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**Work-For-Hire Bill Repealed**

**News Analysis: Artists’ Rights In Focus**

**BY BILL HOLLAND**

WASHINGTON, D.C.—President Clinton was expected to sign the work-for-hire bill soon after he returned from the Middle East. The landmark measure was approved in the Senate by unanimous consent at 9:26 p.m. Oct. 12.

Meanwhile, key supporter Sen. Orrin Hatch, R-Utah, tells Billboard in an exclusive interview, “I think this issue shows it pays for you artists to be more pro-active—to establish a presence in Washington to make sure that your voices are heard and not assume that other interest groups are watching out for you.”

(Continued on page 95)

**Copyright Law Changes Explained**

**BY JAY ROSENTHAL**

WASHINGTON, D.C.—The U.S. Copyright Act defines a sound recording as a work that results from the fixation of a series of musical, spoken, or other sounds but not including the sound accompanying a motion picture or other audiovisual work. The sound recording copyright protects a particular series of sounds “fixed” (embodied) in the recording against unauthorized reproduction.

(Continued on page 94)

**A Musical Ghost Story From Mellencamp & King**

**BY MELINDA NEWMAN**

LOS ANGELES—Two of pop culture’s biggest names—Stephen King and John Mellencamp—are uniting to write a musical, and naturally, it’s a ghost story.

“Our goal is someday to end up on Broadway,” says Mellencamp. “We’re not going to take it straight to Broadway. See, that’s the great thing about this for Steve and I both; we don’t really have to do this.”

The untitled work was Mellencamp’s idea, but King, one of the top-selling authors of all time, quickly agreed to work with the singer, whom he’s long admired. “I’m like everyone else—I think he’s great,” says King. “He’s from the Midwest; he’s got a nice, sort of ‘common people’ thing.”

For Mellencamp, King was his only choice for a collaborator. “I had a vague notion of a story, and I spoke to my agent at Creative Artists Agency about wanting to do a musical,” says Mellencamp. “My agent sent me over a list of writers, and I said, ‘No, I just want Stephen King to write it.’ And as fate would have it, my agent is also the Creative Artists Agency director.”

(Continued on page 92)

**After 5 Years Without Enya Album, Warner Offers ‘Day Without Rain’**

**BY LARRY FLICK**

Enya takes a deep, cleansing breath before she speaks. It’s the end of a long, arduous day of preparation for the release of “A Day Without Rain” (Reprise/Warner Bros.), her first album in five years, and she’s admittedly feeling a little anxious.

“Only a small number of people have heard the music at this point,” she says, unwinding in a suite in a Dublin hotel. “And no matter how pleased you are with the finished recording, the first few times you share it with anyone are somewhat nerve-racking. The emotional stakes are extremely high when you create a piece of work that is so personal.”

The stakes are even higher when you’re an artist whose work clearly strikes a chord with your audience, which reaches far beyond the standard artist/fan context. Enya’s fans don’t merely enjoy her music; they take it to heart.

(Continued on page 96)

**FCC To Congress: No Low-Power FM Limits**

**BY FRANK SAXE**

NEW YORK—The battle to license hundreds of new low-power radio stations across the U.S. has come down to the final few hours of the 106th Congress, as backers of legislation that would pull the plug on hundreds of these stations are working to slip legislation into the massive budget bills being debated behind closed doors.

It has also come down to a political struggle between broadcasters and their lobbyists and public interest groups, churches, and individuals looking to fulfill their dream of programming their own radio stations. The latter groups contend that Congress is side-stepping a two-year-old decision by the Federal Communications Commission to provide low-power radio licenses.

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MR. CAB DRIVER
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FRIDAY, 11/10 PHOENIX, AZ VETERANS MEMORIAL COLISEUM

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### IFPI Stats Show Improved Global Sales

**BY GORDON MASSON**

LONDON—Music industry observers are cautiously anticipating another record year after interim statistics from the International Federation of the Phonographic Industry (IFPI) showed a marginal rise in both unit sales and value for the first half of the year.

IFPI chief Simon Diaz pointed out that “historically, interim figures have not been an accurate indicator of full-year global sales figures,” a global increase in recorded music sales of 2% in value and 1% in units during the first six months of 2010 is nonetheless encouraging. The figures reveal notable recovery in a number of major markets, including Brazil (up 26% in unit sales and 31% in value), Mexico (down 5% in units but up 10% in value), and Spain (up 21% in units and 9% in value).

CD album sales worldwide were up by 7% over the same period in 2009, with increases of 10% in Europe and 5% in North America. In Latin America, CD sales grew by 11%, while Asia overall saw a 7% increase in sales and artists’ income from a number of developing markets, especially in Southeast Asia and Eastern Europe, also saw recovery during the period.

As expected, worldwide sales of cassette tapes continued to decline, registering a 16% fall, while sales of singles fell by 16%.

David Lillicraven, economic analyst for IFPI, says, “The world figures show a still strong recovery in the market. As a result, piracy still remains a major issue—from the Internet, CD-R, etc., across the world. The recovery could have been a lot better, had it not been for piracy, which grew by one fifth in the first half of 1999, and although we’ve come up slightly on those figures, we’re still considerably down on the first half of 1999, and considerably down on the levels of piracy globally.”

IFPI chairman/CEO Jerry Berman agrees, “I think, quite frankly, that piracy has a substantial impact. The Internet itself, in the physical world itself, is still a significant problem over to come. The incredible production capacity in the world is the source of the problem, and it is a way to govern that CD manufacturing plants in their own territories, this will continue to be the single major obstacle to legitimate business. I mean, we’re talking about hundreds of millions of pirate discs.”

Berman says, “The first half was OK, but we do have to keep reminding people that we also showed a poor first half, yes, there was something of a recovery, but we have to go with caution.” With the cautious optimism, he adds, “If you go on the back of traditional record world, the first half year representing something like 60% of the total business, my guess is that the second half will be OK.”

On Oct. 12, the RIAA kept its lawsuit alive as a whole were better in the first half of 2000. Total unit sales grew by 6%, led by increases in Europe’s two largest markets, and Germany (5%) and Spain (4%)

Over the whole world. The overall Asian music market was flat, Southeast Asia, excluding Japan, continued to recover from the slump of the late ‘90s, while sales of singles continued to fall, but the Japanese music market fell 3% in value despite a 3% increase in units.

China—the target of so many record companies—we also showed a poor first half, unit sales down 17% and value down 16%.

Music sales in Latin America grew by a healthy 3% both in value and in units, driven by strong sales in the region’s two largest territories, Brazil and Mexico. Brazil, the world’s fastest-growing major music market in the first half of the year, bounced back from its drastic 31% drop of last year with an increase of 29% in units, due to a stabilizing economy. In Mexico, sales were up 10%: however, in Argentina the music market fell sharply by 46% in units as the country remained in the grip of recession.

While the interim figures have much to do with release schedules, the halfway point for 2000 sees Italy and the Nether-

The SoundExchange rollover is the fox guarding the chicken coop." — DON HENLEY

### RIAA Royalty Plan Protested

**BY BILL HOLLAND**

WASHINGTON, D.C.—Even before its official launch in the new few weeks, SoundExchange, designed by the Recording Industry Assn. of America (RIAA) to be the exclusive collection agency for digital performance royalties, has come under fire.

A Washington group of indie label and cyberspace veteran who formed an alliance in 2007 called the Indie Royalty Coalition (IFMCO) announced Oct. 18, that it has written to the U.S. Copyright Office charging that the RIAA offset will be an inappropriate vehicle for collection, because the independent group represents the five major record companies.

Instead, the group encourages the creation of a third-party organization to collect and disburse funds to ensure that the interests of all stakeholders, including labels, artists, and E-businesses, will be fairly represented in the ongoing digital music debate.

“We simply do not see how the RIAA could be successful if simultaneously representing artists and independent labels at the same time that it is a trade organization for the major labels,” says FMC executive director Jenny Toomey, the former head of the D.C.-area-based indie labels.

Under the Digital Performance Right Act and the subsequent Digital Millennium Copyright Act, both crafted by the IFMCO to get the RIAA plan approved, soundtracks trade majors get 50%; featured artists, 45%; the American Federation of Television and Radio Artists (AFTRA) gets 2.5% for background singers, and the American Federation of Musicians (AFM) gets 2.5% for session musicians.

Of paramount importance to artists is whether, under the SoundExchange formula, artists will be paid directly whether the collections will be held back and put against artists’ unrecorded royalties. At this stage, it is unclear how SoundExchange will deal with this funds.

Representatives of AFTRA and the AFA sits on the board of SoundExchange, and an AFTRA representative says both groups are “still studying the fairness and accountability in collection and dispersal of funds.

Artists Coalition co-founder Don Henley says he is weary of the rollover, characterizing it as “the fox guarding the chicken coop if I ever heard it.”

The RIAA’s SoundExchange executive, John Simpson, says he was meeting with FMC reps Oct. 18 to discuss the matter.

### Suits Bring Scour To File For Bankruptcy

**BY EILEEN FITZPATRICK**

LOS ANGELES—As Scour Inc. heads to bankruptcy court, it may be the first online file-sharing company to suffer copyright infringement under the weight of copyright infringement

Scour’s bankruptcy filing was largely tactical to protect its assets, says national Data Corp. analyst Malcolm McLachlan, “but their chances of survival are less than 50% at this point.”

On Oct. 12, Scour held a meeting with SoundExchange, a Napster-like file-sharing software for audio and video, filed for Chapter 11 bankruptcy protection, listing debts of $18.5 million, 2.5% of which came from labels, and associated liabilities against assets of $1.2 million. In July, Scour was sued for copyright infringement by the Recording Industry Assn. of America (RIAA) and the Motion Picture Assn. of America (MPAA). Scour had sought damages of up to $50,000 per infringement, which is included in the bankruptcy filing as a $25 million claim.

In the Oct. 18 bankruptcy filing, Scour points out that it has no customers, has no claim for uniplex, and has no claim for customers, has no claim for unpaid damages.

“Scour certainly had the bad luck to be sued by multiple organizations,” says McLachlan. “In the larger picture, if the RIAA and MPAA prevail, Scour could be suffering from these types of companies, they’re going to drive them underground, which will be harder to control. I think they’re gambling their future on the-chopper approach is going to work.”

Chief creditors include a $1 million loan from Palo Alto, Calif.-based venture-capital group Angel Investors Network, plus a $1 million lawsuit against Scour’s two founders, and $1 million from an unidentified group. Scour’s largest creditors are the RIAA and the MPAA, which has a claim for $1 million.

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CMT’S Corbin Takes Sovine’s Post At BMI

BY PHILLIS STARK
NASHVILLE—BMI has named C. Paul Corbin VP of writer/publisher relations in a wake of Roger Sovine’s announcement that he plans to retire from the performance rights group’s Nashville-based position effective Jan. 1, 2001.

Corbin, VP/GM of music industry development at Viacom’s CMR, will start at BMI the first week of December and will spend his first few weeks working with Sovine. Corbin reports to BMI president/CEO Frances Preston.

Corbin describes his new job as being “primarily to support the songwriters and the publishers and to work with them and encourage them to continue in their craft and also to be as strong as we can be in our music genre.”

Corbin has been with CMR and sister network TNN for 17 years. From 1983-1984 he was TNN’s director of programming before assuming his current post. No replacement has been named at CMR.

Having worked with BMI staffers on various projects and committees over the years, Corbin says, “They had always had a sense of class and security and clear direction” at BMI. “There is probably no one with more passion for songwriters and publishers than Frances Preston. She’s really set up a first-class organization, and I’m honored to be asked to be a part of it.”

Sovine calls Corbin “a wonderful piece. He’s a really good people person, and that’s what the job requires, being all things to all people. He’s that kind of guy.”

Sovine says the Internet will present the biggest upcoming challenge for Corbin and the BMI staff. “Finding the right way to license those users on the Net and getting the songwriters properly compensated for the use of their music—that’s a challenge of the entire industry, but especially to performing rights organizations,” he says.

The son of Grand Ole Opry star Red Sovine, Roger Sovine charted two country singles himself on the Imperial label. Sovine began his career at Nashville’s Cedarwood Publishing Co. in 1965, later moving to ShowBiz Publishing and South Publishing Productions. In his first stint at BMI, from 1972-1979, he served as assistant VP, writer/publisher relations, but left to join the Wells Music Group as VP of professional services. After a stint as VP of Tree International (now Sony/ATV), he rejoined BMI in 1986.

