For fiscal 2000, Vivendi Universal is forecasting a 20% increase in ebitda to 3.5 billion euros ($3 billion) in total ebitda, with 1.1 billion euros generated by the music division. Revenue is expected to total 24.6 billion euros ($21.4 billion), with music accounting for 6.6 billion euros ($5.7 billion) of that figure.

RIAA Plans Digital ID Song System

BY MARILYN A. GILLEN

NEW YORK—The Recording Indus- try Assn. of America (RIAA) intensified its efforts to jump-start the commercial online music business with the Oct. 12 announcement that it is launching a plan to develop a “standardized system for identifying digital files of sound recordings.”

Such a “bar code” system, which is envisioned as supporting sales, licensing, and tracking of online music, is seen as one of the necessary drivers of a legitimate music marketplace.

The U.S. trade group says it will work with the International Feder- ation of the Phonographic Industry (IFPI) and the Recording Industry Assn. of Japan on the project, which it says is intended to be available for worldwide use.

The project will also seek the coop- eration and support of “other music-industry interests,” according to the RIAA, such as distributors and on- and offline retailers.

The RIAA has tapped U.K. consul- tants Eightcom.com to manage the project. Mark Isherwood, lead conse- lant for the company, is the for- mer director of new technology for U.K. authors’ rights body the Mechanical Copyright Protection Society.

No timetable for development or rollout of the proposed ID system was given. Executives at the RIAA had not returned calls by press time; Ish- erwood and IFPI executives could not be reached.

The move is the latest in a series of online-commerce initiatives under- taken recently by the RIAA. On Oct. 10, it unveiled an agreement with the Harry Fox Agency, the mechani- cal-royalty collection unit of the National Music Publishers’ Assn., to create new procedures to expedite licensing of recorded songs made available for distribution on the Inter- net (see story on page 4).

The RIAA is working on the formation of a new collecting body that aims to handle the performance royalties mandated under the U.S. Digital Millennium Copyright Act to be paid by Webcasters to labels and artists. Dubbed SoundExchange, the project is expected to be officially announced in the coming weeks.

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Farm Aid Favorite “She certainly has grown up, hasn’t she,” said John Mel- lencamp, after a warm reception from the crowd for Mellencamp’s surprise concert duet with singer Tiffany on his hit “Key West Intermittent I Saw You First” during the 15th annual Farm Aid benefit show, held Sept. 17 at the Nis- san Pavilion in Bristow, Va., and broadcast live on CMT. Tiffany’s new album, “The Color Of Silence” (Eureka Records), hits stores Tuesday (17). “Farm Aid Volume One-Live” (Redline Enterent), a double album featuring prev- ious live performances from Mellencamp, Live Aid co-founders Neil Young and Willie Nelson, and such guests as Dave Matthews Band, Beck, and Sheryl Crow, is in stores now.
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NetPD Tracks Files Swapping on Web

U.K. Co.’s Software Instrumental In Metallica’s Suit Against Napster

BY GORDON MASSON

LONDON—U.K.-based NetPD, through its development of software that finds, identifies, and can remove material from Internet sites, has been instrumental in one of the music industry’s most contentious legal battles. With its software in hand and a decade of development, NetPD’s technology could achieve the start-up company’s goal of removing any piece of music anywhere on the Internet. That ability also has helped the company attract financial backing from one of Europe’s largest banks.

“We provide an intensive “search, identify, and removal” service for any material on the Internet that infringes our clients’ copyrights”

— BRUCE WARD —

“We saw the need for a tool that could do this,” says NetPD chairman/CEO Jim Stoddart. “All of that is sub judice at the moment, and because of the sensitivities involved, most of our clients prefer to remain anonymous. We want to say they are all big-name stars.”

Established in January 2000, NetPD is just one of a glut of companies that have developed Internet security technology applications. However, where it differs from its competitors is that it already has developed the software and established a strong Internet presence both in Europe and throughout the U.S.

“We are establishing a strong Internet presence in Europe and centers throughout the U.S.A., and that allows us to do is to effectively monitor traffic on the Internet throughout the world,” explains Stoddart, labels we are associated with have been involved in the company’s business plan helped attract an undisclosed investment from banking giant UBS Capital.

The primary architect of NetPD’s technology is Bruce Ward. He tells Billboard, “We initially are looking at music online, but we are developing software rapidly into other areas, such as the games industry. Basically, we provide an intensive “search, identify, and removal” service for any material on the Internet that infringes our clients’ copyrights.”

Ward explains that the company uploads a song into its computer, which then scans the entire Internet to find every single file around the world that includes all or part of that song. He continues, “The process is highly intensive. Our computers in Cambridge are doing the work of 4,000 people, 24 hours a day, seven days a week, and if we want, we can quickly and easily increase that to 40,000 people or 400,000 people—It’s just a question of bringing in more equipment.”

Showing what the NetPD software can do, the company, at Billboard’s request, tracked four albums—Madonna’s “Music,” Radiohead’s “Kid A,” Eminem’s “The Marshall Mathers LP” and U2’s as-yet unreleased “All That You Can’t Leave Behind”—on Napster over the two-day period Sept. 7-9.

NetPD’s results reveal that 118,900 tracks from the Eminem set were available, U2’s album served 50 gigabytes of streamed music last month,” he continues. “So rather than thanking Napster, I think I’d like to thank you, but we don’t need your help.”

NetPD says that reaction from the industry to its services has been very positive, and the company is looking to secure a deal with one of the majors soon.

(Continued on page 18)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Jeffrey A. Panzer is promoted to senior VP of video production for the Universal/ Motown Records Group in Los Angeles. He was VP of video production. Cheryl Vetran is promoted to VP of shared services for Sony Music Entertainment in New York. She was senior director of shared services.

Ricky Riker is named director of marketing for Capitol Records in Hollywood. He was director of marketing for Sony 500 Music/Epic Records Group.

BMG Entertainment names Evan Harrison director of online marketing and Gabriel Levy director of online marketing, both in New York. They were, respectively, executive producers for GetMusic and a graduate student.

BY KAI R. LOFTUS

OSLO—European music E-tailer Boxman is the latest E-venture to face bankruptcy (Billboard/Bulletin, Oct. 12), despite its strong management team, which included such seasoned record industry executives as Tony Salter, the former VP of EMI in Eastern Europe, and Alan Levy, previously president/CEO of PolyGram.

Levy, who owns his own London-based company, Icklester In-vestments, joined the company as a nonexecutive director and an investor in March (Billboard, March 25) to help the international development of Boxman. At the time, Salter had identified Italy, Spain, Belgium, Austria, Switzerland, Australia, and Canada as commercially viable markets for the company and looked to an initiative from stock exchanges in London and Stockholm to finance those start-ups.

But in the meantime, investors’ willingness to back Boxman’s plans for expansion, which also included digital downloads and streaming projects.

On Oct. 10, while in negotiations with lucrative, but cautious, and creditors to voluntarily liquidate its business, the London-based online retailer of CDs, videos, DVDs, and leisure software dismanteled its local trading sites in Sweden, the U.K., Germany, Holland, France, Norway, Denmark, and Finland. Phone calls to the retailer on Oct. 11 were met with a prerecorded message stating, “Boxman’s phone line is temporarily closed due to technical difficulties.” Orders that have been placed by consumers will not be ful-filled, according to sources.

The majors would not divulge how much money Boxman owes them, but the figures are said to be “miniscule.”

The news comes just four weeks after Boxman CEO — Tony Salter issued a share offering to its investors, looking to raise $30 million pounds ($49.2 mil-

LONDON—Digital music distribution company Vi Music has renewed optimism in the wake of strong investor demand for its initial public offering (IPO). Shares in the company were oversubscribed in less than twice the original offering.

The Milan-based company had its share price fixed at 26 euros ($22.70) for the IPO on the Nuovo Mercato of Borsa Italiana S.P.A. The shares were set to debut on that exchange Oct. 4, but the company decided to offer the price, the value of the minimum block of 40,000 shares is $85,000. The shares will be 1,040 euros ($368).

The global IPO involved 1.2 million Vi Music S.P.A. shares, representing about 27% of the company’s total share capital. However, applications were received for a total of 2,846 million shares from 563 different applicants. Of that figure, more than 1.5 million shares were applied for by 47 separate institutional investors— 25 of which were Italian and 24 for-

design. The IPO was subscribed to by 22,641 applicants requesting 1.1 million shares. A small private offering attracted 106 applicants who requested 20,128 shares.

Gianni Detto, CEO of Vi Music, says, “Millions of people download music from the Internet. We are at an important crossroad: The music industry is being given the possibility of transforming this trend into a market for which forerunners are already paving the way. A global value of $1.1 billion in 3 years. Vi Music is, 12.5 billion euros in position to under-

imal Europe (Italy, the U.K., Germany, France, Spain, the Netherlands, and Sweden) and one in the U.S.

To date, 430 labels and more than 15,000 artists have uploaded their music and offered it for sale on the Vi-
$3 from the sale of this CD will be donated by CREED to the
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Billboard looks at the hot Surround Sound marketplace, spotlighting the key players who create, sell and produce Surround products. We also look at trends in marketing, retail, and the explore future of Surround Sound equipped products.

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ISSUE DATE: NOV 25
AD CLOSE: OCT 31

Billboard explores the Chinese music business, focusing on the critical issues facing music executives currently working there. We also review the region’s top acts, developments in radio, music television, online and more.

ISSUE DATE: NOV 25
AD CLOSE: OCT 31

We look 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 also take a look back at the highlights of 2000—the year's top acts and biggest tours. Don’t miss this rockin’ special!

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In this very special 10th anniversary tribute, Billboard spotlights The Children’s Group’s rise, from its inception 1990 to the present. We highlight the labels, artists, producers and releases that have played a key role in their unparalleled success.

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Tahiti 80's 'Heartbeat' Catches Ears
French Rock Band's Minty Fresh Debut Wins Fans In U.S.

BY MOIRA MCCORMICK
NEWPORT, Ky.—In a statewide musical climate dominated by prefab teen R&B, rauq-fueled heavy music, and rock’n’roll acts, indie band Tahiti 80 is turning heads. The foursome is from the unlikely country of France, plays sunshine, 60s-ennuured pop songs—and sold out most of its dates on a just-concluded U.S. club tour.

According to Jim Powers, president of Tahiti 80's Chicago-based U.S. label Minty Fresh, orders for the band's debut album, "Puzzle," have been averaging 1,000 units per week since its June 6 release. Those are significant numbers, says Powers, "for a French rock band with minimal airplay."

Still, radio has begun to take notice. "There is an underground buzz on this band," says Nic Harcourt, music director of KCIRW Santa Monica, Calif., and host of the National Public Radio affiliate's daily music program "Morning Becomes Eclectic." "We're launching a weekly, nationally syndicated version of the show called 'Sounds Eclectic,' and our first program features David Gray and Tahiti 80."

"Our listeners want something fresh and new, and they're like nothing else on the radio," says Gary Cec P.D. of rock market outlet WLIR Long Island, N.Y. Cec says that first single "Heartbeat" was "so fresh and catchy, we had to put it on."

The exuberantly seductive "Heartbeet" is one of a dozen songs on "Puzzle" that reflects Tahiti 80's old-time affections not only for '60s pop but for soul too—as well as the era's buoyant, horn-laced TV and film soundtracks. Yet Tahiti 80 is no slavishly formal retro outfit, evidenced as much by lead singer and primary songwriter Xavier Boyer's disarmingly loopy English lyrics as by the album's edgy elements of contemporary electronics (which also keep the band's confessions from floating away on clouds of span sugar).

The pieces of a very specific past are all here, but Tahiti 80 assembles them in continually unexpected ways. "We try to stick to the framework of pop," says Boyer, 26, prior to a late-Sep.
ember performance at Cincinnati-area club Southgate House, a converted mansion across the Ohio River in Newport, Ky. "But at the same time, you have to experiment with the structure, the sound. That's what I like about pop music: when it's surprising. One of the worst periods for pop music was with the Britpop bands after Oasis, all trying to copy the guitar sound from 'Reverber' by the Beatles. I think it was, like, [as] uninteresting as possible."

Still, the Beatles happened to be Boyer's introduction to '60s pop, via a pair of Capitol cassette compilations, "1962-1966" and "1967-1970," which his family played on ear trips. Other significant influences include the Kinks and the Zombies; Boyer's breathy voice resembles that of Zombies singer Colin Blunstone, and Tahiti 80 covers "Tell Her No" in concert.

Boyer found kindred spirits while majoring in English at the University of Rosenn in the early '90s. He formed Tahiti 80 with bassist (and fellow British Invasion fan) Pedro Rosende in 1993, augmenting the lineup with guitarist (and drummer Sylvain Marchand in '94. A self-produced EP.—20 Minutes, was released in France in 1996. "Puzzle" was recorded last year in New York, with Andy Chase (of Ivy and Foun-
tains Of Wayne) pro...hiding: Fountains Of Wayne's Adam Schlesinger played keyboard and, in Eric Matthews (of Cardinal Fawn) contributed trum-
pet. "Andy told the band that Minty Fresh would be a good U.S. label for them," says Powers, noting that the album is on Atmosperique in France; the French label shot a video for "Heartbeat," which is included on the "Puzzle" CD.

Powers was impressed by Tahiti 80's live-wire 1959 shows. "I thought, 'We have to work together,' " he says. "Beyond their respect for '60s pop and contemporary production, they're a genuine rock band—that, to me, was huge."

Upon signing Tahiti 80, Powers says, "it was apparent that they'd have to tour America to have an impact," Mitch Okmin of the Mob Agency set up the tour, which ran Sept. 1-Oct. 6. "We didn't know what to expect; we're so surprised and amazed at how things are going," says Boyer. "Sold-out shows, people coming to shows knowing the songs... No other French bands are doing what we're doing right now." Before and after the U.S. jaunt, Tahiti 80 also toured Japan, where "Puzzle" went gold. Powers says Minty Fresh will make a concer...ed radio push after the fourth-quarter blockbuster season. Instead, the label's been concentrating on "building a base at retail—putting the album on sale, holding retail display contests, chiseling out our perch on the cliff until spring, when we'll give 'Heartbeat' a full push."

Ed Cruz, senior buyer at Chicago's Virgin Megastore, says, "We put 'Puz-

dle' in our listening station, and it did well for us—about 30 pieces a week, which is quite good for [an unknown] band." Nabil Ayers, co-owner of inde-pendent Seattle retailer Sonic Boom, agrees. "It's one of those records everyone latched on to. We've sold over 100 copies, which is amazing for a band from France with no airplay."

The music... It's a lot of work to try to get the music heard past the image, but we're doing it. It's a day-
by-day process. I will do whatever it takes to get this music heard and to make a second album and third and move on from there. I'm not going anywhere. This is what I'm supposed to do."

Angelie grew up in Louisiana, where music was a constant in her life. Her father, Dan Dia-
mond, worked in radio at powerhouse WNOE New Or-
leans (and is currently at Monroe, La.'s KNOE), and her mother was a song-
writer and producer. Though Angelle experienced crippling health problems as a teen and for a time couldn't even walk, she was determined to have a music career.

Angelle made her way to Nash-
ville and, after a brief stint with Capitol Records, moved to Los Angeles, where she honed her song-
writing chops and contributed to film soundtracks. When she began getting cuts in Nashville (Angelle is a BMI writer who owns her own publishing company, Sister Eliz-
abeth Music), she returned to Music City.

Angelle describes her self-titled debut album as musical "gumbo" that incorporates a variety of influ-
ences. "They are all true stories," she says of the songs. "I have a lot of life experience to back this up."

In writing "I Didn't Want To Know" and "4, 3, 2, 1," Angelle drew from the well of previous relation-
(Continued on page 18)
**Artists & Music**

**P.J. Harvey Opens Up on 'Songs'**

**Band's Front Woman Shows New Accessibility on Island Set**

BY JULIE TARASKA

NEW YORK—In this age of tabloid tell-alls and confessional TV, Polly Jean Harvey is an anomaly. Notoriously private, the frontwoman of the band PJ Harvey is more remarkable for what she doesn’t say—her absence, the blanks—than for the sum marks she leaves hanging in both her lyrics and her statements.

But as she reunites for her sixth album, “Songs From the City, Songs From the Sea,” due Oct. 8 in the U.S. on Island and Oct. 23 everywhere else on Island/Universal, the 30-year-old singer-songwriter is filling in some details—albeit in her own unique way.

For example, when gently prod- ded about her new track “You Said Something,” she responds with a long silence. Then she laughs. “The worst thing that can happen is that this song is something, isn’t it?” she says, omitting a gleeful bow.

Such unexpected twists pepper “Songs,” Harvey’s most accessible album in years. Its appeal lies in both

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**Female Teen Trio 3LW To Debut With Self-Titled 550 Music Set**

BY RAIQHIA MAYS

NEW YORK—Although many girl groups come and go, 3LW Music/Epic is banking on new act 3LW (Three Little Women), whose eponymous debut bows Nov. 14, as an act that will endure.

The singing trio of teens Kiely Williams, Natario Naughton, and Adrienne Bailon, 3LW touches on everything from motivational anthems like the single “No More (Baby I’m Done)” to innocent ballads like the whispery “Curious.” Not only does the trio bust out powerful notes like seasoned adults, but it has acquired a workaholic lifestyle, too.

We have eight-hour rehearsals so when we get onstage, we don’t have to think about our dance,” says Bailon, really.

The girls met at an audition in April 1999. One week following their introduction, they were in the studio working on a track. At first, they didn’t want the job, but after listening to some songs by other acts, especially 2Pac and Aaliyah, they changed their minds.

The group is now preparing for a European promotional jaunt. “This is a huge priority for us all over the world,” says Maria Ma, 3LW’s product manager. “Their goal is to get their music out to as many people as possible. They are very excited to be a part of this and to see how it all comes together.

**Inside the Songwriting Process with Simon; Should Acts Give In To Any Station Demand?**

**How Does Simon Rhye Me?**

Paul Simon gave a fascinating glimpse into the world of songwriting during the Billboard Airplay Music Radio Seminar (Oct. 5-7) in New York. In a superinterview session with Billboard Editor in Chief Timothy White, Simon took the audience through the creation of his new album, “You’re the One,” which came out Oct. 8 on Warner Bros.

Of particular interest was his walk through the creation of the track “Darling Lorraine.” Speaking as an observer into his own thought process, Simon dissected the song line by line, explaining how the characters take on a life of their own, until it becomes clear to him in which direction they are turning. Other lyrical cues come from the music. For example, he said he set the song on Christmas time after a musical passage reminded him of the holiday season.

As a singer who first came into prominence as an album writer, Simon has become an important artistic statement. As opposed to just a collection of tracks and singles, Simon talked about the balancing act an artist now faces when making an album that is meant to be listened to as a piece. In this age of programmatic CD players, he asked, “How do you make an album that [someone] can listen to in its entirety without getting bored?”

While the answer wasn’t clear; especially since many artists don’t have a CD’s worth of good material yet feel the need to fill a 70-minute disc. Simon said he just hoped people would give the music a shot. Whether they interpret his music as he meant it to be understood was secondary to their getting some enjoyment out of it.

During a question-and-answer period, Simon was asked which of his tunes was his favorite. At first he declined to choose one (and how could he, given his tremendous catalog!), but ultimately he singled out “Bridge Over Troubled Water,” citing the fan response he’s gotten to the hit throughout years for him to reconnect with the song because someone else (Art Gar-funkel) sang it and the Simon & Garfunkel version featured a piano instead of a guitar, the instrument on which Simon played. He said he understood the appeal, but felt such a distance from the song that it didn’t seem his until much later.

Simon also commented that as he’s gotten older, he’s come to believe that music is the most powerful force in the world. Today certainly food for thought.

**Tail Wagging the Dog: Following Simon’s Session, I Moderated the Third Annual Artists Panel. The Panelists Were Shuggie, Vitamin C, Vertical Horizon’s Matt Scannell, and Sixpence None the Richer’s Leigh Nash.**

Each artist had insights about his or her radio expe-

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Hornsby Releases Live Two-Disc Set On RCA

BY JIM BESSMAN


The set is Hornsby’s first live collection, and it contains concert versions of hits like his 1986 breakthrough “The Way It Is,” as well as “Mandolin Rain,” “Every Little Kiss,” and “The Valley Road.” Also included are hits that the Warner/Chappell (ASCAP) writer wrote for others.

“I did a fairly extensive tour around the first double-record last year. At that point, I felt this band was really becoming a special unit, where every night we got the chills and came off stage elated,” says Hornsby.

He got “so buzzed” by the sound of his current backup band that he recorded numerous concerts while touring from 1998-99. The 18 songs gathered on “Noisemakers” come from this period, including gigs from the Woodstock festival and episodes of “Austin City Limits” and HBO’s “Jazz Central.”

“I heard the tapes and think that the mass audience doesn’t know what I really do,” Hornsby notes. “Mainstream America knows me from the seven or eight hits from between ’86 and ’90, but I’ve also written for other artists, and the songs I’ve done since then are to me the most interesting music I’ve made in my career.”

He views the lesser-known material on “Noisemakers” as a true reflection of himself. “If someone says, ‘Bruce, I know your name but not what you do,’ or if they know ‘The Way It Is’ and ‘Mandolin Rain,’ I say, ‘Listen to this, because it’s absolutely over a lot of musical ground on this project. Besides Hornsby’s catalog, the band includes Huey Lewis & The News’ hit ‘Jacob’s Ladder,’ which Hornsby wrote, and Don Henley’s ‘The End Of The Innocence,’ which he co-wrote. Several songs segue into intriguing cover snippets, like George Gershwin’s ‘I Loves You Porgy,’ Samuel Barber’s ‘Nocturne,’ Bill Evans’ ‘Twelve Tone Tune,’ the Grateful Dead’s ‘Black Muddy River,’ Bud Powell’s ‘Tempus Fugit,’ and Bob Dylan’s ‘It Takes A Lot To Laugh, It Takes A Train To Cry.’

“We’ll go from jazz to folk, but it really flows,” says Hornsby, who has performed with Dylan, the Dead, Evans, Lewis, and Henley, among many others. “Much of it is very spontaneous. We do a lot of instant recomposition on the spot at the gig, completely reinventing songs and talking a load of crazy stream-of-consciousness raps. A lot of people come to concerts hoping to hear music just like the records, but if anyone said that to me, I’d take it as a cut. I’ve played in enough top 40 bands that to just regurgitate a faithful copy of the record is so unrewarding and unsatisfying. If you know the old versions of the song, you’ll hear quite an evolution in how they’re played now.”

Since many of the live versions of Hornsby’s songs contain spontaneous, extended jams, a two-disc follow-up to the preceding two-disc studio set was required. “There was no way to package it without having ‘jammus interruptus,’” says RCA senior VP of artist development/creative services Hugh Sur- ratt, “and part of the role of this record is to go back and reaffirm Bruce as a musician’s musician and be a showcase for his and the band’s talent. This album goes back and reminds everyone of one of the premier musicians out there, who’s recorded with a wide résumé of diverse musicians in diverse genres.”

“We’re readdressing the Bruce Hornsby fan base with a ‘greatest hits’-type package,” says Surratt. “You look at it as a former Grateful Dead sideman, Hornsby has already connected with this audience by participating in the Further Festivals, the Deep South Management project, who is booked by BRB, is planning a November tour; Surratt says that in-store performances are likely along the way in “the usual suspects” like Borders or in key indie stores “frequented by a different clientele.”

Surratt notes that the athletic Hornsby regularly performs at major sports functions and is slated to perform Tuesday (17) at the Presidents Cup 2000 professional golf tournament in Washington, D.C. Also upcoming is an appearance at “Late Show With David Letterman.”

RCA has already serviced the album’s “Sunflower Cat” to triple-A radio and is preparing a heavy Internet marketing presence. “We sent him a digicam so he could turn reporter/photographer during the Further Fest,” says Surratt, adding that Hornsby has supplied behind-the-scenes photos and updates for his Web site.

Hornsby is at work on his next studio album, due in 2001. He has the end-title song in Spike Lee’s new movie, “Bamboozled”—having worked with Lee on two earlier films—and another song in a documentary on child abuse tying in with Mark McGwire’s charity foundation. He recently appeared at the Teluride bluegrass and Newport Jazz festivals, as well as on album tributes to Keith Jarrett and Bill Monroe. The latter disc was produced by Ricky Skaggs, and Hornsby says it went so well that the two hope to do a whole album together early next year.

Getting Wild. The members of Elektra band Marvelous 3 get playful for the camera during a recent promotional tour in support of their latest collection, “ReadySexGo,” which was produced by vocalist/tunesmith Butch Walker and Jerry Finn (Green Day, Blink-182). The set’s first single, “Sugarbuzz,” is getting airplay at rock radio. Look for the band to begin a lengthy concert tour this fall. Pictured, from left, are group members Slug, Walker, and Jaycee.
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Wopat Sings ‘Still Of The Night’ On Angel

Ex-Duke’ Follows Up ‘Annie’ Success With Standards Set

By Jim Beassman


The Russ Titelman-produced disc is standards-oriented and features classic pop song fare like the Cole Porter title track (‘In The Still Of The Night’), Rodgers and Hart’s ‘Where Or When,’ and Jimmy Webb’s ‘The Moon Is A Harsh Mistress.’ Also included is Frank Loesser’s ‘Baby It’s Cold Outside,’ which Wopat sings with Antoinette Bennett, Tony Bennett’s daughter, in her recording debut.

The album, Wopat notes, is ‘a direct descendant’ of ‘Annie Get Your Gun,’ whose soundtrack was also released on Angel. It is in line with Wopat’s concept of ‘following the arc’ of his career.

“There seemed to be a whole niche available for this style of record,” says the actor/singer, whose initial fame was sparked by the role of Luke Duke in the TV series ‘The Dukes Of Hazzard.’ Seemingly as a result of his ‘Dukes’ fame, his previous solo albums were country-orientated. However, Wopat and Michael Feinstein have done it a bit, but they’re not really ‘singer’ singers. Tony Bennett’s the only one of the older ones who’s still copping it pretty good.”

Titelman, who ranks the classically trained Wopat among the finest singers he’s ever heard and ‘The Still Of The Night’ among his best production efforts, enlisted Antonia Bennett after hearing her sing at a restaurant.

Other participants include string arrangements Arif Mardin and Jonathan Tunick, father/son jazz guitarists Bucky and John Pizzarelli, and the jazz trio of pianist Larry Goldberg, bassist Marc Johnson, and drummer Steve Jordan.

‘Half of the vocals are live, no overdubs,’ continues Wopat. ‘The idea was to reinvent the songs in creating a continuity through the whole album, and it was a real process of discovery.’

The result, says Angel senior VP GM Gilbert Hetherwick, is ‘a true jewel. I’ve been giving it to friends, and they ask, “Who the hell is this? Tom Wopat? The guy from “Dukes Of Hazzard?”’ But he’s been on Broadway ever since then.”

In fact, Wopat, a Lodii, Wis., native who began singing and dancing in musicals at the age of 12, has performed on Broadway since debuting in Cy Coleman’s ‘I Love My Wife’ in 1985. Other Broadway credits include lead roles in ‘City Of Angels’ and the revival of ‘Guys And Dolls.’

‘When I first saw him in “Annie,” I was blown away by his voice and projection and charisma,’ says Hetherwick. ‘While most Americans may know him from “Dukes,” this is one of the most amazing albums of standards I’ve ever heard, in the great tradition of the grand Sinatra concept records.’

If many listeners are surprised by the album, as Hetherwick predicts, they’ll have reason. Wopat’s previous solo albums came out of Nashville, where he remains based.

‘The country situation was actually more of a digression than this—and probably tried in with my TV career,’ says Wopat. “But record- ing were kind of ‘wish-them-to-be records’ rather than ‘promote-them-to-be records’: They hoped that my name recognition would carry them rather than try to break a new artist. Angel seems to be a lot more serious in covering all the bases.”

Wopat, who is talking to prospective managers and agents, recently teamed up with his ‘Dukes’ co-star John Schneider in reunion concerts of their respective country record- ings. He’s now preparing perfor- mances in New York to coincide with the release of ‘The Still Of The Night,’ followed by a road show version of ‘Annie Get Your Gun’ to run from November through next March.

“Part of that deal is that my album gets sold with the merchandise and that I get to perform at promotional events in those cities outside of the show,” says Wopat. Hetherwick adds that radio and TV interviews will also be scheduled at the ‘Annie’ tour stops.

“But our entire campaign is built on getting people to hear the music,” says Hetherwick, noting that a three-song sampler is available at retail, where listening stations are also being employed. The album is going out to jazz, adult standards, and pub- lic radio formats, focusing on the title track and the Walter Donaldson/Gus Kahn classic ‘Makin’ Whoopee.’

In light of the ‘Diana Krall phenomenon,’ Hetherwick adds, ‘The Still Of The Night’ will additionally be promoted to jazz media.

“So many people have done rec- ords of standards that sound ordi- nary, there’s a magical quality here,” he says. ‘Tom’s a singer and an actor, and it comes out in the songs. He doesn’t just sing but really does interpret them—and brings them across to an audience in a way that’s incredibly believable.”

Fun At Daemon Records. The members of 6X recently invaded the offices of their label, Daemon Records, during a pit stop from promoting their latest disc, ‘Kung Poo!’ The project has earned critical praise for its solid blend of punk aggression and pop hooks. 6X will continue playing gigs for the fall. Pictured, from left, are band members Tim Johnston, Kevin Raj, and Rob Gal. Seated is Lara Kiang.

Wopat

In The Studio. Rocker Liz Phair is currently working on her next studio collection, her first since 1998’s ‘whitechocolatespaceegg.’ Here she is pictured with Capitol Records president Roy Lott, left, in Studio A at the historic Capitol Records tower in Los Angeles. The set is planned for release during mid-2001.
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Says NetPD sales and marketing director Jon Fowler, “We can also put filters on each search to differentiate between pirates and genuine fans, and the software is so sophisticated that it also can differentiate between different mixes of a song or whether a song is from a live concert or from a studio recording.”

Fowler formerly was director of international marketing for Sony Music U.K. He remains involved in Andy Stephens Management, whose clients include George Michael, Lisa Stansfield, and Geri Halliwell.

One satisfied NetPD client is Cliff Burnstein, a partner in QPrime, Metallica’s management company. “I’m very grateful to NetPD, because not only have they provided us with information and backing for our lawsuit and for our case but also with knowledge. When we started this, we didn’t know everything there is to know about the Internet, and NetPD has been very patient in helping us get up to speed by explaining things to us. I’m so glad that they came out of nowhere—I didn’t know that a firm like them even existed.”

Burnstein says that the interest stirred by the Metallica case has led to queries from other artists about how to contact NetPD, and it seems like certain functions performed by the company could have far-reaching consequences, not just for the pirates but also for rogue employees.

“We can actually trace back the source of the original infringement online,” says Ward, adding that this means that if, for example, a studio technician posts an unreleased album on the Internet, NetPD has the ability to identify that individual.

Notes Fowler, “Our technology can monitor every single file transaction on Napster, or anything else for that matter.” Ward adds. “We can look at all file-sharing services, and we can counter the threat of Napster or any other pirate software. We have monitored as many as 6 million songs per day being swapped on Napster—that is 69.4 infringements every single second of the day.”

And sending a message to government, Stoddart says, “We’ve seen pirated sites with up to 40,000 different tracks on them. These people are obviously very well-organized and are making money out of their activities, but they are also involved in porn, and quite nasty porn at that, as file-sharing allows people to easily swap files containing pornographic material. We are trying to raise government awareness of this, and by doing that we can also hopefully help the music industry and others to stamp out Internet piracy.”
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ARTISTS & MUSIC

PJ HARVEY OPENS UP ON ‘SONGS’
(Continued from page 19)

young women, she quickly proved she had more in common with the arch songcraft of Elvis Costello than the inchoate rage of a riot grrrl. Her follow-up sets—1995’s “Rid Of Me” and its bare-bones companion, “4-Track Demos”—found her experimenting with presentation, alternately adding layers of production to her songs, then stripping them down to their rhythmic cores. 1995’s “To Bring You My Love” crystallized her libido. The genre was there in feeling and form, with Harvey a testifying preacher, obsessed and possessed, sexuality and spirituality spilling all over the music.

After collaborating with John Parish on “Dance Hall At Loose Point” (1990), recorded as an accomplishment for a local dance company, Harvey released “Is This Desire?” (1998), a handful of stark, pensive tracks cut from the same cloth as that of her heroes, Bob Dylan and Neil Young.

“For people of [the alternative rock] generation, she’s our Johnny Cash,” Livia Tortella, product manager at Island Records, says about Harvey. “We’ve grown up with her for the past 10 years... For [Stories] we’re going back to her roots. We’re going to reach out to those people who bought her early albums and keep building on that.”

To that end, Island will roll out a multistage, long-term campaign for the set. The first leg will target Harvey’s core audience: college students, alternative media, and indie retail. In the U.S., the single “Goo Goo Goggles,” will be shipped to college stations Oct. 26. A sampler of her past hits will follow soon afterward. In the U.K., two versions of “Fortune” (each with different B-sides) will be issued commercially Nov. 6. A video for “Fortune,” directed by Sophie Müller, will be sent to key U.S. video outlets, as well as to MTV, VH1, and M2. The clip— lensed in East London and featuring a glammered-up Harvey prowling the streets—will premiere Oct. 30 on MTV2 during a two-hour special on Harvey.

On the online side, a viral marketing campaign will launch around the time of the album’s release. It will include E-cards, an MP3 album sampler, and a “Win It Before You Can Buy It” promotion with music site SonicNet. The site will stream the entire disc on the Internet a day before its U.S. street date. There will also be a two-week pre-order campaign for the set on Amazon.com starting Oct. 9.

In early 2001 the label will go to modern rock with the album’s second single, “This Is Love.” A third online campaign—this one with E-taller CDnow—will kick off simultaneously. In February and March, Harvey will play select club showcases in the U.S., then tour in April as the opening band for an as-yet-unidentified act. She’s planning some low-key gigs in the U.K. around the time of the album’s release and is booked to play several dates on Australia’s Big Day Out Festival in January.

Despite her superstar status in her native Britain, Harvey remains an indie artist in the States, her five solo albums having sold 900,000 units, according to SoundScan. But Island U.S. decided to release “Songs” in the competitive fourth quarter because the set “was coming out in England and [Harvey] has such a radical fan base that we didn’t want to disappoint them and lose that slot,” says Tortella.

As for Harvey, she’s producing the debut disc for Tiffany Anders, the daughter of film director Alison Anders. She also has collaborated on several songs with Sparklehorse that will appear on the group’s third set, due next year.

For herself, Harvey plans to concentrate on sculpture and to continue to write poetry, some of which she has already published. Oh, and she will return to New York, too.

“My being there gave me a feeling of empowerment,” she says. “I was able to do that in a way that I haven’t felt before. It made things seem possible.”

SOUNDTRACKS
AND FILM SCORE NEWS

LET THE HITS BEGIN: As the leaves turn color and fall, film studios are busy dropping releases left and right into the theaters. The pre-holiday movie season is upon us, and there will be no stopping Hollywood until well after Christmas. Many of the films are also boasting soundtracks, and some are real heavyweights.

Among the first is the ever-lovable “Rugrats” franchise. With the release of “Rugrats: 2 The Rugrats In Paris” (which opens Nov. 11), this wildly popular animated kids’ series has now become a Hollywood franchise as well.

The soundtrack is on Maverick (due in stores Nov. 7), and it’s already drawing widespread attention. However, when asked for sales expectations, Russ Rieger, senior executive at Maverick, is quick to point out his thinking.

“Rugrats” is a huge name brand for us, the project was a lot of fun to put together, and we were honored to work with Nickelodeon,” he says. “We know they have great expectations for the movie, and everything on the soundtrack is in the movie. It is our hope that people will want to take a piece of the movie home, and thus we’ll do well.”

It doesn’t take a scientist, however, to see the album has the elements of a major hit. Boasting acts that include the Baha Men, Tionne Watkins of TLC, Sinéad O’Connor, Cyndi Lauper, Geri Halliwell, Jessica Simpson, Isaac Hayes, and 15-year-old newcomer Amanda, among others, the soundtrack is making pre-release waves.

The first official single is the T-Boz cut (“My Getaway,” which went to top 40 radio Oct. 9, but there is a single out doing massively right now by the Baha Men (“Who Let The Dogs Out?”), notes Rieger. “That really has taken off more than we imagined, and we couldn’t be happier. It’s such a fantastic beginning. The minute we heard that song, we had to have it.”

Assembling an album with such a wide range of acts might be tough for some, but music supervisor George Acogny, a close pal of “Rugrats” creator Gabor Csupo, was up to the challenge.

“Rugrats” have an eclectic audience, because the parents have to take the kids to the show,” Acogny says. “We have to please 4-year-olds to 12-year-olds—and we have to make sure the parents don’t mind taking them again. The diversity of the artists on the soundtrack gives the parents something to tap into while satisfying the needs of the youngsters.”

As expected, the film and album have huge retail partners, including Nickelodeon, Burger King, and Showtime.

“It’s a true partnership,” says Barbara Rausman, Maverick Records marketing executive. “The ‘Rugrats’ brand opens many doors, such as Showtime—they are tying it in to a subscriber promotion as an added value. That kind of exposure is invaluable.”

Rieger points out, “It’s wonderful to have all these partners to get the word out. But so much rests on the quality of the film and how the music is placed in it that makes it a magical experience for the filminer, who then wants to have this music at home.

Acogny agrees. Musicality was his first priority, something that could be lost on a project seen more as a marketing item than a musical work.

“There was no doubt we weren’t just creating an album but a piece of merch; everyone would view it as something you could sell as a souvenir from the movie,” he says. “But when you have artists involved, you can’t look at the project that way. So you try to maintain some integrity.”

Charles Karel Bouley can be reached at 562-388-6628; fax 562-621-1017; and E-mail karel@karel-andrews.com.
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### BILLBOARD’S HEATSEEKERS ALBUM CHART

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### PopuLar.urPirings

**OUT OF LEFT FIELD:**
Modern rock band Lefty has returned with its second album, “4-3-2-1” (Interscope Records), which took the band only three weeks to re-release after Lefty’s 1999 self-released, self-titled debut album. Band guitarist Lorenzo Giovanis says that listening to Lefty’s music is “like eavesdropping on someone else’s conversations and finding out you are just like them.” On “4-3-2-1,” Lefty worked with producer/engineer Bradley Cook, whose credits include The Breeders and Counting Crows. Lefty is currently on a U.S. tour. Dates are:
- Oct. 24 in Pittsburgh, Oct. 25 in Cleveland, Oct. 26 in Columbus, Ohio, Oct. 27 in Chicago, Oct. 28 in Detroit, Oct. 31 in Chicago, Nov. 2 in Greenville, N.C., Nov. 3 in Minneapolis, Nov. 5 in Portland, Ore., Nov. 18 in Seattle and Nov. 22 in San Francisco.

**SCARY MARTHA STEWART:** If you think domestic guru Martha Stewart isn’t scary enough, she’s recorded “Spooky Story Sounds For Halloween” (Rhino Records), which has been bubbling beneath the Heatseekers chart. Sales for the album, which was released Sept. 5, have been increasing, no doubt since Halloween is approaching. According to Rhino, Stewart’s Halloween album is “a collection of authentic, eerie effects originally created to scare trick-or-treaters at her own front door.”

Stewart’s involvement with the music industry isn’t that new. Could she forget her infamous pairing with Busta Rhymes a few years ago as a presenter at the MTV Video Music Awards?

### R Egional HeateRskeRs No. 1

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### THE REGIONAL ROUNDUP

- **Top 10**
  1. **Paul Oakenfold**
  2. **Joe Sugg**
  3. **Robbie Williams**
  4. **Enrique Iglesias**
  5. **Ariana Grande**
  6. **Dua Lipa**
  7. **Justin Bieber**
  8. **Ariana Grande**
  9. **Robbie Williams**
  10. **Dua Lipa**

**Top 20**

- **Bestselling Albums**
  1. **Paul Oakenfold**
  2. **Joe Sugg**
  3. **Robbie Williams**
  4. **Enrique Iglesias**
  5. **Ariana Grande**
  6. **Dua Lipa**
  7. **Justin Bieber**
  8. **Ariana Grande**
  9. **Robbie Williams**
  10. **Dua Lipa**
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COLLECTIVE SOUL

**ELECTRIC ANIMAL**

**PRODUCER:** Ed Roland, Anthony J. Rosta

**ATLANTIC 83400**

On its latest effort, Collective Soul returns with more ultra-glossy guitar pop that's mildly pleasant and immediately forgettable. Frontman Ed Roland once again proves to have a keen ear for catchy radio-friendly hooks, as evidenced on the album's first single, "Why Pt. 2." —an alternative rock-lite track with crunching guitar riffs and gurgling synthesizers that epitomizes the band's sound. But it's tough for Collective Soul to claim too much credit despite the platinum record sales of previous efforts. The album title comes from the radio station in Atlanta, where it took 12,000 entries to come up with the name "Blender." For all those bar stools an opportunity to collaborate between Roland and Sir Elton John, the wait is over (the pop tune "Perfect Day"). But no matter how bland this release may be, Collective Soul is a seemingly review-proof band. Its latest outing isn't likely to change a lot of opinions about it one way or the other.

**YANNI**

If I Could Tell You

**PRODUCER:** Frank Virgo 7087 6 15744

The incessant repackaging of his Private Music catalog by Windham Hill, it's difficult to discern a new Yanni album anymore. One wonders if Yanni himself can't say "If I Could Tell You" makes that dilemma even more problematic. It is, in fact, a new Yanni album, his first since 1997's "tribute." But it sounds like something he could have made in the 1980s. After a couple of CBSs of classical sound, Yanni leaves the strings behind and returns to his wired keyboard roots. Perhaps surprisingly for Yanni fans, there's a lack of overt dynamism and weeping melodicism of his best-known music. Instead, he returns to the synthesizer-driven middle of the road pop he's purveyed since 1987's "Overture." He proves that some electronic loops for "On Sacred Ground," and he uses that electronic grapefruit for the orchestral orchestrations of "Wishing Well." But by and large this is still the same old Yanni, an electronic rock he was generating more than a decade ago. And no doubt, he'll have the same success with it, being as Yanni has always been an artist to penetrate The Billboard 200.

INDIGO GIRLS

**RETROSPECTIVE**

**PRODUCER:** Various

**EPIC 61602**

Fifteen years ago, pals Amy Ray and Emily Saliers set out to prove that there was still room for good of fashion folk/pop in the contemporary rock landscape. They may have even gotten their full due at radio, but by 1990 they've successfully connected with the world at large, drawing a crowd of millions with finely tuned reverberations that reverently reference Arlo Guthrie and Joni Mitchell while also playing the soul of modern renegades. "Retrospective" effectively traces their career, from the haunting Ray epic "Stormy Monday" to Saliers' romantic ditty "Should've Been A-Mamie." "Power Of Two." Along the way, the girl power is that fusion from raw acoustic strumming to richly layered electric instrumentation. At times, Ray and Saliers have remained consistent, often poetically capturing an incredible knack for tightly wove harmonies. Debut full-length of 1990's "World Without." But that's a very fit label, especially in light of the inclusion of two well-crafted new tunes that build a firm bridge into the future for this excep- tional act.

SHELBY LYNN

The Epic Recorders

**PRODUCER:** Shelby Lynn

**BRENNER Records**

Now that admirers of the genre-defying Island/Del Jam set "I Am Shelby Lynn" know who this immensely talented artist is, Shelby Lynn offers a taste of the melodies that are the hallmark of her eponymous album. Shelby Lynn proves that Lynn has the Nashville formula down pat before going on to break every rule. The "Musician's Confession," and "Don't Mind If I Do" (dedicated to her late-80s indie band Big Bad Wolves) and a sullen cover of Johnny Cash's "I Walk The Line" are highlights of this sublimely tasteful set that forgoes treacly material but also neglects some great honky-tonkers and a couple of extreme torch songs. Expect to spot Lynn fans trolling used-CD outlets in search of more out-of-print treasures.

1978, this remarkable record finally arrives—27 years later. Don't ask. In '78, Paul Penza was a rising singer/songwriter who came out of the latter stages of the folk revival, but, as we hear in these tracks, he was immersed in a sound that was a genre-busting amalgam long before anyone coined the phrase. He moves with facility from a near-Grateful Dead vibe on "Venusian Lady," with Jerry Garcia sitting in on pedal steel to the rich gospel inflection of the title track to the easy rock of "What On You Want." There's also a driving, bluesy performance of "Jet Airliner," which was a hit for Steve Miller back in the day. The song is a Pensa original, and upon listening, it's obvious why. The man's songwriting is some kind of sweet, and there's such a soulful Pensa voice. These tunes feel like they were tracked last month.

**TWILIGHT SINGERS**

Twilight As Played By The Twilight Singers

**PRODUCER:** Greg Dulli, Posi Brains

COLUMBIA 193

The Afghan Whigs—singer/songwriter/jojo man Greg Dulli's gig—have always rocked with the wide-eyed swagger of an early-'70s Rolling Stones. Born of late nights in New Orleans, Dulli's side project, the Twilight Singers, tunes down the jagged guitars in favor of a hip-swinging, garage-y vibe. This new album is no different. Dulli's man's sense of doom is still here in spades. Dulli's vocal mates are fellow Ohio players Mark Cutler, Kris Yanta, and Shawn Smith, with production help from (Continued on next page)
R & B / HIP-HOP

TAMIA
A Nu Day

Singer/songwriter Tamia, most remembered for her head-turning debut ("You Put A Move On My Mind"—a return with a stunning new set, her first for Elektra. The 25-year-old Ontario native—true only of tomorrow’s diva—starts the 13-track "A Nu Day" with the upbeat "Can’t Go For That." Produced by Missy "Misd-"

Kenny Rogers
There You Go Again

Dreamcatcher ORG62

Here he goes again, big time. Thissecond Dreamcatcher issue from Rogers works on all levels, from lush, languid ballads to classy, well-arranged mainstream pop light, all with a slight touch of nostalgia thanks to his world-weary vocal on "Crazy Me." Soulful strings and lush, forlorn arrangement. "Wish I Could Say That," and "I Do It For Your Love" being among the best. Rogers also effectively drives home the edged, heartfelt "Heartburn" and gets remarkably funny and sly on "Blue Train.

Latin
PLENA LIBRE
Más Libre

PRODUCER: Guy Nader
PUBLISHERS: Sony/ATV

On its third album for Ryko/Latino, Puerto Rican hand Plena Libre mixes its usual mix-up of elements. The band’s full voice has been heard on the single track "I Wish," and this release shows the group’s potential for more

Charlie Wilson
Bringing The Gap

Singer/songwriter Major Hits/Universal 3956700052

Staying in tune with today’s changing music scene in a formidable challenge for contemporary artists—let alone whose heyday dates back to the good ‘ol days of the late 70s and 80s. But an unalike Charlie Wilson—the energetic frontman of seminal funk outfit The Gap—has stepped up in the plate and served a home run with his first solo set since 1985’s You’re In Control. This appropriately titled 13-track mix of R&B/hip-hop finds the veteran doing just that, sometimes with a Latin accent. Calypsono as well as "Him Or Me," Uncle Charlie proves he’s still a player.

R&B / HIP-HOP

DANCE
SENIOR COCONUT Y SU CONJUNTO
El Bate Allem

Fonogram Columbia 72019

The Latin scene has been on the rise for the past few years, and senior coconut (a musical style that combines electronic dance music with traditional Latin instruments) is one of the most popular. This album features a mix of original compositions and covers of classic songs.

WORLD MUSIC

Rubén González
World Circuit/Messa 73503

The world-renowned pianist Rubén González is one of the most influential musicians of our time. He has worked with many international artists and has received numerous awards for his contributions to the world of music.

What’s Your Taste In Women (and Men)?

It’s a question that has puzzled men and women for centuries. Some men prefer a woman with long, flowing hair, while others prefer a short, spunky style. And some women prefer a man with a well-groomed beard, while others prefer a clean-shaven face. But what about those who are looking for a woman with a muscular build? Is there such a thing as a perfect woman? And what about men who are looking for a woman who can hold their own in a conversation? Is there such a thing as a perfect man? These are just a few of the questions that I will be exploring in this article. I have been researching women’s bodies and the cultural norms surrounding them for years, and I have learned a lot. So sit back, relax, and enjoy the ride.
“Don Giovanni” first shook up audiences in Prague 213 years ago this month. The penultimate part of Mozart and Da Ponte’s operatic trilogy with librettist Lorenzo Da Ponte, the work wasn’t just a dark piece on the age-old buffa form but a pioneering bilitte comedy. As a day in the life of a Don Juan in 17th-century Spain, the story of “Don Giovanni” was well-worn when Mozart and Da Ponte set to work. Yet with sublimely theatrical music and characterizations of real psychological depth, the pair transformed the old tale into a drama which unique ambiqiuities have always helped it retain a truly modern air.

At first, it’s easy to laugh as one woman after another falls for Don Giovanni’s seductions (some repeatedly), and the character does have a certain Luciferian allure as he acts on his impulses regardless of the cares of foolish women or foolish men. But, ultimately, it’s a deeply emotional and even physical cruelty—which borders on the sociopathic—that makes you squirm. Other works molded Giovanni into the villain of his own end, but as Anthony Burgess has pointed out, the Don is dragged down to hell not for his licentious womanizing but for the greater 18th-century sin of mocking the dead.

One of several in an acclaimed fall run, the Metropolitan Opera’s 45th performance of “Don Giovanni” boasted a starry cast—led by Welsh baritone Bryn Terfel in the title role and American diva Renee Fleming as Donna Anna—and delivered on almost all of the work’s manifold promise. And for those unfamiliar with the opera, the Oct 6 performance was taped for broadcast Dec 27 on PBS.

Although a keenly charismatic presence, Terfel lacks the demonic character of some popular exponents of Don Giovanni (and following a back injury, he made no public appearance for the Don Juan). Still, the baritone is to watch, and he was in great, stentorian voice throughout. Fleming, too, was a vocal marvel, with her peerless creamy soprano. And tenor Ferruccio Furlanetto, as the Don’s hapless sire Leopoldo, offered aptly sung comic relief.

In the pleasant surprise was Solvieg Kringelborn, making her Met debut as the alternately sympathetic and pathetic housemaid Zerlina. The Swedish soprano’s vocal equipment may not just be as plush as Fleming’s, but she proved to be a convincing actress in a complex role— and her solo feature, “In Quel Eccessi,” earned some of the night’s warmest applause.

The fever-dream overture of “Don Giovanni” makes for one of the most memorably non-dramatic cadences—in which the ensemble (sans Don Giovanni) comes together to reinforce the morality tale with a jaunty “Sinner, Sergeant their just reward.” Objectively considered, that finish may seem superfluous to us now, but in the event, one more page of musical history was marked, and so gloriously sung and sung, as it was this night—always seems heaven sent. In a day when the composer’s Enlightenment age, Burgess, again, has apt phrase: “[Mozart’s] music contains the image of a perfectly ordered civilization, which is itself an image of divine order.”

BRADLEY RABMBERGER
Musiq Soulchild Just Wants To Sing

Def Soul Singer/Songwriter To Debut ‘Aijuswannasing’ Set

BY RASHAUN HALL

NEW YORK—Despite the fact that he never seriously considered a music industry career, Musiq Soulchild is awaiting the Nov. 14 release of his debut Def Soul/Def Jam album, “Aijuswannasing.”

“I tell people all the time that I never wanted to be in the music industry,” says the Philadelphia native, who was born Thaill-John but acquired the Musiq street moniker for his box-tapping skills as a youth. “I didn’t think the music industry would appreciate what I was doing.”

he says, “I sing, but I also have a real rugged hip-hop essence to what I do. When D’Angelo, Erykah Badu, and Lauryn Hill all came out, that gave me a lot of hope.”

This singer/songwriter’s love for his craft is reflected in the album’s creatively spelled title, which also is a nod to the phonetic approach he uses in his songwriting.

“The title sums up how I feel about my artistry,” says Musiq, who met songwriting partner Carvin Haggins while recording his demo at DJ Jazzy Jeff’s Philadelphia-based Da U.M.C. “There are a lot of other things that go along with being in the music industry, but I just want to sing. I used to sing in the streets, galleries, malls, stores, schools, the opera house, anywhere there are black colleges. That’s where I’m hopped into my manager, J’Leon Hips.” Hips and partner Michael McArthur operate the Philadelphia-based management firm Mama’s Boys.

“When Carvin and I write, our motto is ‘Keep it real,’” Musiq continues, “that just say what’s on your mind. I write songs as if I’m talking to you. I could be singing the words I’m saying right now, because singing [for me] is as simple as talking.”

Musiq incorporates a number of musical influences on his 14-track album, including Stevie Wonder, whose musical style is apparent on “143,” “143 is my Wonder/Lauryn Hill impersonation,” says Musiq. “Back in the day, people used to say that 143 was numerical for ‘I love you.’ Writing-wise, we’re playing on that idea.”

A Musiq buzz has been building since this summer, when lead non-commercial single “Just Friends” (Sunny) bowed on “Notorious Professor 11: The Klumps” soundtrack, which also is on Def Soul/Def Jam. The single

(Continued on page 22)

Indie Label Soulife Aims To Expand

On Soul Legacy Of Motown, Stax

BY GAIL MITCHELL

LOS ANGELES—Soul 24-7. That’s the operating credo of independent label Soulife Records, which co-princips Chris Dawley and producer Mark Summer insist as following in the pioneering footsteps of Stax, Motown, and Philadelphia International.

“This is the perfect time for an independent company,” says Dawley about the Studio City, Calif.-based soul/hip-hop label, whose slogan is “The Next Big Thing.”

“These [major-label] mergers don’t scare us because we have the talent,” he continues. “We’re targeting urban music that has both pop and international appeal but isn’t formulaic. We want Soulife to be a brand name that says community.”

Dawley was upon a stable of hip-hop/soul producers that includes the Grammy-winning Sparks (Salt ‘N Pepa, Guru, Jodeci) and Mike City (Carl Thomas, Usher, Dave Hollister). Soulife is home to Charlotte, N.C.-based female vocalist Sunshine (né Anderson), Charlotte singer/songwriter Anthony Hamilton, and Munro, Calif.-based Teo (Deep South), all three of whom have slated to have debut albums released early next year.

Earlier this year, Sparks helmed the “Soulife Soul Revue,” a showcase of the label’s roster—and a takeoff on Stax and Motown’s now-legendary cross-country junkets—that staged stopovers at various black colleges and local clubs across the country. Sunshine’s first single, the City-produced uptempo anthem “Heard It All Before,” was featured this summer on cable channel Showtime’s “Soul Food” series. And Hamilton has been busy singing background on D’Angelo’s recent Voodoo tour.

“We’re breaking out of R&B—rap and bullshit,” says Sparks. “We’re calling it R&B—rhythm and soul.”

Currently in final negotiations for a major distribution contract, Dawley, Sparks, and third partner Aijuswannasing’ (Shanji) are also mapping out various other projects. Among them: Soulife Raw, a rap imprint that will bow next year with the first album by the group Pinky, also produced by City. A film division is also in the works; slated projects under that umbrella include a documentary directed by said co-founder Antoine Fuqua (“The Replacement Killers”).

“Soulife Soul Revue II,” a sequel to the 1975 documentary featuring Isaac Hayes, Mavis Staples, Richard Pryor, and others. Shooting has already begun with original director Mel Stuart; Macy Gray is among the artists who’ve agreed to participate. Also in development is a Soulife film.

“Soulife represents a return to the R&B/soul/funk vibe,” adds Dawley, whose background includes working atop the whole music scope, capturing the spectrum of black music.”

Loud Signs Its 1st Female Hip-Hop Artist;

Goodie Mob Aids Epic’s Rehab On Debut

WHASUP? Loud has signed its first female hip-hop artist, Remy Martin. Initially under the tutelage of late rapper Big Pun, Martin is now working with artist Fat Joe on her debut album, slated for release next year . . . Just in time for Halloween: the “Fear Of A Black Hat” soundtrack is back. EMI-distributed Avatar Records is re-releasing the cult favorite on Oct. 24. The label originally issued the album—the companion to the Rusty Cundieff-directed film mapping the tribulations and trials of fictitious rap group Nigel “z” With Hats—five years ago via its alliance with PolyGram. Speaking of Avatar, its “Oz” soundtrack is now set to break out Jan. 9 to coincide with the HBO series’ new season . . . Noontime/Atlantic artist Jazzy Jeff & The Fresh Prince began moonlighting as a radio show host on WHTA (Hot 97.5) Atlanta. His weekly “The Penthouse Party” hits Saturday (21) and will air every Saturday from 2 p.m.-6 p.m. (ET). His self-produced debut album, “Do You Know This Playboy?,” features such guests as Redman, Erik Sermon, Mystikal, Tamar Braxton, Bobby Womack, Too Short, and the Goodie Mob’s Cee-Lo and is set for first-quarter 2001. It’s preceded next month by the first single, “Playboy” . . . The Four Tops: Live At The MGM Grand In Las Vegas is a 1996 concert featuring all the original members before the death of Lawrence Payton. Naperville, Ill.-based Classic Classi World Productions—in association with DNA—has released it in DVD form, in tandem with digitally recorded greatest-hits CDs by the quartet and the Temptations.

H I P - H O P TO A 12-STEP BEAT: Setting the tough ordeal of rehabilitation to a hip-hop beat—or any beat, for that matter—isn’t something that immediately springs to mind. But that’s the route Rehab takes on its Destiny Music/Epic Oct. 24 debut, “Southern Discomfort.” Which isn’t a surprise given that Atlanta-based duo Danny Boone and Brooks are recovering addicts who were introduced by another rehab center acquaintance.

“Writing and rapping/singing about this is a lot easier than talking to people about it,” says Boone, who’s been working with Brooks for five years. “A lot of times when you have problems, you start feeling weak. This is our own kind of therapy.”

The 15-track album—which includes such image-rich titles as “Drinking Problem,” “Sittin’ At A Bar,” "Battle Me Cage,” and “Mission Impossible”—is essentially a diary of the pair’s personal dependency experiences, set to a hip-hop beat that calls into play rock’n’roll and other influences ranging from Stevie Wonder and Run-D.M.C. to A Tribe Called Quest and Beethoven. A prime example of Rehab’s 12-step rhythm is the rock-funked lead single “Stormchaser,” which features the Southern hip-hop flavor of the Goodie Mob’s Cee-Lo and Big Gipp.

“Stormchaser” is our way of describing people who try to run away from everything,” says Brooks. “Ever since I went through rehab’s mental stuff, I began writing about my emotions. Our music has a hip-hop foundation as far as the beats are concerned. On top of that is music ranging from rock to soul, from country to lounge, and from acoustic to classical.”

Currently on tour with the Kottonmouth Kings, Rehab is already looking forward to its next album. But Boone and Brooks say not every song will pertain just to drugs. “This is about emotion,” adds Brooks. “When you’re in rehab, you’re just trying to deal with life. And that’s pretty much what we’re trying to talk about.”

VANDROSS HONORED: New J Records artist Luther Vandross is this year’s honoree for BET’s fifth annual Walk of Fame. Among those singing praises for the veteran singer on Oct. 14 will be Patti LaBelle, Chaka Khan, Gerald Levert, Tyrese, Ideal, Chanté Moore, and Next. Producer/Executive Director Robert Townsend hosts the Washington, D.C., event, which is being taped for later telecast on BET (at 10 p.m. ET/PT Oct. 24). Proceeds benefit the United Negro College Fund. And entrepreneur Russell Simmons hosts the show when BET’s new series, “Biographies In Black,” premieres Tuesday (17). Upcoming music-oriented profiles include gospel chanteuse CeCe Winans (December) and No Limit master Master P (January 2001).

CONDOLENCES: To the friends, family, and co-workers of fellow trade publication colleague Kym Winfrey, who died at a hospital with cancer. She joined Urban Network in 1994, handling duties ranging from radio relations to producing the publication’s “Future Jam” CD compilations. She is survived by her husband, her mother, and two sons. Services are Oct. 14 in Las Vegas.
Speaks offers a “spiritual gunbow,” exemplified by the hip-hop/Caribbean-flavored “Born Again,” the title track’s uptempo, smooth ballad “Praise Your Problems Away” and worship song “Lord of Life.” “It’s been an incredible experience to grow so much musically, as well as acknowledge the man upstairs,” he adds.

The son of a Pentecostal preacher, the L.A.-based Speaks grew up in Michigan under the influence of gospel musicians, including his uncle and a cousin in the组合Commisioned. But after reading an article in Black Beat about Whitney Houston’s breakthrough in the Manhattan supper club scene in New York, where he performed in the subways by day and the supper clubs by night. “One guy heard me hit a high note in the subways, and the next thing I knew there was a humongous bidding war,” Speaks says. He was featured on “Sisters Better Recognize” by East/West rapper Champ MC prior to the release of “No Equal,” which he co-produced. Touring with Mary J. Blige, Keith Sweat, and Brandy followed, and the album also achieved success overseas. “But I grew very early in the midst of all the hype,” recalls Speaks. “Everything I thought would satisfy me began to disgust me. Everything centered around ‘too, too, too’; me, I, L. I. ‘him,’ ‘him,’ ‘him.’ The way I was raised was that ‘him’ was Jesus—and there was no Jesus in what I was doing except for one song. ‘Jesus Is Real’—which is reprised on his Epic debut.

Speaks was five songs deep into his big-budget follow-up album when he discovered it no longer made sense to him and changed his career direction.

“Michael has a name at urban-legend stations from his previous album, so this will be an interesting project for fans,” says Speaks. “I just hold the Sony Music Distribution’s VP of sales/urban music. ‘With as having Word Records and artists like the Winans and Shirley Caesar; they’ve done wonderful work on gospel.’

Starks admits the core gospel audience can be put off by pop and R&B artists who gravitate toward its genre. But he cites the recent success of other R&B artists like Howard Hewett and especially Aretha Franklin. “Gospel people…” will accept if you don’t do too many pop songs,” he says, noting that while the urban-legend “I Just Wanna (Dance Now)” single has been targeted at gospel and R&B stations, “Lord Of Life” tours and was aired solely on the gospel.

“With gospel you have to care of the base first,” he adds. “Going to urban first is suicide, because you can’t go back. The gospel audience needs to know you’re committed. They can see right through you if you’re not.”

Speaks has been promoting “Praise” since the album’s release, when the setup for the project began. Managed and booked by Faith Management and Gospel World Management, the artist has performed with Mary Mary at the Velvet Club and Super Sheep shows sponsored by Sony Distribution. He performed in August at the Gospel Music Workshop of America’s Blowout Show in New Orleans.

Tim Smith, who hosts a gospel-oriented R&B/hip-hop show for WDTTR Detroit, witnessed a Breakfast Club show. “Note has been made by the minimum audience of retailers and radio on their feet singing,” says Smith. “To have them on their feet so early in the morning was just a shock. He’s a unique artist who comes to you with that old-school R&B drive—but with today’s flavor.”

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**Billboard Hot Rap Singles**

**WEEK** | **WEEK** | **WEEK** | **WEEK** | **WEEK** | **WEEK** | **WEEK** | **WEEK** | **WEEK** | **WEEK** | **WEEK** | **WEEK** | **WEEK** | **WEEK** | **WEEK** | **WEEK**

**R&B Speaks Offers R &P On Epic’s ‘Praise’**

**Tight Spaces:** The Hot Shot Debut at No. 2 on the Top R&B/HiP-Hop Albums chart is Scarsease’s “The Last Of A Dying Breed” (Rap-A-Lot/Virgin). The rapper has had five albums on this chart throughout the course of a 10-year solo career with Rap-A-Lot and Virgin. The last project, “My Homies,” was released in 1998 and held the No. 1 slot for two weeks before going on to platinum status, one of three for him.

“Mystikal and Daz Dillinger again this issue, has also enjoyed a successful career. He has three albums to his credit, the last of which was 1998’s “Ghetto Fabulous.” “Fabulous” went platinum and moved to the top of the chart after an initial week of street-date victories.

Why the brief history on the top two albums? The pair are so close that we really must acknowledge both, so a tiny gap of less than 50 units separates the two, an extremely slim core-store margin that forces Scarsease to debut at No. 2. The closest point spread between No. 1 and No. 2 ever for albums chart was back in the Nov. 14, 1999, issue, when Mary J. Blige’s “What’s The 411?” (MCA) edged Bobby Brown’s “Body” (No. 2, also MCA) by less than 10 units.

Independence Recognized: With a vinyl single-notching sales at core R&B stores, “Independence Women Part 1” (Columbia) by Destiny’s Child moves 26-16 on the Hot R&B/HiP-Hop Singles & Tracks chart. This is the first single from the “Charlie’s Angels” soundtrack. The movie, which stars Drew Barrymore, Lucy Liu, and Cameron Diaz, is due in theaters in early November. The song is gaining steady ground at radio, with WERQ Baltimore, WVVE Atlanta, XHTZ San Diego, and WBOT Boston among the leaders.

Destiny’s Child has been promoting its latest album, “The Writing’s On The Wall” (Columbia), which is already certified five-times platinum. The group opened for Christina Aguilera and hosted or was featured on various TV specials and video shows. “Wall” has garnered two No. 1 singles, “Bills, Bills, Bills” and “Say My Name,” which, aside from topping both Hot R&B/HiP-Hop Singles & Tracks and The Billboard Hot 100, were each certified gold.

All Love: Ever since the formula for Hot R&B/HiP-Hop Singles & Tracks was changed in September to give more emphasis to sales, the majority of big moves on this chart have come from singles that have the more prominent retail impact. This issue, however, presents an exception. Jay-Z’s “I Just Wanna Luv U” (“Give It 2 Me”) (Roc-A-Fella/Def Jam/JDJMO) wraps up the Greatest Gainer/Airplay ribbon, moving 84-28. That huge 56-point jump comes purely from airplay, as the song is not available in stores. There is only a 12-inch scheduled for retail release thus far, but no more has been set.

Jay-Z released an album a year for the past four years, the most recent being the double-platinum “Vol. 3… Life And Times Of S. Carter” (Roc-A-Fella/Def Jam/JDJMO). The new track comes from his upcoming album, “Damatry: Hoe La Familia 2000,” which, when it is released Oct. 31, will continue his album-a-year pace.
Hot R&B/Hip-Hop Airplay

Complied from a national sample of airplay supplied by Broadcast Data Systems’ Radio Track service. 103 R&B stations, monitored nationally on Monday through Thursday, 7 days a week. Data reflects exact times of airplay, not Arbitron-based. This data is used in the Hot R&B Singles chart.

Hot R&B/Hip-Hop Singles Sales

Complied from a national sub-sample of POS store sales equipped with RBB stall tags which report number of units sold to SoundScan, Inc. This data is used in the Hot R&B Singles chart.

R&B SINGLES A-Z

Title: (Publisher - Licensee/Org) Sheet Music Dist.

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Hot R&B/Hip-Hop Recurrent Airplay

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Billboard

OCTOBER 21, 2000

www.billboard.com

American Radio History
The growing buzz about the 22-year-old artist and the album's wide range of producers, vocalists, and instrumentalists has led to speculation that Def Soul could repeat the success they've had with Kelly Price. Right now, music buyers are open to new music. If Def Soul releases another single prior to the album's release, then it will only solidify the project's success.

"It's music so meaningful," says Delaire Graham, producer manager for Def Soul. "The album's songs are all about building a relationship." To broaden awareness about Musiq and turn in build a strong relationship with music buyers, Def Soul has a West Coast flavor that's been cultivated by Ohio player.com (Billboard, Oct. 7) in conjunction with Def Jam's new-media department.

The artist is also set to perform at the Philadelphia Sound & Light Show (Power 99) Philadelphia's 16th annual Powerhouse concert Oct. 27 and 28. "We've been getting great phones on Just Friends," says Helen Little, the station's operations manager. "It adds a nice flavor to the music that we're currently playing."

Reflecting on what's happened over the past year, Musiq says, "I wasn't a kid on the street singing, and almost overnight I'm with one of the biggest musical companies in the world. "I want this album to establish me as an artist—more than just a singer or a songwriter," he adds. "I want to inspire and have a positive effect on people... to be the type of artist who, when I'm no longer around, will still be talked about for my creativity, innovation, and inspiration."
**Dance**

**ARTISTS & MUSIC**

 Clubland’s Diversity Shows On Compilations

**SHOPPING for dance music compilations is like shopping for melons at your local supermarket. You have to pinch and squeeze a lot of ‘em to discover the good ones. In our continued effort to be clubland’s little shopper’s helper, what follows are today’s choice selections.**

**SIMPLY SUBLIME: Fans of New York’s weekly Body & Soul party, which recently celebrated its fourth anniversary, will flock to “Body & Soul Volume 3” like bees to honey. Arriving via Wave Music, this latest installment in the series, like its two predecessors, brings the club experience home and features DJs Denny Simmons, Francois K., and Joe Claussell. Noteworthy tracks: “Closer I Get” by Youroba Presents Marie St. James, “Never Forget (When You Hit The Dancefloor)” by Caprice & Long, “Urban Blues” by DJ Dino & T. Thatch and “Equation” by Rubi - which features鼻ikit’s “Baby’s Got Soul” installment which is like a weather forecast for the weekend clubbing experience. The third set, helmed by DJs “Lettie” Louie Vega (disc one) and Erick Morillo (disc two), delivers potent tracks like Jasper Street Company’s “Music,” Full Intention’s mix of “Fotiko” by Joe Claussell, and “Spiritual Insurrection,” Johnny Corporate’s “Sunday Shoutin’,” Afro Medusa’s “Pashifa,” X-Press 2’s “AC/DC.” A.T.P.P.C. Presents OnePattDeeva featuring Lisa Millet’s “Sed’s Habit,” Bob Sinclair’s “I Feel For You,” and Josh Wink Featuring Lil’ Louis’ “How’s Your Evening So Far.”

The latest “Global Underground” volume—“Damn Tenagha: London” (Boxed U.K.)—is perhaps the finest compilation to date. The mix is as tight as any of the disc’s two-disc collection, Danny Tenagha seamlessly unites the many shadings of house music (soulful, tech, tribal, ambient, etc). Every track is a masterpiece. One incredibly cohesive compilation. Five cuts include the Amanda Proctor jazzy-mix of “Where the Sun Rises” and the Mala singing “Touched By God,” Peace Division’s "Spiritual Insurrection,” Johnny Corporate’s “Sunday Shoutin’,” Afro Medusa’s “Pashifa,” X-Press 2’s “AC/DC.” A.T.P.P.C. Presents OnePattDeeva featuring Lisa Millet’s “Sed’s Habit,” Bob Sinclair’s “I Feel For You,” and Josh Wink Featuring Lil’ Louis’ “How’s Your Evening So Far.”

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**NEW YORK—Since moving to London six years ago from her hometown of Manchester, Paullette “DJ Paullette” Constable has handled publicity chores at Mercury Records U.K. (specifically its dance imprint while their imprint while their disc “Soulmate.”)

constable has worked closely with Nervous on the compilation’s track listing. "I feel very much hands-on each track," she notes. "The compilation is a good introduction for people who may not know me or my musical style.

"Must Be The Music" features 19 house tracks, intertwining the soulful and the progressive, the vocal and the instrumental. Highlights include Sandy Rivera’s "The Path," Timo Maasa’s mix of Wink’s "Don’t Laugh," Bini & Martin’s vocal mix of the Soul Providers’ "Rise," Jeremy B’s remix of House Of Glass’ "Dance With The Devil," Carl Cordwell’s "Let It Go," Kim English’s "Higher Things," Rochelle Flemming’s "It’s Not Over," and Afro Medusa’s "Pasilda." On Oct. 1, Constable embarked on a two-week DJ tour of the country to promote "Must Be The Music"—as well as herself. By tour’s end, she will have played at clubs in Washington, D.C., Los Angeles, Chicago and Miami, among other cities.

Additionally, Weiss noted that Constable will be heavily promoted via Nervous’ digital radio channel. In addition to the customary biographical data, the site will offer audio snippets of various tracks featured on "Must Be The Music." Constable credits much of her current success to Manchester’s "healthy gay club scene," which is where she received her turntable training. "My first official gig was at a monthly gay party at the Hacienda club," she says, "I honestly don’t think I’d be where I am today without that, initial support I received from the boys of Manchester.

"As a female DJ, I was able to stand out in the gay scene," Constable continues. "You’re allowed to be different in such an environment. At the same time, though, it made it much more difficult to then get work in the straight world.

These days, Constable keeps a heavy presence on the international DJ circuit. Booked by Fiona Crawford of London-based Unlimited DJs, Constable tours primarily throughout Europe, playing at all types of clubs in Switzerland, Italy, Spain, and the U.K. Last July, she performed the tanta-ta-ta at the opening night party of the seventh annual Billboard Dance Music Summit in New York. Constable also regularly reports on dance music and club culture for England’s Channel 4 and BBC1, and she writes for British dance music magazines like Ministry, DJ, and 7. Beginning Wednesday (10), she’ll have a weekly slot on the Ministry of Sound’s digital radio channel.\n
As for taking on the added role of producer/remixes, Constable says, "We’ll just have to wait and see. Now that I’m no longer connected to a label and pretty much my own boss, I’m keeping my ears and eyes irrevocably open to all possibilities."

— MICHAEL PAOLETTA
DANCE TRAX
(Continued from preceding page)

with “Whatcha Gonna Do?” by Shaun
Solomon. That track—along with other
harlequin singles like Oscar G.’s “Make
Me Do” and Roger’s “Drums Of Life,”
Menace’s “Another Time,” and Jask’s
wildly hash Fall From Heaven mix of Ad
Finem’s “If You Fall”—for more founda-
tion of “Harlequin DJ Tools, Vol. 1.”

CIRCUIT GROOVES: For “Dance 1
Volume One” (After Hours/Strictly
Hypercoding), Texas DJ Roland
Belmares seamlessly intertwined
walin’ diva house (Sunkin Fea-
turing Chance’s “Rise Up,” Ralph
Rosario Featuring Sevanah Stone’s
“Give Me A Break”), filtered disco
house (“Mirrorball’s ‘Burnin’’”), pro-
gressive house (Electrick’s “The
Music,” DJ Masta’s “Blame
On”), and trance (ATB’s “Summertime.”

Barry Harris, one-half of produc-
tion outfit Thunderspook, is re-
sponsible for the def mixing skills heard
on “Circuit Sessions 00.3” (4 Play
Records). Encompassing tribal, pro-
gressive house, and epic vocal an-
thems, the set finds Harris spotlight-
ing Thunderspook-approved remixes like Jocelyn Enriquez’s “When I Get
Close To You” and Jennifer Holiday’s
“Think It Over.” It also finds him fea-
turing blistering tracks like David
Morrison Featuring Isha Calvert Present
Meca Featuring Deonna’s “Higher” and
Mike Cruz Presents Inaya Day &
Chino Ro’s “Movin’ Up.” Out Oct.
24, it’s a new record that plays “Circuit
Sessions 00.1” and “Circuit Sessions 00.2,”
mixed by Manny Lehman and Abel,
respectively.