In a prepared statement, Preston said Sovine “has added much to the history and personality of BMI. His understanding of music and songwriters and his relationships with the entire music industry are legendary.”

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Limp Bizkit Sells Hot Out Of The Box
Loss-Leader At Best Buy Raises Specter Of Price War

BY ED CHRISTMAN
NEW YORK—Limp Bizkit’s new album, “Chocolate Starfish And The Hot Dog Flavored Liquid,” looks as if it will break the million-unit mark in its first week of release, fueled in part by a value-added version of the title and graduated pricing by Best Buy.

On street date (Oct. 17), the new album appears to have sold about 400,000 units. Best Buy, which lost-leadered the product by selling it for $9.99, racked up by far the most sales, about 150,000 units, according to sources.

Based on street-date sales, first-week sales are projected to reach between 800,000 and 1.4 million units, according to various sales executives, most of whom predict it will top 1 million units.

“We are thrilled with first-day sales,” says Candace Berry, Interscope’s head of sales. “The pandemoid [sic] changed the music business and retail is exactly what you would want, with kids in many cases buying multiple copies.”

Best Buy attributes the first-day sales rush to a variety of factors. “Every single component that you would need to properly set up a record was covered,” she says. For instance, she points out that “MTV had a Limp Bizkit special that ran all weekend, including footage from a party they had at the Playboy mansion, as well as coverage of the Napster tour.”

In addition, MTV played videos of the album’s two lead tracks, “Rollin’” and “My Generation,” and on street date the band was the guest act on “Total Request Live,” which was followed up by an in-store appearance at DVD plc at the street at the Virgin Megastore in Times Square.

Moreover, “Rollin’” is a major feature on the trend-getting airplay on rock, alternative, and rhythmic stations, Berry adds.

Accounts say they were thrilled by the album’s sales but dismayed by Best Buy’s $9.99 pricing. Pete Cline, president of Handmade Entertainment Resources, says he was “terribly disappointed to see that even with a value-added item, Best Buy chose to sell the album at below cost. It really devalues music.”

Interscope offered accounts a premium, allowing them to order a boxset at $11.99. Best Buy would buy the spark that could ignite a price war, a situation that has been anticipated since the Federal Trade Commission [FTC] created retail as the only avenue suppliers this summer to eliminate their minimum-advertised-price policies.

The Limp Bizkit album carries an $18.98 suggested list price and has a boxset wholesale cost of $12.02. With the buy-in and early-payment discount, the overall price Best Buy was quoted was $11.42. But if all the CDs sold at Best Buy were value-added, carrying the 50-cent advertising surcharge, that would put the chain’s cost up to $12.42, or $1.18 more than a $11.99 per unit, or a total of $288,000, on its sales of the album.

Best Buy executives couldn’t be reached for comment, but Street analyst familiar with the situation (Continued on page 79)

Pre-Merger Warner Reports Increases In Third Quarter

BY BRIAN GARRITY
NEW YORK—Warner Music Group reports that third-quarter revenue and earnings increased 10% because of an improved release schedule, better international sales, and continued growth in DVD music unituring profits.

The results were part of parent Time Warner’s financials for the three months ended Sept. 30, its final reporting period ahead of the scheduled close of its merger with America Online.

In conference call with analysts announcing the quarterly results, Time Warner executives broadly outlined the company’s digital distribution plans for the next six to 12 months, reiterated their continued interest in a merger with EMI, maintained that the dream combination with AOL will close on time, and discounted fears of a slowdown in Internet ad revenue for content providers in DVD music.

In the music segment, Warner posted EBITA (earnings before interest, taxes, and amortization) of $87 million—up from $79 million last year. Revenue increased to $938 million from $852 million a year ago.

Executive attribute the gains to a release schedule that included new offerings from the Corrs, Madonna, Yuki Koyanagi, and Barenaked Ladies. Music sales also rebounded internationally, led by

Aguilera Sues Her Manager

Claims Breach Of Duties; Kutz Is ‘Disappointed’

BY CHRIS MORRIS
LOS ANGELES—Steven Kutz, the estranged manager of Christiana Aguilera, says he realizes that he is hardly the first artist’s representative to be sued by a superstar client who is seeking to break a contract.

In an interview with Billboard, Kutz notes that Madonna, Shania Twain, and (very recently) 98°, among many others, have been involved in legal wrangles with their managers.

Parsons said that the music group soon plans to sell its content in four different formats: CDs, digital downloads, and DVDs.

In addition, Warner Music Group said that it plans to launch its digital download program on Nov. 1 and that it expects to launch a subscription service in conjunction with America Online sometime this fall.

Parsons said that the music group soon plans to sell its content in different formats: CDs, digital downloads, and DVDs.

He added that the company is preparing to begin selling DVD Audio and that with an installed base of DVD players, the forecasts for consumer adoption of the format look promising.

Meanwhile, Time Warner reports third-quarter EBITA of $1.276 billion on revenue of $6.873 billion, compared with EBITA of $1.611 billion on revenue of $6.723 billion a year ago. Basic net income for Time (Continued on page 102)

Harry Fox Agency Forges MP3.com Royalty Plan

BY IRV LICHTMAN
NEW YORK—Music publishers, represented by mechanical collection agency the Harry Fox Agency (HFA), have forged a preliminary royalty agreement that gives Internet music provider MP3.com’s MyMP3.com online music locker service access to leading song catalogs.

The agreement, pending its finalization and ratification by individual HFA music publisher clients, would also settle a copyright infringement action filed last March against MP3.com in New York federal court by HFA publisher clients peermusic and MPL Communications.

Under the proposed three-year licensing arrangement, MP3.com will pay as much as $30 million to HFA for the benefit of up to 25,000 music publishers and their songwriters as part of two equal funds.

One fund will be used to pay HFA publisher clients for past uses of music on the MyMP3.com service, another fund of $10 million will be used to advance payments toward royalties earned under the would-be license.

HFA, which is a unit of the National Music Publishers’ Association (NMPA), estimates that the potential song licensed to MyMP3.com by its publisher clients could exceed 1 million.

The proposed license also calls for a payment of one-quarter cent each time a song is streamed on demand to a customer from a MyMP3.com account, along with 50 cents per fee per track, said to be 10 cents, added to the MyMP3.com service.

MP3.com allows consumers to listen via computer to music from CDs and to the Internet, that they purchase from MP3.com’s retail partners.

Regarding an agreement between Harry Fox and NMPA, it is expected that the ratification process by HFA clients will take about two months. “We’ll be polling the industry as to which clients are in or out,” he says. “It’s understood that approval of the agreement requires a 65% threshold to carry the agreement for the past phase and a 75% threshold to carry the future phase.”

While HFA clients total 25,000 publishers, it is believed that the system that under a revenue-weighting system that gives bigger publishers a bigger share of the polling process, Internet music will settle the argument and will essentially determine the outcome of the polling.

Meanwhile, on Oct. 18, the day the agreement was announced, Murphy and HFA lawyers had begun to meet with publishers at NMPA’s home base in New York to give them “a firsthand view of the settlement and a detailed explanation.”

Similarly, this face-to-face approach will take place in L.A. soon in tandem with an NMPA/ HFA meeting.

All NMPA board members have gotten copies of the settlement, and, says Murphy, “publishers thus far are very pleased, pleased, and thrilled.”

Murphy also plans to give legislators in Washington a rundown of the agreement in the near future. “I want all of them to know how we operate, and how it’s a clear demonstration that we can work within the law and produce a good business model in a brand-new area.”

Earlier in a prepared statement, Murphy commented, “We believe that our negotiations with MP3.com have yielded a landmark proposal that NMPA can refer to the music publishing and songwriting community with confidence and enthusiasm.”

“We can also hope that it will be a productive and mutually beneficial relationship with MP3.com and similar services that respect the principles of fair compensation and fair use.”

According to a statement from Robin Richards, president and chief negotiator for MP3.com, “The agreement is a significant step toward our goal of creating a business model that enables both the artists and the customers to be paid fairly, that electronically lets customers do what they want to do to share music with friends, and that creates an economic structure that is sustainable.”

“IT’S HAPPENED” IN THE INDUSTRY AS TO WHICH CLIENTS ARE IN OR OUT,” SAYS IRV LICHTMAN. “IT’S UNDERSTOOD THAT APPROVAL OF THE AGREEMENT REQUIRES A 65% THRESHOLD TO CARRY THE AGREEMENT FOR THE PAST PHASE AND A 75% THRESHOLD TO CARRY THE FUTURE PHASE.”
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**IFPI Lobbying France for Rights Protection**

BY MARIE-AGNES BRUNEAU

PARIS—The European music industry is calling on France to take the lead in ensuring that the proposed European Union (EU) Copyright Directive will offer sufficient protection to rights owners.

The directive is a body of rights that combines copyright and national legislation and takes into account the recent World Intellectual Property Organization treaties on copyright.

“We are hopeful and optimistic that the French will continue to play a leading part in the Copyright Directive,” International Federation of the Phonographic Industry (IFPI) chairman/CEO Jay Berman commented after a two-day lobbying effort in Brussels and a delegation of the IFPI’s European executive committee met in Paris on Oct. 12 with high-ranked officials, including advisers on music and cultural matters to the prime minister, to the minister of culture, and to the head of the cabinet.

The delegation also met parliament members Andrei Santi and Patrick Bloche, who are interested in new information and communication technologies.

The record company heads undertook the trip to call on the French presidency of the EU to support a union-wide strategy to fight physical and online piracy. Following the meetings, Berman expressed his appreciation to the French government “for the role the French played in the debate regarding the Copyright Directive.”

France leads the European Union until Dec. 31. The proposed directive is expected to be presented for a vote before the European Parliament in Strasbourg Oct. 22 before being adopted.

In his meetings, Berman stressed how important it is that the directive includes language to combat online piracy.

Berman said, “The Copyright Directive will have a direct implication on piracy online and an impact on our ability to deal with it. It will enable us, for example, to implement technical measures—such as a central server to identify unauthorized sites—in order to protect our copyrights.”

Asked if the IFPI would take action against all sites that infringe copyright, EMI Recorded Music senior VP Rupert Ferry said, “We represent the songwriters, music publishers, the producers, and the artists. We would rather like that these people come to us and have proper license and arrangement, as we already have in the offline world. We prefer not to go to court and to build this new world together with these companies.”

Commenting on consumer education, Universal Music executive VP Tim Bowen said that “nobody in the industry wants to legislate against consumers. It’s very difficult to educate a consumer. He does not know he steals, and he is not (stealing), he is just taking advantage of a technology. Our business is to have a consumer offering and to make it acceptable for a consumer to pay whatever he pays because he gets added value. You can consume music whether [through] download, purchase, via subscription—there are tons and tons of business models we are currently working on. Currently, what’s happening online is that people steal and let it go, whereas pirated steal it. It will not last. But it’s up to us to give the consumer the offer he will pay for.”

**TBA Forms European Joint Venture**

**VETERAN U.K. PROMOTER GOLDSMITH LINKS WITH U.S. COMPANY**

BY RAY WADDELL

NASHVILLE—Making good on plans to expand into Europe (Billboard, Sept. 9), TBA EntertainmentCorp.’s Thomas “Jock” Weimer III is expected to officially declare on Oct. 24 a new joint venture between TBA and veteran U.K. promoter Harvey Goldsmith.

TBA, a multifaceted entertainment company specializing in linking the corporate and live music industries, will open a London office in a joint venture with Goldsmith.

“From our perspective, instead of going in and building [in Europe] from the ground up, we’re going in with the largest, most-experienced, best-known promoter/producer in Europe,” says Weimer. “And with TBA, [Goldsmith] is hooked up with one of the largest producers of corporate events internationally.”

The development is the latest from TBA, which has quietly become a force in the live music/event production realm, producing more than 3,000 events annually. With offices in New York, Los Angeles, and Nashville (as well as numerous other locations), expansion into London was a logical portal into the international market.

“Just as TBA has serviced the entire U.S., this joint venture with Harvey Goldsmith will be to service all of the European Common Market,” says Weimer. He adds that TBA has already been active in Europe with companies such as GTE and Nortel, and the Goldsmith venture will only expand that situation.