TWILIGHT ENERGY: On his latest
beat-mixed collection, “Perfecto
Premier Another World” (Steve
London/Perfecto), globe-trotting DJ Paul
Oakenfold delivers a most satisfying set
that incorporates Led Zeppelin (the
Quiver mix of “Babe I’m Gonna Love
You”), Timo Maas (“Ushik”), Dead
Can Dance (“Sunven”), Angelis
(“Rachel’s Song”) and “They’re
In Rain,” both from the “Blare R unserem
track), Jan Johnston (“Fleek”), and
Deleirium (“The Silence 2000”),
among others.

Yes, Timo Maas “Music For
The Maases” (Kinetic Records/Hope
Recordings) includes the song that put
him on the map: the 3-year-old
“Mama Konola,” which he recorded
under the moniker Orinoko. It also
incorporates his mix of A Reggie Da
Bass “Doom Night,” Mike’s “Sun-
burn,” Jan Driver’s “Drive By,”
and Big Ron’s “Let The Freak.” An
absolute high point is his unreleased
vocal mix of Lustral’s classic “Every-
time.”
BY JIM BRESSMAN  

NEW YORK—The Coen Brothers’ forthcoming movie, “0 Brother, Where Art Thou?,” is so steeped in bluegrass and other forms of roots music that knowledgeable country music figures eagerly point to potential parallels with “The Boena Vista Social Club” in how the soundtrack album represents a relatively obscure music genre.

The soundtrack, which Mercury Records will release Dec. 5, features Alison Krauss & Union Station, the Stanley Brothers, John Hartford, Emmylou Harris, Norman Blake, the Cox Family; the Whites; Gillian Welch, the Fairfield Four; and Chris Thomas King. King, a Blind Pig Records blues artist, and a number of other roots- track artists appear in the film, including Welch, the Whites, three of the Fairfield Four, and Union Station. Union Station’s Don Tyminski contributes singing voice for the key movie character played by George Clooney, who sings the songs.

Members of Union Station and the Nashville Bluegrass Band contributed much of the instrumental playing for the project. Welch is additionally credited as associate producer of the soundtrack. Denise Stiff, who manages Welch, Krauss, and Union Station, is its executive producer, with T- Bone Burnett the musical producer for both the film and the soundtrack.

The Universal Pictures/Boena Vista Pictures movie comes out Dec. 22 and is loosely based on Homer’s “Odyssey.” Starring Clooney, John Turturro, and Tim Blake Nelson, and featuring John Goodman and Holly Hunter, it takes place in Mississippi in the 30s and centers around the efforts of two fugitives from a chain gang who record a hit version of the bluegrass classic “I Am A Man Of Constant Sor- row.” It is sung by Clooney’s character in the film, Soggy Bottom’s John Henry, under the name of his mentor.

"Music is such a big part of this movie, it’s almost a musical,” says pro-ducer-director Ethan Coen. (brother Joel Coen is the film’s direc- tor/screenwriter). “Not that there’s a scene of characters bursting unmo- torily into song, but there’s a lot of music in it, and it’s kind of the raison d’etre of the movie.”

Aside from two vintage prison songs credited to the Carter Family and Lomax and Harry “Mac” McClintock’s 1928 classic “The Big Rock Candy Mountain,” all the music was recorded by Burnett, who previously worked with the Coens on their 1998 movie “The Big Lebowski.” “It’s kind of his movie,” says Coen. “It takes place in the South in the ’30s, and we’ve always been big on old-time music and other music from the region: mountain music, proto-bluegrass, Delta blues, field hollers, chain-gang music. They’re different genres of music but roughly of the same time and place.”

The soundtrack version of “Constant Sorrows,” Coen notes, copies the Stanley Brothers’ arrangement. “All of the period,” adds Tyminski, who sang the song several years later than Butch’s Clooney’s speaking voice. “We wanted the Babys—oh, I mean the Coen’s introduction. The illustrated book retails for $31.99.”


Chris LeDoux underwent a liver transplant Oct. 8 at the University of Nebraska Medical Center in Omaha. LeDoux was diagnosed this month with liver disease primary sclerosing cholangitis.

Brian White signs with Hot Shot Public Relations. His Christmas album, “My Heart Is Bethlehem,” is due Tuesday (17) on Ark 21 Records.

Country Hard Hats. Vince Gill, center, and his wife, Amy Grant, right, take a tour of the new Country Music Hall of Fame with director Kyle Young, left. The $37-million showplace is nearing completion in downtown Nashville.

Bryan White Views First Greatest-Hits Set As New Beginning On Longtime Label Asylum

CATCHING UP: A greatest-hits package often marks the end of the road in a relationship between an artist and a label. Bryan White, whose hits package is due out Oct. 31, prefers to think of it as more of a beginning. Since signing with Asylum in 1986, he has released five albums on the label under various regimes. In the past year, he’s watched his label become an imprint of Warn- er Bros. Yet he says he is excited about the potential of his new relationship.

“Every artist probably yearns for the point where they can release a greatest-hits record,” says White, “and the first reaction when the label brings you the idea is, ‘Are you serious? Do I get to do another record? Is this it?’ The idea grew on me as I went through the process of putting it together. I thought it’s a great chance to close a chapter. . . . This is sort of letting the just go and but it’s exciting to think about and showing my appreciation to all those great songs and fans that played a role in them.”

But, White happily reports, he still has a deal with Asylum/Warner Bros. The greatest-hits project, he says, “takes a lot more time, because I’m starting to focus on doing a lot of writing and putting together a new record for the next year to come.”

White says he’s “been through three or four versions of Asylum. The first team when I was there from ’86-96 was a really supportive team that I was really proud to be working with. Then it changed two or three different times, so it’s been hard to settle into. It’s kind of nice that everything seems real concrete now for the first time since I’ve been on a record label.”

As a result of the merger with Warner Bros., White says, “I’ve had a really big spark under me happen just in the last six months. It’s been really exciting for me, because for the first time I’m sitting down having marketing meetings with all these people. That generally has not happened too much in my past, so that really fired me up and made me feel . . . totally supported by this whole new group of people. Their energy and positivity are awesome. It built my confidence up, and it got me really excited about working on the next record after the greatest hits.”

Nashville Scene

by Phyllis Stark

Store.com has signed artists Jo-El Sonnier, Dan Seals, John Schneider, and Jim Nabors to its roster.

After 20 years of handling publicity for the Academy of Country Music (ACM), Paul Shefrin and the Shefrin Co. have stepped down from the job but will continue to consult through the ACM Awards in May 2001.


In addition to the text, written by songwriters Mark D. Sanders and Tia Sillers, the book will contain an acoustic version of the Lee Ann Womack hit recorded by her exclusively for the project. Womack also wrote the book’s introduction. The illustrated book retails for $13.99.


Chris LeDoux underwent a liver transplant Oct. 8 at the University of Nebraska Medical Center in Omaha. LeDoux was recently diagnosed with the liver disease primary sclerosing cholangitis.

John Berry signs with Hot Shot Public Relations. His Christmas album, “My Heart Is Bethlehem,” is due Tuesday (17) on Ark 21 Records.

Coen Bros. Movie Features Bluegrass

Mercury To Release ‘O Brother, Where Art Thou?’ Soundtrack

Ethan Coen

"The idea grew on me as I went through the process of putting it together. I thought it’s a great chance to close a chapter... This is sort of letting the just go and but it’s exciting to think about and showing my appreciation to all those great songs and fans that played a role in them."

Bryan White Views First Greatest-Hits Set As New Beginning On Longtime Label Asylum

Country Hard Hats. Vince Gill, center, and his wife, Amy Grant, right, take a tour of the new Country Music Hall of Fame with director Kyle Young, left. The $37-million showplace is nearing completion in downtown Nashville.

Bryan White Views First Greatest-Hits Set As New Beginning On Longtime Label Asylum

CATCHING UP: A greatest-hits package often marks the end of the road in a relationship between an artist and a label. Bryan White, whose hits package is due out Oct. 31, prefers to think of it as more of a beginning. Since signing with Asylum in 1986, he has released five albums on the label under various regimes. In the past year, he’s watched his label become an imprint of Warner Bros. Yet he says he is excited about the potential of his new relationship.

“Every artist probably yearns for the point where they can release a greatest-hits record,” says White, “and the first reaction when the label brings you the idea is, ‘Are you serious? Do I get to do another record? Is this it?’ The idea grew on me as I went through the process of putting it together. I thought it’s a great chance to close a chapter... This is sort of letting the just go and but it’s exciting to think about and showing my appreciation to all those great songs and fans that played a role in them.”

But, White happily reports, he still has a deal with Asylum/Warner Bros. The greatest-hits project, he says, “takes a lot more time, because I’m starting to focus on doing a lot of writing and putting together a new record for the next year to come.”

White says he’s “been through three or four versions of Asylum. The first team when I was there from ’86-96 was a really supportive team that I was really proud to be working with. Then it changed two or three different times, so it’s been hard to settle into. It’s kind of nice that everything seems real concrete now for the first time since I’ve been on a record label.”

As a result of the merger with Warner Bros., White says, “I’ve had a really big spark under me happen just in the last six months. It’s been really exciting for me, because for the first time I’m sitting down having marketing meetings with all these people. That generally has not happened too much in my past, so that really fired me up and made me feel... totally supported by this whole new group of people. Their energy and positivity are awesome. It built my confidence up, and it got me really excited about working on the next record after the greatest hits.”
### Billboard Top Country Singles Sales

**OCTOBER 21, 2000**

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**Notes**:
- This chart reflects sales of physical singles (CDs, vinyl, etc.) and digital downloads from the top 25 songs on the Billboard Hot Country Songs chart.
- Sales data is compiled by SoundScan, a division of Nielsen Media Research, and represents sales in the United States for the week ending October 21, 2000.
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**CMA Winners See A Boost To Touring**

**BY RAY WADDELL**

NASHVILLE — Winning a Country Music Assn. (CMA) Award, or even performing on the nationally televised show, can have a big impact on an act’s touring potential, according to agents and managers. Among the acts expected to get a boost from this year’s CMA Awards, which aired live on CBS-TV Oct. 4, are Brad Paisley, Lee Ann Womack, and Montgomery Gentry.

The red-hot Dixie Chicks received four CMA Awards this year, for enter- tainer of the year and vocal group of the year, among others, and performed on the show. Their long-time agent, Paul Lohr of Buddy Lee Attractions, cites several factors that led to the awards from the CMA and other sources for helping give the group its boost.

“The (previous) awards raised awareness,” says Lohr. “Any time you have national network television exposure, there are people who might not be fans or famil- iar with your act coming in.”

The Chicks, Lohr points out, are particularly well-suited for TV. “They exhibit a fresh, vital, energetic feeling that makes a lot of people buy an album or think, ‘This is an act I want to see in concert,’” he says.

When the Chicks accepted one of their four CMA Awards this year, they took the time to thank the credit typically reserved for man-agers, label executives, family mem- bers, or God. For Lohr, who began booking the Chicks a year or less before their career took off, the group’s acknowledgement of his help was as appreciated as it was hard-earned. This year the Chicks will work less on the Chicks’ first headlining tour, the group stands to gross more than $40 million.

**OTHER WINNERS**

A high-profile performance such as the Chicks’ rousing rendition of “Sin Wagon” or any of the others on the CMA telecast may offer more value than an award. A strong, televis- ed performance can be eye-open- ing to country music fans. Lohr thinks Womack, another Buddy Lee act, derived great benefits from her presence of one of the mega-hit, “I Hope You Dance.” He adds that up-and-coming artist Paisley did himself some good, and others agree.

Paisley, by both the TV exposure and award are high-profile events,” says Bob Beckham, agent for Horizon Award winner Paisley, who per- formed two of his songs on the CMAs including “Me Neither,” for which he was backed by Rick McGaw and Faith Hill, winners of the CMA male and female vocalist of the year awards.

“Now that Tim and Faith won [those awards], but more perceptual- ly,” says Lohr. “It’s still an accomplishment to be recognized by the music community that you’re the best. Does it translate into more ticket sales or album sales? It should, a little bit. But I don’t know that it will translate to you to the next level.”

For Dixie Chicks and McGraw/Hill, all of whom are selling out large arenas this year, there aren’t many touring levels left to reach. “You might argue that if you can’t sell out the largest arenas in the country, what’s next?” Lohr. “Maybe next is stadiums.”

Troy Gentry agrees the televised performance could have more impact than the award, but neither har- tles. “The award might create opportuni- ties to play bigger markets and venues,” says Gentry. “But for a young act like us, being able to perform live, especially with one of our heroes, will have an impact.”

Gentry says Montgomery Gentry is putting the finishing touches on a new record that should be out in early 2001, and the band will open for major headliners next year. “We’re still at the stage where we need to be part of somebody else’s show, because we still have a lot to learn,” Gentry says.

**THANKS FOR NOTICING**

While he believes “winning an award is always a good thing,” Ron Baird of Creative Artists Agency (CAA) in Nashville says that “the Nashville country music community probably places more importance on an award than its actual real impact.”

CBJ - Terry Allsbrooks

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Country music’s creative community honored its best and brightest talents during Nashville’s annual Country Music Week festivities. ASCAP, BMI, and SESAC honored their top songwriters and publishers with black-tie galas. In addition to various record-label showcases and celebrations, the week included the Nashville Songwriters Assn. International’s annual hall of fame inductions and the 34th annual Country Music Assn. (CMA) Awards, which were broadcast live by CBS.

Country Music Acts, Songwriters, Publishers Honored

During the CMA Awards telecast, Trisha Yearwood, center, was joined by Kim Richey, left, and Mary Chapin Carpenter for a powerhouse performance of “Where Are You Now” from Yearwood’s current album, “Real Live Woman.”

Sony/ATV Tree Publishing in Nashville was named publisher of the year at ASCAP’s annual country awards banquet at the Opryland Hotel. Pictured, from left, are Sony/ATV Tree creative director Arthur Buena-hora, senior VP/chief creative officer Don Cook. VP/GM of creative services Woody Bomar, president/CEO Donna Hilley. senior creative director Terry Wakefield, creative director John Van Meter, ASCAP senior VP Connie Bradley, and ASCAP CEO John LoFrumento.

Mac Davis, Allen Reynolds, Billy Edd Wheeler, and Randy Goodrum were inducted into the Nashville Songwriters Hall of Fame during a banquet at Loew’s Vanderbilt Plaza sponsored by the Nashville Songwriters Foundation (NSF) and the Nashville Songwriters Assn. International (NSAI). Pictured, from left, are NSAI president Mark Alan Springer, Reynolds, Wheeler, NSAI executive director Bart Herbison, Davis, Goodrum, and NSF chairman Wayland Holyfield.

Merle Haggard, left, welcomed Charley Pride into the Country Music Hall of Fame during the CMA Awards.


Curb recording artist Tim McGraw took home his second consecutive CMA trophy for male vocalist of the year.
Top Contemporary Christian Artists & Music

**Billboard**

**OCTOBER 21, 2000**

**Higher Ground**

by Deborah Evans Price

GEOTS DELIVER YET ANOTHER GREAT VERSE! We’ve all had those nights, by a big arena or small, cramped club, when we’ve been leaving town just had a musical experience that was going to linger with us long, long time. I had one of those six years ago in Marietta, Ga., at a venue called the Strand.

The good folks at the now defunct HAT label had taken a handful of journalists down to Georgia to see the Nothing perform. It turned out to be one of the most musical nights. Not only did I fall in love with the group, but I was also totally enthralled by the other acts on the bill—Third Day and Vannille, which evolved into Smalltown Poets. The talent these sets displayed that evening has since propelled each band to national acclaim.

So is was with great anticipation that I received the Poets’ new album, “Third Verse,” and I was not disappointed. The band serves up another collection of intelligent, thoughtful songs marked by inspired performances. However, since its last outing, there’s been a change in personnel. Danny Stephens, Byron Goggins, and Kevin Bremer departed, leaving co-founders Miguel DeJesus and Michael Johnston to carry forth the Poets’ legacy.

In their wake, Johnston and DeJesus joined forces with co-producer Paul Ebersold to fashion a album that long-time Poets fans will love for its sense of continuity, yet they will also be excited by the fresh air that’s infused.

“Miguel and I co-produced the record, so we were a lot more hands-on with all aspects of the creative process, not just the songwriting but getting the guitar sounds and trying to fit the parts together,” says Johnston. “Musically, we wanted to stretch ourselves. Miguel and I are good comrades because he’s a music guy and I’m more of a lyric guy. He tends to lean a little more edgy and a little more guitar-oriented.”

Johnston says the album isn’t a total departure, even though changes in the band obviously had an impact. “I think we did a good job of sticking to what is Smalltown Poets and what’s familiar about Smalltown Poets, but at the same time allowed ourselves to grow a bit. Lyrically, the album explores numerous topics. DeJesus describes “Clean” as being about “God reconciling himself to us through Jesus.” Johnston says the song is “probably the best we’ve ever done at the marriage of lyric and music.”

“Third Verse” is a reminder that we are all carriers of God’s light. The Poets also include an effective cover of the 70’s song “The Lost, The Flesh, The Eyes, The Pride Of Life.” That song just meant a lot to us,” says Johnston. “It’s a song that had a big impact on us. The first time we heard the 70’s play it, I thought, ‘That’s incredible. Somebody feels the same way I feel.’ We just wanted to share that with more people.”

Also, the Waiting and Smalltown Poets have united for the Superfriends 2000 tour: “Todd (Olsen of the Waiting) and I have been trying to put that together for a long time,” says Johnston of the tour, which kicked off Sept. 20.

**NEWS NOTE:** Gary Chapman will host the Gospel Music Hall of Fame induction banquet Oct. 30 at 7 p.m. at the Cool Springs Marriott in Franklin, Tenn. Shirley Caesar (performing category) and Robert R. “Bob” Mackenzie (nonperforming category) will be inducted as individuals. The Oak Ridge Boys, Petra, the Edwin Hawkins Singers, the Fisk Jubilee Singers, Roger Landrum & Truth, and the Kingsmen Quartet will be there. The quartet will include the Fisk Singers, the Jubilees, the Oak Ridge Boys, the Kingsmen Quartet, Caesar, Petra, and Truth will perform that evening. For ticket information, go to gospelmusic.org or call 615-242-0300.

**In the Spirit**

by Lisa Collins

NOT GUILTY! If there is one thing John P. (“Prince”) Kee is guilty of, it is not letting down his fans. And his latest entry into the gospel marketplace—“Not Guilty”—the Oct. 24 from Verity Records, is just one more reason why. Ranging from H&B funk to foot-stomping traditional church music, from praise and worship to the soulful balladry of “Peace” (featuring Delirick Haddon), and from Latin to the straight-up hip-hop beats of “Give Me The Verdict,” this is the most comprehensive effort yet from Kee, who is backed by the renowned New Life Community Choir. Recorded both in a studio and the streets, the album, which officially ends Kee’s self-proclaimed exile from gospel music three years ago, features 22 songs and two remixes: “I Do Worship” and “God Of Mercy, Reign On Us.”

“When I was on retreat, I really focused on it. I’m really focused on it on my ministry, and this album really transcends that ministry,” Kee says. “It’s what I’ve been doing for three years, and that’s why I love the project so much.”

Album highlights include stylized vocal tributes to the Hawkins Family, Hezekiah Walker, and Donald Lawrence. Kee also stretches out on piano with “On Holy Land,” showcasing yet another facet of his multi-talented artistry.

The title track was created inside the walls of the Mecklenburg County (N.C.) Jail, where Kee voluntarily spent two weeks behind bars writing the tunes. The song reflects a theme the 37-year-old producer/artist has been building on in Double Oak, a neighborhood containing some of Charlotte, N.C.’s roughest streets.

“All of the songs speak to the core of being guilty of something,” Kee observes. “When you confess that thing, God will free you.”

It is all part of an outreach that has contributed to the gritty personas of the former drug dealer turned singer/producer, who is now tickling with the reticence of musicians who condemned the radical new style of gospel he introduced when he debuted in 1987. “I’ve got a few more years, and in those years I want to tap into destiny,” Kee declares. And what is destiny? “Destiny is seeing someone blessed through my ministry.”

Verity Record executives, confident that it will be his biggest seller yet, launched a massive consumer advertising buy in August and have followed up with an online blitz at major gospel Web sites and major co-op advertising for price and positioning at retail outlets. Meanwhile, Kee has made the album the centerpiece of his concert tour:

**LIVING UP TO THE HYPE?** Tonex’s career has finally been launched with the long-awaited debut of “Prison Time,” which entered Billboard’s Top Gospel Albums chart at No. 15 in the Oct. 14 issue (this issue’s No. 23). According to Verity Records VP Jazzy Jordan, “This is only the beginning. Still to come is the video for lead single “Personal Jesus” and a commercial single in the aggressive marketing and promotional campaign to secular and gospel radio.”

The artist will perform “Personal Jesus” on BET’s “Live From L.A.” on Wednesday (18) and has a full slate of performances lined up to promote the CD. In addition, Tonex is set to open the first of the year: All of which keeps Verity executives excited about the development of an artist they feel is one of the most phenomenal on today’s gospel music scene.
Artists & Music

Classical Keeping Score

by Bradley Bannister

In print. It's rare that a work of fiction can capture the spirit of music in prose, yet Vicki Sparrow's "An Equal Music" is just such an uncommon creation. Set in contemporary London, with diversions to Vienna and Venice, Italy, Seth's touching, poetic novel has a violinist as its protagonist—on one-quarter of a string quartet and a man troubled by lost love and lost music. The story incorporates actual London venues and chamber pieces—among them the Haydn quartet, Schubert's "TROUT" Quintet, Bach's "Art Of The Fugue," a Viennale sonata, and a rarely heard work by Beethoven, the String Quintet Op. 104 (the composer's arrangement of his C Minor Piano Trio).

Thanks to an imaginative soul at Decca, readers now can enjoy the recent Vintage paperback of "An Equal Music" accompanied by the sounds so deftly described in the novel (281 pages, $14). The label has issued a two-disc anthology designed by Seth that includes the Haydn, Schubert, Bach, Vivaldi, and more—including, incredibly, the premiere recording of that Damien Boileau String Quintet. The novel is dedicated to violinist Philippe Honoré, the featured performer on several of the works.

Another moving tale—though true—is the life of Mozart. Via the fresh and profound translations of Robert Spaethling, we have an epistolary autobiography in "Mozart's Letters, Mozart's Life" (W.W. Norton, 479 pages, $29.95). The composer comes to life via his imaginative way with words—and Spaethling doesn't soft-pedal the endlessly charming and scatological passages. The text makes for an intimate addendum to Robert Gutman's wide-ranging, deeply felt "Mozart: A Cultural Biography" (Harcourt Brace, 808 pages, $40).

The 50-year anniversary of the Cleveland Orchestra is a remarkable one, especially considering that this virtuous ensemble is the only one of the American Big Five from a less-than-major-city locale. Cleveland Plain Dealer critic Donald Rosenberg details the group's genesis and maturation in his exhaustive new volume, "The Cleveland Orchestra: Story: Second To None" (Gray & Co., 700 pages, $40, with the subtitle coming from band-building conductor George Szell's renowned demand for excellence. The book includes a discography dating back to 1913.

In the periodical realm, Haymarket Magazines—the London-based publishing arm of Gramophone—has purchased the lifestyle-oriented English monthly Classic FM. Haymarket also seems out to shore up Gramophone's U.S. presence, having just hired the services of New York-based classical music promotion firm ArtBC. The Bath, England-based Classic CD will bite the dust with the November issue, with Music Magazine purchasing the hapless monthly's subscriber base. The beautifully made Goldberg early music magazine lost its U.S. distributor earlier this year when Quartz Imports stopped importing the unique Spanish/English dual-language quarterly. Thankfully, the Pamplona, Spain-based Music Express in the November issue, with a new state-of-the-art state in Ingram Periodicals (contact: 615-781-5222).

On A BUDGET: Two quality-priced (typically titled) bargain-price series bow this fall. Deutsche Grammophon's "Panorama" is one of the most attractively produced two-fer editions yet, including not only classic performances but generous booklets with multi-language liner notes, color photos, and a list of further titles in the series. Drawing from the vast Decca, EMI, and Philips archives along with that of Deutsche Grammophon, "Panorama" often covers the standard repertoire valiantly. Among the choice titles in the first wave are those devoted to Debussy/Mussorgsky; they offer ideal programs for neophytes, even as they hold treats for connoisseurs. The Debsky features Karr's "La Mer" and Michelangel's first book of Preludes, among other gems; the Mussorgsky includes rarely heard songs.

The budget-price Harmonia Mundi USA series "Classical Express" accents earlier, more affordable repertoire. A winner among its first titles is a selection from "The Notebook Of Anna Magdalena Bach," with music Lorraine Hunt Lieberson and Nicholas McGegan on harpsichord.

Opera News: Even though the challenging cost/profit ratio of full opera recordings has made such releases rare these days, there are a number of them this fall. The most revelatory is the Telarc set of Gluck's "Iphigenie En Tauride," the world's first recording on period instruments. Reviewed in the Sept. 30 issue of Billboard, the wonders produced set features soprano Christine Goerke and Boston Baroque under Martin Pearlman.

Just out are two early opera recordings featuring Cecilia Bartoli—each, funny enough, based on the same 19th-century epic. First is Haydn's "Armida," with the superstars mezzo in the title role alongside tenor Christoph Prégardien and Countess Musicus Wein led by Nikolai Harnoncourt. Teldele has put together a beautiful product, including photos from the live Vienna concert recorded in a package resembling a mini-CD/LP audio "Person." For her home label, Decca, Bartoli stars in (Continued on next page)

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For Whitfield, If It’s Live, It’s ‘Raw’

TAKING RISKS: It is paradoxical that, in jazz, live recordings are believed to sell poorly and are therefore released fairly infrequently, while the music itself develops and flourishes in a live setting. After all, how many times have you seen a dynamic live performance and wished that you had a copy of the show to listen to at home?

Mark Whitfield’s “Raw” (Transparent Music, Oct. 10) documents the guitarist’s quartet—including drummer Donald Edwards, bassist Brandon Owens, and pianist Robert Glasper—playing live in the height of inspiration. Culled from recordings that Whitfield initially made for himself simply to document his group’s progress, the music is intense and exciting, captured exactly as it happened during the past year at assorted New York venues.

“One of the things that takes the magic out of live albums nowadays is that they’re not really live,” says Whitfield. “You’ve got a truck outside, there’s an engineer onstage, and they’re telling the audience what to do. On ‘Raw,’ we didn’t think we were making a record. We were just trying to get in the zone, so it captured us in our best light.”

Upon hearing the tapes, Transparent Music’s Chuck Mitchell decided to release them commercially. “At one point in time, it was felt that jazz was best expressed in the live setting, and live recordings were very popular,” he says. “Now, it seems that live albums somehow do not count. We hope to attract people through the energy of the music.”

With its furious hop grooves, frenzied musicianship, and extended compositions, “Raw” projects the essence and excitement of improvised music with stunning clarity. It also boasts a consumer-friendly $12.98 list price that Mitchell says will allow it to sell for around $10 in many outlets.

According to Whitfield, jazz artists “spend a lot less money making records than pop artists, so it shouldn’t cost someone the same amount of money to buy my record as it does one by a pop artist.” While comparative price points may make sense from a business standpoint, Transparent is betting that a consumer is more likely to take a chance on an artist whose album is less of a strain on the wallet.

Mitchell admits that the free-wheeling nature of “Raw” makes it difficult for promotion for radio airplay. While stations will be serviced with edits from the project, marketing will focus on alternative means of getting consumers to hear the music, such as extensive listening-post positioning and free public performances, including the opening of a new food court Thursday (19) in New York’s Grand Central Station.

Only time will tell whether the low price will work for this project. However, it has already been proved that consumers are attracted to jazz samplers with lower prices, and it is just possible we may be willing to take a similar chance on a developing artist when the price is right.

KEEPING SCORE (Continued from preceding page)

Handel’s “Rinaldo.” Counter tenor David Daniels plays the title knight.

Also on Decca is a new take on Leoncavallo’s verismo favorite “Pagliacci.” Star tenor José Cura may disappoint as Canio, but the Concertgebouw Orchestra and Riccardo Chailly provide dramatic accompaniment. In O’Ferrall’s line of live Austrian radio recordings comes Hans Werner Henze’s modern adaptation of Monteverdi’s “II ritorno d’Ulisse in patria,” taped in 1985. Also out is Strauss’ “Capriccio” with Dame Felicity Lott on Forlane.

CONGRATULATIONS: The winners of the 23rd annual Gramophone Awards include Sir Simon Rattle for his live EMJ recording of Mahler’s 10th Symphony with the Berlin Philharmonic, which earned honors for best orchestral recording and record of the year. Rattle also took the trophy for best opera recording with his definitive EMJ take on Szymanowski’s “King Roger,” with Thomas Hampson in the title role. Artist of the year went to conductor Antonio Pappano, a lifetime achievement award to tenor Carlo Bergonzi, and a special achievement award to Tangle for the label’s resuscitation of the 1951 Bayreuth “Götterdämmerung.”

Other winners include Davitt Moroney (Hyperion), William Christie (Emi), Andrew Manze (Hyperion), Leif-Ove Andsnes (Emi), Elliott Carter (Deutsche Gramophon). Maria-André Hamelin (Hyperion), Angela Gheorghiu (Decca), and Barbara Bonney (Decca).

CONGRATULATIONS: Occasional Keeping Score guest columnist Fred Child has been named the new weekday host of NPR’s “Performance Today.” Child, former director of cultural programming at WNYC New York, will begin his “PT” tenure later this month. The new weekend host is Koryv Coleman, a new NPR newscaster.

POSTHASTE: In the heat of production last issue’s Keeping Score by the name of ace audio engineer Seth B. Winner was misspelled. Apologies. His latest handbook can be heard on the new “Bornstein Live” deck 10-illex box set, just out from the New York Philharmonic’s own label.

TOP REGGAE ALBUMS

TOP WORLD MUSIC ALBUMS

TOP BLUES ALBUMS

TOP JAZZ ALBUMS
ASCAP Deal Adds Audio Profiles Of Writer/Artist Members To Site

The Beat Goes On: ASCAP has launched a new marketing and technology partnership designed to provide a “career-enhancing” service for its members.

The collaboration, with ASCAP-licensed B E H I N D t h e B EAT.net, streams audio profiles of ASCAP writer/artist members, which will be rotated regularly for the writer/artists as well as provide extra interest and enjoyment for visitors to the site. The service, ascap.com, is designed to help members gain exposure and reach fans through the site.

The first six profiles, debuting Oct. 4, are Dan Hicks, Dusty Trails, Jurasic 5, Nava, Papa Roach, and Willie Nile. Audio portraits will be added to the site regularly to augment coverage in ASCAP’s Playboard magazine and other editorial features. The album-artist/portrait writers are produced by B E H I N D t h e B EAT.net, a new-media company started by a team of former National Public Radio producers, Internet professionals, and technology experts.

Phil Crossland, ASCAP senior VP of marketing, says that “the ASCAP Web site is the most visited professional music Web site. And now it has been enhanced with the sound of our members’ music and their own voices talking about the creative process, adding a new dimension for visitors to our site, particularly those who are aspiring songwriters and music fans.”

“These album-artist portraits give artists a new and emotionally rich way to reach fans and consumers,” said John Rieber, B E H I N D t h e B EAT executive editor. “We’re hoping to add album-artist portraits to a handful of retail and magazine sites this fall.”

BEHINDtheBEAT audio portraits are available from B E H I N D t h e B EAT via subscription and for syndication.

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Her Theme. Blaise Pascal, a singer-songwriter signed to BMG Music Publishing Canada, has written the theme song for the new Disney cable-TV series “Heartbeat.”

The song was specifically written for the series after music supervisor Ron Proulx approached BMG Music Publishing Canada about the project. Pascal’s song was among a number submitted. She also sings the song on the soundtrack. Pascal is currently seeking a label deal.

CONTINUING ON THE TRAIL of great writers, Warner-Chappell Music has released two more “Songs Of...” promo CDs, one featuring the works of Kurt Weill and another on Noel Coward. The sets feature commercial releases by a key of major performers.

Move. The music print unit of Cherry Lane Music has officially switched to new offices in New York at 151 W. 40th St., 10036. Working out of that office now are staffers John Stix, Mark Phillips, and Rebecca Quigley. Cherry Lane’s music publishing and magazine divisions stay at 6 E. 32nd St.

Print On Print. The following are the best-selling folios from Music Sales:

1. Tori Amos, “For Easy Piano.”
5. Larry Carlton, “Fingerprints.”
Many artists dream of having their own personal studio environment in which to create—a place free of distractions. This luxury is usually attained only after a considered measure of success. To build and equip a professional recording studio is something not to be taken lightly.

Jonathan Peters, remixer/DJ-producer, has arrived at such a place. A DJ since the age of 16, Peters has been propelled in the past five years to stratospheric heights in the club/dance music world. Now 21, thanks in no small part to the enormous popularity of his remix of Whitney Houston’s “My Love Is Your Love.” That, however, was only one of Peters’ successes. Following the Fugees’ version of “Killing Me Softly,” Peters’ remix of the original “Killing Me Softly With His Song” by Roberta Flack earned him his first No. 1 hit on Billboard’s Hot Dance/Club Play chart, a feat he quickly repeated with the remix of Chaka Khan’s “Never Miss The Water” featuring MsHeLL NgéNGéCeloo.

After months of planning and construction, Peters’ new studio is complete. In addition to providing a home for his extensive remix work, Deeper Studios is a vital resource for the ambitious plans he has for his production company, Jonathan Peters Productions. Located in the Chelsea section of New York, the loft also houses the offices of Deeper Records, Peters’ new label.

Deeper Studios is a two-room, interconnected facility built around Pro Tools 24 MXplus workstations with multi-control interface and plugs and from Digidesign, Waves, Lexicon, Focusrite, and TC Electronic. Removable hard drives allow sessions to move to another studio, though given the comfortable surroundings, that seems unlikely.

The studios were designed by Fran Manzella of FM Design, a Yorktown Heights, N.Y., firm that received a Technical Excellence and Creativity Award nomination this year. As the main control room was originally conceived to house a mid-size Solid State Logic console, Manzella explains, he had to design a room that would accommodate any control surface.

“We also talked about a [Neve] Capricorn at one point,” Manzella recalls. “We talked about the Euphonics, we talked about every kind of large-format analog or digital console. The versatility and power of the Pro Tools system being what it is, that’s where they ended up going. I was tickled pink to see them make that decision, because I had been looking forward to doing a nice studio around a Pro Tools rig. I’ve gotten a lot of interest because of that gig, because people see a nice ProControl setup in a real room and say, ‘Yeah, that makes sense.’ It’s kind of an urban music powerhouse production setup, I think. It’s really a very smart way to go.”

Peters says that he expects to acquire some vintage outboard equipment to supplement the abundance of software-based processing gear. With a staff of 20, which includes in-house songwriters, engineers, and producers, variety is important, he explains. He adds that vintage gear such as the Teletronix LA-2A compressor—a favorite among recording professionals since its introduction nearly 40 years ago and now reproduced by Universal Audio—is good to have when recording live vocals. Peters also hopes to add a Universal Audio 1176 limiting amplifier.

The studios—two control rooms sharing a comfortable isolation booth—provide an environment for Peters and partner Tony Coluccio to create their unique remixes, for which labels have been clamoring, especially since “My Love Is Your Love.” But Peters’ young production company will also be well-served by the studio. With plans to sign and develop five artists a year for the next five years, a state-of-the-art production facility was essential.

“We’re looking to do 25 crossover, pop artists over the next five years,” Peters says. “We’re still in the development stage, so we’ve mostly been doing remixes here. But we are developing new talent.”

Central to the plans Peters has in mind for his roster is to shun negativity, which has defined much of the pop music past and present.

“We’re making hit records,” says Peters. “That’s the main thing we’re doing, but we’re making hit records for new artists with no negative content in it. There are no negative lyrics—it’s all positive.”

Reminiscent of the large clubs where much of his work is heard, the main lounge at Deeper Studios features an array of EAW Avalon Series loudspeakers, situated both on the floor and flown from the ceiling, along with a full DJ rig including turntables, CD equipment, and DVD player with flatscreen television. By emulating a club environment, albeit on a small scale, the lounge serves as a convenient space to listen to rough cuts of remixes destined for dancefloors.

“The lounge was extremely important,” says Manzella. “They had earmarked a large percentage of the space they had for the lounge. We came up with an idea that’s pretty different, that’s a soundstage for the wood paneling and metal paneling, to make the lounge an interesting mixture of the old and the new. I think it worked out nice.”

It is that club environment, after all, where Peters has and continues to sharpen his craft. Working his way up from his first DJ gig at New York’s Cafe Iguana in the mid-1980s, becoming the Saturday night resident DJ at New York’s Sound Factory since early 1997, where he entertains some 5,000 to 4,000 clubgoers from Saturday night right to Saturday afternoon. He spins records for a staggering 17 hours. The Sound Factory gig is in addition to engagements as far away as Japan; he recently completed gigs in Boston, Washington, D.C., and Philadelphia.

“I hate to travel,” Peters sighs, sounding tired but happy to be back at his new base, Deeper Studios.

News from AES continues:

Studioexpresso.com, an online book and referral service for the recording community that was featured in last issue’s Studio Monitor, has received an enthusiastic reaction from the industry, reports founder Claris Sayadian-Dodge. Sayadian-Dodge began to promote studioexpresso.com, founded early this year, in earnest at last month’s Audio Engineering Society (AES) Convention, held at the Los Angeles Convention Center.

Needless to say, the Internet is revolutionizing the way business is transacted. Another online service I discovered at AES is StageSmart.com. Based in San Francisco, StageSmart.com brings manufacturers, dealers, and buyers together in a manner that transcends the traditional manufacturer-rep-retailer buyer model of buying and selling professional audio products. StageSmart leverages the best practices of the online model to enhance the efficiency to the marketplace, while providing buyers with a competitive pricing environment and a hugely expanded range of products and vendors to choose from.

At the AES Convention, StageSmart announced that online/catalog retailer Musician’s Friend has agreed to be a vendor of professional audio equipment through StageSmart.com Web site. Currently signing manufacturers, dealers, and buyers, StageSmart will launch the site in the spring.

“We are thrilled to have Musician’s Friend join our rapidly growing nationwide database of dealers utilizing StageSmart to expand their reach and increase sales,” said StageSmart president Bora Ozturk upon completion of the negotiations.

There are tremendous synergies. Musician’s Friend means increased choice to our buyers. As the leader in online retail of audio products, Musician’s Friend strengthens our ‘increased choice and value’ proposition to buyers of pro audio and music products.

With upward of 5,000 dealers selling pro audio equipment nationwide, the StageSmart business-to-business exchange offers online buyers a one-stop way to compare features and specifications, then locate and purchase the product meeting their particular needs and budget. Once they locate the right product, buyers place a request for a quotation from the system.

StageSmart offering the equipment or services sought are immediately notified and respond to the quotation request, and the buyer chooses the most appropriate vendor to deal with based on the most important criteria for that particular transaction, such as price, availability, or shipping options.

The agreement further expands the product choices for buyers nationwide by providing hundreds of additional products available through StageSmart.com.

Studio Design Companies Add Overseas Offices

To Keep Pace With Global Growth Of Industry

By Dan Daley

Following the lead of the media industry in general, the facility and acoustical design sector has seen a trend in the past several years in which designers of recording studios, broadcast facilities, post-production studios, and other media production environments have set up shop on other shores.

In the past five years, Walters-Storck Design Group (WSDG) of Highland, N.Y., opened offices or formalized ventures in Switzerland; Buenos Aires; Monterrey, Mexico; and Bella Horizonte, Brazil. U.K.-based Recording Architecture opened an office in Richmond, Va., this year; U.K.-based Andy Munro Associates formed a joint venture with Professional Audio Design of Boston. Studio baucon of Los Angeles opened offices in Switzerland, France, and Singapore. Finally, The Pilchner Schoustal International partner Martin Pilchner of the music recording, film post-production, and broadcast market sectors, why the 19-year-old Canadian company has set its sights on the U.S., where about 70% of its work has come from in the past six years. “In recent years we’ve done facilities in Austin, Turkey, Bermuda, and India, in addition to what we do in Canada and the U.S.,” says Vincent Van Haass, owner of Watern Design in Southern California, says that 30 or so studios of the 200 he designed in the past 25 years are directly attributable to the commissions representation relationships he set up in Tokyo 12 years ago and in Milan five years ago. “It allows systems from the ongoing decentralization of the media business, which used to be centralized in places like New York and Los Angeles,” he says. "They have spawned an enormous demand for expanding the infrastructure of production and post-production in places that used to come to the U.S. or Europe to do their work."

More non-U.S. design firms are (Continued on next page)
coming to these shores than the other way around. But the reasons for establishing backdrops in other countries seem to be common to all. “It’s the same as in any industry,” says Roger D’Arey, principal in Recording Architecture, which chose Richmond for its lower overhead costs, availability of office space, and proximity to several major cities. “To grow a company, you have to find new markets. It’s normal, everyday thinking in electronics and automotive manufacturing. Now, it’s starting to become that way in the business of entertainment technology.”

While the 15-year-old company has done over 300 studios at 200 facilities from Warsaw and Tel Aviv, Israel, to Bombay, India, it has thus far only done a half-dozen in the U.S., including the Rainmaker prod facility in the same building as its office in Richmond and recording artist Lenny Kravitz’s new private studio in Miami, though it has signed deals to do several in Minnesota since opening its U.S. office.

The U.S. is the world’s largest media market, and that underscores why design firms from abroad look to it as a source of growth. At the same time, however, the U.S. is also one of the few markets in the world able to make the necessary investment into high-end facilities. “We’ll be happy with 1% to 2% of the U.S. market, as long as it was at that level,” D’Arey says. “The U.S. is the world’s biggest market and the last haven we’ve been eyeing.”

WSDG is the largest U.S. firm yet to have moved onto shores. It began with an affiliation with Fingers Arts Group facility owner Sergio Davar in Buenos Aires five years ago, then added an office in Monterrey the following year and one near Zurich, Switzerland, two years later. Its Brazilian office opened last year.

Each of these ventures is slightly different in nature. Some are what WSDG principal John Storyk calls “hard” offices, with salaried employees and rents; others are commission-based relationships with regional representatives. All others are true joint ventures, such as the Buenos Aires office. But each venture has brought in new business and been profitable. Storyk maintains, adding to the 50 or so overseas facilities WSDG has built in its 31 years of operation. It has built some 900 facilities in all.

But Storyk says that a significant reason for adding an overseas presence has more to do with finding human resources than it does with finding more business. “We’re already operating at full capacity with studios we’re doing in the U.S.,” he says. “But there is a serious shortage of qualified people in the design field. This is a way to increase our own set of technical resources.

“In a real way, it doesn’t matter that someone is in another country,” he adds. “We have two physicists working for us in Switzerland, and when we have physics problems to work out on a facility anywhere, we e-mail the data to them, and they solve it. And all of our offices have video conferencing, so we’re sharing information and technical assets on every project. The common thread in all of these offices and ventures (overseas) is the people and the resources they bring to what we do. It’s not a matter of finding new markets and more work.”

Nonetheless, WSDG has several projects ongoing in other countries. Latin America has become a particularly busy region for it, with facilities such as AR Studios in Rio de Janeiro, Brazil, already in place for several years and a new facility in Costa Rica coming online in stages. “From an economic perspective, there certainly has been enough work to justify being there,” Storyk says, and recent announcements for WSDG-designed studios in Switzerland, Holland, and Portugal seem to bear that out. “And our expansion plans for our business are leaning towards things like conference rooms and other high-tech business installations, and we think there’ll be more of that happening in overseas markets. Still, there’s no indication that any of these markets will become huge for us in the long run.”

In fact, Storyk’s study, the studio design business remains in many ways a localized one, in which studio owners, particularly music studios, want designers who understand their own markets. Recording Architecture’s D’Arey concurs. “It appears that there is some regionality with U.S. design. John Storyk, for instance, may be all over the East Coast and Argentina, but you rarely see him in California, and by the same token you don’t see the California designers on the East Coast very often.”

With the continuing consolidation in the entertainment industry in general, and the ongoing development of new markets and a new media environment, it’s reasonable to expect that the design facility component of the business will also continue its own globalization.
YOUNG INMATE: Blues musician Jonny Lang will perform at the Key Club in West Hollywood to support California inmate Brandon Hein. All proceeds from the Nov. 2 show will be donated to the Brandon Hein Defense Fund, which is set up to help appeal Hein's life-without-parole sentence. The 23-year-old was at the scene of a shootout that led to a murder four years ago and was charged under California's felony-murder rule. Contact: Sam E. Lucas at 310-274-5800, ext. 374.

LEGION HALL: To raise money for the refurbishment of the Eagle Rock American Legion Hall, the LA Bluescasters will play a benefit concert at the venue Friday (20). The performance begins at 8:30 p.m. Contact: Marcus Cazes at 323-257-4815.

MEANIES FOR MAZZY: The Meanies played the ‘Miles For Mazzy’ show to aid the Juvenile Diabetes Foundation Oct. 1 in Chicago. The show is named for the daughter of WKQX Chicago DJ Robert Chase. Mazzy was diagnosed with juvenile diabetes a year ago. Contact: Erik M. Stein at 310-865-0586.

DREAMWORKS HIT WRITER LISA ANGELLE GOES SOLO
(Continued from page 11)

ships, while “Daddy’s Gun,” the tale of a boy who kills his abusive father, was riddled with tell-tale religious lines. “Sparrow” is an intensely personal song the devout Christian says is about staying focused on the right things.

Angelle penned some of the songs with frequent co-writer and co-producer Andrew Gold. Paul Weller shares production credits on some of Angelle’s show-stopping singles. “A Woman Gets Lonely.”

“I absolutely love this record,” says Rose, adding that Angelle was the first artist signed to DreamWorks and one of the reasons he opted to go with the label. “She’s a tremendous artist, and I think her things are broader than some of what comes out of our town. We’re trying to spread her music in as many ways as we can.”

Rose acknowledges that Angelle’s first two singles have not caught on at country radio. However, she’s gotten tremendous exposure via videos and the Internet. “The first video was Hot Shot and the second was Pick Hit on CMT, and we’ve had great rotations, countdown inclusion, and breakout status on both videos,” he says. “The first single, ‘I Wear Your Love,’ never had really any airplay to speak of, except in a few markets, but we were generating a [successful commercial single] based off video exposure alone. That gave us a lot of hope. We knew we were connecting.”

In addition to getting exposure on CMT and Great American Country, Angelle will be featured on VH1 in its 11th Introduces Lisa Angelle.” The segments will spotlight Angelle’s videos, clips from a 14-minute film DreamWorks shot for the electronic press kit, and footage around Nashville. “She’s filmed several blocks of programming that [will run] Oct. 28 through Nov. 5,” Rose says. “Lisa went all over Nashville with a crew and filmed … the Tennessee Titans, the Ryman, and other notable things around Nashville.”

Rose says Internet marketing will play an integral role in launching Angelle. DreamWorks has been distributing Angelle’s music via Liquid Audio. “We did a sequential time-out download of the entire album, which started Aug. 22,” Rose says of the campaign, which allows consumers to download Angelle’s music to their hard drives for a specified amount of time before it would disappear at the end of the time-out period. “Every week we would release more tracks so that, by street week, we would have released the entire album.”

Nashville-based Michael Moore, director of content for Liquid Audio, says the promotion has been extremely successful and credits the fact that DreamWorks began working on the setup far in advance. “A little over a year ago, Johnny Rose introduced me to this album, and I absolutely fell in love with it on an artistic level,” says Moore. “It’s a landmark record, and I wanted Liquid to be part of it. So they have blessed us with allowing us to help them introduce her to the world. We kicked down all the doors to expose this on as wide a level across the Internet as can be done, and we feel like that’s been a huge success.”

DreamWorks has also been promoting Angelle’s album via Streamsearch.com, Yahoo!, country.com, musiccountry.com, lisangelle.com, and other sites. There will be a Nylon magazine cover party Nov. 1 at Nashville’s Borders Books & Music location that will be broadcast on music.com. Rose says there will also be “win it before you can buy it” contests at radio and listening posts at retail.

Music.com recently accompanied Angelle to the USS Theodore Roosevelt, where she performed aboard the aircraft carrier for 6,000 military personnel. The event was filmed and will be broadcast on music.com. Rose says Angelle has showcased for Europac and Air and Army Force Exchange Service, two organizations that supply inventory to military base retail outlets, and buyers at both operations are enthusiastic about her forthcoming release. Angelle’s brother is a major in the Army’s special forces.

The artist, who is booked by William Morris, will be touring Japan, Korea, and other Asian territories in November and December. Her schedule also includes visits to orphanages to try to raise visibility for and bolster international adoptions. “I want to get some of those kids adopted,” she says, “and that’s my opportunity right now.”

‘I will do whatever it takes to get this music heard and to make a second album and a third and move on from there’

— LISA ANGELLE

BIRTHS

Boy, J. Cole, to Amy Powers and J. Todd Harris, Sept. 14 in Los Angeles. Mother is a lyricist. Father is a film producer.

A girl, Samantha Ann Bordin, Oct. 8 to Fran and Jeff Bordin, in New York. Father is senior director of top 40 promotion at Elektra Records.

MARRIAGES

Amy Sheridan to Michael Globenfelt, Sept. 29 in Tampa, Fl. Groom is the son of Jack Globenfelt, president of Cabaret Records.


DEATHS

Benjamin Orr, 53, of pancreatic cancer, Oct. 3 in Atlanta. Orr, born Benjamin Orzechowski, was the lead singer/bassist and vocalist of the Cars. He formed the band with singer/guitarist Ric Ocasek in 1976, and the group released its first album in 1978. The Cars scored four top 10 hits on The Billboard Hot 100 in the 1980s; “Drive” (No. 9, 1984), “Shake It Up” (No. 4, 1982), “You Might Think” (No. 7, 1984), and “Tonight She Comes” (No. 7, 1986). Orr also released a solo album in 1986 and had recently been playing in the band Big People. He is survived by a son.

Kym Winfrey, 40, of cancer, Oct. 5 in Los Angeles. Winfrey most recently worked at Urban Network, where she performed duties such as office communications, radio relations, and advertising. She produced Urban Network’s “Future Jam” CD compilations and also coordinated its annual PowerJam conference. Winfrey is survived by her husband, her mother, and two sons.

Jhan Hiber, 58, after a suicide attempt, Oct. 5 in Anchorage, Alaska. Hiber was in Anchorage for the Alaska Broadcasters Assn’s annual convention. He had been suffering from several illnesses. Hiber worked as a ratings and research specialist in the radio field. He wrote a column for the trade publication R&R for years that he had recently been contributing to Gavin. He was also a former broadcaster for Alaska’s KIMO-TV.
The local Industry Displays Diversity As New Talent Emerges, Online Music Expands And Oz Natives Continue To Hit The U.S. Charts.

BY CHRISTIE ELIEZER

The global TV audience who watched the opening ceremony of the Olympics here last month enjoyed a magnificent show with a theme of reconciliation. It was a theme that captured the spirit of multicultural Australia in the 21st century—a reconciliation between black and white, between towns brimming with urban vitality and country regions where time stands still, and between the past, present and future.

The biggest impact of the Olympic Games was on the Australians themselves, who felt good about their country, their achievements and their place on the international stage:

CELEBRATING THE MUSIC

This month, the music industry here will celebrate its own achievements—through the ARIA Awards, Australian Music Week and other events. Four years ago, Australian music went through a celebrated changing of the guard initiated by the success of Silverchair and Savage Garden. The nominations for this year’s ARIA Awards indicate the vitality and diversity of the industry; the most significant aspect is that major nominations came from debuts by Madison Avenue (Vicious Vinyl/EMI), Killing Heidi (Wah Wah/Roadshow), Vanessa Amorosi (Transistor/BMG) and Kasey Chambers (EMI).

Half the nominations were for artists on independent labels. Through the year, six domestic Australian singles hit No. 1 on the ARIA charts—four by debut acts—while four of the seven chart-topping Oz albums were by new acts.

Online music file swapping, for all the bad publicity it got, certainly created a greater excitement about new music among consumers. The efforts to expose new music by Triple J and Channel [V] were bolstered this year by the proliferation of Aussie-based Internet radio stations and the short-lived "House Of Hits" on the Ten Network.

Record labels and publishers have generally kept up the quality, willing to nurture acts until they’re ready. Warner Music kept R&B brothers Kaylan in the studio for two years and shipped gold with their first single “Rock Me All Night.” Sony did the same with pop singer Leah Haywood, whose single “We Think It’s Love” went top 10, and Universal with singer/songwriter Sean Ikin. Five of Festival’s charting acts—28 Days, Adam Brand, Motorace, Gerling and Machine Gun Fellatio—were signed within the last 12 months. Adelaide-based hip-hop/metal act Testeagles, indie Krell Records, had a crossover top-10 hit with its album.

SIGNING NEW ACTS

"The toughest job is saying no to something; it’s always easier to say yes," observes Shaun James, chairman of Warner Music Australia. Adds Tim Prescott, managing director of BMG Australia, "The talent is more diverse, especially in pop and dance."

Roger Grierson, chairman of Festival Mushroom Records, agrees: "There’s never been more new talent out there—and there’s never been more companies looking for unsigned acts because it suits their Internet strategies."

Aside from facing such problems as a flat market and rising piracy and the need to restructure divisions to streamline operations, Australian record labels had to commit themselves to building rosters with the creative freedom their public demands.

After a 2% rise in 1999, wholesale figures for the six months ending June 2000 showed that labels shipped more than 20 million units, at a value of Australian $232.5 million (U.S. $121.1 million). Unit sales dropped by 3.95%, compared to the same period in 1999, a drop of a dollar value of Australian $18 million (U.S. $10.27 million). The drop was attributed mostly to the July 1 introduction of the 10% Goods & Services Tax, the biggest shakeup of the country’s tax system in 50 years, which had consumers holding off on purchases, thinking CD prices would drop. The good news was new local and international artists increased in unit sales by 3%.

OZ COUNTRY COMES TO AMERICA

In international markets, Australian artists continued their assault. Savage Garden’s sophomore album, “Affirmation” (Roadshow/Warner), notched up 6 million units. (Continued on page 50)
For The Record

A Guide To The Leading Companies

UNIVERSAL MUSIC AUSTRALIA
www.universal-australia.com.au
www.jiveaustralasia.com.au
Executive: Peter Bond, president; Paul Krige, managing director.
The Universal/PolyGram integration under Bond (who returned from Asia in February '99) sized a level of middle management to one managing director, two marketing directors and label managers. Bond wants to increase market share (now at 29%) to 24% and work on taking domestic repertoire abroad.
Key acts: Powderfinger, Grinspoon, Skunkhour, Tex Perkins, C ausel, H Block 101, Screaming Jits, Spiller bait, Sean Ikin.

SONY MUSIC ENTERTAINMENT AUSTRALIA
www.sonymusic.com.au
Executive: Denis Handlin, chairman & CEO; John Sackton, managing director.
Sony expanded its new technology division while Handlin, Sackton and another fine-tuning of the company Oct. 1 by enlisting Price Waterhouse Coopers to conduct a survey of the market and the company and, as a result, streamlined and specialized A&R, promotion and marketing, with an ambitious new sales structure. Role of state branch managers was virtually made redundant.

WARNER MUSIC AUSTRALIA
www.warnermusic.com.au
Executive: Shawn James, chairman; Chris Moss, managing director, WEA.
Since James took over 18 months ago, the domestic roster has been expanded to include pop (TV-promoted Bardot) and dance. The company reports market share growth due to success of domestic roster, greater resources applied to strategic marketing division, a joint venture with Austereo radio network for compilations, and expanding third party deals through niche compilations. Warner is about to launch an Internet strategy and new-media division.
Key acts: Jimmy Barnes, Taxiride, the Superjesus, Shihad, Regurgitator, Kylan, Primary, Whitlams, Bardot, Mark Wilson, Prani.

BMG AUSTRALIA
www.bmgaustralia.com.au
Executive: Tim Prescott, managing director.
Reports best financial result in seven years, following the company's dramatic restructuring two years ago. BMG is most aggressive about 1T in the region, and the Australian operation was the first of local companies (and among the first in BMG worldwide) to announce the introduction of digital download tests with retailers before the end of the year. Three separate A&R sources (Gothan, Rubber and BMG) make for a dynamic domestic roster.
Key acts: John Farnham, Bachelor Girl, You Am I, Oصلification, Guuven, Olivi, Wendy Matthews, Jack Jones.

EMI MUSIC AUSTRALIA
www.emi.com.au
Executive: Tony Harlow, managing director.
British-hailed Harlow has brought in European execs to give company staff a greater global perspective, the result being Madison Avenue's No. 1 debut in the U.K. with "Dont Call Me Baby," and Harlow also restructured the company in August, putting contenders out of the running and setting up an extranet to be accessed by retailers for artist updates, and streamlined the promotions department.
Key acts: Madison Avenue, Living End, Alex Lloyd, Jackson Meza, David Bridie, Kasey Chambers, Lee Kernaghan, Gina Jeffreys, Slim Dusty, Paul Kelly, Aparo, Ormsby, Ben Lee, The Wiggles.

FESTIVAL MUSHROOM RECORDS
www.festivale.com.au
Executive: Roger Grierson, chairman; Paul Dickson, CEO; Jeremy Farnham, managing director.
The plan to change Rupert Murdoch's company from a lackluster performer to a major player paid off this year. The company was totally restructured and the domestic roster grew (although there are more local acts today than two years ago). The Festival, Mushroom and MDS labels were combined last year, producing for more interaction between divisions. Festival has probably shown the biggest growth of local labels, moving from 9% market share 12 months ago to current 11.5%, mostly from the success of local acts.

SHOCK RECORDS DISTRIBUTION
www.shock.com.au
Executive: David Williams, managing director; Frank Falco, director; Graeme Kelas, CEO.
Shock highlighted its continuing development as a "mainstream" company by setting up the Velocity label to focus on its dance and pop product. Velocity, in some months, has constituted 60% of the company for the brand as a champion of alternative music. Also set up an Internet fulfillment company, CD Fulfillment Australia. They label that label produced this year due to a lack of A&R manager until the appointment in September of Stuart MacQueen.

WHAT'S SHAKIN'
Continued from page 49

A&G's "Stiff Upper Lip" continued to salute those who wanted to rock. Tina Arena's European success included sales of a million albums in France. Country singer Keith Urban became the first Aussie to enter the U.S. country charts. Amorosi, who is signed to Universal in the European and Asian territories, debuted at No. 7 on the U.K. charts with her single "Absolutely Everybody." Pop duo S2S (Standard/Mushroom) landed a top-20 hit in the U.K. with their anthem "Sister," and joined major tours throughout the U.S. with Britney Spears and Christina Aguilera.

Australia can have its cake and eat it too: far enough away from the major global centers to put a different slant on its music but close enough to be a player. Madison Avenue entered the U.K. charts at No. 1 with "Don't Call Me Baby," also registering in Europe and the Billboard dance charts. More club acts followed: "Pray" (Warner) was signed by U.K.-based Instinct Music, while its debut album "Sambanova" was issued in Europe.

European label interest was registered for Groove Terminator (EMI), Endorphin (Sony), Bitek (Sony) and Friendly (Zomba).

Chambers, whose "The Captain" (EMI Australia, Virgin Europe) arrives in the U.S. this month on AOL, performed U.S. showcases which had Lucinda Williams and Steve Earle offering to appear on her next album. Girl band Bardot (East West/Warner) found sales in Japan after their TV series "Pop Stars" appeared during prime time in eight territories. Taxiride (East West/Warner) continued to build its European following, opening for Tina Turner. The A&R marketing rock band Inverst (Standard/Mushroom) signed with Atlantic Records for the U.S. Amorosi inked European and Asian deals with Universal Music, while Sony's Haywood and Teen act Lo-Te get international releases in early 2001. The Popkorn fair in Germany saw its first Australian showcases, triggering label interest for European distribution for six acts.

POWDERFINGER & KILLING HEIDI BREAK
Domestic No. 1 albums by Powderfinger (Universal), 28 Days (Festival Mushroom Records) and John Farnham (BMG) have sparked interest from European labels. EMI U.K. and Europe released Alex Lloyd in September and will issue David Bridie in January.

Kylie Minogue, a Festival Mushroom Records artist in Australia and New Zealand and signed to Parlophone for the rest of the world, returned to the top of the U.K. charts with a back-to-pop album.

The two main obstacles to a continual flow of fresh talent in Australia—major airplay and talent management skills—are being addressed. Discussions between ARIA and major radio network Austereo saw a greater commitment to playing new music and joint initiatives to promote upcoming talent.

"There used to be antagonism," admits ARIA executive director Emmanuel Candi. "Once you start talking, you might disagree with some basic principles, but you understand each other.

The Music Managers Forum holds monthly seminars to increase skills. Taking a cue from John Woodruff's role steering Savage Garden to 17.5 million global album sales were manager/entrepreneurs such as Killing Heidi's Paul Kosky and SENS' Ralph Carr. Both take on the lion's share of A&R, marketing and developing their acts.

A&R managers are becoming cult heroes and can name their own price. BMG Music is using two external A&R sources and Sony Music is looking overseas for its new A&R manager. "The basics will never change—it's about having the right songs and having charisma," says Sony chairman and CEO Denis Handlin. What has changed, he says, is that label marketing has become smarter.

"Record companies are not necessarily spending more," says Handlin. "The days of throwing releases against the wall and hoping they'd stick are truly gone. They're working on getting the right songs and the right production..."
Our Indie 2000

M-1-2 PLATINUM
MOBY TRIPLE PLATINUM
TOM JONES DOUBLE PLATINUM
TARZAN GOLD
DELERIUM PLATINUM

28 DAYS #1 PLATINUM DEBUT ALBUM
GERLING NEW ALBUM 2001
JOSH ABRAMS PLATINUM SINGLE - ROLLIN' NOV 2000

CHRISTINE ANU PLATINUM ARTIST. NEW ALBUM - MY WAY
MOTOR ACE PLATINUM ARTIST. NEW ALBUM - COME MY WAY
LASH NEXT YEAR'S MOST TALKED ABOUT ACT...WE SWEAR. DEBUT SINGLE MARCH 2001
NOKTURNL FROM THE DEAD HEART OF OZ - DEBUT ALBUM M/D 2001
KATE CEBERANO PLATINUM ARTIST. NEW ALBUM MAY 2001
SISTER2SISTER PLATINUM SINGLE - GOLD DEBUT ALBUM
JIMMY LITTLE GOLD ALBUM - NEW ALBUM 2001
KYLIE MINOGUE PLATINUM + OVER 1 MILLION ALBUMS SOLD IN AUSTRALIA

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info@fmrecords.com.au Sydney Office Phone (612) 9395 8000
The Australian Record Industry Association will present the 14th annual ARIA Awards on Oct. 28. The show is broadcast live by the Ten Network from the Sydney Entertainment Centre.

Here are the final nominees for this year's awards.

**ALBUM OF THE YEAR**
Alex Lloyd, "Black The Sun" (EMI)
David Bridie, "Act Of Free Choice" (EMI)
Killing Heidi, "Refactor" (Roadshow)
Savage Garden, "Affirmation" (Roadshow)
Shihad, "The General Electric" (WEA/Warner)

**RECORD OF THE YEAR (SINGLE)**
28 Days, "Rip It Up" (Sputnik/FMR)
Kasey Chambers, "The Captain" (EMI)
Killing Heidi, "Masara" (Roadshow)
Madison Avenue, "Don't Call Me Baby" (Vicious Grooves/Virgin)
Powerfinger, "Passenger" (Grudge/Universal)

**BEST GROUP**
Killing Heidi
Madison Avenue
Powerfinger
Savage Garden
Shihad

**BEST FEMALE ARTIST**
Christine Anu
Diana Ah Naid
Kasey Chambers
Kylie Minogue
Vanessa Amorosi

**BEST MALE ARTIST**
Alex Lloyd
David Bridie
Endorphin
Groove Terminator
Paul Kelly

**BEST NEW ARTIST (SINGLE)**
28 Days, "Rip It Up" (Sputnik/FMR)
Angie March, "Asleep In Perfection (Waltz)" (Ra/BMG)
Lo-Tel, "Teenager Of The Year" (Murmur/Sony)
Madison Avenue, "Don't Call Me Baby" (Vicious Grooves/Virgin)
Vanessa Amorosi, "Have A Look" (Transistor/EMI)

**BEST ALTERNATIVE RELEASE**
28 Days, "Rip It Up" (Sputnik/FMR)
David Bridie, "Act Of Free Choice" (EMI)
Dirty Three, "Whatever You Love You Are" (Anchor & Hope/Shock)
Nokturnu, "New Iguana" (Mushroom)
Tumbulewee, "Mumbo Jumbo" (Grudge/Universal)

**HIGHEST SELLING AUSTRALIAN ALBUM**
Savage Garden, "Affirmation" (Roadshow)
Bardot, "Bardot" (WEA/Warner)
Tairdie, "Imagination" (WEA/Warner)
Killing Heidi, "Refactor" (Roadshow)
Vanessa Amorosi, "The Power" (Transistor/EMI)

**BEST POP RELEASE**
Frenzal Rhomb, "Never Had So Much Fun" (Shuggleshock)
Kylie Minogue, "Spinning Around" (Mushroom)
Savage Garden, "Affirmation" (Roadshow)
Spiderbait, "Glockpop" (Grudge/Universal)
Vanessa Amorosi, "Absolutely Everybody" (Transistor/EMI)

**BEST INDEPENDENT RELEASE**
Diana Ah Naid, "I Don't Think I'm Pregnant" (Origin)
Iota, "The Hip Bone Connection" (MGM)
SND, "Sister" (Standard)
Skilker, "Too Fat For Tahiti" (MGM)
Stella One Eleven, "Only Good For Conversation" (WOW)

**BEST DANCE ARTIST RELEASE**
Chill Hilly, "Is It Love" (Central Station/Shock)
Madison Avenue, "Don't Call Me Baby" (Vicious Grooves/Virgin)
Pnau, "Sambanova" (WEA/Warner)

**BEST ADULT CONTEMPORARY ALBUM**
Ice Cream Hands, "Sweeter Than The Radio" (Rubber/BMG)

**BEST BLUES & ROCKS ALBUM**
Matt Walker, "Soul Witness" (Virgin/EMI)

**BEST JAZZ ALBUM**
Australian Art Orchestra/Sruthi Laya Ensemble, "Into The Fire" (ABC Classics/Universal)

**BEST COUNTRY ALBUM**
Adam Brand, "Good Friends" (Festival)
John Williamson, "The Way It Is" (EMI)

**BEST WORLD MUSIC ALBUM**
Chris Duncan, "Fyvie Embrace The Golden Age Of The Scottish Fiddle" (ABC Classics/Universal)

**BEST VIDEO**
Mark Harvey for Madison Avenue's "Who The Hell Are You" and "Don't Call Me Baby" (Vicious Grooves/Virgin)

**BEST COVER ART**
Janet English for Spiderbait's "Glockpop" (Grudge/Universal)

**ENGINEER OF THE YEAR (five winners):**
Brent Clarke for Christine Anu's "Sunshine On A Rainy Day" (Mushroom)
Doug Brady for John Farnham's "Live At The Regent" (BMG)
Iva Davies for her self-produced "The Ghost Of Time" (Roadshow)
Jonathun Burriside for Grinspoon's "Easy" (Grudge/Universal)
Steve James for Olivia's "My Friend" (BMG)

**PRODUCER OF THE YEAR**
Steve James for Olivia's "My Friend" (BMG)
Albert Productions congratulates AC/DC

Thanks for 26 fantastic years

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www.americanradiohistory.com
LOCAL TALENT FOCUS

There are more examples of labels delaying releases and working debut singles to position an album. "The climate of the public has changed, and every record company is focused on local talent," says Cathy Oates, marketing manager at EMI’s contemporary division. "Alex Lloyd and Kasey Chambers took us a year [to break], but we got there. We’re not necessarily looking for the quick hit but we’re working on making their first albums as successful as they can be."

Shock Records’ rise to major league status is compounded by the fact that it discovered acts like Bodyjar and Frenzal Rhomb, which have moved to, respectively, EMI and Sony.

“It puts the impetus on us to find a new generation of street-wise acts,” says the company’s CEO, Charles Caldara. “Personally, I think the next generation of great acts will come out of dance and electronica, where artists are mixing genres and coming up with some fantastic music.”

INDIE STRENGTH

Publishers have been no less busy, says Peter Hebbes, managing director of Universal Music Publishing Group, “The level of young writers is still high. The emphasis has changed from ability to attract an audience to ability to perform on recordings. We’re looking at them more as writing and recording entities.” Hebbes says there’s a vacuum in the Aussie marketplace for a young solo male. John Anderson, managing director of EMI Music Publishing Australia, the largest publisher here, notes, “In the last 12 months, independents have grown in strength, pointing out many new acts like Killing Heidi and Amorosi choose to keep their publishing independent.” But it makes for a very dynamic industry.

The Australian Performer’s Rights Association reports that after averaging a 7% annual growth over the past decade, the last 12 months has seen a drop in performing rights revenue from $14 million to $12.5 million. “But that doesn’t necessarily look for the quick hit but we’re working on making their first albums as successful as they can be.”

Fuelled by searches for online licensing opportunities, APRA projects an 8% growth in net distributable revenue in 2001 (compared to a 3% growth this year). These will come with the full benefits of its new license schemes for commercial radio and cable TV crystallized, one-off revenue from the huge use of music during the Olympics, and the opening up of online licensing opportunities from the Digital Agenda Legislation.

APRA now has authority to license online radio stations and demand royalties for music on hold—that is, music played over the telephone while customers wait to be connected to their party—from all service users rather than the telecommunication companies whose networks were used. Additionally, APRA’s costs are well under control (about 14.2% of total revenue), and the association plans to use the electronic logging/matching system it uses for commercial and national radio broadcasts to include TV broadcasts.

EXPANDING THE MARKET

Marketing strategies for record labels have expanded to include the rise of pay TV—particularly Channel [V] and Country Music Television—although pay TV has continued to delay the release of its ratings figures.

“Pay TV still hasn’t got to the stage where you can have an artist to the exclusion of all others, where you could with Triple J, says Festival’s Grierson. "But they do give a choice."

Internet radio stations too have expanded the exposure of fresh grooves. Digital One’s Radio Raw, for instance, plays only unsigned local music. And the Internet radio outlets have set up agreements with local royalty-collection agencies to put aside income for the acts. But again, most executives agree it will be some years before Net radio will make an impact.

Peter Bond, president of Universal Music Australia, is a bit of a fan. “The good ones are very good,” he comments. BMG’s Prescott is not so sure. “They’re interesting and have curiosity value but won’t be a major force until they have enough local content to be relevant.”

Retail continues to remain a stronger partner in helping to break new Australian acts. “It’s a responsibility we take seriously,” says Gavin Ward, chairman of the Australian Music Retailers Association (AMRA) and general manager of the 220-store music chain Leading Edge. “I’ll be the 28 Days, Killing Heidis and Leah Haywoods who’ll drive the hits this year and the next two years. You can’t re-sell, you have to create new music and new styles.”

Martin Carr, commercial director of HMV Australia, equates excitement at retail with the quality of its staff. “The people who work in our stores are always discussing new music, they’re aware of what’s coming up,” he says. “They believe in the product, and they’re keen to promote it from day one.”

This approach certainly helped the three leading music retailers increase their share this year. Sanity grew to 260...
warner music australia pure gold
stores and claims a market share close to 30%, while suppliers put Leading Edge’s share at 12.9% and HMV at 10% with 30 stores, despite discounting and heavy competition from department retailers such as Myers and Kmart.

“You get around this by working on new music like dance, which they don’t stock, and we’ve been getting healthy sales from blues and jazz releases,” says Daniel Agostinelli, CEO of Sanity.

**BIG IN ASIA**
Music retailers have widened their online operations—they believe that digital downloading should be used.

“One of the problems the industry faces,” says AMRA’s Ward, “is that everyone is littering each other over the dissemination of information. Yet there needs to be a structure where we can disseminate a format of the music, which is purely promotional—it can be segments of the music, or of a certain audio quality—to expose music.”

HMV’s Carr also believes the industry needs to find new formats. “There’s been a focus on the negative aspects of downloading’s possible impact on the industry. But I do know that our younger customers, who come in looking for singles and dance compilations, are being driven to buy CDs because they’re exposed to new music through their computers.”

The recovering economies of Asia become a strong market for Australian talent. In the years before the region’s financial meltdown, soft rockers Rick Price and Air Supply sold enough records to achieve a superstar status they did not enjoy in their home market. Says Universal’s Bond, who was previously based in Asia, “For energy-pop and pop-dance, Asia’s always had the

**CONTINUED**

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**ARIA**
<http://www.aria.com.au>
Updates by the Australian Record Industry Association on industry issues as well as official charts and transcriptions of charts from defunct “House Of Hits” TV show.

**BIG FM RADIO**
<http://www.bigfmradio.com>
Online radio station staffed with former Triple J FM stall, which uses Oz-developed “streamcasting” technology to offer music with “click-on” news about the act being played.

**SANITY**
<http://www.san.com.au>
Online version of the music retail chain Sanity includes Webcasts, online version of San and San Unlimited magazines for music/lifestyle features and a newly launched site for unsigned chubband acts.

**HIT SQUAD**
<http://www.hitsquad.com>
This Queensland-based site is a music critic’s center, with instrument updates, sheet music, how-to books and discussion forums.

**IMMEDIA!**
<http://www.immedia.com.au>
The Web site of the events company Immediate! is industry-oriented, with news and views in the “In Music & Media” e-zine, a book store and top-10 video charts.

**TAKE 40 RADIO**
<http://www.take40.com>
TV and radio syndicators MCM Entertainment create an “overall experience” to each track that is played, with links and video footage.

**DIGITAL ONE**
<http://www.digitalone.org>
One of the audio streams from Sydney-based online broadcaster Digital One, this one showcases 100% unsigned Aussie acts with a retail link to the HMV site.

**APRA**
<http://www.apra.com.au>
Provides good updates of industry issues, links, membership list and online services available from the Australasian Performing Rights Association and the Australasian Mechanical Copyrights Owners Society.

**HMV**
<http://www.hu.tv>
The online presence of the Aussie operations of HMV effectively creates an HMV community with updates on specials and CD releases. Also features its “Wonders” in-house publication and serves as an online radio station.

**CHAOS MUSIC**
<http://www.chaosmusic.com.au>
High-traffic e-tailer site includes multi-format downloads, artist interviews, Net geek updates and a freetracks search engine to find MP3 files.
"Australia's Biggest Band"

Kathy McCabe
The Daily Telegraph

Powderfinger  Odyssey Number Five

"How Big!? Powderfinger will lift our GDP, Mate!"

Danny
Telesales
The past year has seen a wealth of new artists emerge on the Australian music scene. Billboard asked influential tastemakers from Australian media and retail to share his or her choice of a favorite album of the past 12 months.

STUART MATCHETT
Program director
Triple J Network
"Vika & Linda's 'Two Wings' [FMG] was truer to their roots and different to everything else around. Shihad's 'The General Electric' [Warner] is real power rock, and the Biftek album [Sony] was inventive dance music."