“The big difference is [the joint venture] will give us people on the ground over there, working all day everyday.”

Weaver believes events like Rockfest could well work in European markets. “We’re looking forward to expanding these type events to Europe,” he says. “Rockfest is the largest ticketed event in the U.S. each summer, and now, through our affiliation with Harvey Goldsmith, it would be a natural to export it over there.”

Goldsmith, whose relationship with Weaver dates back to Weaver’s days as president of Hard Rock International, pleads the joint venture makes sense considering the “enormous changes” the concert business has undergone in the past few years.

The TBA model has been to produce massive, successful live concerts and other programs without the traditional “promoter risk,” instead allowing corporate partners to pick up the financial burden.

For his part, Goldsmith is no stranger to large live music events, having produced such mega-concerts as Live Aid and the Concerts for Kampuchea in London. But Goldsmith has followed the more-traditional risk-taking path.

“TBA’s business model is very interesting to me, because I come from the other side of the business,” says Goldsmith. “But that world has changed so dramatically, and artists are much more open to playing corporate events. TBA has quietly built up a very strong business, spending some $60 million a year in the artistic community.”

**NEW AGE**

Concert sponsorships have exist- ed in Europe for a while, Goldsmith says, but have been usually tied in with a charity or “often at the whims of corporate executives who liked a particular act. TBA has developed a much more comprehensive program involving companies, producing events both for internal marketing (Continued on page 99)

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**Digital Service Provider DX3 Names David Stockley CEO**

BY GORDON MASSON

LONDON—European digital services provider DX3 is ramping up its music activities through the appointment of David Stockley as CEO.

The former EMI International president/CEO is using his experience to accelerate DX3’s expansion plans in Europe and eventually worldwide.

Stockley left EMI in early 1998 and entered the world of consultancy, with Universal Music International among his clients. Subsequently, he has spent much of the past five years in the world of new media, dealing with projects involving digital publishing, image libraries, and touch-screen kiosk devices, as well as personal database and management modeling.

“I’ve specialized in helping companies make services available across Internet platforms, telephony platforms, etc., so I’ve worked with Oracle, Hewlett-Packard, Siemens, and the like,” says Stockley.

He first became involved with DX3 a couple of months ago through Tom Teichman, chairman of quoted technology investment firm NewMedia Spark, which owns 60% of DX3 with an investment of more than $20 million.

“Tom said the project involved the field of music,” recalls Stockley, “and explained the company was in the process of expanding and going international. So it was a perfect fit between my music experience and my experience of the new-media world.” NewMedia Spark is listed on the Alternative Investment Market (AIM) of the London Stock Exchange.

(Continued on page 99)

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**EXECUTIVE TURNTABLE**

RECORDER COMPANIES. Oscar Lluid is promoted to chairman for Sony Discos in Miami. He was president. Josh Deutsch is promoted to executive VP of Elektra Entertainment Group in New York. He was senior VP of A&R. Vertical Music names Kevin Weiner GM and Jeff Quimby A&R manager in Nashville. They were, respectively, GM for Ministry Music and a producer.

Ken Wilson is named senior VP of urban promotion for J Records in New York. He was founder of White Label Music.

Mitch Rotter is named VP of music/programming for New Line Cinema in Los Angeles. He was executive director of music development.

Karen Kwak is named VP of A&R operations and administration for Arista Records in New York. She was VP of A&R administration at LaFace Records.

Mary Fagot is named VP of Virgin Records in Beverly Hills, Calif. She was art director/head of the art department for DreamWorks Records.

Lisa Swill is named senior director of human resources for the Warner Music Group in New York. She was senior director of human resources for Atlantic Records.

PUBLISHERS. Lauren Issa is promoted to VP of marketing for ASCAP in New York. She was assistant VP.

RELATED FIELDS. Sony Corp. of America promotes Robin Veenstra to manager of media services in New York. Sony Corp. of America also names Howard Polskin VP of corporate communications and Karen Kelso senior director of media services in New York. They were, respectively, an administra- tor of media services, VP of corpo-
rate communications for Columbia House, and executive producer of Sony Electronics Inc.’s StudioOne.

**Goldsmith & Weaver**

**Whole Lotta Love.** The U.K. music business turned out in force at London’s Grosvenor House Hotel Oct. 17 to pay respect to Atlantic Group co-chairman and CEO Annette Ertegun, this year’s recipient of the Motor City Trusts’ Award. The award marks outstanding lifetime contributions to the industry, and Ertegun, second from left, was joined at the event by many of the U.K. artists whose careers he has been involved with, including, from left, Phil Collins, Robert Plant, and Eric Clapton.

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Tejano Band La Mafia Starts Anew On FonoVisa Records

BY RAMIRO BURR
SAN ANTONIO—Armed with a new album, a new record label and, perhaps more important, a new sound, the Houston-based pop/Tejano band La Mafia, which retired briefly last year, is back on the scene.

“We went in one direction on this new album,” says keyboardist/producer Armando Lichtenberger Jr., “we sort of combined all the pop sounds we have done before. Now, we are just unifying it [the sound] into one record.”

La Mafia’s new CD, “Contigo,” hits retail Tuesday (24) on FonoVisa Records, which signed the band last summer after coaxing them out of retirement. La Mafia has been with Sony Discos since the late ’80s. The title track, “a midtempo pop ballad supplemented with congas and acoustic guitar picking,” was released as a single Sept. 16.

“In the past, our albums have always had a few ballads, a few norteño songs, cumbias, just a mix of stuff,” says Lichtenberger. “On this album we worked hard to get a more cohesive sound.”

A central part of that new sound are the guitar-fueled uptempo songs “Nuevo Amanecer,” “Morir Sonando,” and “Sabor De Fiestas.” Those are a few of the tracks we’re proud of,” Lichtenberger says. “Nuevo Amanecer is a pop ballad, and Morir Sonando is a tropical cumbia. This is the first time we’ve used the guitar as the leads on these, so I guess you could call them rock/cumbias.”

Lichtenberger served as producer for the new CD, as he has for most of the band’s history.

Lead singer Oscar De La Rosa says a new team at FonoVisa has him excited again. “When we were at Sony before we left, things were just not the same,” he says. “They would say things about promotions, but I could tell they just were not excited. In other words, we were not a priority to them.”

De La Rosa says that the band’s last tour in Mexico, in mid-1998, was the most disappointing. “We found out our album wasn’t even in the stores, and we just felt we were wasting our time.”

In December 1998, La Mafia stunned the music industry when it announced it was retiring. Through the band’s 20-year history, it had sold a ton of records, influenced numerous artists, and earned two Grammys. But the wear and tear of the touring road, plus what De La Rosa called the “lack of any real support” from its record label, convinced the group to throw in the towel.

“I just got tired of doing the same thing. All the touring, always away from home,” De La Rosa says. “You start doing things because you have to, not because you want to. I want to enjoy myself when I’m performing, and it had gotten to a point where it was like work.”

The group announced it would play the few remaining concert dates in 1999 and break up at the end of that year. According to De La Rosa, the band was approached by several record labels.

None of them were convincing, he says, until they spoke with FonoVisa. “Working with this new label, FonoVisa, has been great,” he says. “When they asked us to meet with them, I was impressed. They had everyone there, all the promoters, all the sales staff, the regional directors. It was really something we had not expected. We could tell that they were very serious.”

FonoVisa GM Gilberto Moreno says the label was equally impressed with La Mafia’s recording career. “We consider La Mafia to still be one of the most important bands in regional Mexican music,” Moreno says. “I think their music can appeal to many different markets, from the Latin pop and contemporary [radio] stations to Tejano and regional Mexican stations.”

According to Lichtenberger.

(Continued on page 23)

Posthumous Atlantic Double-Album Pays Tribute To Reggae Star Garnet Silk

BY ELENA OUMANO
NEW YORK—For reggae fans, the Nov. 7 release of the late singer Garnet Silk’s debut Atlantic Records album signals both triumph and defeat. They’ll thrill to this long-awaited double-CD balancing 10 hit anthems and 10 new tunes cut during the year he died, at 28, on Dec. 9, 1994.

Yet each track on “The Definitive Garnet Silk, Vol. 1 and 2” is also an aching reminder of music that will never be heard from this luminous talent. Like Bob Marley, Jacob Miller, Peter Tosh, and too many others, Silk left long before the world was ready to let him go.

Silk had been building his mother a new home in front of the country shack where she had raised her sons. A friend was teaching him how to use a gun he’d just purchased in order to ward off thieves from the building materials. The gun went off accidentally, piercing a gas cooking cylinder and setting the home ablaze. Everyone had escaped when Silk realized his mother was still inside. He ran in to rescue her, but they died together when the burning roof collapsed over them.

The Atlantic project was originally planned as a single CD of new songs to launch the stunningly soulful tenor into the ranks of international music stardom. Silk had already been embraced by the international reggae community as the Marley successor it had been awaiting. His hits included here—“Love You From A Distance,” “Slave,” “Mama Africa,” “Love Me, My Love,” “Zion In A Vision,” “I Am Not For Sale,” “Love Is The Answer,” and “Green Line”—spearheaded reggae’s early ’80s return to cultural and spiritual upliftment.

“We signed Garnet near the end of ’86 to Big Beat, which had just made a distribution deal with Atlantic,” recalls Craig Kallman, the Atlantic executive VP who was Silk’s A&R executive.

“We recorded whenever he wasn’t touring. His death was such a devastating blow that it was very difficult to talk about putting this together: The heart and soul of what could have been the spectacular emergence of a global superstar had been taken from us.”

Eventually, Atlantic decided upon a definitive collection, a kind of [Bob Marley] ‘Legends’ album,” Kallman continues, “instead of just releasing our own tracks—to assemble the quintessential package, with extensive liner notes, quotes from friends, and photos never published before. The licensing arrangements took several years, but this project has been a labor of love and became the homage to Garnet Silk we had to pay.”

A 12-inch promo of “Love You From A Distance Dub Mix,” including the album version, the instrumental track, one dub mix with vocals, and one without, shipped Oct. 20 to national college reggae, reggae, and R&B radio shows.

“We’re not looking for first-week sales,” says Holly Wormworth, Atlantic VP of urban marketing. “We’re in it for the long haul and ready to be more aggressive about positioning as reviews and articles come in. It’s a press-driven campaign, and we think it will sell steadily as a catalog piece that should be in the collection of every reggae aficionado and anyone who ever listens to reggae.”

VP Records is working along-side Atlantic, bringing its extensive expertise with reggae and college reggae radio, retail, and press to the marketing effort. Silk will also have a Web page, including sound clips, on Atlantic’s site (atlanticrecord.com), with “quick links to cool reggae sites,” Wormworth adds.

“Garnet’s spirit was blessed, and he was way before his time,” says reggae radio jock Sharon Gordon, host of “Saturdays With Sharon G” on WWRL, New York. “His legacy will live on. Garnet is now singing in Jah’s choir, along with Bob, Peter, Jacob, and all the other soldiers of reggae.”
Godsmack Keeps Alt Metal ‘Awake’
Act Holds On To Indie Outlook For Republic/Universal Set

BY BRIAN GARRETT

While the New England quartet has come a long way from its days in the mid-1990s, when “Godsmack” was originally recorded as an independent record for $2,500, lead singer Sully Erna is quick to point out that major-label success has not changed the band or its music.

“I just think it’s an extension of the first record,” says Erna of the new release out on Republic. “The songs have matured a little bit, yet it’s still Godsmack.”

That’s what Republic/Universal execs are banking on. “The opportunity for Godsmack is to jack up where they left off,” says Republic president Avery Lipmann.

“Was prepared as just this little band from the Boston area has grown into a leader. Everyone is talking about the return of rock music, what do you say?” he adds. “It’s leading the charge.”

Retailers are also looking forward to the release. “We’re counting on this to be a major record through the holidays,” says Peter Kapp, a music buyer for Edison, N.J.-based Wiz. “Generally these records have a lot of life to them as well.”

“The band—which placed four songs on its Gold-certified Away’—is active on rock rotation the last time out—sent the first single from the new album, also called “Awake,” to radio Oct. 3.