BARRY CHAPMAN
General manager
Channel [V] Australia
"My favorite is 'The General Electric' by Shihad, a great live stadium-rock band from New Zealand now based in Melbourne. Albums by Nokturnal [FMG] and 28 Days [FMG] have a real edge to them, which I enjoy."

DANIEL AGOSTINELLI
COO
Sanity Music
"Albums by Killing Heidi, Savage Garden and S2S. I don't like them if they're not big sellers!"

MARTIN CARR
Commercial director
HMV
"Top of my list are Alex Lloyd's 'Black The Sun' [EMI], Something For Kate's 'Beautiful Sharks' [Sony] and Diana Ah Nand's 'I Don't Think I'm Pregnant' [Origin/Shock]."

GILL ROBERT
Managing director
CMT
"Kasey Chambers' 'The Captain' [EMI] is one of the best country albums ever recorded in this country. The songs are so good; she's a very special performer. Adam Brand's 'Good Friends' [FMG] is a collection of well-crafted songs from a promising newcomer."

IRENE KANARIS
Music director
3FOX-FM, Melbourne
"Vanessa Amorosi's 'The Power' [Transistor/BMG] was one of the best pop albums we've had for years. Killing Heidi's 'Reflector' [Wah Wah/Roadshow] for us was a rock/alternative album that crossed over to the mainstream. Savage Garden's 'Affirmation' [Roadshow/Warner] was better than the last one, which is saying something. We've played five singles already, and there are a lot more."

JODIE PRUDAMES
Music programmer
MTV Australia
"Vanessa Amorosi's 'The Power' is fresh and shows off her great voice. Killing Heidi's 'Reflector' is just outstanding, and Savage
Garden’s ‘Affirmation’ is a different step from their first album, ‘The Whidbys’ Leave This City’ is special, (more) Tim Freedman is a brilliant writer, highly poetic and sensitive.”

**GAVIN JONES**
Producer

“Deadly Sounds,” syndicated indigenous show

“I haven’t stopped playing Frank Yamma’s ‘Play With Fire’ [CAAMA]; the songs are powerful, and he sings in language. Yathu Yindu’s ‘Gammin’ [EMG] is a true world-class music. Christine Anu’s ‘Come My Way’ is a big development from her last album, it manages to be both contemporary and have traditional [Talara Street band] values.”

**ROB APPEL**
CEO
ChaosMusic

“The new solo album by Tex Perkins [UMA], I attend a lot of his shows by his bands the Cruel Sea & Beasts Of Bourbon, and I like that style of music, very Australian in essence without resorting to caricature. I like a lot of Melbourne dance stuff, Aaah King Caddy (independant), which happens to be my brother’s hand.”

**GAVIN WARD**
General manager
Leading Edge Group

“Some tremendous debut records quite frankly saved us at retail. Killing Heidi’s ‘Reflector’ is sensational with a distinctive sound. In the rock section, 28 Days’ ‘Uptown Down’ has an edge, Madison Avenue’s ‘Don’t Call Me Baby’ [Virgin/EMI] was a free dance single, and, from the pop side, Vanessa Amorosi’s ‘The Power’ and SZZ’s ‘One’ [Siren/EMG] delivered.”

**IAN ROGERSON**
Creative director
Big Fat Radio

“Killing Heidi’s ‘Reflector’ was a great album from a great five band. The eponymously-titled CD from Multhall [Creative Fibre], with members of d.e.g., has cool grooves. Kersey Chambers’ ‘The Captain’ was a hit too country for me, but it had some tremendous songs on it.”

**PAUL CASHMORE**
Executive producer
Radio Undercover

“Killing Heidi albums in the last 12 months from an Australian artist by far is Alex Lloyd’s ‘Block The Sun.’”

**WHAT’S SHAKIN’**
Continued from page 56

potential,” says Bond, who previously worked in Asia. “It’s harder to sell rock music with the exception, potentially, of Japan and Korea and, to a lesser extent, Malaysia and Indonesia. If you have a rock album with a strong ballad content, that also has potential. Beyond that, it’s difficult.”

Bond adds that one of Universal’s six new signings, melodic singer/songwriter Ikin, will be promoted in Asia, initially with a single track on a compilation album. Another new signing, Anita Spring, a pop singer with R&B base, could also be right for Asia.

**IN NEED OF SUPPORT**

The music industry’s turbulent relationship with the Australian government has calmed down somewhat. The relaxation of parallel imports in July 1998 did not cause as much destruction to the industry’s investment base as initially thought. But the free market has caused severe piracy problems. In turn, the government has provided a myriad of funding and initiatives to help acts tour and get abroad. It was also sympathetic to the positions of ARIA and APRA on the digital-agenda bill, which the music industry has pressed for since 1996 to reinforce the rights of copyright owners and penalize those who infringe on those rights. Still, the music industry believes that the government could take it more seriously.

“What’s always frustrated me is that we are not recognized as a creative industry,” says Warner’s James. “If you’re making films, putting on opera or live theatre, no problem. Yes, there are development funds and grants that go to acts and managers for touring opportunities, but the music industry has never had a taxation break. Look at the way the film industry is treated as an export industry. If we had government support in terms of the investment that we put in, and seen as an export business, that would be a major, major win.”

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Artists appearing in alphabetical order...

**B**
Barbara Streisand
Timeless

**B**
Beauty and the Beast
The Musical

**B**
Bee Gees
One Night Only

**B**
Bruce Springsteen

**F**
FAME
The Musical

**P**
Pearl Jam

**S**
Shania Twain

**S**
The Choice

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Velázquez Touring Before Next Set

PREVIOUS TO beginning work on her new Spanish album early next year, Jari Velázquez is in the midst of a grueling, 50-city tour throughout the U.S. in support of her latest English-language release, "Crystal Clear.

“Te veo en otra ciudad," says Velázquez of her dual career. “Ever year I’m going to put out a record. What happens is, I go from recording one record [in Spanish] to recording another [in English], so I have to have time to give each its fair share.”

Velázquez, whose Spanish-language debut album, "Primer Amor Fuerte," garnered a Grammy nomination, had never toured this extensively as a headliner. Earlier this year, she tested the waters with a 17-stop tour before gathering steam for her current endeavor. Although the Crystal Clear tour is aimed at a Christian, English-speaking audience, Velázquez includes several of her Spanish tracks in the set list, varying the number according to her mood.

Already established in the Christian market, Velázquez's new single is a hit. Velázquez is nevertheless considered a "new" artist in the Latin market who won't be touring solo until her second album. Her language disc comes out next year. But judging from her recent performance, she should have no trouble doing so.

As for her upcoming Spanish album, Velázquez plans to work with her usual producer and at least one other producer, maybe two. Also in the works is a duet, perhaps with Juan Luis Guerra. “We’re talking about it,” says Velázquez, who plans to eventually produce Latin vocalists herself. “We have the same beliefs, so it would be good for us. He has a heart of gold, and he’s amazing. He’s one of my favorites.”

MARISA MONTE has been taking her dream tour in support of her recent “Memorias, Cronicas E Declaraciones De Amor” throughout the U.S. before heading off to Europe and later to the Brazilian Northeast.

The album, her first in three years, comes after a stint producing for music partner Carinhas Brown and the Old Guard of Portela, a veteran samba school in Rio. “We did a lot of research for that,” says Monte. “Most of the songs were from the ‘60s and had never been recorded. They only belonged to the oral tradition. So it was very important to record them now, or they could have been lost.”

The experience marked Monte’s present work in subtle and not-so-subtle ways. “I really took a dive into the samba world and got into it a little more deeply,” she says. “I guess there’s some samba in my record that’s a consequence of that. And it made me more precise in my work, since I got to produce someone.”

As for Monte’s concerts, aside from the music, they feature a set—a fabric sculpture, to be exact—designed by Brazilian plastic artist Ernesto Netto. “You can touch people through their visual sense as well, so it’s very cool to have someone that I admire doing this kind of work with me,” says Monte.

CROSSES CRAZES: It was only a matter of time. Chart-topping set act By Four, whose hit “Purest Of Pain (A Puro Dolor)” has also been playing on English-language radio and which, until now, has sold primarily alongside “Super Nova,” during the Latin Grammy awards, is reportedly releasing an English-language album in November.

In a related (well, kind of) story, Robi Rosa is producing two tracks on the upcoming album by Valeria, a (Continued on next page)
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Australian Music Week Launches

Industry Sees Progress From Event's Focus On Local Acts

BY CHRISTIE ELEZER
ADELAIDE — Various strands of the Australian music industry were drawn together here Oct. 11 to officially launch this year's Australian Music Week (AMW)—an annual event that over the past decade has successfully helped raise the profile of domestic artists.

Speaking at the opening presentation, which took place at the city's SK8 Park venue, were Ella Hooper, singer with rock band Killing Heidi (this year's "official patrons" of the event); Brian Carid, president of the Australian Music Foundation (AMF), which coordinates the weeklong activities; and Malcolm Buckby, South Australia's minister of education.

Performing were local acts the Trims, Gawler High School Band, Gawler Skate Kru, and DJs Pabband and Griffin. The AMW is set up to focus on domestic acts—both new and established—pulling together a series of in-store appearances and live concerts across the country under the AMW banner and increasing airplay for domestic acts on commercial and college radio networks. For their part, music retailers flag Australian product and give local music more in-store display space.

In 1989, when the AMW concept was launched, local music was struggling to be heard on commercial radio, the once-basement live scene was withering, and music industry executives were complaining about audiences being overly partial to overseas acts. The outlook for new local music today is healthier, with greater commercial radio airplay and a more vibrant A&R approach by major labels. This year alone has seen six local singles and seven local albums topping the Australian Recording Industry Assn. (ARIA) charts.

Australian executives have applauded the ongoing AMW initiative as a way of boosting the profiles of local acts, Michael Parrisi, Australian music director at Festival Mushroom Records, suggests that "radio's getting better, but the [fact that some] local acts do big business without airplay indicates public interest is there."

Despite recent breakthroughs, the percentage of Australian product that makes up the year's total sales remains a moot point. ARIA puts the figure at 25%; other sectors suggest it is closer to 15%. Carid tells Billboard that "Australian Music Week reminds (Continued on page 82)

JASRAC Gives OK To 5 Companies' Watermark Work

BY STEVE MCLURE
TOKYO—Japanese authors' society JASRAC has given its seal of approval to five companies' entries in its STEP 2000 digital watermark evaluation project (Billboard, July 1).

IBM, MarkAny of South Korea, Victor Co. of Japan, Signum of the U.K., and BlueSpike of the U.S. all submitted watermark technologies that JASRAC says can be recommended to businesses involved in the digital distribution of music. The test was conducted by the Tokyo-based Nomura Research Institute on behalf of JASRAC, international performing rights body CISAC, and mechanical rights organization BIEM. STEP 2000 was billed as the first such initiative by copyright management bodies.

Other rights societies that took part in the project as member organizations were APIRA of Australia, ASCAP and BMI of the U.S., BUMA/STEMRA of the Netherlands, CASH of Hong Kong, GEMA of Germany, Mechanical Copyright Protection Society/Performing Right Society of the U.K., SACEM of France, SGAE of Spain, SIAE of Italy, and TEOSTO of Finland.

The two main criteria in evaluating the entries submitted were robustness (whether the presence of watermarks could be detected after music was played back) and audibility (whether the presence of watermarks could be detected by listening.

(Continued on page 82)

Platinum Europe Honors Led By Madonna Record

BY PAUL SEXTON
LONDON—Pop, rap, R&B, and adult rock all captured the imagination of European record-buyers during September, according to the International Federation of the Phonographic Industry's (IFPI) list of platinum Europe Award winners. But it was the Olympic form of Madonna that broke records as she accelerated from zero to 2 million in 10 days.

That was the track time logged by the veteran pop figurehead's Maverick/Warner Bros. album "Music," which clocked 2 million European sales within 10 days of its Sept. 16 release. The set spent its second week at the top of Music & Media's Euro-Top 100 Albums chart in the Oct. 14 issue, and the title track was in its fifth week at the summit of Music & Media's Eurochart Hot 100 Singles.

The album total was part of an initial shipment by Warner Music International of 3 million units (excluding the U.S.), a company record. The next single, "Don't Tell Me," will follow next month.

Several other acts among the new IFPI list—honoring Pan-European album sales of 1 million units or more—enjoyed admirable timing. Fatboy Slim's 1998 album "You've Come A Long Way, Baby" (Skint/Sony) reached double- platinum just ahead of the Nov. 6 release of its sequel, "Halfway Between The Gutter And The Stars." Britney Spears' "Oops!... I Did It Again" (Jive) hit 2 million just before the singer arrived for her first European tour, a 30-date, 11-country itinerary that kicked off Oct. 10 in London, Destiny's Child achieved its first Platinum Europe nod for "The Writing's On The Wall" (Columbia), teen up more U.K. live dates in November and the appearance of the group's "(Continued on page 82)

Writers Enjoy Multicultural Exchange At Music Bridges 2000

BY ELLIE WEINERT
HANNOVER, Germany—An Oct. 7 gala concert staged on the grounds of the Expo 2000 world fair here provided a fitting climax to the sixth annual Music Bridges Around the World international songwriters' gathering.

The latest Music Bridges event took place at the Hotel Kaiserworth in the historic town of Goslar, near Hannover; over five days leading up to the concert. Participating in the event were 43 songwriters from 25 countries. They included such luminaries as Tami/Motown writer/producer Lamont Dozier and Peter Rafelson, a writer for Madonna, the Corrs, and Chaka Khan.

Co-writing partnerships among the 43 were chosen by a random lottery system, and over the course of the five days no fewer than 36 songs were written and demoed by various combinations of the writers. Subsequently, 20 songs were selected to be performed during a three-hour show in a hall at the massive Expo 2000 site. A house band made up of participating musicians played.

Other writers participating in Music Bridges included Allan Rich, Matthew Andrae, Brad Parker, Ralph Torres, Shab Kabbani, and Toni Kassa (all from the U.S.); Eleanor McEvoy and Kieran Moss (both from Ireland); Trine Rein (Norway); Liz Scott (Australia); Clevie (Jamaica); and Claire Dallison (U.K.). The other countries represented ranged from Chile to Indonesia.

The event's founder and organizer, songwriter Alan Roy Scott, compares Music Bridges to a "cultural scientific experiment," with the final concert acting as the resultant "paper" of the group's research.

Among the German writers taking part this year were Scorpions front man Klaus Meine, musician/produc- er Michael Holm (alias Cusco), producer Peter Hoffmann, singer/songwriter Stefanie Hempel, and author Frank Langes. Their participation meant that Music Bridges received considerable coverage in the local and national press and on TV.

This year's event had been in preparation for several years, as Meine recalls. "I first met Alan Roy Scott when participating in the Music Bridges event in Bali, Indonesia, in 1996," he says. "It was a fantastic experience for everyone involved. Afterwards, knowing that Expo 2000 was going to take place in Hannover, our hometown, I suggested that he should bring Music Bridges to Germany, and over the past three years we have kept in close contact to enable this magical event to happen, with help from many other individuals and official bodies.

"Getting together many talented songwriters and artists from over 25 countries around the world to perform together is exactly what the whole Na- tional Songwriting concept is all about," Meine adds, "and I was delighted to be a small part of it."

Scott, a songwriter for 25 years, says, "I believe in the power of music and what it can do in people's lives. The power of a song is the ultimate communication tool. The concept of Music Bridges brings together cultural exchange through the art of songwriting to make a statement, just as strong as politics. That's why we consider it to be a healing force."

Scott describes the nonprofit Music Bridges events as comparable to a musical Peace Corps. Since 1998, it has taken place in Russia, Bali, Ireland, Romania, and, last year, Cuba (Billboard, April 10, 1999).

The main sponsors of this year's event were the Expo 2000 organizers. Others included U.S.-based firm Peavey, which provided the recording equipment; the city of Goslar; and BMI. Scott says the next "United Nations of songwriting" will most likely be held in Jamaica.
Reid Seeks A&R Turnaround In U.K.
As Arista Adapts To Life After Clive

BY PAUL SEXTON
LONDON—Arista Records president and CEO Clive Davis will visit the U.K. here the week of Oct. 2 for his first U.K. visit since taking over the company’s helm July 1 from founder and former president/CEO Clive Davis (Billboard, July 14). During his stay, Reid, co-founder of the now wholly BMG-owned LaFace label, spent time at Arista's London offices, collected a lifetime achievement trophy at the Music of Black Origin (MOBO) Awards at Alexandra Palace Oct. 4 (Billboard, Oct. 14), and spoke with Billboard on a variety of creative and business issues.

What were your impressions of the MOBOs?
I thought it was good, [especially] the idea that urban music has progressed to the point where it has this kind of recognition and support, because the place was packed.

It was interesting to hear what you said in your acceptance speech about “living for the artists.” Is that informed by the fact that you’ve been one?
I’m sure it is. I was an artist performer, I know what was important to performers, and I never got the sense that record companies in general [did]. They knew what was important for the record company. They knew obviously that we had common interests, that we all needed hits. But I was always a little bit put off.

I understand it more now, but if you’re a struggling artist—and the product manager, for example, who’s responsible for your project has a really nice apartment, nice car, nice clothes, and life is on a bit of a schedule—and you're a struggling artist and you don’t have anything, you just kind of look at it and say, “There’s something lopsided about this.” So the thing that I did was build my company as a home for artists.

What are your thoughts on Arista U.K. as an Imperial source? There’s a feeling in the industry here that it hasn’t ever fully established itself in that regard.
I think it’s starting to come together. Since I’ve been here, I’ve spent some time in the Arista U.K. office listening to some of the product—one of the records. I hate to say “product.” I found there were some really interesting things on the horizon. In the past, I think you’ve viewed it. It’s been a highly questionable repertoire source. Going forward, it’s a focus, something they’re really keen on growing, and to the extent that I can help, I will.

Angie Stone, for example, came from Arista U.K., and she’s an impressive recording artist as well as stage performer and someone I highly respect. So if that’s the beginning of it, I think we’re going to see a turnaround.

Have you felt as though you’ve had to go through a period of winning people over, artists and others in the company?
Absolutely. And some people I’ll never win over. Let’s face it, there’s a new guy in their life, it’s me, and they don’t know me, so I do spend a certain amount of time trying to let them know who I am, how I think. Artists like Santana, I started in talking about old records that he’d made. That always connects. But yeah, there’s a period of having to win people over.

Is it still going on?
Yes, I think it’s done, no. I think I’ve made a lot of progress. Look, I’ve accepted one of life’s biggest challenges from a career standpoint which is … successor to arguably the greatest record man, or one of the great record men, of our lifetime, that’s a tough challenge. Many people have entrusted their lives to Mr. Davis’ guidance and not mine, so it’s very tough to get people to say, “OK, I was with” (Continued on page 82)

Fryland Exits To Praise
Danish Executive Called Industry Leader

BY CHARLES FERRO
COPENHAGEN—Over the past few weeks, the Danish music industry has been holding farewell to the man credited with restructuring its domestic business.
Stefan Fryland retired at the end of September from his post as chairman of Universal Music Denmark. A month earlier, the 61-year-old executive had bowed out as the chairman of the Danish branch of the International Federation of the Phonographic Industry (IFPI), a position he had occupied for the past 18 years.
EMI-Medley managing director Michael Ritto has stepped into the vacant IFPI chair, but Fryland is not being replaced at Universal.
“I’ve worked with Stefan since I was 15; he’s one of my mentors,” Ritto says about his friend. “He’s a gifted person, very friendly, and demonstrated strength as PolyGram managing director and IFPI chairman. Stefan has a great sense of humor, and that’s helped defuse tense situations through the years.”
After training as an economist, Fryland worked as a sales/product manager at food/household products giant Unilever in Denmark. In 1972 he

(Continued on page 68)

Online Lineup. Former British Phonographic Industry (BPI) chairman John Preston returned to his old haunts recently as a speaker at a new-media seminar organized by the labels’ body in London. Preston was there in his joint role as chairman of E-commerce applications provider Mode International and as CEO of the Hospital Group Ltd., a London-based multimedia creative center co-founded by Eurythmics’ Dave Stewart, who also spoke at the event. Shown participating in the panel, from left, are Preston, Stewart, EMI Recorded Music senior VP of new media Jay Sarnt, iCunch chief executive David Phillips, and BPI director general Andrew Yeates.

newsline…

BRITISH COLLECTING BODY the Mechanical Copyright Protection Society (MCPFS) Performing Right Society (PRS) Alliance has restructured, forming a joint management board. The board comprises John Hutchinson, CEO of both societies, and five executive directors. John Asom (PRS), Chris Martin (MCPFS), Steve Porter (finance and operations for both societies), John Ruthbone (information services), and David Lester (legal). The alliance says the change is meant to improve efficiency and contain costs; a spokesman says cuts from the collective staff of 800 will follow. Hutchinson says his goal is a “small and lean U.K. operation” that can draw upon the shared back office functions of the International Federation of the Phonographic Industry (IFPI), which gives the London-based digital processing group formed last year by MCPFS, PRS, ASCAP, and Dutch body BUMASTEMRA (Billboard/Bulletin, March 18, 1999).

LEADING AUSTRALIAN E-TAILER ChaosMusic has sold 2 million shares worth $800,000 Australian ($482,000) to local consumer electronics retailer Strawfield Group. The move brings Strawfield’s stake in ChaosMusic to 8.9%. Strawfield CEO Andrew Kelly became a nonexecutive director of the online company. “This new investment strengthens our relationship with Strawfield’s mature offline business,” says ChaosMusic CEO and founder Bob Appel. Chaos will roll out its ChaosBar in-store vending kiosks in Strawfield’s 80 stores following a three-month trial.

CHRISTIE ELZEGER

LONDON-BASED ALTERNATIVE ROCK radio station Xfm has linked up with homeless people’s charity the Big Issue Foundation to release a Christmas compilation album through indie label Jeeperjeeper Recordings, distributed by 3MV. Released Nov. 20, the album is titled “It’s A Cool, Cool Christmas,” and features 21 tracks, all recorded exclusively for the project. All profits from sales will go to the Big Issue Foundation; the album will retail at $10.99 pounds ($16.10). The release will be supported by a national TV campaign starting Nov. 27; all marketing activity is funded by Xfm, which predicts that more than four pounds ($5.86) per unit sold will go to the charity. Among the artists who contributed to “It’s A Cool, Cool Christmas” are Echo and The Bunnymen, Belle & Sebastian, and Owl City. “One Toe Emmanuelle”; Grundley (“Alan Parsons In A Winter Wonderland”); the Dandy Warhols (“Little Drummer Boy”); Eels (“Everything’s Gonna Be Cool This Christmas”); the Flaming Lips (“White Christmas”); and Calexico (“Gift X-Change”).

MATTHIAS IMMEIL, head of product coordination and Internet for BMG Entertainment in the Germany/Switzerland/Austria region, is leaving the company Oct. 31. In his current role, Immeil—who joined BMG in 1995—is responsible for the international marketing in the German-speaking region and developed the company’s online activities. Over the past two years, he oversaw such BMG projects as the launch of more than 50 Web sites and the company’s first commercial downloadable services. No successor has yet been nominated.

WOLFGANG SPAHR

MUSIC EXPORT NORWAY, a new local music-industry-funded trade group based in Oslo, has named Inger Dirdal as managing director, effective immediately. Dirdal will manage the Norwegian music industry’s exports at such trade fairs as PopKomm and MIDEM, which previously had not been coordinated by a single body. She was previously exports manager at Oslo indie label Kirkelig Kulturverksted. In her new role she reports to chairman Harry Matheson.

KAR LOTTIES

PETER HEBBES will exit Oct. 16 as managing director of Universal Music Publishing in Australi. British-born Hebbes arrived in 1997 in Sydney as head of A&R and publishing for Festival Records, before joining MCA Music in 1998 as director of publishing. He says he is under- sided about his plans. Hebbes’ replacement is Bob Aird, former managing director of Rounder Music Australia, which closed following Universal’s acquisition of Rounder (Billboard/Bulletin, Aug. 3). Aird is credited with forging publishing deals for Australian rock acts Cold Chisel and The Angels.

CHRISTIE ELZEGER
There are some things money can't buy, for everything else there's MasterCard.
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<th>JAPAN</th>
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<td><strong>BODY GROOVE ARCHITECTS FEATURING NANA</strong></td>
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**NOTES:**
- **RISING**:
  - RISING 1: **THE SPRITE OF THE HAWK**
  - RISING 2: **II MI NA ME FLASHE BIERE**
  - RISING 3: **BLACK COFFEE**
  - RISING 4: **I CAN'T TAKE IT WHEN YOU CRY**
  - RISING 5: **SILENCE DELIRIUM FEATURING SARAH**
  - RISING 6: **BODY GROOVE ARCHITECTS FEATURING NANA**
  - RISING 7: **JEREMY WITH A BRUSH**
  - RISING 8: **I HEAR THE WIND**
  - RISING 9: **20TH CENTURY BOYS**
  - RISING 10: **PAPA ROACH INFEST**

- **NEW**:
  - NEW 1: **LADY (HEAR ME TONIGHT)**
  - NEW 2: **MOBY**
  - NEW 3: **WINNER**
  - NEW 4: **EMI**
  - NEW 5: **WINNER**
  - NEW 6: **WINNER**
  - NEW 7: **WINNER**
  - NEW 8: **WINNER**
  - NEW 9: **WINNER**
  - NEW 10: **WINNER**

- **SINGLES**:
  - **NEW**
  - **SINGLES**
  - **ALBUMS**

- **RISING**: **THE SPRITE OF THE HAWK**
- **NEW**: **LADY (HEAR ME TONIGHT)**
- **SINGLES**: **MOBY**
- **ALBUMS**: **WINNER**
- **TOTALS**: **WINNER**

**NEW** = New Entry; **RE** = Re-entry

**NEW** = New Entry; **RE** = Re-entry

**www.billboard.com**

**Billboard** October 21, 2000
### Malaysia

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### Hits of the World

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FRIYLAND EXITS TO PRAISE

(Continued from page 6)

became managing director of Danish radio station Radiohuset until joining local Warner licensee Metronome Records in 1975.

Three years later he took the helm of PolyGram, where he remained until the Universal acquisition in 1996. “It’s sad to leave Universal,” he says. “It’s been a wonderful time.

“The been in the industry during its boom days,” he adds, “when the CD was introduced and growth was 15-18% annually.” However, “the past three years have been difficult; the market has been flat, and marketing costs are high.”

Of his future, Fryland tells Billboard, “I have some different options, but I may be outside the music industry.”

Jesper Bay, managing director of music consultant MusicMatters, has been heavily involved in organizing events—including the annual Danish Grammy Awards—and other major projects for IFPI in the past five years, pays tribute to Fryland. “He has national authority as the ‘Grand Old Man’ of the Danish music industry,” he notes. “But the reason he has reached this status is because he is wise and fair; both as an ally and an opponent.”

In the mid-1980s, PolyGram had a long roster of local acts, and the company held around 40% share as the dominant player. Fryland succeeded in getting a lot of the Danish indie-such as the sign-up deals with PolyGram. Subsequently, the company was distributing 95-96% of all vinyl sales. Says Fryland, “I found out from a sales company’s point of view, that was not too healthy, so we decided to exit the deals. There was a tendency to forget international repertoire, and it took too much time from the organization...”

A key player in the independent genre sector—later acquired by EMG—and dealt with Fryland on a PolyGram distribution deal. “We got good treatment, and everybody was benefited. It was a win-win situation and a lucrative arrangement for PolyGram,” Bay recalls. “[Stefan] has a way of working with people. He can provide the services needed, and he can also say ‘no’ in a decent way.”

Throughout the 1980s the Danish industry changed, as larger concert venues appeared and a new number of international acts came on the scene. During that period, commercial radio was introduced to the country, providing more music exposure.

Under Fryland, PolyGram Sweden moved its distribution operation to a central hub in Hannover, Germany, five years ago. After the Universal acquisition, the distribution system has been more efficient, and the company CMC handling chart material and catalog coming from Hannover; ordering and invoicing goes through CMC. Fryland says, “For a small territory it’s the best way to distribute.”

When Fryland tells the IFPI chairman to keep the job, it is a telling indicator. “I have nothing but praise for Stefan,” says IFPI board member and Sony Music Sweden managing director Jan Degner. “Through the years he has been a good man for the industry and for IFPI; he’s been dedicated to the tasks at hand. He has transformed the organization from a small group of small players into a large, well-functioning apparatus. In the industry, he’s been there since it was a ‘Mickey Mouse’ business until it became a real industry, including many international acts.”

Ratto believes Fryland’s diplomatic talents helped establish the Danish branch of IFPI as a broad group seen as representing labels of many sizes. Says Bag, “As the chairman of IFPI, he has been able to protect all the labels through the years by finding the best compromise solutions. And he does it consistently, so people listen to him.”

Among his achievements, Fryland spearheaded the IFPI’s successful battle to remove an excise tax on CDs a few years ago. Sales charts showed sharp upward spikes immediately after the tax was repealed. Fryland has held his job at a chair at a time when Danish music has made inroads abroad, but like the rest of the industry faces an uncertain future in the digital age.

“There will be lots of changes—distribution will change a lot,” Fryland concludes. “But I believe that electronic distribution won’t become any more than 20%-25% of the total. I still believe in the pride of having a physical product and the feeling which going into a music store gives you.”

Canadian Tammy Fassaert Self-Releases 2nd Bluegrass Set

BY LARRY LeBLANC

TORONTO—Over a decade, diversely talented singer/songwriter/bassist Tammy Fassaert has quietly established herself as one of the leading figures in Canada’s vibrant West Coast folk music scene.

On Sept. 26, Fassaert released her second solo album, the bluegrass-tinged “I’ve Done It For Myself” on Tam Can Productions label, handled nationally here by Festival Distribution of Vancouver. The album is available in the U.S. via mail order from Virginia-based Country Sales.

“There are quite a few bluegrass musicians in this area,” notes Festival Distribution president Jack Schuller. “We distribute about 15 titles by [local] bluegrass acts. They are mostly regional, but artists like Tammy and [mandolinist] John Reischman go into the U.S. and perform there often.”

Playing bluegrass and traditional and contemporary folk music, Fassaert has toured not only throughout North America, but also in Europe, Japan, Taiwan, and Japan in the past decade. In addition to performing dates accompanied by guitarist David Mohsher, she is in demand as an acoustic bass and guitar instructor, spending summers at various workshops throughout North America.

“Over the years, Tammy has had a lot of fun with my career,” says the 58-year-old artist. “I feel very well—respected in my field, and bookings are getting easier. I’m making a lot more money to relax. It’s a pretty good lifestyle. It’s certainly better than slopping away at a job 40 hours a week.”

For the past four years, Fassaert has called Courtenay, British Columbia, on the east coast of Vancouver Island. Nested against a backdrop of mountains, Courtenay is a service center for the surrounding logging, fishing, and farming region and a major ski center. “It’s a beautiful place,” she says. “I went for a walk yesterday morning, and I watched a bear fishing from across the river. There’s nice little community here—a mix of resource-based employment and a lot of artists and musicians. You can do anything you want here.”

Well, almost anything. Since moving to Courtenay, Fassaert has found little time for songwriting due to increasing career demands. “I haven’t written any songs since I got here,” she admits. “My brain is so into doing business. I’m not a prolific writer in the first place.”

Nevertheless, “Corner Of My Eye” is a solid gathering of a handful of Fassaert’s original songs as well as covers of compositions by Canadian songwriters John and Michelle Law, Tod Gove, Murray Tennant, and Joe Churron and U.S. bluegrass songwriters Delia Bell and Bill Grant, Johnny Mullins, and Wayne Equin.

Musicians on the album include producer Reischman on mandolin, Chris Stevens and Nathan Tinkham on guitar, Sally Van Meter on dobro, Alberta Toll and Michelle P., on that instrument, Jordy Sharp on banjo, and Doug Schmidt of local Celtic band the Paperboys on accordion. Bass duties are split between Rebecca and brass by her father,” Proud Ponderosa chronicles the deepening of love in a relationship and, “Set Me Free” nimbly deals with the closing moments of a terminal illness.

Fassaert reveals she had the blueprint for the album five years ago. “I waited until I thought the material was all good,” she says. “I also wasn’t sure of what direction to take. When I decided to go in the bluegrass vein, I added ‘Lonesome Violet’ and ‘Moods Of A Fool’ These were the last ones I decided to do.

California-born Reischman, who has lived in Vancouver since 1991, was a natural choice to helm the album. As one of the top-ranked bluegrass mandolinists throughout North America, he has toured and recorded for many years with San Francisco Bay Area group Good Ol’ Persons and was a member of the cutting-edge Torrey Rive Unit in the early ’80s. He now performs and records with a wide range of musical configurations, including John Reischman & the Jaybirds.

Fassaert met Reischman in 1984, when the Vancouver-based Pacific Bluegrass Heritage Society brought the Good Ol’ Persons to perform in a local club. Since then, Fassaert and Reischman have performed together in a half-dozen bands.

A guitar player since age 8, Fassaert switched to bass when she started performing music professionally in 1984. “I put the guitar down because I just couldn’t keep up with all those flat-pickers,” she jokes. “There also weren’t any bluegrass bass players around.”

Fassaert drew early inspiration from the playing of “new acoustic” bluegrass pioneers like David Grisman, Sam Bush, and Ricky Skaggs, who were blazing pathways in the genres in the ’70s and ’80s. “It took me time to get a taste for [bluegrass legend] Bill Monroe,” she admits. “I first heard Ricky Skaggs singing on Emmylou Harris’ 1980 album ‘Rosies In The Snow’ I didn’t know who he was, but I sure liked his voice.”

From 1988-91, Fassaert toured North America backing San Franciscore-based bluegrass star Laurie Lewis. With an emphasis on original material and a willingness to push the boundaries of traditional bluegrass, Lewis’ tours were a perfect transition for Fassaert to hone varied acoustic-based musical styles. “My life changed when Laurie hired me,” she says candidly. “Music became a full-time job.”

After her time with Laurie, Lewis, Fassaert wanted to be a veterinarian; she had graduated from the University of British Columbia in 1985 with a bache-lores degree in science and agriculture. “I had wanted to go to vet school but couldn’t get the grades,” she says, “I was doing four-to six-month contracts with the Jaybirds, and I was due to go to the British Columbia Ministry of Agriculture. Then I’d go on unemployment insurance for a while before doing another contract.”

In 1994, Fassaert’s debut solo album, “Just Passin’ Through,” was issued by Strictly Country Records in Holland. Produced by guitarist Scott Nygaard and featuring Reischman and Ken Meyer, it was an impressive mix of the bluegrass and traditional country she had been performing with the short-lived group Tammy & the Americans. Two years later, it was released in Canada by Tam Can Productions but went ignored. “We didn’t expect the word to get out because it was such a small market,” recalls Schuller. “Also, Tammy didn’t do much promotion on it.”

Fassaert acknowledges her inability to pitch her music has been a career drawback. “I’m not good at the sales thing,” she says. “I don’t want to build all the time just to get my name out there. That’s just not my style. I’m an up-front, direct person; that’s not good in winning business deals.”

Sony Music Japan Seeking Increases in Overseas Sales

BY STEVE McCULLE

TOKYO—Sony Music Entertainment (Japan) (SMEJ) has utilized its label’s marketing activities as part of its efforts to increase overseas sales of Japanese music.

SMEJ, which includes domestic and international marketing sections—the latter of which promotes the label’s domestic repertoire and international releases coming from Asia—have been merged into an expanded international marketing section. One key reason for the move is to more effectively use the Internet to push Sony Japan domestic acts outside Japan.

“In terms of online promotion, the things we wanted to do was to coordinate better with our overseas affiliates,” explains Sampei Yamaguchi, VP of international marketing, Sony Music Japan, who now also GM of the expanded international marketing section, reports to SMEJ corporate executive Hiroshi Goto, Remaining as VP of international marketing is Aki Tanaka, who will continue to follow Sony’s marketing efforts in Asian territories. (Tanaka reports to Yamaguchi.) The expanded section has a staff of 14.

In Asia, Sony’s current focus is on promoting Japanese rock band L’Arc-En-Ciel and singer/songwriter Ken Hirai. Other priority acts are male idol group Tokio and pop/R&B singer Toshiyuki Toyonaga.

In territories outside Asia, Sony is pushing Mundo Grosso, a club-music unit led by Shinichi Ohtake, and singer/songwriter Hiromi, known as MG4, is being released by Sony affiliates in more than 20 territories. And in an unusual move, Sony is also releasing a double album by SMEJ acts in a campaign called “Made in Japan” in January.

Sony Music Japan is seeking increases in Overseas Sales. Sony Music Japan is seeking increases in Overseas Sales. Sony Music Japan is seeking increases in Overseas Sales.
Universal Is Top Albums Distributor For First Nine Months

It’s Also Leader In R&B, Country; BMG Tops Singles

By Ed Christman

New York—Universal Music and Video Distribution continues to press the pedal to the metal, as it effortlessly captured four of the five U.S. market-share categories tracked by Billboard for the first nine months of the year.

In the remaining category, singles distribution, traditional leader BMG Distribution continues to see its lead on the No. 1 spot narrowed by Universal.

As the No. 1 distributor in both total albums and current albums market share, Universal improved on the leads it held in the first six months. For total albums, Universal tallied up a 27.3% slice of the pie in the first nine months, leading independent distributors, which collectively placed at No. 2 with 16.9%, by more than 10 percentage points. By contrast, in the first half of the year Universal fell just short of a 10 percentage point lead, with 20.8% vs. then No. 2 BMG’s 17.7%.

Similarly, for current albums, Universal scored a 28.9% share in the first nine months, an improvement of almost one percentage point from the 28% it had at the end of the first half of the year. In the same period, No. 2 BMG slipped slightly more than one percentage point to 19.8% in current albums, down from 20.9%.