Kim Garner, senior VP of marketing and artist development at Universal, says the single is being targeted to all rock formats. “We look at them real well at the rock formats because we’ve had tremendous success with their previous record,” she says.

She also says that she is a single, produced by the band, is also in the works, and a revamped version of the official Godsmack Web site.

And it’s got a beat you can dance to:
Talk about strange bedfellows... Green party presidential candidate Ralph Nader’s speeches have been set to dance music by four producers: Beastie Boys’ Adam Horowitz, David Was, Hal Willner, and up-and-coming producer T.J. Wilier.

The project, available as free downloads through Nader’s official site, votenader.org, was the brainchild of Bill Adler, co-founder and president of Mouth Almighty Records, a spoken-word label that was distributed through Mercury/Polygram until 1998.

“I did this initially because I’d admired Nader for an awfully long time and was heartened that he would run,” says Adler. “I’m 48 years old—my whole life has been big-party politicians disregarding the country. That someone like Ralph Nader would jump in and offer himself for public service in this way was very interesting to me, so I wanted to do what I could to support his candidacy. It’s an extension of what I did with Mouth Almighty Records.”

Adler, who has never met Nader, knew Steve Cobb, founder of Nader’s oral history project. “When he called ahead of the project, Adler downloaded some of Nader’s speeches from the candidate’s Web site and starting calling his friends. Each of the producers worked with the Nader speeches, except Willner, who constructed his track primarily from a very amusing pro-Nader speech delivered by Texas-based syndicated radio host Jim Hightower.

Even Adler admits the record is a strange brew: “The thing about Ralph is that he is kind of like a monk to me. He’s kind of a non-show biz candidate,” Adler says. “He’s so much of a policy wonk that he doesn’t acknowledge a world outside of policy. That I could add some rock to that pesky stuff in a pop-friendly way—It was something I was pleased to do for him. I think he probably doesn’t know who any of the people are on the record.”

As for the project, “We Ain’t No (Nader) Haters” was a blast to work on but was certainly out of the ordinary. “As a rapper, I’d say his flow is more like Snoop Dogg than Busta Rhymes,” says Was, laughing, “except that he represents anything that Snoop has. For inspiration, Was looked to an unlikely source: “I thought about how William Burroughs would cut up and piece together wherever they were. He’d take a tough ride. How do you use [of the speech] without boring people to death?”

Joanna Penn, Nader’s campaign scheduler and one of Adler’s liaisons on the project, says, “Nader knows about the CD, and I think he knows who the Beastie Boys are. I think the music is really good. I think it will be a good tool to get the message out to college radio stations and Web sites. It’s a more contemporary way of getting his message out than issuing copies of his speeches.” In fact, Penn says the campaign plans to distribute hard copies of the CD to college radio stations. While she says the music will be available primarily through Nader’s Web site, Adler says he’s offered it to a number of other sites as well, including launch.com, mediachannel.org, and platform.net.

Stuff: Jessica Simpson, Son By Four, No Authority, Innosense, and Youngstown are among the acts tapped to perform at the Neil Bogart Memorial Fund’s annual fund-raiser for cancer research. The arm of the T.J. Martell Foundation for Leukemia, Cancer and AIDS Research is honoring SoundScan COO Mike Shalet at the Nov. 17 event, but instead of the usual high-ticket dinner, the fund is hosting a day of fan appreciation beginning with a sweepstakes for one lucky fan to win dinner with Shalet and his guests. This fall, the fund is donating one million dollars to various organizations to help support treatments, there will be stars from teen TV shows and sports celebrities making appearances and mingling booths. Many of the attendees will be children with cancer who are receiving treatment at T.J. Martell beneficiary Children’s Hospital Los Angeles.

Rage Against the Machine singer/co-writer Zack De La Rocha has decided to leave the band. In a statement, De La Rocha said, “I feel that it is now necessary to leave Rage because our decision-making process has completely failed. It is no longer meeting the aspirations of all of us collectively as a band and, from my perspective, has undermined our artistic and political ideal.” In other words, creative differences... Seriously, it was clear the group was going through some turmoil, having split with its management company and canceled its tour with Beastie Boys in recent weeks. No word on what this means for the future of the band.

On Nov. 14 Epic will release a live Oasis album, taped July 21 at London’s Wembley Stadium... Rod Stewart’s new album, his first for Atlantic Records, has been pushed back from a November release to Feb. 14. According to the label, Stewart’s recovery from thyroid surgery last May necessitated delaying the recording of the title track by almost two months... Sheila E. has signed with Concord Records... Alice Cooper will have his first pay-per-view concert Saturday (25).
Mullins Moves Forward
Artist Releases 1st New Columbia Album

BY ERIC AISEE

BOSTON—Shawn Mullins really had the indie life down. Over eight years, the Atlanta singer-songwriter/DIY guru released eight albums on his SMG Records label, selling an estimated 30,000 copies from the back of his van as he toured, playing at clubs, coffeehouses, and bars around the country.

Then, once modern rock station WNNX (99X) Atlanta started spinning the track “Lullaby” two years ago, Columbia Records signed the artist, rereleasing his 1996 album, “Soul’s Core.”

“It’s a Cinderella story,” says Greg Linn, senior director of marketing for Columbia. “But, underlying that, it wasn’t overnight—he had lots of mileage.”

Mullins has fond memories of that time. “That was a really neat time for me, a rebirth,” he says. “I had been getting ready to give up the idea of ever coming out bigger when it went on the radio.”

Following two exciting years, including the top 10 success of “Lullaby,” platinum certification for “Core,” and a Grammy nomination, as well as an exhausting touring schedule—touring the U.S. eight times and Europe three times within that time frame—Mullins returns with his first set of new material as a Columbia artist. The album, “Beneath The Velvet Sun,” hits stores Oct. 31.

“I’m totally excited about it. I think it’s my best recording,” says the artist. “As long as you keep moving forward, you feel good as an artist.”

And Mullins certainly has moved forward since his early days, learning guitar and piano as the preteen grandson of a bass player.

“I grew up with lots of ideas and opportunities,” he says. “My parents would do anything they could to make it really happen.”

Mullins made his first recordings during a stint as a para-trooping lieutenant in the Army. Despite the seeming contradiction between the strictness of the military world and the creativity of being a musician, Mullins says that the two facets of his life had much in common.

“The disciplines are really similar,” he says. “You need self-discipline to jump out of a plane or to survive as a musician. It comes from the same place.”

Amid his booming popularity, Mullins was tapped to cover a pair of classic rock tunes for motion pictures. A remake of David Bowie’s “Changes” was recorded for the soundtrack of “The Faculty,” and a cover of George Harrison’s “What Is Life” was included in the Adam Sandler film “Big Daddy.”

“They had the song picked out. I’d never covered a Beatles tune in front of anybody. It’s just something I don’t mess with. I think I’d rather hear the Beatles,” jokes Mullins.

Both soundtrack cuts were included on “The First Ten Years,” a 1999 retrospective on Columbia that compiled songs from the SMG catalog.

In recording the new record, the major-label budget was a perk for Mullins, who was once accustomed to making albums for $5,000. Now able to expand his options in the studio, he collaborated with two successful rock/pop producers, Julian Raymond, producer for Fastball, was at the helm for sessions in Los Angeles and Austin, Texas, while Anthony J. Resta, who produced Collective Soul’s current “Blender” set, handled the remainder of Mullins’ project, recorded in an Atlanta warehouse.

Columbia labelmate Shawn Colvin makes an appearance on the album, singing background vocals on the country-tinged “Somethin’ To Believe In.”

“We had met in an airport and showed each other with compliments,” says Mullins. “I was so moved that she even knew who I was, since I was so into her. I kept my eyes on Columbia from that point.”

Despite the move to the majors, Mullins’ mode of songwriting hasn’t changed much. Several of his trademark character studies, made famous in “Lullaby,” are included on “Velvet Sun.” He explains, “What’s changed is that I’m traveling by plane and bus, not by van and foot, so the environment might change.”

The album comprises a smorgasbord of musical genres. Mullins works with twangy country on “Lonesome, I Know You Too Well,” raps on top of the drum-machine pop of “Up All Night,” and makes like a Kentuckian on the bluegrass-esque “Yellow Dog Song.”

“Anyone that truly loves music isn’t too worried about the labels,” Mullins says. “The disciplines are really similar, so you carry that forward, as long as you keep moving forward, you feel good as an artist.”
Coldplay is already a phenomenon in England; "Parachutes" entered the charts at No. 1, sold more than 70,000 copies in its first week, and was nominated for this year's prestigious Technics Mercury Music Prize. Not bad for a group of 22- and 23-year-olds.

The band's front man, Chris Martin, says that its members have mixed emotions about their quick rise to the top. "People have got into this album, and that's wicked," he explains. But dealing with fame is another matter. "I think we've all just felt numb for a lot of this summer. There's definitely been a sense of anti-climax. Your first album goes straight in at No. 1, and all it means is you're on a plane a lot more, more time spent away from home."

Coldplay's phenomenal success in other parts of the world is also somewhat of a mixed blessing for Nettwerk. "It helps us that they're doing so well in the rest of the world, that's really set up a buzz over here, especially with radio and press," says Bob Hoch, Nettwerk America's director of marketing. "But then the other side of it is that they're busy and already had too many plans through January and February."

That means Coldplay won't play in the U.S. at several showcases and industry conventions until February. The full U.S. tour will probably follow in May or June. Hoch sees a silver lining in the delay. "Everyone's talking about the record, people will want to see them whenever they come over. It helps with the mystique."


Nettwerk discovered Coldplay via its joint venture with Capitol and EMI, Parlophone's parent company. "The first time we heard the album, and the song, we knew it would be a smash," Hoch says. "There were certainly high hopes for "Yellow," but Nettwerk recognizes that Coldplay's talents are deeper than one song. Hoch says, "The group is so young, you see potential way beyond this album."

Overseas, the band has drawn comparisons with Jeff Buckley and Radiohead (thanks to moody guitars and Martin's winning falsetto), or Travis and the Verve. But Coldplay songs sound refreshingly timeless, showcasing classic songwriting rather than emulating any current trends. While the whole album is impressive, "Yellow" is a stunning single, with its ringing acoustic guitar intro and inspirational lines like "Look at the stars, see how they shine for you." Martin says he thinks "Yellow" struck a chord in fans because "it's romantic and uncynical."

Hoch says the recent groundwork laid by fellow Brit-pop act Travis is encouraging. "Now it might be easier to get songs like this on the radio," he adds. "I think U.S. audiences are going to love them."

Martin says that he's not banking on U.S. success. "We have absolutely no idea what to expect, apart from a certain degree of antipathy," he says. However, he's eager to tour in the States. "Almost all the music I like has its roots in the U.S., so I'm looking forward to it," he says. Nettwerk wisely has chosen "Yellow" as the album's first single, and it will be shipped to triple-A and modern rock radio on Oct. 20. The label will follow up at hot AC around mid-January. The video for "Yellow" will be added to M2 on Oct. 31; MTV will then decide whether to add it to its main channel.

Because Nettwerk has a staff devoted to Internet marketing, there are several plans for the wired world. The Nettwerk Web site (nettweb.com) and other music sites will stream "Yellow" in audio and video, and the label may also sponsor an Internet contest that will fly winners to a U.K. show.

Meanwhile, the members of Coldplay are still trying to make sense of the phenomenal year they've already had. Martin says, "I'm sure when we all break for Christmas and sit down and think about what's happened this year, then we'll appreciate it more."
### Top Pop Catalog Albums

#### October 28, 2000

**Artist** | **Label** | **Sales Weeks Listed** | **SoundScan® peak position** | **Top Pop Hits Collection**
--- | --- | --- | --- | ---
**NO. 1** | **NO. 2** | **NO. 3** | **NO. 4** | **NO. 5**

**CREED** | **GODSMACK** | **DIXIE CHICKS** | **SHANIA TWAIN** | **METALLICA**

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<td><strong>GODSMACK</strong></td>
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**Note:** Billboard Top Pop Catalog Albums ranks albums based on a combination of sales from physical and digital formats. The chart reflects the performance of albums from the previous week and includes sales data from the week ending October 14, 2000. Sales data is compiled from reports submitted by music retailers and distributors. The chart reflects the performance of albums from the previous week and includes sales data from the week ending October 14, 2000. Sales data is compiled from reports submitted by music retailers and distributors.

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**Geddy Lee Goes Solo With Anthem's 'Headache'**

### Artists & Music

**BY CHRISTA TITUS**

NEW YORK—The Nov. 14 release of “My Favorite Headache” (Anthem Atlantic) is a milestone in the not-so-musical career of Geddy Lee. The album marks the solo debut of Rush’s vocalist/bassist/keyboardist, as well as the first real break of music from any of its members in three years. “I never felt I was stifled or frustrated in the context of my band. They really have a very good creative arrangement,” Lee explains. “But, on this long hiatus, I found myselfitching to write.” Lee is referring to the indefinite break the progressive hard-rock trio has been on since last performing in its native Canada in 1997. Sadly, that year, drummer Neil Peart lost his 19-year-old daughter. Her passing was followed by the death of his wife in 1998.

The time off was quite an adjustment for a band that has consistently pushed the boundaries of music for more than 30 years and sold more than 35 million copies of its 22 albums worldwide. The work ethic which fueled such musical success doesn’t diminish during a leave of absence. So Lee got together with Ben Mink (known for his work with K.d. lang), and old friend whining album jokked with him about writing together. They collaborated on a few songs and sent them to Val Azzoli, co-chairman of the band, who never let a chance for making a record. They were joined in the studio by Pearl Jam’s drummer, Matt Cameron, and several other guest musicians.

Lee’s compositions strongly mimic Rush’s catalog in terms of structure and lyrical content. They unite rock, blues, tech, classic, and punk into progressive masterpieces catalyzed by clever sound effects and his signature, rapid-fire bass pickings. Their words tell stories that intertwine throughout when Rush envisions the human condition. Standouts are “Window To The World” for its lyrical ambiguity, “Working At Pades” on “Headache.” His contrarian approach an overdub and loaming different ways of approaching recording, just a totally different dynamic—that was very refreshing for me.”

Lee anticipates Rush will re-enter the studio in early 2001. Although he misses touring and working with the band, the hiatus yielded another blessing besides “Headache.” “A tour is very daunting from the point of view of what you have to give up in terms of your relationships and your home life and your interests,” he says. “On the other hand, it’s definitively a side of me that I love to indulge, so I look forward to that happening. However, staying home with my family for three years, there’s a lot of benefit to that. You plug back into the community, and to get much closer to my children and my friends and indulge my interests, I’m quite happy to be a homebody for a while.”

David Burrier, Atlantic’s senior director of product development, noted that sales might be a bit of a surprising coming fans about “Headache,” so one tactic Atlantic employed was sending a press release to about 250 fun Web sites. “People who have grown up loving Rush and are now 25-, 35-, plus-years-old don’t always know when new stuff is coming out. It’s [about] letting them know,” he, Geddy Lee has a record.” However, the initial response Burrier has received is “extremely positive.”

Bill Banasiewicz, author of 1995’s “Rush Visions: The Official Biography,” believes Lee’s album is ideal to tide over fans who have been waiting for a new Rush set since 1997’s “Test For Echo.” “I think it’s fantastic. I think it’s the perfect cure for the in-between-Rush-album blues,” he says.

Segments of an electronic press kit, bitmap image of Lee, and in-studio footage are being edited for viewing at atlantic-records.com and myfavoriththeadache.com. “Rush has never let a camera in the studio before, so having [this] is something really new and unique,” Burrier says. The CD-ROM compatible set will air to the entire interview via the Web. The Anthem/Atlantic set is being distributed through WEA in the U.S. and Core Music in Canada.

Many details are being worked out regarding what promotions Lee will do in both the U.S. and Canada, since his schedule is contingent upon what Lee begins recording. Besides interviews with syndicated radio shows, Burrier hopes to orchestrate in-store appearances and retail store giveaways. “We also have a signed and numbered guitar in major markets,” Fender president and CEO Tadashi Sugiyama said. “People will want to see the product发展.”

---

**Seven Nations Under A Groove.** The members of Celtic rock band Seven Nations take a breath before embarking on a national tour in support of their eponymous disc for Q Records. The set strives to be eclectic, blending elements of traditional Celtic music with folk/pop and guitar rock. “We love American rock’n’roll, but we also love our Celtic roots music,” says lead singer Kirk McLeod. “How many bands use bagpipes the way Jimmy Page uses his guitar?” Pictured, from left, are band members Ashton Geoghegan, Scott Long, McLeod, Dan Stacy, and Jim Struble.
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Top 10 Favorite Artist Picks

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<tr>
<th>#</th>
<th>Artist</th>
<th>Genre</th>
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<td>1</td>
<td>Ingrid Sophia</td>
<td>Pop, Rock</td>
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<td>2</td>
<td>Too Phat</td>
<td>Hip-Hop, R’n’B</td>
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<td>Julie Frost</td>
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<td>Hip-Hop, Pop</td>
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<td>7</td>
<td>Barely Heroes</td>
<td>Rock, Alternative</td>
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<td>Alexz Johnson</td>
<td>Pop</td>
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<td>10</td>
<td>Azeit Trip</td>
<td>Rock, Alternative</td>
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For details about these and other up and coming artists visit our website at www.broadbandtalentnet.com.

'Ve have a lot of people who only knew Lullaby, but he's so much more than that. A number of stations played [follow-up single] Shimmer, and it was included on the Dawson's Creek soundtrack. And this one has the potential to be even bigger.'

- GREG LINN -

"Here's a guy so talented that he came up with something different." Despite Mullins' enormous breakthrough success on the pop charts, Linn is quick to remind that Mullins isn't one of those people. One gets the feeling quite a few people who only knew Lullaby, but he's so much more than that. A number of stations played [follow-up single] Shimmer, and it was included on the Dawson's Creek soundtrack. And this one has the potential to be even bigger.

Mullins has several appearances lined up to promote the release of the album, and he has already performed for key retailers to build support. On Monday (23), he will appear on NBC’s "The Tonight Show With Jay Leno," and ABC’s "Politically Incorrect." Three nights later. He is also booked for a chat session on the MSN network for Tuesday (24).

In the end, for Mullins, it all comes down to the music. "I've always been moved by music, and it blows me away that I've done that for other people. I get letters that move me to tears. It's nice to know that music can help."

MULLINS

(Continued from page 19)

For FREE!

For developing

For any composition featured

For the site.

Again, a single is set to ship to top 40 on Tuesday (24). "We wanted to get the story up and running before crossing over," says Linn.

Artists & Music

BOB, BOWMAN: With "Believe," Billy Bowman offers a collection that seems to proudly pay tribute to the lean, no-frills sound of early Tom Petty and John Mellencamp. The Boston-based rocker has an instantly engaging voice that is, by turns, warmly romantic and aggressively raspy. Throughout the set, he flexes clever, relationship-driven lyrics in arrangements that are appropriately spare. In that kind of setting, songs either soar or sink. Much of the material on "Believe" sparkles and demands repeat plays.

Although Bowman originally hails from Maryland, Boston's become his home ever since he attended the Berklee School of Music. "There, I learned everything I didn't want to be," he says.

After two years at Berklee, he dropped out and started performing in the T stations of Boston. "It was nice to see music break boundaries, where all kinds of people were right there," he says, noting that he collected fan signatures on the lyric book he carried back then. It remains one of his prized possessions.

Along the way, Bowman found his way into the studio, cutting singles and EPs. "Believe" collects those jams, adding a few more. The result is a fun, varied set that offers up a handful of new items as well. Although that might make for a scatterbrained disc in lesser hands, Bowman's consistently strong songs and equally solid musicianship render "Believe" a smooth, notably fleshy recording. He may have crafted this project on a shoestring budget, but it sure doesn't sound like it—particularly on the upbeat set-opener, "Fame My Heart Right Out," as well as on the introspective, singleworthy "I Remember."

Bowman will be traveling along the East Coast in support of "Believe." Do not miss the chance to see this talented (and oh-so-videogenic) young man in person.

For additional details, visit his Web site (billybowman.com) or call Margot Edwards at the planetary Group, 617-451-0444, ext. 245.

BOOTLEG-ING: One of our favorite San Francisco bands, ing,, has decided to issue its own, limited-edition bootleg, "From Vegas To Paradise," featuring jams recorded during shows over the past three years. The goal is to generate funding for the band's next studio effort, on which it's currently working.

The project follows the sterling EP "Liberty," which earned deserved critical praise from publications such as The San Francisco Chronicle and The Bay Guardian. In a world overrun by trendy bands, ing wisely keeps it nice and simple. It focuses on crafting infectious, pop-infused rockers that are as appealing live as they are in recorded form. "From Vegas To Paradise" nicely captures the raucous energy of the band, leaving the listener hungry to hear what creative treats it's going to offer next.

For more information about ing or to purchase its disc, visit its Web site (ingdom.com). It can also be reached at 415-932-9718 or at inghead@sol.com.

FEELING SOULFUL: Alec Scott is a singer/songwriter who deftly walks the line between socially conscious rock and street-wise funk. Much of the material on his self-made EP, "Fables Of Freedom," is sparse and acoustic-rooted, allowing the listener to really dig into the depth of Scott's words, as well as the infectious nature of his melodies. Vocally, his baritone pipes are reminiscent of Lenny Kravitz—with a tiny splash of Babyface.

The tracks on this set have tremendous potential, but they require the guidance of a producer who can take them to the next level of commercial viability. In their current state, they scream with possibilities. We'd love to see what happens when Scott and his materials are tweaked by someone like Mitch Froom. Food for thought.

In the meantime, you can contact Scott at 410-602-9722.
site, godsmack.com, was recently launched. (The album will be released on an enhanced CD that links to the Web site and also features behind-the-scenes footage of the band.) While Garner says that she expects the band to tap its active Internet fan base with online promotions, "the main things are having a strong track to go to radio with, having a video, working on some opportunities with MTV, and touring this year."

To be sure, Godsmack is no stranger to the road. It most recently toured with the Ozzfest over the summer and is co-headlining MTV's Return of the Rock tour with Stone Temple Pilots this fall. It will launch a full-fledged tour behind "Awake" in March of next year.

But while the band has had "no time off between records"—it even wrote much of its new material while on the road—it seems hesitant to rest easy despite its hard-won success. "Having a successful record really doesn't solve your problems," says Erna. "You kind of think it would, because people are like, 'Oh, what do they have to complain about?' But everyone's still human. Everyone still has problems with relationships. You still have friends that want to stick a knife in your back and steal your money. There's plenty of things that go on that aggravate you just as bad."

When it came time to record "Awake," the band opted to convert a warehouse in Haverhill, Mass., into a makeshift studio, rather than use a more traditional studio setting that it viewed as indicative of the trapings of success. "I just didn't want to move into any luxurious studio, because I wanted to keep the edge on for writing and not get too far away from what we're all about," says Erna. "So we just stayed in the slums rather than moving into luxury."

Erna says the results show in the music's "tougher" sound. "It says. "Voodoo" features such recently penned songs as "Spiral," which Erna describes as a track in the vein of the gothic Godsmack hit "Voodoo." The album includes older unreleased material. While "Awake" features the 12-song track, Erna says. "Vampires" also dates back to the same period.

Godsmack is managed by Paul Geary of PGM and Arna Andon of Andon Entertainment. John Branigan of the William Morris Agency is its booking agent. MCA Publishing handles the band's publishing.

Hangin' With Angels. V2 Records has inked a deal to distribute famed dance label City of Angels in the U.S. Among the acts on City of Angels are the Crystal Method, Mecisto Odyssey, and Lunatic Calm. Pictured, from left, are Richard Sanders, V2 president; Justin King, City of Angels co-founder; Steven Abbott, head of A&R at V2; Steven Melrose, founder of City of Angels; and Stuart Knight, GM at City of Angels.

FOR THE RECORD

The 311W story that appears in the Oct. 21 issue of Billboard incorrectly attributed the act's label affiliation. The project will be released via the CMC Records Group.

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AGUILERA SUES HER MANAGER
(Continued from page 18)

Aguilera’s suit, filed in California Superior Court in L.A., alleges that Kurtz “exercised improper, undue, and inappropriate influence over [her singer’s] professional activities, as well as her personal affairs” from late 1998 through early 1999. His work with Aguilera culminated in the execution of an exclusive personal management agreement on March 15, 1999, according to the document. The suit claims that Aguilera’s representation as Abrams was “a sham,” since Abrams was “controlled by Kurtz.”