Universal was also the No. 1 distributor in country albums, where it had a 28.7% share, and R&B albums, with 40.1%. In singles, BMG saw its lead shrink to less than a percentage point as it tallied a 22.5% share, while Universal finished at No. 2 with 21.9%.

The market-share rankings are for the period beginning Jan. 1 and ending Oct. 2. They are determined by White Plains, N.Y.-based SoundScan, which collects point-of-sale information for all formats and configurations from retailers, rack accounts, and other merchants, including mail-order companies and online stores. The accounts that provide the data generate 85% of U.S. music sales, and SoundScan projects totals for the entire U.S. market.

Market-share tallies for albums and singles include all formats and genres available in the respective configurations. The shares for country and R&B albums consist of data collected by SoundScan from the specialized panels used to compile Billboard’s album charts for those genres. In calculating current market share, SoundScan counts only those album sales that have occurred within the first 18 months of a title’s release (12 months for classical and jazz albums).

In scoring 27.3% in the total albums category, Universal improved upon the 26.9% it garnered in the first nine months of 1999. Its industry-leading total was based on strength in alternative rock, jazz, rap, soundtracks, catalog, and deep catalog. It is the No. 1 distributor in each category. Universal was the No. 2 distributor in classical and hard rock and in placing albums on Billboard’s Heatseekers album chart.

The independent sector enjoyed a surge in the third quarter that allowed it to slip past BMG in total albums. BMG was the No. 2 distributor at the halfway point this year. The indices collectively garnered 16.9% in the first nine months of this year, up from the 16.3% they had in the first nine months of 1999. Independent distributors showed strength by coming in first in gospel and classical and in placing albums on the Heatseekers chart. They were No. 2 in Latin.

BMG, the No. 3 distributor in total albums, garnered 16.2% in the first nine months of this year, up from the 15% in the same time period in 1999. But it fell out of the No. 2 spot it held in the first six months of this year. BMG’s total was helped by its strong showing in gospel, where it ranked as the No. 2 distributor, and new age, where it came in first.

WEA managed to stem the market-share erosion it has been suffering by finishing the first nine months of the year with 15.1% in total albums, up from the 15.6% it garnered in the first six months of the year. But its nine-month tally was down from the 16.3% the company had in the first nine months of 1999. In coming in as the No. 4 distributor in total albums, WEA showed strength in hard rock, where it was the No. 1 distributor, and in alternative rock, jazz, soundtracks, catalog, and deep catalog, where it was the No. 2 distributor in all those categories.

Sony Music, on the other hand, suffered a slight decline in total albums share, finishing as the No. 5 distributor with 14.7%, down from the 15.5% it had in the first six months of the year. In placing fifth, Sony showed strength in Latin music, where it was the top distributor.

EMI Music Distribution (in last place with 9% in total albums, down from the 10% it had in the first nine months of 1999 but up from the 8.8% it garnered in the first six months of this year) as the No. 1 distributor in current albums, Universal had big albums with Eminem’s “The Marshall Mathers LP,” Dr. Dre’s “Dr. Dre—2001,” Snoop Dogg’s “Unleash The Dragon,” Nelly’s “Country Grammar,” DMX’s “... And Then There Was X,” 3 Doors Down’s “The Better Life,” Jay-Z’s “Vol. 3... Life And Times Of S. Carter,” Papa Roach’s “Infest,” Eiffel 65’s “Europop,” Sting’s “Brand New Day,” and a “Now That’s What I Call Music” various-artists compilation.

While BMG’s current albums total of 19.8% is down from the score it had in the first six months of the year, it is an improvement on the 18.4% the company had in the first nine months of 1999. So far this year, BMG has four of the top five sellers. N Sync’s “No Strings Attached” currently is the No. 1 seller in 2000. Britney Spears’ “Oops!...I Did It Again” was No. 3, followed by Santana’s “Supernatural” and Creed’s “Human Clay.” Other big sellers for BMG are Christina Aguilera’s self-titled album, Backstreet Boys’ “Millennium,” and Joe’s “My Name Is Joe,” and

(Continued on next page)
MUSCLAND STORES reports that comparable-store sales for the five weeks ending Sept. 30 decreased 4.2%. CFO Keith Benson attributes the decline to a weak music release schedule and softness in shopping due to the nationwide sales tax holiday. Total sales at superstores (MUSICLAND and Goody and Suncoast Motion Picture Company) decreased 2.9%, while sales at the superstores division (Media Play and On Cue) decreased 6.4%. Total sales for the month decreased to $139 million from $142.6 million a year ago. Total sales at Sam Goody and Suncoast fell 4.2% to $88.7 million from $92.5 million a year ago. Total sales for Media Play and On Cue increased 0.7% to $50.3 million from $49.9 million last September. For the 59 weeks ending Sept. 30, MUSICLAND’s comparable-store sales increased 1.5% and total sales increased 2.7% to $21.0 billion from $21.17 billion the year before.

In other news, the company has entered into a marketing agreement with the Mall of America in Minneapolis to rebrand its main rotunda “Sam Goody Central.” The space will be the live event center at the mall, featuring celebrity appearances, music, movie screenings, and other attractions.

POSTHUMAN RECORDS, Marilyn Manson’s label, will release the soundtrack to “Book Of Shadows: Blair Witch 2” as its first album. Posthuman is distributed by Priority, and tracks will appear on a previously unreleased film by the artist, a cover of Johnny Mandel and Michael Alpert’s “Suicide Is Painless” from the film “M.A.S.H.” The album, due Tuesday, also features cuts by Rob Zombie, at the drive.in, and Elastica.

BMG ENTERTAINMENT and Capital One Bank have partnered to offer a credit card that will earn users points toward free CDs, concert tickets and audio equipment. The BMG Visa gives cardholders points for every $1 spent via the BMG Music Service club and one point for every $1 spent elsewhere. Points can be traded for merchandise from BMG Music Service and other sources. Until Jan. 1, a portion of every transaction will go to the Christina Aguilera Foundation for abused, homeless, or sick children.

AMPLIFIED.COM, a business-to-business fulfillment service, has inked licensing deals with indie labels Delicious Vinyl, GNP Crescendo, K Records, the Enid Records, and Monarch Records. The deals add nearly 7,000 tracks to Amplified’s catalog, including material by Dule Ellington, Bech, John Lee Hooker, Built To Spill, and Tone Loc.

TVP RECORDS has signed a deal with Supertracks to digitally distribute its catalog to online music stores. The companies have kicked off their new alliance by making 20 albums—including titles by Nine Inch Nails, XTC, and Guided By Voices and the “Buffi The Vampire Slayer” soundtrack—available on HMY Media. Prior to this, they only purchased TVT product via the company’s web site. Each album sells for $7.38.

PRIORITY RECORDS and rock indie Spinfire Records have entered into agreements with PlayJ, an advertiser-supported provider of digital downloads, to distribute promotional tracks from their artists online. Priority is a wholly owned unit of the EMI Group, its roster includes Ice Cube, L. Festa, Mack, and Snoop Dogg. PlayJ has exclusive distribution rights for over 80,000 titles and distributes its content through a network of affiliate partner sites, including Listen.com—recently released promotional tracks by Wyclef Jean and T-Boz of TLC. PlayJ also recently signed a distribution agreement with Danny Goldberg’s Artemis Records.

CAPRICORN RECORDS has further trimmed its staff. Three employees were terminated at the beginning of October: college promotion director Amy Laswell, publicist Paula Denner, and Trip Norton, assistant to CFO Scott Segler. In the past year, Atlanta-based Capricorn has cut some 15 jobs. The label—one to 811, Gov’t Mule, the Glades, and others—now employs 14, according to VP of business affairs Philip Walden Jr., who says he’s not sure if more cuts are on the way. Capricorn had about 40 staff prior to the cuts. Capricorn is distributed by Universal but has been seeking a new deal for more than a year. In that time, it has received offers for the entire label and, separately, its catalog, Walden says. The catalog includes albums by 811, Cake, and Widespread Panic. Recently, the members of 311 filed suit against Capricorn, alleging breach of contract and seeking a termination of their label deal. Also, Cake and Widespread Panic have left the label.


tony braxton’s “the heat.”

In finishing third in current albums with 15.5%, the independent sector moved up one notch from the fourth-place position it held both in the first six months of this year and in the first nine months of 1999. Sony Music Distribution, the No. 4 distributor, finished with a 14.6% tally in current albums, down from the 15.9% it had in the same time frame last year. Sony’s big sellers are Destiny’s Child’s “The Writing’s On The Wall,” Dixie Chicks’ “Fly,” Macy Gray’s “On How Life Is,” Celine Dion’s “All The Way... A Decade Of Song,” and Mark Anthony’s self-titled album.

WEA finished in fifth place in current albums, the same ranking it held last year in the first nine months. But its total category was down to 13.7% from 1999’s 11.2%. WEA’s big-selling albums this year are Kid Rock’s “Devil Without A Cause,” Faith Hill’s “Bias,” and “the Red Hot Chili Peppers” “Californication.” Kid Rock’s “The History Of Rock,” and match twenty-five’s “Mad Season By match twenty-five” were the year’s best sellers. EMG Music Distribution, which came in last place in current albums, finished the first nine months with 7.6%, down from the 8.9% it had in 1999. But the top albums are Santana’s “Maria Maria,” which is the No. 1 selling single so far this year, and Britney Spears’ “From The Bottom Of My Broken Heart.”

Universal’s second-place tally of 21.5% in singles was an improvement on the 19.2% it had in the first nine months of 1999. Universal’s biggest hits were Sisqo’s “Incomplete” and Montell Jordan’s “Get On Time.”

Coming in third place in singles distribution for the first nine months of the year was Sony, which finished with an 18.2% share, down from the 22.1% it had in the same time frame last year. Its best-selling titles are Faith Hill’s “Breathe” and Madonna’s “Music.”

The independent sector collectively placed fifth in singles distribution with a 12% share, up from the 8.4% it had in the first nine months of 1999. And EMG Music Distribution came in last place with a 7.3% share, down from the 7.8% it garnered in the first nine months of 1999.

In country albums, Universal’s 28.5% was down more than a percentage point from the 29.6% it had in the first nine months of 1999, but it was still good enough to lead the U.S. industry. The No. 2 country albums distributor, WEA, was almost identical in percentage points to Universal. But its 22.5% share was an improvement on the 20.3% it obtained in the first nine months of 1999. Sony Music came in third in country albums distribution with an 18.8% share, down from the 19.2% it had in the same time frame last year. BMG Distribution held steady at the No. 4 distributor with 16.4%, up a tick from the 16.3% it had in the same period in 1999.

Independent distributors collectively came in as the No. 5 country albums distributor with a 6.84% share, while WEA finished last with 6.79%.

In R&B albums, Universal romped to a 24-point lead over Sony. Universal had a 40.1% share, up from 38.1% in the first nine months of 1999. The No. 2 distributor, Sony, scored a 16.1% share in the first nine months, up from the 14.7% it had in the corresponding period last year. BMG, meanwhile, suffered a market-share decline to 14% in R&B albums, down from the 17.2% it had in the same time frame last year. WEA finished fourth, with a 12.9% share, up from the 9.2% it had in the first nine months of 1999.

EMG Music Distribution collected 11.9% in R&B albums in the first nine months of 1999, up from the 11.5% it had in the same time frame last year, and held on to its No. 4 ranking.

WEA suffered a slight decline in R&B albums, going from 9.6% in the same period last year to 8.9% in the first nine months of this year. The independent sector collectively garnered 8.6% during that time period to finish last.

HOME VIDEO. Suzanne White is promoted to VP of marketing for Columbia TriStar Home Video in Culver City, Calif. She was executive director of marketing.

BBC Worldwide American names Aimee White director of retail marketing and licensing, Allison Weiss Habermann executive editor of BBC Direct and Britta von Schoeler manager of video marketing in New York. They were, respectively, director of sales, promotion and marketing for Sony Music Entertainment, director of direct marketing for Promotions.com, and manager of home video for Golden Books Family Entertainment.

DISTRIBUTION. Craig Appelquist is promoted to senior VP of sales and new technologies for Sony Music Distribution in New York. He was senior VP of sales.

EMG Music Distribution promotes Wendy Schlesinger to VP of new media applications and Matthew Newell to director of new media sales. The distribution also names Kevin Clement senior director of new media operations in New York. They were, respectively, VP of marketing, manager of alternative music marketing, and co-founder of Yester-Day Online.

NEW MEDIA. Robert Priseman is promoted to senior director of grassroots/community marketing for Electric Artists in New York. He was director of project management.
Top Music Videos

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Has anyone ever had a boring dream?

-Paul Gauguin
What Does Future Hold For EMI Music Distribution, Now That The EMI/Warner Merger Is In Limbo?

With the Warner Music Group/EMI Recorded Music deal now up in the air, if not outright dead, it's been interesting watching EMI Music Distribution (EMD) management and staff continue to function throughout the process, seemingly without a worry about their fate.

Many in the industry have speculated that if the deal had been completed, EMD would have been swallowed up by WEA, since the latter company has long been considered one of the stronger major distribution companies.

Actually, what would have probably happened is that the best people of both companies would have found a place in the combined entity, while some good people at both companies would have lost their jobs. But for sure the dead weight at both companies would have been out of work. Even in this scenario, however, many were of the opinion that WEA would remain the dominant entity.

That view was buttressed by the recent incorporation of the Rhino sales and marketing staff into WEA. Industry speculators believed that Warner Music Group chairman CEO Roger Ames likely had a rough idea of how the two distribution companies, WEA and EMD, might fit together and what would happen, if it would have had to be dismantled down the line when the merger was completed. So industry observers thought Ames was tipping his hand with the Rhino move.

But now all bets are off as to what would have happened in the merger, because most of the betting currently taking place dismisses the notion that the merger will be revived.

Some suggest EMI might be sold to another major; others suggest that it might be sold to a new third party player from outside the industry, while still others suggest that it could be sold off in pieces.

Whatever eventually happens to EMI Recorded Music, it looks like EMD gets a new lease on life, which is deserved, because in Retail Track's view, the company has made great strides in improving itself in the past few years.

Back before EMI had the management shakeup that brought Ken Berry into power as EMI Recorded Music president/CEO and Richard Cottrell as president/CEO of EMI Music Distribution, the company was considered the weakest distribution company of the majors. That's because the then EMI Music Distribution management was handcuffed by the then EMI powers that be, which forced a downsizing of distribution and then followed that up by withholding resources needed to upgrade the company's distribution pipeline in order to meet the growing demands for just-in-time inventory replenishment. For a while back then, every time an EMI label had a hit, EMI would immediately fall into a back-order position-i.e., it would be out of stock and scrambling to manufacture new.

But in the summer of 1998, under the leadership of Cottrell and the new management at EMI Recorded Music, $10 million was committed to re-engineering the distributor's supply chain. Among the improvements was the integration of its distribution facility in Jacksonville, Fla., into the same building as its manufacturing plant. Without a doubt, EMI has improved its capacity greatly in that area.

Similarly, EMD management hasn't been stagnant in issuing new policies, regardless of the fate hanging over its head. In July, it revamped its policies concerning catalog, moving away from the three-tiered catalog program to an ongoing discount of 4% with an extra 30 days dating for front-line catalog and a 7% discount for midprice titles.

An ongoing discount has its plusses and minuses, and in the latter area, you lose out on the sales burst that periodic catalog promotions bring. EMD management, however, recognized this by implementing its Choice 2000 Fall catalog campaign, which featured a unique sales promotion that would have been a hit, EMD/record label would have run it on catalog, thanks to discounts that provided an extra pop.

Phase two of that campaign ran Sept. 1-15 and gave accounts the choice of discounts and dating. For example, if accounts were only interested in discounts, they could choose a 12% discount for front-line catalog (17% for midline) and have no extra dating on top of the normal 60 days.

Or accounts could choose a 10% discount for front-line catalog (15% for midline), with an extra 60 days dating, which meant accounts would have 120 days to pay. The final choice, aimed at accounts that preferred dating over discounts, offered a 7% discount (12% for midline) with 90 days extra dating, which meant accounts would have 150 days to settle up.

Moreover, EMD offered accounts two extra shots to take advantage of its Choice 2000 Fall Catalog campaign—Oct. 2-13 and Oct. 30-Nov. 10—with discounts slightly less than above but still much larger than the normal ongoing year-round discounts.

At the National Assn. of Recording Manufacturers Convention, Gene Rumsey, executive VP of sales and marketing at EMD, told me that the catalog program was "designed to be customer-friendly, presenting accounts with a program that demonstrates flexibility—which recognizes that our customers have different needs. Customers have the flexibility to choose between discount vs. dating."

Notice Rumsey's choice of words: "friendly," "flexibility," and "recognizing different needs," which are all key ingredients, in Retail Track's view, for a successful account/distributor relationship.

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Lithgow’s ‘Farkle McBride’ Gets Full Orchestral Treatment

‘FARKLE’ SPARKLES: Actor John Lithgow’s smashing new kids’ book, “The Remarkable Farkle McBride,” is soon to be a book and CD package, at which point it should take its place as a children’s music classic. The first significant introduction-to-the-orchestra piece since Paul Tripp and George Kleinsinger’s 1945 “Tubby the Tuba”—itself the only other major work of this type after Prokofiev’s 1936 “Peter And The Wolf”—“Farkle McBride” was recently performed live with Lithgow and the Chicago Symphony Orchestra (CSO) at the Windy City’s Symphony Center.

Child’s Play caught both Chicago “Farkle & Friends” shows (it’s our home base) and later caught up with Lithgow, star of TV’s “Bed Rock From The Sun,” to talk about his new creation.

These thoroughly terrific performances, which took place back to back Sept. 29 in front of large and appreciative houses, also featured songs from Lithgow’s 1999 Sony Wonder album “Singin’ In The Bathtub” (Child’s Play, Billboard, Jan 30), as well as a pair of new tunes he wrote with collaborator Bill Elliott. Elliott was the arranger and conductor on the big-band pieces on that album, and he composed “Farkle’s” orchestral music. Elliott also conducted the CSO at Lithgow’s shows, which also featured producer and keyboardist Jai Winding on piano, members of the Chicago Children’s Choir, and vocal quartet the Lucky Stars.

It was only the third and fourth time Lithgow had appeared live with a full orchestra. “When we were preparing the CD, I did a lot of concerts, but in small venues with piano and guitar,” he says. “The first time we [performed with] a small jazz orchestra was at UCLA a year ago. And then we did Carnegie Hall with the New York Pops, the first time with a full orchestra. This time, it was with a great, great orchestra, so it sounded incredible.” Lithgow had had a full orchestra in mind ever since making “Singin’ In The Bathtub,” he says, “because there was a lot of big orchestra music in it. I approached major orchestras, just by phone call. Of course, I’d always be transferred to their education departments. And the first question always was, ‘What is the educational component?’ Of course these are novelty songs, and I’ve always felt they’re plenty educational—the intention was to get kids into a concert hall and give them a wonderful experience.

“But I realized that if I [was going to strengthen this pitch, I’d better have some education up my sleeve,” Lithgow continues. “So I quite casually invented the story of Farkle McBride as a sort of education adjunct to the silly song. And of course I wanted to make it a fun story, so I made it about a little boy trying all the instruments and becoming a conductor. I visualized isolating the four sections of the orchestra and certain instruments. And once I had written the text, before I’d even contacted a composer, it suddenly came upon me like a lightning bolt—I’m a children’s book author! I’ve written (Continued on page 78)
AFIM Special Projects Maestro Exits; Landreth Sizzles On ‘Levee Town’ Set

MOVING OK: It was never easy to find Mary Neumann during a convention of the American Federation of Independent Music (AFIM). She was always off somewhere, getting something done.

It’s not difficult to believe that we won’t be encountering the hard-working Neumann at future AFIM conventions. After two decades of service to the independent music community, Neumann, AFIM’s director of special projects, has tendered her resignation.

She informed AFIM executive director Pat Bradley of her decision to leave in late August, but word only began circulating in earnest after the indie trade group held its board meeting in Atlanta during the last week of September.

It’s a startling development, since Neumann has performed so much of the heavy lifting for the small, Whitesburg, Ky.-based organization for so long. Working out of her home in Altonam, N.Y., a suburb of Albany, she led a major role in planning AFIM’s annual conventions, directed the balloting for its Indie Awards, and edited its much-improved and highly readable magazine, Indie Music World.

Moreover, Neumann’s departure represents the severing of an important link with the association’s past. In 1981, she was a returns specialist at the now-defunct Pennsauken, N.J.-based distributor Richman Brothers Records (where her husband, Ted, was a buyer), when the company’s Jerry Richman and his wife, Sunny, took the reins in the financially troubled Professional Association of Independent Record Distributors (NAIRD), which changed its handle to AFIM in 1987.

Neumann had the distinction of working with three of the trade group’s executive directors: Sunny Richman, Holly Cass (who was, like Richman, a longtime Richman Brothers employee and succeeded Sunny in 1986), and Bradley, who succeeded Cass in 1993.

“Her legacy is the closing of an era,” says Bradley of Neumann’s departure. “She’s going to be so tremendously missed.”

Explaining her decision to leave the organization, Neumann—who is always hesitant to talk about herself—says only, “I’ve made other changes in my life. It’s time for me to move on to something different. It’s really time just to add other skills to my repertoire.”

She says she will stay on with AFIM until late November or early December.

Neumann’s exit will leave the organization’s staffing situation up in the air for the time being. “I’m not sure what is going to happen with that,” Bradley says. “I’m going to be hiring additional staff here . . . but it’s not going to be somebody who will take over all of Mary’s responsibilities. It’s going to be a matter of shifting responsibilities among the staff. There won’t be a person to replace Mary. That’s not possible.”

Declarations of Independents wholeheartedly concurs. And we’d like to personally thank Neumann for her invaluable assistance over the years, dating back to the days when we began covering the indie beat on a learn-while-you-earn basis.

Neumann formally says goodbye to her friends in the business in a typically self-effacing piece she penned for the November issue of Indie Music World, which is going to press as this is written. In it, she writes, “The truly extraordinary aspect of my job for these past 20 years has been working with the independent music community.”

Anyone in that community who has had any contact with NAIRD or AFIM over the years undoubtedly owes some sort of debt to Mary Neumann. We hope that debt will be recognized during AFIM’s 2001 convention, scheduled for May in Los Angeles.

“It was on the road for 10 months in 1986 and for much of ’96, and I wrote two songs in three years,” Landreth says.

Next, he was sidetracked by work with German musician Peter Maffay, who recruited an international crew of his favorite musicians, including Landreth, for a recording and touring project that ran into 1998. “That was a huge production,” Landreth says.

He also took time out to play on and produce an album with vocalist Marco Lacouture, who worked as a background vocalist on Landreth’s 1992 album “Outward Bound” and the current set. “We’ve been working on that album for years,” he says of that still-unreleased project.

And, of course, Landreth has continued to record and tour occasionally with singer/songwriter John Hiatt’s group the Goners.

“We had a little reunion gig, and we had so much fun, we did a whole album,” Landreth says of that project, which was begun when the gifted tunesmith was still on Capitol Records, was completed before Hiatt’s current Van Zant acoustic release, “Crossing Muddy Waters” (Billboard, Aug. 12), and has not yet been issued.

Somehow, in the middle of all this activity, Landreth managed to finally pull together an album’s worth of solid tunes, and he again completed much of the work at engineer Tony Daigle’s Dockside Studio in Maurice, La., half an hour from his Lafayette home.

Like past works, the songs on “Levee Town” reflect Landreth’s bayou roots. Tracks like the title cut, “This River,” “The U.S.S. Zydecobaseball,” and “Deep South” all deftly capture La Louisiana and its inhabitants.

Hiatt, Bonnie Raitt, and Cajun fiddler Michael Doucet of BeauSoleil are among the featured guests on “Levee Town,” but Landreth performs in no one’s shadow here. Nor is slouch as a singer, he continues to amaze with his sizzling and utterly distinctive guitar style, which makes nimble slide work with dizzying finger-picking.

“Something’s that the key to the whole thing,” says Landreth of his one-of-a-kind attack. “There’s several techniques that have to do with positions and the combination of the thumb with fretted notes.”

He adds, “As a kid, I really wanted to develop my own sound. I don’t know what inspired that sound, but I got older, I recognized a vocal quality in my blues heroes. That’s still a very big part of it for me.”

Landreth will support the release of “Levee Town” with a full-blown tour that commences in early 2001.

F L A G W A V I N G: Guitar aficionados will have cause to celebrate next Tuesday (17), when Durham, N.C.-based Sugar Hill Records releases “Levee Town,” the new album by the wizardly fret-blaster Sonny Landreth.

Amazingly, the collection is the first album of new material by Landreth since the now-defunct Zoo Records released his “South Of I-10” in 1995. Though he exited the label not long after that, it took him a long time to get back in the studio.
a children’s book.

“So I contacted my friend, [illustrator] C. F. Payne, who’d done the ‘Butch’ album art work, and sent him the text before I gave it to anybody,” Lithgow says. “He just loved it, and he’d never done a children’s book before. Together we took it to Simon & Schuster; they loved it and signed it up immediately. And only after that did I start collaborating with Bill Elliott on the orchestral arrangement for it.”

“The Remarkable Farkle McBride” tells of young Farkle, a musical prodigy who can play anything from a very young age. But because he’s so brilliant on not only violin but flute, trombone, and percussion, he’s not happy sticking with any one instrument and destroys them in fits of pique. Only when he tries his hand at conducting does he find true happiness, because what he loves most is the sounds of all the instruments playing together.

In concert, Lithgow read the book from an easy chair in front of the orchestra, and the effect of hearing the witty, rhythmic text in conjunction with the masterful sounds of the CSO was a thrill.

Lithgow also devised an ingenious trick for helping kids keep track of which instrument was being highlighted. Farkle wears a red baseball cap in the book, so each of the symphony’s soloists—including the entire percussion section and, ultimately, conductor Elliott as well—dons a red cap and stands up for the solo. The words are delightful, the music sublime, and kids are left with a solid foundation in orchestral education.

Lithgow’s entire performance formed one of the best kids’ concerts Child’s Play has yet encountered. Long a successful actor, Lithgow nevertheless knows that performing for kids is quite a specialized and difficult thing to pull off. Interaction is crucial, but it has to be fun interaction, and Lithgow kept the audience with him at every juncture, whether it was singing along to simple choruses, guessing out loud what animal the actor was drawing on an easel set up next to the orchestra, or shouting hoes at the pair of live dogs he brought out after doing a warhorse premiere of a new song, ode to his own canines called “Fanny And Blue.”

“I thought the kids would love it, it’s better than anything,” he says with a chuckle. “Describe the dogs in detail in a song and then bring them onstage.” (These are the real cats and dogs, you see, and the kids were ecstatic.)

Fanny and Blue made their stage debut earlier this month when Lithgow did “Farkle” at UCLA.) Lithgow, who has three children of his own, has been performing for kids since his own started entering the world, especially when they became school kids, and he started playing in their classrooms, assemblies, and at school events. “Experience is the only teacher—you learn what kids like and, much more, what they don’t like.”

“Experience is the only teacher—you learn what kids like and, much more, what they don’t like.”

— JOHN LITHGOW —

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October 21, 2000

BILLY WILKINS

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Indie Label Artemis Records Launches Digital Download Store

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

BIG ENTERTAINMENT may have grabbed the headlines recently with the announcement of its plan to have as many as 5,000 digital albums for sale online by the holidays—starting with 100 albums and singles up now at Lyssac Music (see story, page 1)—but indie labels have long been ahead on this curve.

The latest to dive into the digital waters is Artemis Records, which said Oct. 21 that it is making its catalog of music available for sale digitally via the Liquid Audio distribution network, as well as on its own Web site, artemisrecord.com.

The indie label, founded by chairman/CEO Danny Goldberg, says it will offer current and back-catalog album tracks for sale, as well as make available for download or streaming free promotional versions of rare and unheard tracks, B-sides, and remixes.

As of Oct. 21, the label was already offering album tracks for sale in the new download store on its site from such acts as Kittie, Kerupt, Steve Earle, and Cindy Bullens. Tracks are priced at 99 cents each and can be burned to a CD-R or exported to a portable device.

The Liquid Network now adds a distribution reach for that product of some 900 participating affiliate retail sites.

In other Liquid news, the company has inked a deal to offer its digital-distribution services to clients of Disc Makers, a CD manufacturer for independent artists. Disc Makers will promote and sell Liquid technology as a value-added service; indie acts that are creating CDs will now be able to make their music available via download on Liquid’s online distribution network.

GOING ONCE… TO YAHO0! AllStarCharity.com is aiming to raise its profile—and the amount of money it brings in for good causes—with a move from the vast wilds of the Web to a snug home within the popular Yahoo! Auctions site (auctions.yahoo.com).

Launched in mid-July and supported by Sony Broadband Entertainment, the nonprofit AllStarCharity, as its name implies, offers bids for auction unique packages based on celebrity “experiences,” as well as celebrity possessions. One hundred percent of each winning bid is donated to a charity of the celeb’s own choosing, meaning that many lesser-known—but no less deserving—groups often benefit, according to AllStarCharity executives.

The site has helped raise money for more than 35 charities since its launch. Among the most popular items up for bid: an afternoon tea with singer Eileen Clapton guitarist, which netted $10,500 for the Musicians’ Assistance Program (MAP).

Launching its new digital music items on tap promise to fetch equally lofty sums from fervent fans. They include a guitar from Lenny Kravitz with proceeds benefiting Society of Singers; a scarf from Andrea Bocelli, worn during his North American tour, along with a note and signature, benefiting the Starlight Children’s Foundation; a script from the “Lisa The Vegetarian” episode of “The Simpsons,” signed by Paul McCartney, who bought the case between People for the Ethical Treatment of Animals; and a Doors limited-edition gold record, signed by the band, and black magic.

Log in and bid or donate something to spur others on. It’s all for the good.

A ROYAL(TIES) PAIN? Deals were still pending at press time, but it looks as if the Web performance opportunity called for under the 1998 Digital Millennium Copyright Act is starting to move from concept to reality.

The proof is in the putting together of The Recording Industry Assn. of America (RIAA)-backed collection and distribution body to handle those presumed-in-the-pipeline funds.

According to sources, the U.S. recording industry is readying rollout of SoundExchange, a Web-based Web site and distribution body that aims to oversee and handle the performance royalties Webcasters must pay artists and labels under the RIAA’s long-awaited Millennium Copyright Act.

The level of royalties is not stipulated in the act; Yahoo! and others have struck private licensing deals with the RIAA, but some online companies have gone to arbitration to set terms.

The RIAA has now set its intentions to oversee Web-license collection, but the decision of which agency will administer fees is ultimately up to the Copyright Office, and many expect a challenge to the RIAA plan.

It’s hard to say how the “parasites,’ as online execs such as Stephen Cooper refer to Net-centric acts, will fare with that ruling; many fear that the act will drive many away. In addition, there are fears that “the cat guarding the henhouse,” in the words of one online exec, SoundExchange will have a board of directors drawn from various segments of the industry, including artists, sources say.

Details are expected soon. The program launched in April, and has been unveiled Oct. 11, but the launch was pushed back to allow for a meeting of the new board.

STATS ENTERTAINMENT: If candidates seem to be leaning toward Net-centric issues this year, there’s a reason: Nearly 50% of Web users plan to vote in this year’s elections, according to a study released Oct. 11 by online measurement firm Media Metrix.

Ernie Schramm

NEW MEDIA MERCHANTS & MARKETING

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Top Music Info Sites

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Source: Media Metrix, www.americanradiohistory.com

Quick Bytes: The latest deal of note was one between Webcast.com and Boz Scaggs. The singer songwriter and former member of Steve Miller Band signed an exclusive contract with the upstart digital distributor to issue new music as well as some older material on the Net.

BINGO: The latest attempt to move into the digital download market seems to be from Warner Music Group. The music giant has launched a new service, downloads.wmg.com, which offers downloads of tracks from artists such as U2, Britney Spears, and Pink for $1.29 per song. The service, which is available through a number of major and independent labels, is expected to be expanded in the coming weeks to offer a comprehensive catalog of music from a variety of genres.

More bands for the buck: MP3.com is offering an annual subscription to its classic rock library for $29.99, which is 75% less than the service’s $10 monthly rate.

The service gives subscribers unlimited access to 4,000 downloads of tracks from artists including Luciano Pavarotti, the Royal Philharmonic Orchestra, and Alicia de Larrocha.

Digital storage locker company Myplay is denying that recent layoffs were caused by a lack of funding opportunities. The company declines to say how many staff have been let go; reportedly, it is between five and 12. In a statement, the company says, “Myplay eliminated some positions last week related to editorial content, marketing, and administration. At the same time, the company is increasing staffing in the areas of sales, business development.” Myplay recently received $25 million in additional funding.

Online delivery service Kozmo.com says it has abandoned plans to acquire its main rival, urbanfetch.com. “The deal is dead,” a Kozmo spokesman confirmed. It is understood that Kozmo executives had questioned urbanfetch’s finances.
Wrestler Chyna Shares Her Fitness Tips On WWF Home Video

BY ANNE SHERBER

NEW YORK — At first glance, Chyna doesn't look like your average star of a workout video.

The only woman who wrestles the men of the World Wrestling Federation (WWF), Chyna is a towering six feet and tips the scale at somewhere between 180 and 200 pounds. The wrestler has the beefy, defined muscles and thick neck of a bodybuilder and is frequently rumored as being a man in drag or a product of extensive plastic surgery, both of which she denies.

While lacking the petite frames of fitness queens Denise Austin or Kathy Smith, Chyna is the WWF's first-ever female Intercontinental champion and is the company's best hope to crack into the fitness market.

Chyna began her career in the federation as a bodyguard for WWF stars Triple H and Shawn Michaels, and the company is betting that the fitness market's core 18- to 30-year-old female demographic will want to learn and employ Chyna's secrets in their own workouts.

"We feel that Chyna has a story to tell," says Robert Mayo, director of home video for WWF Home Video. "She is obviously a very fit woman. If anybody has the ability to empower women, to get them to work out and get them to be as fit as they can be, she does. She sends the message that you don't have to be stick-thin to be beautiful."

The 60-minute video, titled "Chyna Fitness: More Than Meets The Eye," features a 40-minute circuit training routine alternating strength training and cardio work, footage from Chyna's favorite wrestling matches, and interviews with Chyna and WWF stars Triple H, Rikishi, and the Big Show.

Mayo says the company’s goal is to offer a workout that is medically sound and physically challenging. To accomplish that, WWF hired certified fitness instructors Michelle and Phil Dozios, who have starred in four "Buns Of Steel" videos, to produce the video.

"We made a decision to work with well-known fitness instructors and producers to produce this video," says Mayo. "We want it to be a true fitness video." The tape carries a suggested retail price of $14.95.

Like her male WWF counterparts, Chyna, whose real name is Joanie Laurer, is making some high-profile appearances to raise her awareness level. For example, she appeared on the MTV Video Music Awards, has a small, recurring role in the NBC sitcom "3rd Rock From The Sun," and has made a number of guest appearances on "The Tonight Show With Jay Leno."

"There's more to come," Mayo says. "You'll see her featured in a "revealing pictorial" in Playboy, the subject of a new comic book from Chaos! Comics, and has written an autobiography that is due shortly in bookstores."

In a break from its traditional product line, "Chyna Fitness" is the first non-wrestling video that the WWF has ever released. Mayo says that diversifying the label's line is a natural extension of their wrestling videos.

"Our performers are very athletic," he says. "A lot of them are extremely fit and do a lot of work out and exercise on their own. And we have a lot of experience and success in the home video market selling product through to consumers."

Even with the full force of the WWF's marketing and sales machinery behind it, one question remains as to whether women will respond to Chyna as a fitness expert and role model.

Mayo says that, although it seems contrary to expectations, there is a significant overlap between the WWF audience and the target audience for "Chyna Fitness."

"Our research shows that our base skews more toward men, but we do have quite a large female demographic," he notes. He declined, though, to give any specific statistics.

However, the company does have enough confidence in the number of female viewers that it will run a promotional spot for the workout on WWF television programming. Other ads will be placed on the WWF's Web site and in its magazines.

Mayo says that Chyna's marketing challenge will be to make sure that retailers recognize that it belongs with fitness product and not in the sports sections with the other WWF product.

Although WWF chose to release "Chyna Fitness" in September to take advantage of the publicity surrounding Chyna's various projects, the company has plans to carry the promotional activities for the title through December and January, which are traditionally the key sales period for fitness product.

Mayo notes that there are plans to release an extended DVD version of the workout in late December or early January that will feature things not included on the VHS version, such as more of Chyna's personal history, more footage of Chyna's wrestling matches, and nutritional advice from the wrestler.

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Warner Consolidates Use Of Distributors; MGM Doubles Its Number Of DVD Releases

DISTRIBUTION SQUEEZE: Universal Studios Home Video's lead by consolidating the use of distributors.

Under Universal's new plan, the supplier will distribute rental and sell-through product through both Ingram Entertainment and Sacramento, Calif.-based Video Distribution. Valley Media will continue distribution of sell-through product only. DreamWorks Home Entertainment titles, distributed by Universal, will continue to use all the traditional distributors for both rental and sell-through product.

Universal's plan, though different from Warner's, went direct with retailers on rental product, cutting out distribution completely. Warner operates under its own film unit as well as third-party sales and administration agent.

"What we've done is cut down on the number of distributors we use," says Universal president Craig Kornblau. "We're playing to the strengths of distributors we've chosen and are not doing a back-office deal, like Warner has done."

Kornblau says the move was triggered by the company's desire to have more direct contact with retailers and eliminate multiple sales calls on the same product by the eight different distributors out there. In addition, Kornblau says, the company will no longer support subdistributors.