The suit also claims that the contract allowed Kurtz to collect 20% of any and all Aguilera’s “commissionable income” earned for an indefinite time. It alleges that under the agreement, Kurtz brought his father, Normand Kurtz, and his business associate Sirdofsky as “management professionals” whose “association would not result in aggregate commissions or other compensation exceeding 20%.”

However, according to the action, Kurtz “allowed and permitted” others, including his father and Sirdofsky, to collect monies “above and beyond the 20% commission,” including $4,000 per week collected by Sirdofsky, purportedly in violation of the agreement.

The suit alleges, “The true facts are that Kurtz did not place [Aguilera’s] interests above his own; did not act fairly and honestly in protecting [her] rights and interests; did not advise [her] independently of his own interests; took actions which inured to his own benefit; and took actions adverse to [Aguilera’s] interests.”

It adds that Kurtz’s contract “was an intentional misrepresentation, deceit, and/or concealment of material fact known to Kurtz, with the intention on his part of thereby depriving [Aguilera] of property or legal rights or otherwise causing injury, and was despicable conduct that subjected [Aguilera] to a cruel and unjust hardship in conscious disregard of [her] rights.”

In addition to a rescission of the contract, the suit seeks general and punitive damages to be determined, as well as the return of all monies and other considerations received by Kurtz and Sirdofsky during the term of the contract.

The action says that Aguilera has also petitioned the California Labor Commission, seeking to void her contract as unenforceable.

Kurtz says he is “disappointed and disturbed” by Aguilera’s suit. "It’s false and defamatory and inaccurate,” he says. “This is a transparent attempt to avoid her contractual obligations to me.”

Regarding Aguilera’s management contract—which he notes has a minimum duration of four years—Kurtz says, “She was 18 years old and a few months when she signed it. She met with her own lawyer. It was a negotiated agreement.”

He adds, “Any items in that complaint, I was never notified of prior to litigation.” He also claims he has never received “proper notice of termination” by his erstwhile client.

“I was shocked when I read this,” Kurtz says. “I certainly never expected it to criticize my competence, because my record, I think, speaks for itself. It’s all very sad.”

LA MAFIA STARTS ANEW ON FONOVISA
(Continued from page 17)

Aguilera, 25, took actions that just going onstage and performing wasn’t enough anymore. Like La Mafias, many bands began incorporating rock theatrics.

The through the years La Mafias has been through several lineup changes and modified its sound from a hardcore Tejano group to a pop-ballad-focused group, as they adapted to a changing market. The band peaked in the early ‘90s with a trio of best-selling albums: “Ahora Y Siempre,” “Estas Tocando Fuego,” and “Vida.” “Vida,” released in 1995, completed La Mafia’s transformation from Tejano polka outfit to a romantic-ballad-driven group similar to genre leaders Los Bukis and Los Temerarios.

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Northern District Of Illinois, Eastern Division

Platinum Entertainment, Inc., Debtor-In-Possession
Chapter I I, Case No. 00 B 21646
Honorable Eugene R. Wedoff

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BILLOBOARD OCTOBER 28, 2000
Here’s the Catch:
Skapjack band Catch 22 is off to a promising start with its current album, “Alone in a Crowd” (Victory Records). The album, released Oct. 10, is bubbling under the Heatseekers chart and has made an important regional impact on the New Artist, Middle Atlantic chart, where it stands this issue at No. 19.

As part of a special promotion, Victory has issued a limited-edition Catch 22 EP, which is free with the purchase of “Alone In A Crowd.” Trans World Entertainment, Camelot Music, Coconuts, Record Town, Strawberries, the Wall, and Planet Music are among the retailers participating in the promotion.

After going through some personnel changes, Catch 22’s lineup now consists of lead singer Jeff Davidson, guitarist Pat Caplin, bassist Pat Kays, drummer Chris Greer, trumpet player Kevin Gunther, trombone player Jamie Egan, and saxophonist Ryan Eldred.

The New Jersey-based group has been on a U.S. tour. The next leg of the tour begins Dec. 1 in Norman, Okla. Other tour dates include Dec. 2 in Dallas and Dec. 6 in Las Vegas.

Latin music:

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of the Billboard 200 chart. When an album reaches this level, the album and the artist’s subsequent albums are immediately eligible to appear on the heatseekers chart. All albums are available at cassette and CD. * Asterisk indicates vinyl LP is available. ** Albums with the greatest sales gains. A 2000, Billboard/BPI Communications.

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**REGионаl heatseekers No. 14**

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<th>REGION</th>
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<td>Timelapse</td>
<td>Pointing Towards Another World</td>
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<td>EAST NORTH CENTRAL</td>
<td>Soulive</td>
<td>No One Does It Better</td>
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<tr>
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<td>MIDDLE ATLANTIC</td>
<td>Paco Mannion &amp; The Live Leaders</td>
<td>Live In London And More</td>
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<td>Oscar De La Hoyia</td>
<td>Oscar De La Hoyia, Oscar De La Hoyia</td>
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<tr>
<td>SOUTH CENTRAL</td>
<td>Brad Paisley</td>
<td>Who Needs Pictures</td>
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**The Regional Roundup**

1. Oscar De La Hoyia - Oscar De La Hoyia
2. Dave Grey - White Ladder
3. Paul Oakenfold - Perfecto
4. Pat Battle & The Shining Path - No Questions
5. Brulish - The Trip

**The Heatseekers list**

1. Oscar De La Hoyia - Oscar De La Hoyia
2. Dave Grey - White Ladder
3. Paul Oakenfold - Perfecto
4. Pat Battle & The Shining Path - No Questions
5. Brulish - The Trip
The follow-up to the breakthrough "Whitney: Fons Sings The Blues" shows the former House Of Pain rapping- and singing- deeper into blues-inflected hip-hop — and providing a much-needed respite from the barrage of violence, often derivative material that other hip-hop acts have been glutting the marketplace with. That should not imply that Erykah has gone soft. In fact, his rhythms are edgy and more acutely reflective of urban life than ever. The difference is that he never takes the easy lyrical way out. With his raw, raspy baritone voice, he paints vivid, visually eloquent pictures within an instrumental context that is rife with refreshing live bass, drums, guitar and keyboard lines. Nicely fleshing out the tracks are solid guest appearances by Carlos Santana (the dark, spiritually charged "Babydoll Feeling"), N'Dea Davenport (bringing ample diva flair to the single-ready "Love For Real" and "On The Same"), and Kurupt (the hypnotic "One Two"). It all adds up to an epic collection that works extremely well, whether you break it up into a stream of airplay-worthy singles or consume it as a full piece of artful music.

**NELLY FURTADO**

Whoa, Nelly! Canadian Nelly Furtado sees no reason for separating rock guitar from pop melodies from R&B/hip-hop beats from effervescent bossa nova (her parents are Portuguese). In fact, the ultratalented 21-year-old singer/songwriter, who has performed on four Lilith Fair dates last year, is doing a number in such musical bedrock breakthroughs. But unlike other artists who also merge musical styles, Furtado accomplishes the task with deceptive ease. Musical freedom, indeed. The set's opening track, "Hey, Man!" complete with groovy choppy overdubbing, is a pop hit. "Waiting For A Day" quickly finds the street-savy... . On The Radio (Remember The Days)," which finds Furtado jovially declaring her independence. The set's first single, "I'm Like A Bird," perfectly captures the highs and lows of modern love, while "Legend" incredibly unjumps up constant potpourri of

**SPOTLIGHT**

**NELLY FURTADO**

Nely Furtado's self-directed concert film, "Home Of The Brave." Wry, witty, unvarnished, vignettes rule this anti-anthology. From "Langue D'I Amour," the most convincing interpretation of "I Need You" to "Game Of Thrones," the surreal narrative "Walk The Dog," and the dark ruminations of "Poison," this is the stuff waking dreams are made of.

Here is drawn from six albums, including "Strange Angels," "Bright Red," and "Slaughterhouse," as well as the artist's self-directed concert film, "Home Of The Brave." Wry, witty, unvarnished vignettes rule this anti-anthology. From "Langue D'I Amour," the most convincing interpretation of "I Need You" to "Game Of Thrones," the surreal narrative "Walk The Dog," and the dark ruminations of "Poison," this is the stuff waking dreams are made of.
has another worthy soldier in Hilt St. Soul—aka Zambian-born Hilary Mwelwa. The album’s title, Soul I Soul and Brand New Heaves comes to mind, Mwelwa plants her own roots in the “classic” style and has vested a fresh crop of R&B—that’s well, to be resplendent from the seemingly all hip-hop-saturated contemporary domestic mode. The easy way of offering “Strictly A Vibes” (“Hypnotic”) hypocritically usher you into Hilt St. Soul’s world, brimming with R&B-hood-jazz-flavored rhythms and unique arrangements that tackle everything from love to the imi-
tation-driven music industry. Even Aretha Franklin’s “Unveil Until We Go” comes to mind. “Feel Good Factor,” “I need a new supply.”

LERN STERN
Kindness of Strangers
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LSM O45
Continuing her remarkable transformation from jazz to pop, chanteuse, Stern turns in a beautiful set of songs and adds another feather to her cap. Her second album, centerpieces, the 19-minute “Vedlo II Tato Vino (I See Your Face),” is a moving mini-concert for her voice, and orchestra commemorating the 20th anniversary of a terrorist attack on her home town where the atrocity took place. Stern’s song and lyrics reflect the sorrow, longing and passion that she has painted in universal blue-tone hues that being a continuity to her experi-
ences. Plus, she continues to be a notable jazz guitarist, spinning beauti-
fully crafted lines within her folk-in-
fluenced songs. The fact that Stern records for her own independent label makes this album of the most commendable. Contact 212-979-8221.

COUNTRY
BRYAN WHITE
How Long (3:38)
PRODUCERS: Billy Joe Walker III, Michael Lunsford
PUBLISHERS: Rooftop Music, Music By Bryan
BMI (813) 252-0140 (CD Promo)
The first single from Bryan White’s forthcoming greatest-hits package is a welcome return to the sound of the Nineties. The tune has been off radio’s radar recently, but this fine single should remind country pro-
grammers why they liked his first album “Someone Else’s Star,” “Rebecca Lynn,” and “Sittin’ On Go” were such integral parts of their playlists. White turns in a measured, affecting pe-
formance, and the song is an absolute gem. Yet it still feels like some of White’s most recent offerings has and a fresh, organic sound to the production. It’s a song that explores the frustrations in a relation-
ship and a partner’s plea for under-
standing. It’s a solid voice in the current performance that should help White make a rapid return to country radio airwaves.

ROCK TRACKS
ORBIT Dream In Digital (2:54)
PRODUCERS: Jon Sturtevant
WRITERS: J. Gordon, A. Beard, B. Hudek, R. Shuck
RECORDING: ASCAP
ElementalEmpire-10035 (CD Promo)
After striking it big as a member of New Order’s “Blue Monday” early last year, Ugly goes up with this new disc “Vapor Transmission,” led by “Propulsion,” a song with a subtly swaying “Crazy Moon” feel. “I could Only Fly” is an emotional tour de force that makes the Hag a delighting voice in wild life and the perspective that age brings. Various funny, uring, sweet, and sad, the record hits hard from the opening strains of “Wishing All These Old Things Were New,” as Haggard’s charred-mellowed voice matter-of-factly states, “Watching while the years stand fast.” Holding back the want-in-to-o in my addicted mind.” Such candidness is startling, as Haggard aims straight for the straight-shooting Haggard. At times, particularly on such songs as the resigned title track and the road weary “Leavein’ Gettin’ Faster,” Haggard sounds, well, haggard, but to great effect—à la Neil Young circa “Tonight’s The Night.” Conversely, he still finds his way on such cuts like the subtly swaying “Crazy Moon” and the reassuringly gorgeous ballad “Like That.” This latest disc is another fine example of effective production is distillated to its bare-bones essence. Haggard’s unique phrasing, arrangements and sense of melody are all in evidence; his powers as a lyricist are undim-
inished.
BABYFACE: Reason for Breathing (Arista, MB/Ascend Music/Plaything Music)

With the release of his greatest-hits CD, Kenneth “Babyface” Edmonds embarks on a project that should please fans of his melodic, light touch that permeates his music, first as part of the R&B band the Deele on Solar Records, then as a solo artist with his string of successful albums—two for Solar and four for Epic. Edmonds was recently (and quietly) signed to Arista Records, home to the boutique label LaFace Records, which he started with producing partner (and former Deele member) L.A. Reid. Reid was, of course, in charge of the pop, R&B, and Latin rhythmic rock-and-roll releases of the ‘90s, both in terms of writing and producing. Ironically, with its classic Babyface sound, Reason for Breathing—his latest album—has a nostalgic feel, a sense of what we expect from a ’90s cantor, no matter how distant the era itself may be.

“Reason For Breathing,” a newly released greatest-hits collection, lines up with what we expect from a ’90s artist and a true Bible of the ‘90s, both in terms of writing and producing. Ironically, with its classic Babyface sound, Reason for Breathing—his latest album—has a nostalgic feel, a sense of what we expect from a ’90s cantor, no matter how distant the era itself may be.

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Rhino's controversial `Bamboozled" package.

The project were planted when Amos began writing and recording his own album, "Harlem," released independently in May through her own label (amazon.com). The blues/folk troupe traces the migration of blacks to Harlem, N.Y., via such songs as "Independence Day," "Blackface," and "Goin' East."

Amon enlisted the services of Richard Powell, who heads up Duke University's art department and is the curator of Harlem's Studio Museum, which maintains an exhibit of black American art. Together the pair compiled an incredible collection of music (Malcolm X, Dizzy Gillespie, Paul Williams) and spoken word (Claude McKay, Langston Hughes, Zora Neale Hurston), the latter voiced by a diverse array of 20 musicians, actors, and industry leaders ranging from Chuck D, Lou Rawls, and Angela Bassett to Coolio, Ice-T, and Elektra head Sylvia Rhone. A portion of the royalties is being donated to the Studio Museum.

"Another renovation could happen again," says Amos. "The problem isn't with ourselves; it's the songs, and the messages that get out there. There are a lot of artists out there breaking the mold who haven't become a story yet."

"KING PICKOFF: South African Lebo M, aka the "voiceprint" of "The Lion King," has created the Karabo Foundation in collaboration with Quincy Jones' "Listen Up Foundation and Artists for a New South Africa, dedicated to providing resources for South Africa's disadvantaged. The organization's launch was announced at a Los Angeles cocktail reception on opening night (Oct. 18) of "The Lion King."

Clarification: The Oct. 21 column item regarding film distributor Lions Gate's search for R&B, hip-hop, and soul tracks for the "Gang Tapes" film and a possible soundtrack should have listed the contact number as 818-487-3971.

Sunday School. Female quintet Sunday, signed to Capitol through Better Place Records, is now busy promoting its debut single, "I Know." Comprising three sisters and two cousins, Sunday is managed by Robyn Crawford and Whitney Houston. The six-some have previously collaborated with Houston on a couple of projects, including the song "Believe In Love," which appeared on the "Down In The Delta" soundtrack. Pictured, from left, are Sunday's Tawanda and Tanisha, Crawford, Sunday's Nataisha and Shakira, Capitol president Roy Lyt, and Sunday's Stacey.
ChiBEONG Represents Mozambique Rap

A
crica Raps: Rap and hip-hop’s influence continues to be reflected globally—even in the recently flood-devastated Southeast African state of Mozambique. Despite the fact that it’s one of the world’s poorest countries and doesn’t harbor much of an indigenous recording industry, rap is making an impression in this former Portuguese colony.

When Maputu, a collective representing different generations of musicians, was assembled to produce an album, “Karimbo” (RiverWorld/Music Network U.K.), to display Mozambique’s voice to the international market, 22-year-old rapper ChiBEONG was drafted to represent the country’s embryonic rap scene. The Mad Level member adds his rapping flavor to half of the album’s 14 tracks.

Africa’s hip-hop groove continues with the likes of Weird MC, a female rapper who uses English and the Nigerian language, Yoruba, to deliver her rhymes over funk, Latin, and Fela Kuti-inspired Afrobeat grooves. She’s also recovered with the late Kuti’s musician son Femi in Nigeria. And the London-based Angolan sibling group Macados will demonstrate its version of traditional Kizomba dance and rap, with hit, and R&B during a workshop at London’s Union Chapel Project on Nov. 17.

Also creating a buzz is female South African rapper Nestum Nkiale. Evidence of the 20-something rapper’s lyrical and vocal skills can be heard on rapper/producer Arthur Majokare’s 999 label release, “Arthur All Stars.”

The Lowdown on Showdown: Since making some noise last year with KC Da Rokee, Hamburb-based recording artist moniker Rok’s, joining soon to entice Stampede with a US tour.

Furthermore, Adams has had a long run at No. 1 on the Adult R&B chart in sizer publication R&B Airplay Monitor. The song rose to the top in July, the start of a 12-week run that is still in progress. This week’s five version of “Open” to radio only has helped to keep the airplay steady over time. The fact that “Open” attained the No. 1 position at Adult R&B made Monitor history, as it became the first track by a gospel artist to reach the coveted slot on that chart. That tremendous accomplishment, coupled with growing sales on the 12-inch single at retail, is what has gained the accomplished singer her first top 10 hit on Billboard’s R&B list. Look for Adams’s upcoming traditional Christmas album, “Christmas With Yolanda Adams,” to hit stores Tuesday (24).

Baby’s Mother: OutKast adds a second single to the Hot R&B/Hip-Hop Singles & Tracks this week with a “baby’s mother’s” song. Ms. Jackson (LaFace/Arista) is the Hot Shot debut at No. 51, charting solely on radio airplay. Stations giving “Ms. Jackson” early airplay are KPWR Los Angeles, WHJ Holland, AKS: KDDA Atlanta, and WHTA Atlanta. The single, with lyrics that profess a man’s love for his mate to his mother-in-law, is the second single on the Hot R&B/Hip-Hop Singles & Tracks chart this week from the act’s upcoming album, “Stankonia,” due to hit retail Oct. 31. The first radio single from this album is “I.O.B. Bombs Over Baghdad,” which moves 98-96. In OutKast’s six-year career, it has garnered two gold singles, “Players Ball” and “Elevators (Me & You).” It’s most famous, however, for its controversial track “Rosa Parks,” which climbed to No. 19 on the Hot R&B/Hip-Hop Singles & Tracks before legalities raised by the woman for whom the song was named forced the single to stop being played at radio.

Female Buyers: Only one of the top five singles on the Hot R&B/Hip-Hop Singles & Tracks this week is by a female, Erykah Badu’s “Bag Lady” (Motown). Many who work in the R&B field are convinced that females are the impulsive buyers, making up the bulk of the genre’s weekly sales. With the biggest selling season for the recent business fast upon us, it is not wonder that record labels are fielding an influx of male artists to entice the female buyer: This year’s pick of the male crop, all in this week’s top five, are all accomplished acts: Profile (Motown), Mystikal (Interscope), Sisqó (Def Soul/Def Jam), and Ja Rule (Def Jams/IDM). Each album has had top five singles, and with the exception of Sisqó, which is in the midst of a debut project, they all have platinum album sales to their credit. Coming soon are singles such as Babyface’s “Reason For Breathing” (Epic), R. Kelly’s “I Wish” (Jive), Jay-Z’s “I Just Wanna Give It 2 U” (Def Jams/IDM), and Avant’s “My First Love” (Magic Johnson/MCA).
once described as the “American Public Enemy”—charts a very eclectic musical course on his debut. The group also includes five-piece band "The ".

The group also includes a secondary program announcer, Russell "the back-up".

Artists

A "big" hip-hop sensibility represented by turntable noises.

“Those days the anger and frustration are more inverted,” says Mustag, who’s of Bengali-Iranian parentage. “There’s a sense of diplomacy in taking on different dimensions that you tend to overlook when you’re 16 or 17 and think you can change the world.”

MOSAIC Rhymes: Singer-songwriter Leigh Stephen Ken, best known as LSK, released his debut album, "Mosaic," last month on Sony Soho Square. Claiming to have Canadian, French, Irish, Scottish, Jewish, African American, and possibly Cuban roots, the multiracial LSK offers up a diverse mix. The set includes several beguiling socio-commentaries such as “White Man World?” and the left-turn "Somebody Else’s Love Story" which focuses on stereotypes. Standout rap track "Mind Ya Bizzness" starts with LSK rapping some seemingly autobiographical lyrics: “Hey honey, how come you don’t rap no more? Well, Sonny, I found your melody and plus you gotta fall back on something... I ain’t switched kid, same way I put the aerosol for the Bic.”

LSK’s current U.K. tour, which includes in early November, features a guest spot with Russell Nash, a white singer-songwriter with a very soulful voice. The group also includes a second program announcer, Steve "Tha Iceman" Ellington, a turntablist whose hip-hop input is integral to Nash’s take on R&B.

For its recent promotional EP on Go! Beat/Universal includes “100 Million," a hip-hop/soul track that will be commercially released in early 2001. After the tour, both LSK and Nash will join Attica Blues at the London venue Scala on Nov. 11 for a night of what’s being described as “millennium blues.” Attica Blues—a soul, jazz, and big band infused hip-hop trio—released its well-received sophomore album, "Test Don’t Test," last month.

Kwbs can be reached at kaywrite@hotmail.com.
nervous as she could be. "I was more nervous the first time we appeared on the show," says Coates, referring to Madison Avenue's "Top Of The Pops" debut earlier this year when the pair introduced "Don't Call Me Baby" to mainstream Britain.

Since that time, "Don't Call Me Baby" has topped many European charts at once, and they've been offered a million records. "It's been an absolute nightmare," says Coates. "I had some scary moments," says Sinclar, who jokes that she's "the more nervous of the two." "I was more nervous the first time," says Coates. "I think I'd be making that phone call and I thought the singer was saying 'You know, I'm doing this song for someone else,'" she explains. "But once I sang the guide vocal, Andy and I realized that it has completely worked. So, we kept my voice, and I became the vocalist for Madison Avenue."

Coates describes the recording process of "The Polyester Embassy" as "one of the most enjoyable recordings I've done." "We had fun," says Sinclar, "very much so. Andy was in his element...he just loved making the record." According to Coates, "Don't Call Me Baby" was supposed to spotlight another singer's voice. "I just thought I'd be doing a lot of the production for the song for someone else," she explains. "But once I sang the guide vocal, Andy and I realized that it had completely worked. So, we kept my voice, and I became the vocalist for Madison Avenue."

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So what's next for Coates and Sinclar? "It's hard to say," says Coates. "We're just enjoying the process...it's been a great ride so far." "I'm looking forward to the next album," says Sinclar. "We've got a lot of ideas...we've got a lot of potential crossover hits."
tale of love gone wrong is ideal for the vocally gifted Clifford, who infuses the song with just the right combination of sorrows, despair, and, ultimately, enlightenment.

Perfectly complementing Clifford's vocals is the band, positively buoyant foundation, which wonderfully captures the sparkle of the disco era without losing sight of the here and now. No wonder DJs like Junior Vasquez, Timmy Regisford, and François K. have already embraced this timeless track. If ever a song deserved to sit atop Billboard’s Hot Dance/Music Club Play chart, “Changin’” is it!

Romain & Danny Krivit’s sample-happy “Philly Grove”—released earlier this year—is an instrumental track on Metro Trax Records—has resurfaced on 6-month-old Vision Records U.K. with a wicked Joey Negro restructuring that features the inimitable soulful vamps and wailing of Clifford. In the course of his over-seven-minute Philadelphia Junger mix, Negro adds listeners, as well as Clifford, on an unforgettable ride that is equal parts “Soul Train” and Body & Soul.