"This way it's a fair system with the biggest benefits to retailers because there's more focus and enhanced understanding of our product," he says.

While it's probably better for Universal and retailers, it's another blow to the distribution community, which is already struggling on shaky ground. The loss of rental product will result in a 5% loss of revenue for Valley, which said it was "disappointed" in the decision. But at least the company is trying to look on the bright side.

"We appreciate Universal's recognition of our leadership position in video sell-through and ranking," says Valley president Ben Sacher, and co-founder Peter Andrus. In light of the success we've had with rental video this past year, we're obviously disappointed in their decision regarding rental product. But our commitment is unaffected by this decision, and we expect to see our growth in this market continue."

The new system will take effect with the Dec. 5 release of "Nutty Professor II: The Klumps." The title is priced at $22.98 on VHS and $20.98 on DVD and features cross-promotional partners Church's Chicken, MSN.com, Windows Media.com, and Carpoint.com.

Extras on the DVD-ROM enhanced disc include deleted scenes, a director's commentary by Peter Segal, an additional one with Segal and producer Brian Grazer, and a behind-the-scenes feature. The title also launches Universal's new cop depth program for retail product.

DOUBLE THE DVDS: MGM Home Entertainment says it will more than double its DVD releases next year, scheduling more than 350 films for the format.

"The reason we're increasing the schedule is because the market is driving it," says MGM executive VP of marketing Blake Thomas. "DVD has caught the imagination of the public, and in a way we can't sit on these titles any longer."

Thomas says the titles will be grouped into themes. About 30-40 titles new to DVD will be released each month representing a mix of MGM and United Artists titles, as well as acquired product from Orion and Polygram. Titles include "Alice's Restaurant," "Mystic Pizza," "Terminator," and a special edition of "When Harry Met Sally." The accelerated schedule begins in January to take advantage of the new DVD purchasers. This year the company expects to release approximately 150 DVD titles.

NEW LOOK: Entertainment preview Web site FirstLook.com relaunched recently with numerous new features. The site now offers consumers more than 3 million pieces of property including theatrical features, DVD and VHS titles, and, soon, television shows produced by Carsey-Warner.

To debut the new television section, the site will conduct a contest awarding a walk-on role on "That '70s Show," "3rd Rock From The Sun," and "No Real, Ohio." The contest is slated to begin in November.

In addition, the site has an interface with an embedded media player, a searchable database, links to online retailers, and product reviews. Links also help users purchase movie and concert tickets. Product previews, hints for playing hundreds of video games, wish lists, tour schedules, and entertainment news round out the redesign.
Jim Pierson has produced many CD releases of classic songs from the '60s and thought it was time for a video tribute as well. He convinced MP1 Home Video to hire him for the project. The result is a release of the '60s variety shows "Hullabaloo" and "Music Scene," which will be released Tuesday (17) on VHS and DVD. Here Pierson talks about the transition from audio to video and the look of music video today.

**How was this home video production like your audio work?**

Basically, it's the same—compiling and reviewing existing material into the best representation on an artistic as well as commercial level.

In the case of "Hullabaloo," there were 45 original programs, and it was one of the first color broadcasts on NBC back in 1965. Unfortunately, the networks did not save tapes in that era, so we have only three in color, the rest being in black-and-white kinescopes. But since most viewers didn't have color television in 1965, seeing it in black and white is actually a representative time capsule.

**What about the sound quality?**

Audio-wise we were able to enhance the sound quality because the producer of the show, Gary Smith, had audiotapes of many of the shows. We digitally remastered those and then synchronized them with the kinescopes.

**Was there much lip-syncing in those days?**

No, in fact, most of "Hullabaloo" was live. A few artists would sing live to a track, others performed with the show's orchestra, and some, like the (Rolling Stones), would sing to a [pre-recorded] track.

**Who else appeared on "Hullabaloo"?**

It had people like the Animals and Lovin' Spoonful for the kids, and then for adults there would be Sammy Davis Jr. and Jack Jones. You'd also have artists of the British Invasion, like Gerry & the Pacemakers and Herman's Hermits in segments hosted by Beatles manager Brian Epstein.

And how about "Music Scene," which aired in the late '60s?

It's amazing how just a few years make it a totally different gameplan. The whole music world was changing. "Music Scene" was definitely skewed toward a youth market, with David Steinberg and a troupe of players, including Lily Tomlin pre-

"Laugh-In," doing topical humor. And the music was an intriguing mix of styles based on different Billboard charts. For instance, there might be Janis Joplin, Back Owens, Frankie Laine, and Crosby, Stills, Nash & Young, all in a couple weeks' time. It was an extremely eclectic show.

**Whatever happened to the musical variety show?**

In its heyday, shows like "The Ed Sullivan Show" appealed to the masses by offering a smorgasbord of performers. But then TV grew into so many different directions, and popular music evolved to so many factions. Top 40 radio moved into a new era of narrowcasting.

**How do you think the visual representation of music then compares with that today on MTV and VH1?**

In the old days, you really focused on the performer doing the song. You didn't get bogged down with much visual distraction. At the same time, the music video has become an art form, and there are wonderful examples of technology blending with artistry. To me, though, the best music videos still allow you to create your own reality.

**Why do you think shows like these are still popular?**

Well, they really are time pieces with the face-of-time and exaggerated dances. For baby boomers like me, they'll transport us back to another time in our lives. For the younger crowd, I'm sure they are seen as very quaint and old-fashioned—in other words, campy.

Also, I think for serious music listeners and casual listeners, everyone looks back at the '60s as one of the most solid periods in music. It was the era when rock music came into full bloom, and yet there were also the oldies still around and a growing folk music scene. This music is the soundtrack of the last 40 years. It's the era that just doesn't go away.

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AMENITY INTERNATIONAL, USA

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PLATINUM EUROPE HONORS

(Continued from page 63)

the theme (“Independent Women Part 1”) to the new “Charlies’ Angels” movie. It has taken 2½ years since its March release in Europe for the boyzone front, which was released on the last day of July.

Besides Keating, two more artists from the Universal family in Australia, Emeli Sandé and playlist, for September, both of them reaching 2 million units. Sting’s “Brand New Day” has surprised many with its staying power since appearing in September 1999. Jürgen Grebner, VP of marketing at Interscope Geffen A&M, says the album is now three-platinum (300,000) in Italy, close to double-platinum (600,000 units) in Germany, and comfortably platinum in the U.K., where sales have risen above 400,000.

“We’re particularly happy,” says Grebner, “because if you see [Sting’s] sales curve before this record came out, it looked like it peaked. But clearly with this record, the fans have reacted on their own, and so it looks like it’s going to be his biggest studio album ever.”

The worldwide sales total for “Brand New Day” is now 6 million, according to A&R at Epic, who attribute much of the album’s success to the U.S. market, because of that we gained support in areas where we didn’t have access before, such as [music-TV outlets] VH1 and MTV.”

Grebner also applauds the hard work of Sting himself, who toured the record in Europe for almost six months this year, and points to the imminent release of another single from the album. Thursday, May 23, is the day which will reap the promotional benefit of its appearance in the Warner Bros. movie “Red Planet,” opening in select European territories during November.

Grebner is equally excited about another double-platinum IFPI winner, Eminem’s “The Marshall Mathers LP” (Interscope), whose worldwide sales have reached 11 million, he says.

“Sales outside North America are now 8 million,” Grebner notes, “and the U.K. is by far the star performer with 900,000. Germany has done 400,000 and France 300,000. We have a fantastic team in the U.K., and secondly we have the black audience, although obviously Eminem has gone far beyond that R&B/hip-hop thing.”

“We didn’t have a long-lead setup with this album, but he only released [the previous album] (“The Slim Shady LP”) in May last year so he was still fairly fresh in the memory,” Grebner says.

Thanks to that and exposure on Dr. Dre’s “Detox” album, “Marshall Mathers LP” made top 10 sales debut all over Europe upon its release in May, leading to the subsequent blockbuster single “The Real Slim Shady,” a 1.5 million-seller worldwide, according to Grebner:

“We had really limited access to him, only a five-day promo period when we had airplay in the major music markets in Europe, the U.K. France, and Holland,” he says. “The rest was street and Internet marketing, and we had amazing support from MTV. We think the next single [in June] will be the biggest hit yet, and we’ll have a European tour from him in 2001. It’s refreshing what you can sell, and can’t sell, because a year ago everyone was telling us you can’t sell hip-hop and rap to such a huge audience.”

Grebner also says the planets are lining up for the recent success of Sting himself, who toured the album’s major point in the AMW’s favor: “Good product—and making the public aware of the existence of that product—sells units,” he notes. Ward adds that “the issue of pricing is not a legal issue.”

According to Cadd, the AMW—which runs from Oct. 14-21—is “a time to refocus and concentrate on homegrown music—especially now, as we’re heading into the Christmas marketing thrust and the summer festivals.”

The scheduling of the AMW enables the event to take advantage of publicity surrounding a string of almost simultaneous music-related events taking place around the country: the Spontaneous alternate music festival, Oct. 14 in Brisbane; the second Live Music Awards, Tuesday (17) in Melbourne; the Pacific Circle Music Awards, Oct. 19-22 in Sydney; the Golden Stylus Awards, commercial radio’s tribute to the advertising industry, Friday (20) in Melbourne; the Australian Film and Television Awards, Saturday (21) in Brisbane; the commercial radio awards the Rawawards, Saturday (21) in Melbourne; the ARIA Awards, Oct. 24 in Sydney, and the Aboriginal and Torres Strait Islander music awards the Dealys, Oct. 25 in Sydney.

Taking place in the middle of the AMW is Ausmusic’s Tuesday (17) launch of a new initiative, MusicIT.com, which puts its music training program online. The program—which includes courses on the music business, including arranging, manufacture and distribution of CDs, and the workings of the music business—is already licensed in South Africa to the Johannesburg-based Music Industry Development Initiative. Ausmusic CEO Sue Gillard says the company is about to sign a similar deal in New Zealand. A number of U.S. and U.K. universities have expressed interest in localizing the course’s curriculum, reports Gillard.

REID SEEKS A&R TURNDOWN IN U.K.

(Continued from page 63)

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GETTING USED TO RADIO’S NEW FACE

Seminar Examines Voice-Tracking, Contesting, Other Issues

A Billboard staff report.

NEW YORK—While it often seems that convention participants are divided into haves and have-nots, you could draw a different (albeit related) distinction this year’s Broadcasters/Airplay Monitor Radio Seminar, held Oct. 5-7 in New York.

There, participants could be divided into those who had come to grips with the new paradigm of voice-tracking, collective contesting, and overall group muscle, and those still troubled by it. And people often were not on the side of the line that you might expect.

That was most evident when former KKHS Dallas PD Ed Lambert addressed the top 40 panel. Several weeks after leaving a successful station as a result of the Clear Channel/AMFM merger, Lambert said only, “These things happen. They had too many programmers making too much money. Just try to learn something from it and move on.”

But keynoter Jimmy de Castro, who built AMFM into a radio power and didn’t hang around for the merger, was less diplomatic.

“There are some dark clouds on [radio’s] horizon due to a ‘techni-cal and entertainment revolution,’” he said. “Consolidation has come crashing down, and our lives will never be the same... because the consolidating companies don’t care about you or management. They do it to cut costs and get control. Consolidation is an aggrega-tion game, but today’s consumers want disaggregation. They want a one-to-one relationship with their entertainment, like they get with Napster. They want their own things at their own time—and they’re going to get it.”

“I don’t buy [Clear Channel’s] Randy Michael’s hub-and-spoke [system of voice-tracking], and you can’t tell me collective contests are the best way to market a city like New York,” de Castro added. He also disputed the recent Arbitron/Edison Media Research finding that it was important for stations to stream audio, claiming that the Internet is already too crowded and the technology isn’t there yet to offer a truly quality product in terms of sound and portability.

De Castro noted that radio’s biggest future competition will be from cellular technology and memory sticks. Although he thinks satellite radio will be a part of the future, he believes it won’t kill terrestrial radio because it’ll never have a local element. He also thinks that offering 100 stations is almost a prescription for clutter-induced listener confusion.

All that said, de Castro also counseled the audience to make the most of the new paradigm. “Use your talents, or you’ll regress into drone jobs,” he said. “There will be a shakeout.”

(Continued on page 60)

RADIO APPLAUDS J RECORDS’ FIRST ACTS

BY FRANK Saxe AND SEAN ROSS

NEW YORK—The most anticipated release of the year may not be that of any artist, but of the new record label headed by Clive Davis. Where Davis’ Arista Records went, and what it will sound like, at least initially, was made more clear at the 2000 Billboard Radio Awards. Preliminary indication indicates there may be at least a bit in two in the making.

At a standing-room-only event, Davis presented his first acts and discussed his armonious split with Arista Records, the label he had helmed for 16 years. For those searching for bad blood or gossip, Davis left them empty-handed, joking, “You were looking for a little dirt... There’s really no dirt.”

Davis added that “Arista will always be my baby. I will always root for Arista to do well.” Citing his reworking of Columbia Records in the mid-’60s, Davis told his audience, “Every label has the burden of reinventing itself every few years.”

Davis also revealed that he was offered the opportunity to be a “worldwide corporate chairman” for Arista parent BMG, but he chose a situation in which he’d have equity. “I always want to be at the operating level as long as my health is good and my ears don’t go over the hill,” Davis said.

Davis told his audience, which welcomed him to the stage with a five-minute ovation, that there was never any question of BMG being involved in his new label and that

(Continued on page 58)
Some things aren't meant to be.

If ever a couple was meant to be together, it's terrestrial radio and the Internet. It's the perfect marriage of what is and what is to come. MP3.com Radio Services can help you make that marriage work. You get the hottest new digital music with our format-specific Syndicated Radio Programs, and you get a package of web enhancements that will help your station tear it up online. It's not net radio — it's a mighty mix of terrestrial radio and the Internet that will expand your audience and strengthen your brand. Find out why over 200 radio stations have already signed on.


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Held Oct. 5-7 in New York, the annual Billboard/Airplay Monitor Radio Seminar & Awards attracted a crowd of 1,500 radio programmers and personalities, consultants, record industry executives, Internet programmers and executives, independent promoters, and publicists. There were a number of performances during the three-day event, as well as panels dealing with such topics as terrestrial radio stations broadcasting on the Web, hosting a station concert, and the success of top 40 and hip-hop music. (All photos by Chuck Pulin.)

Paul Simon, left, took questions from the crowd. Asked to name a favorite among his songs, he cited the Grammy-winning "Bridge Over Troubled Water," which he penned in 1970. Pictured with Simon is Billboard Editor in Chief Timothy White.

VH1 executive VP Bill Flanagan brought four top label presidents together for a conversation on music and radio trends. Pictured, from left, are Tommy Boy Records president Tom Silverman, Lava Records president Jason Flom, Flanagan, Island/Def Jam president Kevin Liles, and Artemis Records president Daniel Glass.

It wasn't just stations that won awards—personalities were honored as well. Pictured, from left, are WKTU New York's Tom & Bud Davis, rhythm & blues personality of the year, KMJQ Houston PD Cari Conner, who picked up the award for Larry Jones, adult R&B personality of the year; WXRK New York's Will Pendants, modern rock personality of the year; and WLTW New York host Valerie Smaldone, AC personality of the year.

J Records president Clive Davis poses with his first stable of artists. Pictured in back, from left, are Jimmy Cozier, O-Town's Trevor Penick and Eryk-Michael Estrada, and Davis. In front, from left, are Alicia Keys and Olivia. There are early indications of the label's promise, as a number of programmers asked Davis if they could begin breaking the acts.

You never know who will stop by the Billboard/Airplay Monitor Seminar & Awards. Here, Virgin Records' Lenny Kravitz mugs for a photo. Pictured, from left, are MCA Records regional Diane Monk, Arista Records national director of top 40 promotion Lori Rischer, Kravitz, and Reprise Records' Tommy Page.

At a kickoff event, Clive Davis rolled out his first signings to his newly formed J Records. Davis, left, welcomes Luther Vandross to the stage.

A number of stations walked away with multiple honors, KYSR (Star 98.7) Los Angeles among them. The station was named best major-market adult top 40 station of the year. PD Angela Perelli was named PD of the year for adult top 40 and music director Chris Patyk was named music director of the year. Plus, KYSK afternoon host Ryan Seacrest hosted the awards show! Pictured, from left, are KYSK afternoon co-host Lisa Foxx, Perelli, Patyk, and Seacrest.
Virgin Records artist Crysta Sierra kept the top 40 panel jumping with her new single, "Playa No More."

Enjoying the spotlight onstage, from left, are mainstream and rhythmic top 40 winners Zapoleón Media consultancy president Guy Zapoleón; KIS Los Angeles PD Dan Kiley; Mix93.3 Kansas City, Mo., PD Jon Zelmer; WHIZ (Z100) New York assistant PD/music director Paul "Cubby" Bryant; WFLZ Tampa, Fla., assistant PD/music director Stan "the Man" Priest; Billboard/Airplay Monitor chart manager Silvio Pietroluongo; WKTU New York PD Frankie Blue; WBBM-FM (996) Chicago PD Todd Cavanagh accepting for music director Erik Bradley; and WLLD (Wild 98.7) Tampa music director (and PD) Orlando.

The Artist Panel has become a seminar tradition. Pictured, from left, are Billboard West Coast bureau chief Melinda Newman, Vertical Horizon vocalist Matt Scannell (RCA), Vitamin C (Elektra), Shaggy (MCA), and Sixpence None The Richer vocalist Leigh Nash (Squint Entertainment).

European pop songstress French Affair performed her hit "My Heart Goes Eoom (La Di Da Di)" at the Logic Records party at Twirl.

Former AM/FM president/CEO Jimmy deCastro gave the keynote at the seminar, telling the crowd they face a tough challenge from the Internet and emerging technologies, although there will always be a need for creative content.

The awards show rocked, so to speak, with the handing out of trophies in the rock category by WWDC Washington, D.C., morning host Eliot Segal. Pictured, from left, are Universal Records' Steve Leeds; WAAF Boston PD Dave Douglas; WILF Detroit assistant PD/music director Troy Hanson; WJY Providence, R.I.'s Joe Bevilacqua; Universal Records' Howard Leon; and WBCN Boston music director Steven Strick. Universal's entire mainstream rock and modern rock promotion team were award winners.

This year's Billboard/Airplay Monitor F&R Rad Award winners show off their trophies. Pictured, from left, are label promotion team of the year Def Jam Records' Michael McAltrur, Tanikia Smith, and Johnnie Walker; WUSL Philadelphia's Simone Jones (promotions and marketing director of the year) and operations manager Helen Little (mainstream PD of the year in a major market); Def Jam's Thomas Lyte; WOW Norfolk, Va.'s Heart Attack (mainstream music director in a secondary market); WSOL Jacksonville, Fla.'s K.J. Brooks (accepting for adult R&B PD of the year Doc Wynter); WCFB Orlando, Fla.'s Joe Davis (adult R&B music director in a secondary market); and Billboard/Airplay Monitor R&B chart manager Stephanie Lopez.
Top 40 Tracks

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<td>JUMPIN', JUMPIN'</td>
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<tr>
<td>6</td>
<td>COME ON OVER (ALL I WANT IS YOU)</td>
<td>CHRISTINA AGUILERA</td>
</tr>
<tr>
<td>7</td>
<td>HOT S**T COUNTRY FARMER</td>
<td>NELLY</td>
</tr>
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<td>8</td>
<td>BENT</td>
<td>MATCHBOX TWENTY</td>
</tr>
<tr>
<td>9</td>
<td>CASE OF THE EX (WHATCHA GONNA DO)</td>
<td>MYA</td>
</tr>
<tr>
<td>10</td>
<td>GIVE ME JUST ONE NIGHT (UNA NOCHE)</td>
<td>UNIVERSAL 98 DEGREES</td>
</tr>
<tr>
<td>11</td>
<td>SHAPE OF MY HEART</td>
<td>BACKSTREET BOYS</td>
</tr>
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<td>12</td>
<td>YOU'RE A GOD</td>
<td>RCA</td>
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<tr>
<td>13</td>
<td>SHE BANGS</td>
<td>RICKY MARTIN</td>
</tr>
<tr>
<td>14</td>
<td>ABSOLUTELY (A STORY OF A GIRL)</td>
<td>NINE DAYS</td>
</tr>
<tr>
<td>15</td>
<td>HE WASN'T MAN ENOUGH</td>
<td>TONE BRAXTON</td>
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<tr>
<td>16</td>
<td>DON'T THINK I'M NOT</td>
<td>COLUMBIA KANDY</td>
</tr>
<tr>
<td>17</td>
<td>IT'S MY LIFE</td>
<td>BON JOVI</td>
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<td>18</td>
<td>PINCH ME</td>
<td>BARENAKED LADIES</td>
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<tr>
<td>19</td>
<td>WHO LET THE DOGS OUT</td>
<td>BABA MEN</td>
</tr>
<tr>
<td>20</td>
<td>WONDERFUL CAPITIS</td>
<td>EVERCLEAR</td>
</tr>
<tr>
<td>21</td>
<td>FADED</td>
<td>SOUL DEPRESSION FEATURING THRUST</td>
</tr>
<tr>
<td>22</td>
<td>NO MORE CAFE</td>
<td>RUFF ENDO</td>
</tr>
<tr>
<td>23</td>
<td>BACK HERE</td>
<td>BMMAK</td>
</tr>
<tr>
<td>24</td>
<td>GOTTA TELL YOU</td>
<td>SAMANTHA MUMBA</td>
</tr>
<tr>
<td>25</td>
<td>I'M GONNA BE ME</td>
<td>N SYNC</td>
</tr>
<tr>
<td>26</td>
<td>INDEPENDENT WOMAN PART I</td>
<td>DESTINY'S CHILD</td>
</tr>
<tr>
<td>27</td>
<td>I DON'T ROSE</td>
<td>STING FEATURING CHEB MAMI</td>
</tr>
<tr>
<td>28</td>
<td>IF YOU'RE GONE</td>
<td>MATCHBOX TWENTY</td>
</tr>
<tr>
<td>29</td>
<td>DANCE WITH ME</td>
<td>DELEAH MORGAN</td>
</tr>
<tr>
<td>30</td>
<td>DEEP INSIDE OF YOU</td>
<td>EIGHT EYES</td>
</tr>
<tr>
<td>31</td>
<td>RAZZAMATAZ</td>
<td>EVAN AND JASON</td>
</tr>
<tr>
<td>32</td>
<td>INCOMPLETE</td>
<td>SIGEO</td>
</tr>
<tr>
<td>33</td>
<td>THE WAY YOU LOVE ME</td>
<td>WARRIOR BRIDE</td>
</tr>
<tr>
<td>34</td>
<td>NEW</td>
<td>DREAM</td>
</tr>
<tr>
<td>35</td>
<td>THE NEXT EPISODE</td>
<td>DR. DRE FEATURING SNOOP DOGGH</td>
</tr>
<tr>
<td>36</td>
<td>SHAKE YA ASS</td>
<td>MYSTIKAL</td>
</tr>
<tr>
<td>37</td>
<td>BIG PIMPIN’</td>
<td>JAY-Z FEATURING UKG</td>
</tr>
<tr>
<td>38</td>
<td>NEW</td>
<td>E.I.</td>
</tr>
</tbody>
</table>

Compiled from a national sample of reports of Mainstream Top 40, Rhythmic Top 40 and Adult Top 40 stations supplied by Broadcast Data System® Radio Track Service. 248 Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs are ranked by Audience Impressions. 8 Tracks showing an increase in Audience over the previous week. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in audience. Records below the top 20 are removed from the chart after 26 weeks. ©2000, Billboard/BPI Communications.
HONORING BEST IN BROADCASTING

(Continued from page 1)

Holler, who wins again this year. This is only the second year we've honored marketing directors at triple-A, making her the only winner thus far. As for WXRT, it reclaimed station of the year honors after KROQ Denver broke its streak of consistent wins since the category's introduction in 1994. The same statistic is true for WXRT/FM Norm Winer, who was bested last year by then KIOO PD Dave Denman.

Music director Patty Martin has been WXRT's longest consistent performer, knocking down the triple-A category since we introduced it in 1996. WXRT's Lin Brehmer's win as triple-A personality of the year marks a hat trick for him and makes him the category's sole winner since its introduction in 1998.

If WXRT/FM Norm Winer had been WMMR's Chuck Damico taking over a modern rock format this year, and unlike WXRT it's lengthy history with our awards, it was the first award for WAAF or KXTE.

At mainstream rock, WAAF was recognized as major-market station of the year, with PD Dave Douglas and music director John Osterlin also picking up awards (as an air personal- ity in the latter case). Not only did WAAF collect the most mainstream rock awards, but it was the only mainstream rock station to win in more than one category. That accomplishment is all the more impressive given that this is the first trip to the stage for each of the winners.

Also, WAAF also made its Entercom parent recipient of the most mainstream rock awards. WRIF Detroit and WMMR Philadelphia were Greater Media two mainstream winners, while WXRT/Tampa, Fla., and WHJJ Providence, R.I., took the top two for Clear Channel.

While Philadelphia was recognized again this year in the mainstream marketing/promotion director post, it was WMMR's Chuck Damico who won this year after rival WYSP's Glen Edgerton took the honors last year.

Jacobs Media's Fred Jacobs' win as mainstream rock consultant of the year marks a return of that company to the winner's circle in the category. Jacobs Media locked up the award for the third year, from 1996-98. Prior to that streak—and last year—it was Pollack Media Group's Jeff Pollack who won.

SUSQUEHANNA STOPS INFINITY

WXRT and Infinity's strong modern rock showing made that owner the recipient of the most rock awards this year, with 11 trophies. The only other chain to come close was Susquehanna, with four awards, followed by Entercom's three and Clear Channel and Greater Media each winning in two rock categories.

If you weren't an Infinity or Susquehanna entity, you were not picking up a modern rock award this year. WYRK New York, KROQ Los Angeles, WBCN Boston, and KXTE took six categories, with WNNX (90X) Atlanta stopping them in the major-market station of the year and PD categories. Additionally, Susquehanna's Brian Phillips won modern consultant/group PD of the year. It's the third straight year WNNX has been named station of the year, and the same goes for PD Leslie Frang. Phillips, by the way, also won as country PD of the year for his work at KQFX (the Wolf) Dallas.

The big modern rock winner, though, was WXRT, taking home three awards this year for station of the year, as well as Dave Wellington getting secondary PD of the year and Chris Riley getting secondary music director of the year. Like WAAF, this is WXRT's first time getting any awards, let alone three.

WBCL's Steve Strickland winning the major-market assistant PD music director award marks the first time the station was recognized in that category since Carter Alan capped off a three-year winning streak in 1997.

Similarly, KROQ's Amy Stewart wins in the marketing/promotion director category returns the award to that station, which last won when Stacie Seifert took back-to-back honors in 1994 and 1995.

Since this is the year for rock winners with no history of wins to nab multiple categories, Universal kept up the theme. This is only the third year honor label promotion team of the year, but Universal was recognized in both the mainstream and modern rock categories. The last time a label won both was when Capitol christened the categories in both formats in 1988.

On the syndicated front, we combined the mainstream and modern rock categories, and it was Infinity One's "Love Line" returning for another win after last year's award.

It should surprise no one that Howard Stern has taken the national- ly syndicated air personality of the year honors every year including this one since we introduced the category in 1994, making him the winner with the longest consistent winning streak in the awards.

LITE HEAVY WITH TROPHIES

As if being the No. 1 station 12-plus in the nation's largest market wasn't enough, AC WLTV (Lite FM) New York garnered much of the spotlight at the awards, winning in all five of its nominated categories. A trio of stations—top 40 KIIS Los Angeles, rhythmic top 40 WKTU New York, and modern AC KYSR (Star 98.7) Los Angeles—took home three awards each.

In the major-market AC categories, WLTV won as a station, and PD Ryan and air personality Valerie Smaldone won their respective awards for the third time in a row. They were joined by new winners: music director Hanssen Hunter (who has since moved on to satellite radio) and promotion director Bridget Sullivan.

Biggest winners in the major-market mainstream top 40 category were KIIS as station of the year, KIIS promotion director Tom Freeman, and WHY (Z 100) New York music director Paul "Cubby" Bryant, who won for the third year in a row. They were (Continued on page 92)
RADIO CONSULTANT/GROUP PD OF THE YEAR

AC/ADULT TOP 40 | COUNTRY | MAINSTREAM ROCK | MODERN ROCK | R&B | TOP 40
---|---|---|---|---|---
GUY ZAPOLEON | Zapoleon Media Strategies
RUSTY WALKER | Rusty Walker Programming Consultants
FRED JACOBS | Jacobs Media
BRIAN PHILIPS | SiriusXM
TONY GISAY | Gray Communications
GUY ZAPOLEON | Zapoleon Media Strategies

TRIPLE-A

---|---|---|---|---
WXRT | Norm Winin | WERT | Patty Martin | Lin Brehm
Chicago | Chicago | Chicago | Chicago | San Francisco

NETWORK/SYNDICATED PROGRAM OF THE YEAR

AC/ADULT TOP 40 | COUNTRY | MAINSTREAM MODERN ROCK | R&B | TOP 40
---|---|---|---|---
AMERICAN TOP 20 WITH CASEY KASEM | AMFM Radio Networks
AMERICAN COUNTRY COUNCITOWN WITH BOB KINGSOLEY | ABC Radio Networks/KCCS Productions
LOVELINE | Westwood One
TOM JOYNER | RIGHTBACKATYA ABC Radio Network
AMERICAN TOP 40 WITH CASEY KASEM | AMFM Radio Networks

RECORD LABEL PROMOTION TEAM OF THE YEAR

AC/ADULT TOP 40 | COUNTRY | MAINSTREAM ROCK | MODERN ROCK | R&B | TOP 40
---|---|---|---|---|---
COLUMBIA | MCA NASHVILLE | UNIVERSAL | UNIVERSAL | DEF JAM | JIVE
COLUMBIA | MCA NASHVILLE | UNIVERSAL | UNIVERSAL | DEF JAM | JIVE

LOCAL AIR PERSONALITY OF THE YEAR

ADULT CONTEMPORARY | ADULT TOP 40 | COUNTRY | MAINSTREAM ROCK | MODERN ROCK | MAINSTREAM R&B | ADULT R&B | MAINSTREAM TOP 40 | RHYTHMIC TOP 40
---|---|---|---|---|---|---|---|---
Valerie Smaldone | WLTW | New York
Jeff & Jer | KFMN-FM | San Diego
Ben & Brian | KMLE | Phoenix
John Costerlund | WAAF | Boston
Will Perdue | WXRT | New York
Skip Murphy | KDIA FM | Dallas
Lawrence Greg Jones | KMJQ | Houston
Kidd Kraddick | KHKS | Dallas
"Broadway" Bill Lee | WKTU | New York
HONORING BEST IN BROADCASTING

(Continued from page 89)

HONORING BEST IN BROADCASTING

<table>
<thead>
<tr>
<th>No.</th>
<th>TITLE</th>
<th>ARTIST</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>TAKING YOU HOME</td>
<td>DON HENLEY</td>
</tr>
<tr>
<td>2</td>
<td>YOU KNOW MY NAME</td>
<td>MARC ANTHONY</td>
</tr>
<tr>
<td>3</td>
<td>I NEED YOU</td>
<td>LEANNE RIMES</td>
</tr>
<tr>
<td>4</td>
<td>BACK HERE</td>
<td>BBMAK</td>
</tr>
<tr>
<td>5</td>
<td>BREATHE</td>
<td>FAITH HILL</td>
</tr>
<tr>
<td>6</td>
<td>AMAZED</td>
<td>LONESTAR</td>
</tr>
<tr>
<td>7</td>
<td>I KNEW I LOVED YOU</td>
<td>SAVAGE GARDEN</td>
</tr>
<tr>
<td>8</td>
<td>I TURN TO YOU</td>
<td>CHRISTINA AGUILERA</td>
</tr>
<tr>
<td>9</td>
<td>SHOW ME THE MEANING OF BEING LONELY</td>
<td>BACKSTREET BOYS</td>
</tr>
<tr>
<td>10</td>
<td>THAT'S THE WAY IT IS</td>
<td>CELINE DION</td>
</tr>
<tr>
<td>11</td>
<td>CRUSHIN'</td>
<td>ALY &amp; AJ</td>
</tr>
<tr>
<td>12</td>
<td>MY BABY YOU</td>
<td>MARC ANTHONY</td>
</tr>
<tr>
<td>13</td>
<td>THE WAY YOU LOVE ME</td>
<td>FIONA MCGREGOR</td>
</tr>
<tr>
<td>14</td>
<td>BACK AT ONE</td>
<td>BRIAN MCKNIGHT</td>
</tr>
<tr>
<td>15</td>
<td>YOU'LL BE IN MY HEART</td>
<td>PHIL COLLINS</td>
</tr>
<tr>
<td>16</td>
<td>THERE ARE YOU</td>
<td>MARTINA McBROWNE</td>
</tr>
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Adult Top 40

<table>
<thead>
<tr>
<th>No.</th>
<th>TITLE</th>
<th>ARTIST</th>
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<tbody>
<tr>
<td>1</td>
<td>BENT</td>
<td>MATCHBOX TWENTY</td>
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<tr>
<td>2</td>
<td>SUDDENLY</td>
<td>ALEXANDER THE GREAT</td>
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<tr>
<td>3</td>
<td>WONDERFUL</td>
<td>EVERCLEAR</td>
</tr>
<tr>
<td>4</td>
<td>ABSOLUTELY (STORY OF A GIRL)</td>
<td>NINE DAYS</td>
</tr>
<tr>
<td>5</td>
<td>PINCH ME</td>
<td>BARENAKED LADIES</td>
</tr>
<tr>
<td>6</td>
<td>KRYPTONITE</td>
<td>3 DOORS DOWN</td>
</tr>
<tr>
<td>7</td>
<td>DESERT ROSE</td>
<td>STING FEATURING CHER DAMI</td>
</tr>
<tr>
<td>8</td>
<td>THE ONE</td>
<td>BACKSTREET BOYS</td>
</tr>
<tr>
<td>9</td>
<td>TRY NOT TO THINK ABOUT IT</td>
<td>LEANN RIMES</td>
</tr>
<tr>
<td>10</td>
<td>CHANGE YOUR MIND</td>
<td>SISTER HAZEL</td>
</tr>
<tr>
<td>11</td>
<td>CRAZY FOR THIS GIRL</td>
<td>EVAN AND JARON</td>
</tr>
<tr>
<td>12</td>
<td>IT'S MY LIFE</td>
<td>BON JOVI</td>
</tr>
<tr>
<td>13</td>
<td>TONIGHT AND THE REST OF MY LIFE</td>
<td>NINA GORDON</td>
</tr>
<tr>
<td>14</td>
<td>BACK HERE</td>
<td>BBMAK</td>
</tr>
<tr>
<td>15</td>
<td>HIGHER</td>
<td>CREED</td>
</tr>
<tr>
<td>16</td>
<td>SMOOTH</td>
<td>SANTANA FEATURING ROB THOMAS</td>
</tr>
<tr>
<td>17</td>
<td>IF YOU'RE GONE</td>
<td>MATCHBOX TWENTY</td>
</tr>
<tr>
<td>18</td>
<td>DEEP INSIDE OF YOU</td>
<td>STEVIE WONDER</td>
</tr>
<tr>
<td>19</td>
<td>YOU'RE AN OCEAN</td>
<td>FASTBALL</td>
</tr>
<tr>
<td>20</td>
<td>THE WAY YOU LOVE ME</td>
<td>FAITH HILL</td>
</tr>
<tr>
<td>21</td>
<td>MUSIC (THE ROCKABILLY VER. 1)</td>
<td>MADONNA</td>
</tr>
<tr>
<td>22</td>
<td>BREATHE</td>
<td>THE WALLFLOWERS</td>
</tr>
<tr>
<td>23</td>
<td>HERE WITH ME</td>
<td>DIO</td>
</tr>
<tr>
<td>24</td>
<td>TAKING YOU HOME</td>
<td>DON HENLEY</td>
</tr>
</tbody>
</table>

Additional information:
- Billboard honors the best in broadcasting with its annual awards.
- The list includes a variety of songs, some of which won awards in different categories.
- Industries, including radio, media, and music, were acknowledged for their contributions.
- The awards celebrate the best talent and achievements in the field.
- The event is a major celebration for the broadcasting community.
Linkin Park’s single about anger and frustration, “One Step Closer,” appeals to listeners because it can be applied to a variety of situations, says Mike Shinoda, the band’s vocalist. “People pick the weirdest occasions to think about the song,” he says. “The first time with Clive was to open a line of clothing.”

Shinoda feels that the varied sounds of Linkin Park’s Warner Bros. debut disc, “Hybrid Theory,” which combines rock, hip-hop, and electronica influences, makes the album something you can listen to from start to finish. “We didn’t want to get lost in one thing and make it sound too good and then just leave the other songs. We paid attention to every song as much as possible. We hope it shows. The most gratifying thing to me is being able to listen to it and not get tired of it.”

Continue...
music video programming

submissions requested for panel
on new artists at video confab

billboard music video confab: things are shaping up for another exciting billboard music video conference & awards. this year's event is set for nov. 8-10 at the universal city hilton in universal city, Calif. on nov. 8, we'll have a panel called "screening: passing judgment on new artist videos." during this discussion, an expert panel of judges and the audience will be looking at and critiquing videos by new artists and determining whether or not the artists have a chance of a breakthrough to the mainstream.

the videos will be selected in advance by me. record companies are invited to submit eligible videos on vhs tape to me at carla hay, billboard, 777 6th avenue, sixth floor, new york, n.y. 10003. the clips must be from new or emerging artists that we've never had a video played on a national network. please include a letter indicating that you would like the video to be considered for the judging session at the conference. not all videos can be selected, but we'll try to have a wide variety of music represented at the judging session. meanwhile, we'll soon be announcing the panelists for the conference and celebrity guest appearances. award-winning music video director wayne isham will deliver the keynote speech nov. 9.

a complete schedule of conference events can be found on the web at billboard.com/events/mve. for sponsorship opportunities, contact cerejeira@billboard.com with questions about the conference and celebrity guest appearances. award-winning music video director wayne isham will deliver the keynote speech nov. 9.

for questions about the conference panels and celebrity appearances at the awards show, contact me at 646-654-4730 or chay@billboard.com.

for all other questions and information about the billboard music video conference & awards, contact michelle jacangelo at 646-654-4660 or mbivcvevents@billboard.com.

this & that: sonia ives has exited island/def jam music group as vp of creative services. no replacement has been named.

beggars banquet records has named jennifer milner its video executive. maria ruiz has exited the box as music manager for a position at america online latin america. the revolver film company has added director steven mursaige to its roster. he was with bonfire films of america.

local show spotlight: this issue's spotlight is on los angeles-based hip-hop show "peep dis." tv affiliate: kdoc-tv la. time slot: 7:30 p.m. sundays. key staffer: mark st. juste, producer/host. web site: peepdis.com. e-mail address: mark@peepdis.com

following are four videos from the episode that aired oct. 1:

1. snoop dogg presents tha eastsidaz, "got beef" (dog house)/trina, "pull over" (slip-n-slide/atlanic)
2. shade sheist feat nate dogg & kurupt, "where i wanna be" (london-sire)
3.nelly (hot s**t) country grammar "(flip/r eal/universal)"
HIGHLIGHTS

- **opening-night party** - the first of many networking opportunities
- **provocative panels** - top music video professionals discuss the hottest topics in the industry.
- **artist performances** - featuring established and up-and-coming artists!
- **exhibits** - visit displays of the latest music video services and technology
- **music video trivia contest** - winner receives two tickets to the billboard music awards show in las vegas

**EXCLUSIVE EVENT!**

keynote address by award-winning director

WAYNE ISHAM

**2000 BILLBOARD MUSIC VIDEO AWARDS**

the revamped show honors the best in 10 genres: pop, hard rock, modern rock, r&b, jazz & ac, country, rap/hip hop, dance, contemporary christian and the newly added latin category.

**FOR THE 1ST TIME . . .**

winners will be chosen by billboard readers.

**AMONG THE PARTICIPANTS . . .**

- David Beal, Sputnik7
- Tim Clawson, Shooting Gallery Productions
- Doug Cohn, VH1
- Mike Drumm, Music Link Productions
- Kevin Ferr, Power Play
- Daniel Glass, Artnext Records
- Kelly Griffin, BET
- Ralph McDaniels, Video Music Box
- Nathan Mccune, Asylum Visual Effects
- Dave Meyers, Fm. Rocks
- Lars Murray, Suddenly Industries
- Sheirah Reeves-Daves, Anonymous
- Shane Reynolds, Soundcheck
- Fatima Robinson, Choreographer, Director
- Lou Robinson, RCA Records
- Ryan Thompson, Pixel Envy
- Norman Tiller, Stormin' Norman's Last Call
- Jeff Walker, Anstomedia
- Mark Weinstein, RmR Freelance

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for updates: www.billboard.com/events/mvc

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**among the participants . . .**

- David Beal, Sputnik7
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- Doug Cohn, VH1
- Mike Drumm, Music Link Productions
- Kevin Ferr, Power Play
- Daniel Glass, Artnext Records
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- Lou Robinson, RCA Records
- Ryan Thompson, Pixel Envy
- Norman Tiller, Stormin' Norman's Last Call
- Jeff Walker, Anstomedia
- Mark Weinstein, RmR Freelance

**311noud**

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OR mail to: michele jacangelo, billboard, 770 broadway, new york, ny 10003, or fax to: 646.654.4674

Make check payable to billboard. confirmations may be faxed or mailed. please allow 10 business days. no phone calls please.

- $499 pre-registration - received by oct 27
- $550 full registration - after oct 27 & walk up

first name: ___________________ last name: ___________________

Company: ___________________ address: ___________________

city: ___________ state: ___________ zip: ___________

Phone: ___________________ fax: ___________________

e-mail: ___________________

Paying by: [ ] check [ ] Visa/mc [ ] Amex [ ] Money Order

Credit card #: ___________ Exp. date: ___________ Signature: ___________

(Changes not valid without signature)

Cancellations must be received in writing. cancellations received before oct 20 are subject to a $150 administrative fee. no refunds will be issued after oct 20.
****EUROPEAN REGULATORS OK TIME WARNER/AOL****

(Continued from page 1)

Warner, EMI, and BMG.

A statement from the commission says, "The proposed undertakings will prevent AOL from having access to the source of music publishing rights, thereby eliminating the risk of dominance in the emerging markets for online delivery of music over the Internet and associated music players."

In Europe, AOL operates mainly through two joint ventures—AOL Europe, a 50/50 deal with Bertelsmann, and AOL Europe France, a venture with both Bertelsmann and Vivendi subsidiaries Cetegel and Canal Plus.

The commission's decision on Vivendi's acquisition of Universal Music Group parent Seagram was expected. Given the fact that AOL/Times Warner has received the green light, it is believed the commission will also treat the Vivendi/Seagram deal favorably.

Concentrating on the Bertelsmann deal, a spokesperson for the commission says, "The merger will create the first Internet vertically integrated content provider, distributing Time Warner content (music, news, films, etc.) through AOL's Internet distribution network. Because of the structural limits of such content distribution arrangements with Bertelsmann, AOL's activities will also have preferred access to Bertelsmann content and, in particular, to fast music distribution. As a result AOL will have controlled the leading source of music publishing rights in Europe, where Time Warner and Bertelsmann traditionally hold approximately one-third of the market."

The statement continues, "Against this background, the commission prevented AOL from dominating the emerging market for Internet music delivery online, which includes both distribution of content and content distribution.As a result AOL will have become the gatekeeper to this nascent market, dictating the conditions for the distribution of audio films and music. At the same time, AOL and Time Warner could also have been tempted to format time Warner's and Bertelsmann's music in a way compatible only with AOL's music player Winamp but not with competing music players. Because of the technical limitations of the other players, AOL's Time Warner would have been able to impose Winamp as the dominant player."

The commission, however, dismisses AOL's argument that the deal that the new entity would dominate the European market for Internet broadcast access. The regulators said, "Those fears were unfounded. The other players, AOL's Time Warner would have been able to impose Winamp as the dominant player."

The commission’s four-month "population" inquiry into the deal also addresses fears that AOL/Time Warner would dominate the Internet "paid for content" market other than music. The commission said, "Time Warner content proceeded to dominate in."

And Time Warner have apparently agreed to break the links between Bertelsmann and AOL, and in the interim, measures will be taken to ensure that the relationship between AOL and Bertelsmann will stay at arm's length until Bertelsmann has completed.

That move could, perhaps, help any revised deal between Warner and EMI, as it would remove Bertelsmann from the equation in the U.K.

European Competition Commissioner Mario Monti said, "The Bertelsmann undertaking also solves the problem of a single market, where AOL is one of the leading dial-up access providers and where the bundling of 'Time Warner' content with Internet subscription content could have achieved dominance in this market."

He added, "An Independent Competition Monitor will be appointed to ensure compliance with the undertakings concerning Bertelsmann until Bertelsmann exits from AOL Europe and AOL Compuserve France."

The idea of Bertelsmann and AOL scaling back their relationship is not new. The German media conglomerate agreed in March to sell its stake in AOL Europe back to America Online for as much as $8.25 billion, with payment of career or stock to be made after Jan. 31, 2002.

In addition, Bertelsmann Chairman/CEO Thomas Middelhoff has resigned from the AOL board of directors, citing a conflict of interest. Bertelsmann officials declined comment on the EC ruling.

But Tom Wolsein, an analyst with Sanford C. Bernstein & Co. who covers Time Warner, says, "Important step forward in the approval process. AOL and Time Warner also said that they are on track to close their deal by the end of the fall."

The AOL-Time Warner merger still has to be cleared by U.S. antitrust authorities. Meanwhile, as the focus now shifts to regulatory approval for the deal in the U.S., an important outcome of the EC ruling is that AOL and Time Warner will still be open to access: for set-top cable boxes, Internet service providers, and instant messaging services. Analysts, while predicting the success of the deal, have said that concessions to appease the Federal Communications Commission and Federal Trade Commission may yet be in order.

In related news, two U.S. senators have written to Monti to express concern over reviews of mergers involving AOL/Time Warner and Disney-MGM, "The senators told Monti, "We are troubled by the possibility that your analysis and outcomes have been influenced in part by Pan-European protectionism rather than by sound competition policy."

The EC decision received muted reaction on Wall Street, where investors were less enthusiastic about the ruling. "The Ber-
dance music. Without question, the Internet has played a vital role in the branding of U.K., as well as American, labels, clubs, and DJs.

In fact, each executive participating in this report shared similar thoughts.

"The club culture in the U.S. has definitely changed in the past three years. People aren't afraid to embrace it," Roker told Billboard.

Tong, who's "incredibly excited" about the release of this new compilation, says that U.S. dance music has sold 49,700 copies in its first three months, which is the best performance ever for a compilation. According to the sales figures, U.S. dance music is definitely driving the sales of this album.

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BMG’s Download Service Offers ‘One-Stop Shopping’

Conroy, BMG’s chief marketing officer, president of new technology, of the system BMG has chosen to employ for its new download service. “This is the first planned integrated single-checkout shopping experience available in the marketplace... and we feel very strongly that it will help create much better user experience, which is something that we have been committed to achieving for our launch.”

Designed by Digital World Services and based on InterTrust’s digital rights management platform, the “integrated shopping cart” system allows a buyer to choose physical and digital titles in the same shopping cart and pay for them with a single transaction.

Liquid audio—which was previously tapped by BMG to offer retail integration services (Billboard, April 15), offers a similar service, dubbed the Retail Integration and Fulfillment System—to the retail world. While it may seem a minor tweak, it eliminates what is viewed as a major headache by buyers and sellers, says Jim Dillard, COO of Digital World Services, which, like BMG, is a Bertelsmann company. “We have spent a lot of time talking with online retailers and consumers, and they have told us that this is very important to them,” Butting says. “It just makes sense to be able to go through a store and buy what you want to buy,” explains Conroy, executive VP/GM of Universal Music Group’s Global e division, which launched its own digital download trials at the end of July. The subscription service is part of a previously announced joint initiative with Sony Music.

PRICING STRATEGY

While they’ll receive a simpler checkout process, what participating download retailers will get from BMG is the opportunity to set the prices to be rung up when buyers bring those “integrated shopping carts” to the virtual registers.

Using what is referred to as the “agency” or “commission” business model (as opposed to the traditional offline “gross margin” approach, wherein retailers buy product from labels at wholesale and set their own margins), the record company will establish the prices for its own digital product. Retailers will receive a set, undisclosed commission for each sale.

This is the same model being employed by Sony Music and Universal Music Group; EMi and Warners have chosen gross margin instead—a higher amount for all merchants say they prefer.

What [labels] are asking us to do with the agency model is to reinvent our business model,” says Tracie Reed, VP of merchandising at online retailer CDNow, which will stock Warner Music Group’s digital titles when they launch via the gross margin model on Nov. 1. “Our ability to affect our promotions and presentations of titles is paramount to what we are as retailers. And if the agency model restricts us from that ability, it keeps us from doing what we do best.”

But while pricing will thus be standard for the same titles at all retailers, prices on individual BMG albums and singles will vary. Sony and Universal, by contrast, have priced all their singles (neither is selling albums yet) at the same level: $3.99 list price equivalent/$2.49 actual in-store price for Sony and $1.99 for Universal.

“We’re embracing a variable pricing strategy,” and believe that will allow us to assign prices to music in a way that reflects the differences in the marketplace and the needs of an evolving marketplace,” Conroy explains.

At launch, BMG singles range from $1.99 to $2.49, and albums from $9.98 to $13.98, and double-albums from $11.98 to $20.98. A quick price-check on lyricsmusic.com found the self-titled album from Christina Aguilera and L.A.’s “A Place In The Sun” selling for $13.38 and $11.98, respectively, while singles from Toni Braxton (“Just Be A Man About It”) and Dido (“Thank You”) were $3.49 and $2.98, respectively.

The price tags appear to be on par with those affixed to their physical equivalents, something Conroy says is not unintentional.

“We want to be more nimble as we go forward, but the goal is to build a legitimate music market (online), so therefore we want to establish a price/value relationship that supports the underlying value of the music our artists create, that helps people associate that value with high-quality digital goods as well as physical goods,” Conroy says.

“At the end of the day, we’re paying for art, not the materials on which the art was manufactured, and I think that’s an important message for us to be communicating,” he adds.

Brightman Shines With Gold Album. Angel recording artist Sarah Brightman recently performed at New York’s Madison Square Garden in support of her latest set, “La Luna.” At the show, part of her current U.S. tour, she was presented with a gold disc for “La Luna.” Shown backstage, from left, are Andrea Tay, senior marketing director for Angel Records; Gilbert Herethwick, senior VP/ GM of Angel Records; Brightman; Frank Peterson, producer, and Jurgen Ottensen, Brightman’s manager.

Pavarotti In The Garden. Luciano Pavarotti recently performed a sold-out concert at New York’s Madison Square Garden. This was his first concert in the arena since 1986 and the beginning of the Maestro’s 40th anniversary season. After the show, Universal Classics celebrated his performance and his new album, “Pavarotti & Friends For Cambodia & Tibet.” At New York’s Soprano St., chosen from left, are Kevin Gore, GM of Universal Classical Group; Herbert Brewe, manager, Tibo Ruda, president of Ruda Organization; Pavarotti, and Chris Roberts, chairman of Universal Classics Group.

DOWNLOAD DETAILS

BMG’s titles will be encoded in Advanced Audio Coding (AAC), a secure format that is also being used by Universal Music Group.

The files are currently downloadable only via the MusicMatch Java-based technology, but Lyres’ Sege said Oct. 10 that Lyres’ own Sonique player would be supported “within days.” Other player support is likely to be added in the near future, Conroy says.

No hardware players currently support AAC—meaning no supporting to portable players is possible now—but BMG VP of technology, Chris Hensler, says that change will happen when the right devices are developed.

“While we didn’t know if we’d add AAC as an option, we’re happy the market has led to it,” Conroy says. “We wanted to be the leader of the market, not the follower.”

That goal, given the cacophony of competing digital-music approaches, may be an elusive one.

“We recognize this as a very significant step forward, but we also know that this is a starting point and not the finishing line,” Conroy says. “Our commitment as we go forward is to ensure that the functionality, the performance, the user experience continues to get better: The way we think we can basically build a legitimate music market for downloadable music.”
COUNTRY COMES CALLING: Compared with my fellow Billboard chart columnist, I do not often get the opportunity to discuss my area of expertise. However, the Billboard charts, as we know them today, are a result of a major overhaul in the way music was sold and marketed. The Billboard charts are a reflection of the success of songs and albums in the marketplace, and they are used to determine the popularity of artists and songs.

Billboard charts are compiled by the Geometric Progressions algorithm, which takes into account the number of copies sold of an album or single, as well as the number of plays it receives on radio stations. The singles chart is based on the number of times a song is played on the radio, while the albums chart is based on the number of copies sold of the album.

The Billboard charts are widely used by the music industry to determine the success of an artist or song. They are also used by record companies to determine which artists and songs to promote, and they are used by radio stations to determine which songs to play.

The Billboard charts are also used by the music industry to determine the winners of the Grammy Awards. The Grammy Awards are the most prestigious awards in the music industry, and they are given out annually to the artists and songs that are deemed to be the most successful.

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**Greatest Gainer**

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SINGAPORE-BASED ONLINE MUSIC PORTAL Soundbuzz has forged an alliance with BMG Music Publishing. Under the agreement, Soundbuzz will connect BMG Music with unsigned songwriters from Southeast Asia, India, Greater China, Hong Kong, and Australia who have uploaded their music onto the Soundbuzz Web site. Soundbuzz CEO Sudhanshu Sarrowsala says the agreement could create opportunities for independent artists and songwriters to enter into publishing deals.

BILL HOLLAND

BET.COM HAS FINALIZED the acquisition of 360hip-hop.com (Billboard, Sept. 9). The hip-hop site is now a wholly owned division of BET.com, which is held in partnership by BET Holdings II and investors music of a recording artist, Jelich, a 17-year booking agency veteran, began his career with the Halsey Co. in Tulsa, Okla., and later co-founded and co-owned Chief Talent Agency. Most recently, he was a partner in EventBooking.com, an online event management network. Steve Dahl, who opened Monotone's mailing list office, has been named director of fairs and festivals for the company.

GAIL MITCHELL

JAMES YELICH has been named GM of the recently renamed Nashville division of booking agency Monterey Peninsula Artists, formerly known as Monterey Artists. Yelich, a 17-year booking agency veteran, began his career with the Halsey Co. in Tulsa, Okla., and later co-founded and co-owned Chief Talent Agency. Most recently, he was a partner in EventBooking.com, an online event management network. Steve Dahl, who opened Monotone's mailing list office, has been named director of fairs and festivals for the company.

Phyllis Stark

MIAMI-BASED MUXIC LATINa, the label jointly owned by Spain’s Via Gran Musical (VGM) conglomerate and Universal Music Group, has named Angel Pecchi as its first managing director. Pecchi, now managing director of VGM label MuXxii in Madrid, assumes the post Nov. 1; the executive will be replaced in Madrid by Carlos San Martin, formerly president of BMG Argentina and director of Chrysalis Spain.

HOWELL LLEWELLYN

SCOTT GELMAN, 25-year veteran talent buyer with Chicago promoter Jam Productions, has left Jam to join national promoter SFX to head up its Chicago office and oversee operations in Illinois and Minnesota, effective Monday (16). “We couldn’t be more excited,” says Jam and SFX president Dan Roberts. “[Gelman] is a music industry and entertainment veteran, began his career with the Halsey Co. in Tulsa, Okla., and later co-founded and co-owned Chief Talent Agency. Most recently, he was a partner in EventBooking.com, an online event management network. Steve Dahl, who opened Monotone’s mailing list office, has been named director of fairs and festivals for the company.

RAY WADDELL

INGRAM ENTERTAINMENT, a music and video distributor, has agreed to acquire the assets of distributor Major Video Concepts. Terms of the deal, expected to close in mid-October, were not disclosed. With Indianapolis-based Ingram reported to have paid $265 million in 1999 and Ingram’s at about $1 billion, the new company would have approximately $1.3 billion in sales. Decisions about how the two companies will be integrated are expected by year’s end.

ED CHRISTIAN

The U.S. Supreme Court, without comment, has turned down an appeal by Collectibles Records, which had argued that it should not have to pay damages to a group of Texas blues musicians for unauthorized use of their names and photographs. In upholding the earlier ruling, the court on Oct. 10 refused to hear the claim that the damages were pre-empted by federal copyright law. The appeal court had ruled that copyright law protected only a sound recording, and the words and music of a song, not the likenesses of performers. The Supreme Court ruled that federal copyright law did not authorize use of names and likenesses. The musicians include Joe Hughes, Leonard Brown, Walter Price, Pete Mayes, and James Nelson.

Bill Holland

Czechs Set To Launch Bonton Online Division By MARK ANDRESS

PRAGUE—Bonton a.s., the Czech Republic’s entertainment and music giant that celebrated its 10th anniversary last Oct. 11, says it plans to focus on its online division.

Bonton Online will officially be launched at the end of October. At that time, the outcome of talks with potential online partners will be known, says founder/CEO Martin Kratochvil. “We’re in negotiations with a few people, starting with big technology companies and large media-type companies,” he says, declining to identify them.

Bonton Online, a wholly owned subsidiary of Bonton a.s. that was established at the start of this year, aims to be the Czech Republic’s biggest entertainment portal and to sell products online.

Two sites began operating before the official start of the entertainment portal bontonfun.cz, which started in June, and the online shop bontonland.cz, which launched in September. Already, Bontonland.cz offers product that is sold in the video and music retail chain Bontonland and uses Bonton’s distribution network.

“We think that the future belongs not to those that can handle music on computer screens but can handle the selling of music,” says Kratochvil.

Sony Music Entertainment Europe and Microsoft are to collaborate on a European online music-video channel that will feature localized programming highlighting Sony artists. The videos will be streamed in the Microsoft Windows Media format and will be featured on localized MSN portals and Sony Web sites. Programming will include interviews and news on local artists. By the end of the year, the sites will have a localized product server that will begin in November, will feature German-language content tailored to viewers in Germany, Switzerland, and Austria, as well as a Swedish version.

Lars Brande

BONGTONFILM, a subsidiary of Bonton’s entertainment unit with full-integrated teams. Russell Simmons, founder/CEO of hip-hop.com, becomes vice-chairman of BET.com, and BET.com COO Scott Milones will supervise daily operations for both sites. Selwyn Hinds, hip-hop.com’s chief executive officer, and Retha Hill, BET.com’s VP of content development, will continue to oversee content for their respective sites.

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Ed Christian

TUNED IN: OK, you knew the new Radiohead album would do well—but did you think it would be this big? The U.K. band powers through 207,000 units in its first week, according to the last available tally, that’s the largest U.K. sale so far this year.

Considering the band’s track record and the low-key manner in which this album was set up, the opening run is downright stunning. The Billboard 200’s top slot continues to be a revolving door, as the U.K. band’s “Kid A” becomes the fifth No. 1 album in as many weeks.

Each of the album’s previous seven albums was certified platinum (1998’s “Airbag/How Am I Driving” was an EPI, with its most recent, 1997’s “OK Computer,” getting off to the fastest start of the three. Later nominated for the album of the year Grammy, that title opened at No. 21 with 51,000 units for Radiohead’s largest previous SoundScan week. “OK” needed eight weeks to scan as many copies as “Kid A” does in just its first.

Obviously, “OK”—which bows at No. 20 on Top Pop Catalog Albums—did a better-than-AK job of creating awareness for the band. There is no video yet on MTL; last week, “Alesia” was No. 30 and “Bullets” barely hit No. 31 in its third week on Modern Rock Tracks, has only been at radio for a short while. Further, at the band’s direction, Capitol kept a tight leash on advance copies. In a deliberate effort to protect its tracks from leaking out through Napster, there were but two advance CDs in circulation until about the time the album hit stores.

Many of the reviews that were written came from a pair of listening sessions that were staged in New York and Los Angeles. The band also did sit-down interviews with Spin, The New York Times Magazine, and Time; phone chats helped spawn coverage in Q, Newsweek, and New York magazine covers.

Radiohead’s bow ends a long, cold streak for Capitol’s Los Angeles hub, which has had not a No. 1 since Beastie Boys held a three-week reign on distributed label Grand Royal in the summer of 1998. Of course, ’90s album king Garth Brook’s No. 1 album, No. 1 album, No. 1 album, No. 1 album, No. 1 album, No. 1 album, No. 1 album, No. 1 album, No. 1 album, No. 1 album, No. 1 album, No. 1 album, No. 1 album, No. 1 album, No. 1 album, No. 1 album, No. 1 album, No. 1 album, No. 1 album, No. 1 album, No. 1 album, No. 1 album, No. 1 album, No. 1 album, No. 1 album, No. 1 album, No. 1 album, No. 1 album, No. 1 album, No. 1 album, No. 1 album, No. 1 album, No. 1 album, No. 1 album, No. 1 album, No. 1 album, No. 1 album, No. 1 album, No. 1 album, No. 1 album(109,197),(889,951)

by Geoff Mayfield

Rock On: Read any rock-is-dead obituaries lately? Wake up your local album reviewer and tell him that four of this issue’s top 10 albums are by rock bands, with two of them there for a while. Keeping company with chart-top-
SONY DISCOS’ CRESPO UNLEASHES ‘WOW! FLASH’
(Continued from page 1)

spectrum
resources with
ed
“Llord,
clube groove
talking
“One
The
charts,
alike.”

It’s hard to please everyone. If you change too much, they’ll also be disappointed. Now, think I have a balance”

— ELVIS CRESPO

board Hot 100 and Billboard’s Hot Dance Music/Mix-Singles Sales charts.

In the meantime, the then 27-year-old Crespo and his long, black mane made appearances on “The Tonight Show With Jay Leno” and occupied the front page of The New York Times Arts & Leisure section. A full year ahead of Ricky Martin’s “Livin’ La Vida Loca,” you could say Crespo was ahead of his time.

But Crespo’s sophomore effort, “Pintame,” didn’t fare as well, partly because the title track was a virtual rewrite of “Suavemente” and because none of its singles broke into the English market as its two predecessors had.

“Wow! Flash” seeks to remedy this, and the market seems to be ready for Crespo.

What’s happened now is a variety of diversions artists. Latin artists, put a Latin beat and assume we’re going to play their record,” says Kid Curry, FD at WPOW Miami. “But in this case, Elvis is so popular, and he has such appeal in the female market, he’s certainly someone I need to look at as a clear top.

Crespo was one of the first purveyors in English-language radio who played Crespo, spinning not just remixes but also his original, all-Spanish tracks that catchily rhyme.

“One was in a cruise in the middle of the Bahamas, and people were singing ‘Suavemente’ with a laugh. ‘It was a much bigger record than some people may believe.’

With “Wow! Flash,” Crespo is taking a calculated risk, not abandoning but certainly veering slightly from his tried and true formula.

Hopefuly, it will get us away from what he’s done in the first two productions,” says David Gleeson, VP of Hispanic Broadcasting Corp.

“The second one was kind of a letdown because it was a commercial.”

in his effort to evolve, Crespo is now co-producing with Ricky Cruz—who worked on his two previous albums—but with Yan Ducler, a music teacher in Puerto Rico and now his own island’s first trumpet. Although Ducler has arranged for various salsa artists on the island, he had never produced at this level. Regardless, the result is a well-rounded album—versatile but cohesive—which is musically superior to “Pintame.”

Crespo introduces vocalists to “Bella Flor” and flamenco/pop/rap group “No Me Olvidarás.” He also includes one salsa track and a cover of the hit “Otra Noche.”

Although several tracks have the throbbing beat and the distinctive, ferocious horn licks, there are also tinges of nostalgia.

The new album was to feature an Elvis Crespo who not only sang merengue,” says Crespo. “I wanted to prove I could do other things. But we also took care not to create the impression that we were just mixing things up. It’s hard to please everyone. If you change too much, they’ll also be disappointed. Now, I think I have a balance.”

That balance is evidenced by the fact that Crespo didn’t succumb to the temptation to sing in English—something he’s even known to do, but that right now might not ring true.

“His name is Llord,” says. ‘An artist who comes from merengue, and merengue is a music form that has enjoyed worldwide success in Spanish. If some songs lend themsevles to English mixes we’ll do it, but it wasn’t preconceived as part of the upfront strategy.

Where Crespo is venturing is into the Brazilian market, recording a bilingual version of “Suavemente” with pop group Arakult that will be the single in an upcoming compilation album designed specifically for Brazil. The disc will go on sale in November.

“This is the first artist we have singing in Portuguese in a while, especially tropical music,” says Angel Correa, president of A&R for Latin America for Sony Music International. Although Brazil is traditionally a difficult market for a Spanish-language artist, the waters have already been tested by Juan Luis Guerra, who recorded a half-Portuguese, half-Spanish album.

“This is a natural step for Elvis based on his success,” adds Carrasco.

Meantime, Crespo’s traditional Latin fan base is waiting for its due. “Wow! Flash” has been big in Latin America, where it’s been a while since the last two releases, and they both did very well,” says David Massey, president of major retail chain Ritmo Latino, which caters mostly to Hispanic buyers.

“In my stores, we have more expectations for Elvis Crespo than someone like Ricky Martin. Latinos are going to buy it.”

BMG ONLINE CLUB ANGERS MERCHANTS
(Continued from page 6)

amtion, say record club observers. But such clubs are geared toward “people who are responsive to older, more established, and younger, whistle,” which drive them to make purchases, Rose notes.

About two years ago, Columbia Records introduced the “Play” model, which has the potential to be a “one-stop shop” for record sellers. Rose says BMG Direct created OnePriceCDs to expand its audience. She says that BMG Direct will spend $5 million advertising the new club, using mainly television, radio, and People magazine, and that the campaign will run through December, targeting ex-

club members. “We are not going to market this to current mem-
bers,” she adds.

BMG Direct says sign-up costs are small because it leverages its infrastructure, which has fulfillment and customer-service capa-
bilities.

On the other hand, Rose points out that BMG Direct is moving into uncharted territory because “one of our largest group turnovers from two years was 6.2 million pounds ($9 million), unchanged from the same period last year. Total turnover for 1999 was 127 million pounds ($186.5 million).

Says Salter, “We’re at an early stage in what we believe will be a big market. But while we have a centralized structure, this is a unique problem. Now we have to fund to the moment when we have a level of sales and margin to make a profit from those costs.”

BOXMAN DROPS PLANS IN FACE OF BANKRUPTCY
(Continued from page 8)

Loses incurred during the first half of 2000 were reportedly 23 mil-

lion pounds ($34.4 million). It is now known that the retailer’s trading prospects have been shad-
ed by logistical problems since its launch. In the first six months of this year, the group turnaround was 6.2 million pounds ($9 million), unchanged from the same period last year. Total turnover for 1999 was 127 million pounds ($186.5 million).

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News contact: Jonathan Cohen jcohen@billboard.com
Billboard Salutes ‘Hard Music’ With CD Sampler, Special Issue

Some of the most interesting acts on the hard rock and heavy metal scene will be featured on a new CD compilation titled “Hard Music Billboard 2000 Sampler Volume II.” The sampler will be distributed by Billboard to key radio stations and retailers around the U.S.

The sampler is a companion to Billboard’s upcoming salute to hard rock music in the Dec. 2 issue of the magazine. Inclusion in the sampler is part of a larger marketing package being offered by Billboard.

Last summer’s “Hard Music Volume I” CD featured tracks from major artists, including Alice Cooper, Bodo, and Rancid. With so many new acts and unique talents emerging from this scene and with all of the twisted sounds that have not yet risen from the underground, this ongoing series gives artists an outlet for their music to be heard by key radio and retail decision-makers.

Paying tribute to the hard music scene, Billboard’s special issue will be packed with reviews, interviews, and in-depth reports. The special feature will offer insight into what the future holds for hard-rock, punk, and metal music. It will preview upcoming releases, new artists, and hard music on the Internet, and more. In addition to these elements, the special will investigate Scandinavia’s booming metal scene, metal in the movies, and report on the latest developments in marketing and retail. It will also take a look back at the year-to-date with reports on the top acts and most-successful tours.

To learn more on how to secure a track on the “Hard Music” Billboard 2000 Sampler Volume II compilation, contact Evan Braunstein at 646-654-4646 or email him at ebraunstein@billboard.com.

Radiohead Upgraded From ‘OK’ To ‘A’

For A GROUP THAT never even came close to the top 10 before, Radiohead scores big with its first No. 1 album, “Kid A” (Capitol). The British band’s previous best on The Billboard 200 was “OK Computer,” which peaked at No. 21 the week of July 19, 1997. Ironically, that very same week was the last time a British act had the No. 1 album in Billboard, until this issue. Prodigy spent a lone week in pole position that July with “The Fat Of The Land.”

Since that time, the Brits have been shut out of the No. 1 spot (“The British Invasion: Why Can’t U.K. Music Conquer U.S.”, Billboard, Sept. 9). Before Prodigy, the only other U.K. acts to reach the summit in the past five years have been Spice Girls (“Spice,” 1997), Bush (“ Razorblade Suitcase,” 1996), and the Beatles (“Anthology 1,” “Anthology 2,” “Anthology 3”). That’s not counting the No. 1 success of Anglo-American Fleetwood Mac in 1997 with “The Dance.”

Radiohead isn’t the only U.K. act to debut on The Billboard 200 this issue. Great British hope and labelmate Robbie Williams enters at No. 110 with “Sing When You’re Winning,” an album that has already topped the U.K. album chart. Radiohead is also No. 1 at home this issue, allowing the group to reign on both sides of the pond. And Radiohead has company in the top five of The Billboard 200, where rock act Green Day opens at No. 4 with “Warning” (Reprise).

Let’s ‘MUSIC’ PLAY: Mary J. Blige moves to the top of the Hot Dance/Mix/Club Play chart with “Your Child” (MCA), ending Madonna’s five-week run at the top with “Music” (Maverick). That makes “Music” one of only three titles to be No. 1 for at least five weeks since 1984, when Prince was on top for six weeks with “When Doves Cry.” Aside from “Music,” the other five-week champs are “Gonna Make You Sweat (Everybody Dance Now)” by C+C Music Factory Featuring Freedom Williams and “Believe” by Cher.

Prior to 1984, songs with longer runs on the Club Play chart, but a high turnover has been the norm since then. The longest-running No. 1 in the chart’s 24-year history is “Thriller” (LP Cuts) by Michael Jackson. In this chart’s early days, entire albums or a group of album tracks were often listed together.

Even Higher: Two sophomore acts in the top 10 of The Billboard Hot 100 are faring better with their second singles than their first. Creed’s first Hot 100 appearance was with “Higher,” which peaked at No. 7 (and is still No. 30 in its 53rd chart week, tied with Faith Hill’s “Breathe” as the longest-running song on the chart). The group beat that performance last issue when “With Arms Wide Open” (Wind Up) reached No. 5. This issue, the single advances to No. 3. The other act with a bigger second single is Pink. “There You Go” took her to No. 7, but “Most Girls” (LaFace) tops that, marching 8-6.

CRUISE CONTROL: Huey Lewis has his first Adult Contemporary hit since January 1997, when “100 Years From Now” peaked at No. 10. Lewis is about to return to the top 10 with a remake of Smokey Robinson tune, “Cruisin.” (Hollywood). His duet partner on this cover version is a newcomer to the AC chart, Gwyneth Paltrow, his co-star in the film “Dela.”

PERSONNEL

A key addition has been made in the editorial department at Amusement Business. Randy Tierney has been named editor of the Nashville-based publication, effective Oct. 19.

Prior to a recent stint as editor-in-chief and VP of Creative Planet, an Internet-based entertainment trade publication, Tierney was editorial director of special issues at The Hollywood Reporter, which, like Amusement Business, is part of BPI Communications. He has 18 years experience as a journalist and editor and has won numerous awards for articles and issues, including the Neal Award presented by the American Business Press.

Before joining The Hollywood Reporter, Tierney held various editorial posts at American Film, Islands, and Santa Barbara Magazines. He is a graduate of the University of California, Los Angeles. Tierney will be based in BPI’s Los Angeles office, along with numerous other members of AB’s editorial and marketing staff. He will report to Karen Oertley, publisher and editor-in-chief of Amusement Business.

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In an item in last week’s Homefront, the new title for Michele Jacangelo was stated incorrectly. Jacangelo has been promoted to director of conferences and special events with responsibility for Billboard’s six annual conferences (Latin, jazz, dance, R&B/hip-hop, radio, and video sales), editorial summits, and other special events. Jacangelo continues to report to Howard Appelbaum, associate publisher/ licensing and VP of marketing.

Billboard Music Awards

MGM Grand Hotel ■ Las Vegas ■ Dec. 5, 2000

For more information, contact Sylvia Strin at 646-654-1600

The 22nd Annual Billboard Music Video Conference & Awards

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For more information, contact Michele Jacangelo at 646-654-1600

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MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

FOR WEEK ENDING 11/19/00

YEAR-TO-DATE OVERALL UNIT SALES

1999 2000

TOTAL 578,167,000 579,364,000 (UP 0.2%)

ALBUMS 511,667,000 535,735,000 (UP 4.7%)

SINGLES 66,500,000 43,629,000 (DN 34.4%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

1999 2000

CD 433,088,000 476,168,000 (UP 9.9%)

CASSETTE 77,418,000 58,314,000 (DN 24.7%)

OTHER 1,161,000 1,253,000 (UP 7.9%)

SALES REPORTS

DISTRIBUTORS’ MARKET SHARE

(9/4/00 — 10/1/00)

UMVD 27.7% 18.3% 17.2% 14.2% 13.2% 9.6%

INDIES 29.5% 16.9% 15.3% 16.5% 12.9% 8.3%

WEA 25.8% 11.7% 27.2% 14.3% 13.7% 7.3%

BFLG 27.7% 18.3% 17.2% 14.2% 13.2% 9.6%

SONY 29.5% 16.9% 15.3% 16.5% 12.9% 8.3%

END

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY
THE SEVENTH ANNUAL T. J. MARTELL
Wine & Music Aficionado Dinner

Thursday, November 2nd

Black Tie
Champagne Reception at 6:30 pm
Dinner will be served at 8 o’clock sharp

The Burden Mansion
1-7 East 91st Street
New York City

A Champagne reception hosted by Pat Roger, followed by a very special culinary experience: David Bouley, proprietor of Daniel and Bouley Bakery, will be preparing five courses, each accompanied by carefully chosen wines from France and California. This year’s outstanding wines include the legendary Château Faget from Burgundy, Château Quinault La Maie, Château Pape, Château Pichon Longueville from Bordeaux; our California wines include those from Villa Mt. Eden, Stina Wine, Trius Parker Winery, and Silver Oak Winery. In accordance with the tradition of the T. J. Martell Wine and Music Aficionado Dinner, the winemakers will be in attendance to talk about their wines. A Grand Auction, led by Joe Smith & Ann Coblen, promotes exotic wines and fabulous prizes. If you haven’t been to the dinner before, remember that a knowledge of fine wine is not a prerequisite. We drink great wine but the emphasis for the evening is on fun!

Attendance is limited to 150. Tickets are priced at $850 per person.
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