On a similar note, we have Barely Breaking Through (Vol. 1, K. to thank for “Disco Forever,” the three-disc set compiled by Dimitri From Paris. A purveyor of fine retro sounds, the Paris-residing DJ has a wicked knack for finding those little-known dancefloor classics that still sound relevant today. Just try not dancing (and smiling) to tracks like the Universal Robot Band’s “Barly Breaking Even,” the LTG Exchange’s “Corazon,” DC LaRue’s “Cathedrals,” Brainstorm’s “We’re No Way Home,” Milton Hamilton’s “My Love Supreme,” Bambu’s “I Don’t Wanna Lose It,” and Skylite’s “Smile.”
bluegrass acts mix mainstream dates into festival touring

by ray waddell

nashville—in the traditional world of bluegrass music, if the festivals go well, so does the touring—and things are going well for the festivals. better yet, new live performance opportunities for bluegrass artists are cropping up everywhere.

increasingly, top bluegrass acts are drawing the attention of mainstream promoters, as well as performance rooms that also host rock, pop, and country acts. combined with a newfound kinship between bluegrass acts and jam bands like phish and leftover salmon, the popularity of live bluegrass music could be at an all-time high.

"bluegrass has never been more popular than it is right now," says veteran bluegrass agent keith case. "the popularity of bluegrass has been expanding every year for the last five or six years, dramatically in some ways."

fest fusion

bluegrass festivals remain the backbone of bluegrass touring, particularly the larger mainstreams like telluride in colorado and merlefest in wilkesboro, n.c. "in general, i'd say many of our larger bluegrass festivals have had very, very good years for the last couple of years," says case, who books many of the genre's top acts, including alison krauss and union station, ralph stamely, and rhonda vincente. "some of the more progressive festivals have set attendance records of late."

the "progressive" festivals case refers to tend to mix traditional contemporary bluegrass with other types of acoustic-based music, typically country, folk, and jam bands. one such event is the mountain oasis music festival, held for the first time oct. 6-8 in horse shoe, n.c.

"we were successful beyond our wildest dreams," says ashley cupps, president of a.c. entertainment, which produces the festival with radio partner wncw asheville, n.c. "we turned away thousands of people." a diverse talent lineup, patterned after the format of public station wncw, included acts ranging from danie ray, the buffalo, leftover salmon, and robert earl keen to iris dement, tim o'brien, blue highway, and the john coward band.

like the music, the audience was diverse, says cupps. since the event exceeded its daily capacity of 6,000 each day it is looking for ways to expand its current site. "we had all ages, but for the most part our audience was under 25," cupps says. "we had people come in from all over the country."

traditional festivals are also expanding their horizons. "bluegrass festivals are more open to booking mainstream country acts, just as bluegrass acts are more open to working more mainstream dates," says agent bobby roberts, who formed the reno roberts agency with ronnie nemo to book many bluegrass acts as larry cordle, david parmley, and the stevens sisters. "bluegrass in general has become more accessible, and there are more touring opportunities."

the success of jam bands has spread to bluegrass, case says. "the jam-band phenomenon affects bluegrass because the roots of jam music are based on bluegrass," he says.

bluegrass titan del mccoury and his band have played on numerous occasions with the likes of phish and leftover salmon. "it's a lot of fun, but it's a far cry from bil morrison in the 60's," says mccoury. "in every way [in the jam bands] know the old, traditional stuff. they know the music—they just go about it in a different way."

new rooms

as horizons expand, the more popular acts of bluegrass have spread the word in mainstream rooms via headlining tours by the likes of krauss and beth fleck, as well as high-profile support slots like ricky uphager with dixie chicks.

"bluegrass acts are playing performance rooms all over the country that present all types of music, from up-and-coming pop and country to americana, folk, bluegrass, blue, and zydeco," says case. "i'm also seeing some pretty significant increases in concert dates for bluegrass packages for performing-arts centers or straight-ahead concert promoters."

on a recent west coast run, the del mccoury band was able to play

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### Billboard Top Country Albums

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<th>Title</th>
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### Hot Shot Debut

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### Greatest Gainer

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<td><strong>ROY D. MERCER</strong></td>
<td><strong>HOW BIG A BOY ARE YOU</strong></td>
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### New & Trending

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<th>Artist</th>
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<tr>
<td><strong>RODNEY CARRINGTON</strong></td>
<td><strong>LET'S MAKE SURE WE KISS GOODBYE</strong></td>
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<td><strong>VANCE GILL</strong></td>
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<td><strong>CHRIS LEDoux</strong></td>
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<tr>
<td><strong>KENNY CHESNEY</strong></td>
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<tr>
<td><strong>CHAD BROOK</strong></td>
<td><strong>YES</strong></td>
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<td><strong>TOBY KEITH</strong></td>
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<td><strong>JOHNNY CASH</strong></td>
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<td><strong>PATTY LOVELESS</strong></td>
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<tr>
<td><strong>LORETTA LYNN</strong></td>
<td><strong>BY THE TIME I GET TO PHILADELPHIA</strong></td>
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### Pacesetter

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<td><strong>WANT IT ALL</strong></td>
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<td><strong>ROY D. MERCER</strong></td>
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### This Week

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The Air Force is celebrating the holidays with something special for you and your listeners — **The Gift VII**.

This free one-hour program features conversations with members of SHEDASITY plus songs from their new Christmas album **Brand New Year**.

The program is on CD and includes local avails. Licensed country music stations should receive a copy of **The Gift VII** by the first week in December, otherwise, call (210) 652-3937 and we'll mail one to you.
BY DEBORAH EVANS PRICE  
NASHVILLE—For the fourth consecutive year, the Del McCoury Band took home entertainer of the year honors at the International Bluegrass Music Assn. (IBMA) Awards, held Oct. 19 at the Kentucky Center for the Arts in Louisville, Ky.

Hosted by Marty Stuart, the awards show was part of the annual IBMA World Bluegrass Convention that encompassed the bluegrass music community and culminated with a barrage of concerts open to the public known as Fan Fest. In addition to the Del McCoury Band, other personnel favorites picked up additional trophies. Hildy Tyme Out took home the award for vocal group of the year, marking its seventh consecutive win in that category. While the year in a row, Ricky Skaggs & Kentucky Thunder took home the prize in the instrumental group of the year category.

The evening also recognized four artists for the first time. Rhonda Vincent, the female vocalist award, Dudy Connell netted the male vocalist accolades. and Nickel Creek won in the emerging artist category. “Murder On Music Row,” the controversial tune penned by Larry Cur-}

Bluegrass Awards Go To McCoury, Vincent

BY DEBORAH EVANS PRICE  
NASHVILLE—Brad Paisley, Sway-}

BY DEBORAH EVANS PRICE  
NASHVILLE—Brad Paisley, Sway-}

BY DEBORAH EVANS PRICE  
NASHVILLE—Brad Paisley, Sway-}

Paisley, Swayer  
Are Christian Country Nominees

BY DEBORAH EVANS PRICE  
NASHVILLE—Brad Paisley, Sway-}

BY DEBORAH EVANS PRICE  
NASHVILLE—Brad Paisley, Sway-
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**Notes:**
- This list includes the top country singles as compiled from Billboard magazine's Hot Country Songs chart.
- The chart ranks country songs by the number of times they are played on country music radio stations in the United States.
- The chart is published weekly in Billboard magazine and is based on airplay data submitted by radio stations across the country.
- The chart also tracks the popularity of country songs among listeners through nationwide surveys conducted by Nielsen Broadcast Data Systems.
TALENT WATCH: Although some talk as if classical music’s native ground has gone fallow, Mitteleuropa still brims with new, searing artists. Two highly individual up-and-comers are German soprano Dorothea Röschmann and Austrian violinist Benjamin Schmid, who have in common not only abundant talent but charm to burn.

Born in Flensburg, near Germany’s border with Denmark, Röschmann studied in nearby Hamburg and privately in the U.S. before making a starry debut as Susanna in Mozart’s “Marriage Of Figaro” under Nikolaus Harnoncourt at the ’96 Salzburg Festival. Such initial successes led to a five-year tenure with the company of the Deutscher Staatsoper Berlin, as well as a busy recording career—most notably in early opera and sacred music for a series of Harmonia Mundi projects, including René Jacobs’ lauded resurrection of Alessandro Scarlatti’s dramatic oratorio “Il Primo Oniciolo.” “That’s not to mention her captivating voice solo debut, a Harmonia Mundi disc issued earlier this year in which she sings a set of Handel’s intimate German arias.

Röschmann’s latest recorded venture sees her taking a lead role in Jacobs’ revival of Reinhard Keiser’s Baroque opera “The Judgement of Paris,” just issued by Harmonia Mundi. “It was frightened—it’s a dynamic, demanding part,” she says. “But René Jacobs is such a singer’s conductor that he can help you do things you never thought you were capable of doing. And it was a fantastic experience doing this long-forgotten piece, and not just for the performers. I had friends who were coming who had never been to the open house. They were saying, ‘What, four hours? And it’s Baroque, not Wagner? I’m not sure . . . But they loved it. The opera is so colorful—the opposite of boring.”

Like many a German youth, Röschmann grew up singing every thing from Bach to Stravinsky in church choirs, in addition to studying the flute and recorder. Mozart is regularly heard on her CD label, MCA Classics, and in the voice of Raphael (her twin). MCA will issue a set of the composer’s major works in January 2001.

Home record player, as were the other discs of Dietrich Fischer-Dieskau—”a hero of her mother’s. Later on, the young soprano grew to adore the style and spirit of early romanticism, as well as some of the more modern divas such as Cecilia Bartoli (“such spontaneity and wit”) and Renée Fleming (“the beautiful voice”—“it’s true, like the old school”).

Röschmann is blessed with a wonderfully vivid, theatrical temperament that comes across even on the phone. She enthuses over English tenor Ian Bostridge as a favorite stagemate, and he repays her compliments by praising her not only as a singer but as an actress. “Dorothea has fantastic phrasing and this fresh voice with a certain dark, very attractive coloring,” he says. “She also has a real gift as a comedienne. Dorothea has true stage presence—when she’s up there, you can’t help but look at her.”

Something of Röschmann’s great appeal on the boards can be gleaned from a recent Arthaus DVD Video of a Berlin Staatsoper “Marriage Of Figaro” led by Daniel Barenboim. Originally, all of the music will be heard live in Schumann recitals with pianist Graham Johnson, with a Dec. 17 concert to be shared with baritone Matthias Goerne at London’s Wigmore Hall. Managed by Andreas Holt in London, Röschmann can be seen in the U.S. next year singing Mozart concert arias in Chicago with Barenboim. Solo recordings with Harmonia Mundi and Hyperion could be in the cards, perhaps in Schumann or another passion—Berg and other Jugendstil composers. (“It does something to you when you sing those songs,” she says. “You feel like you’re an Expressionist painting.”) Already on the boards are several spring sessions of Bach and Verdi, and an imminent Harnoncourt outing on Teldec has Röschmann soloing in Franz Schmidt’s “The Book With Seven Seals.”

The temptation is there for many rising singers to jet everywhere and do everything, but Röschmann quotes wise counsel, “The soul travels on foot . . .” The soprano is careful to take time off to rest and study, as well as to mix her repertoire among operas, concerts, and reciting. “I am just to be true to your voice, including your inner voice.”

As for Schmid, Keeping Score caught the violinist on stage in recital with pianist Lisa Smirnova at this summer’s Mann Festival. The pair traveled a live-wire from Bach to Schoenberg via Schubert and Paganini. Going against the grain of a summer day’s fare, it was an intense program, with Schmid thrilling—if not overwhelming—the crowd with his bottomless inspiration.

Offstage, too, the 32-year-old Schmid has an intensely focused mind, albeit one tempered by youthful openness. “A great deal of my music—the work I am recognized as from the heart of Europe by his very tone—Schmid’s inspirations are broad as deep. Even before the Austrian violinist’s great heroes, his leads are by a Russian, David Oistrakh. And along with his classical birthright, Schmid is learning to love a New World music—jazz, having played in clubs during student days at Philadelphia’s Curtis Institute of Music. His latest outing on stage with Stephan Gappelin.

Following an illustrious debut in 1980 playing the Bach Double Concerto with his father’s violin, Schmid won first prize at the ’92 Carl-Flesch competition in London. The high-toned concert circuit beckoned, as did a stint at the Salzburg Mozart Festival. Though he has left his Raub & Blau Agency in Vienna, Schmid has been playing over 100 concerts a year, which recently included Hans Werner Henze’s concerto at the Salzburg Festival and Bach anniversary recitals from New York to Tokyo. Jazz-wise, he collaborates with elder Austrian brothers Christian and Wolfgang Muthspiel, and he plans to host a jazz “violin summit” next year in Salzburg.

On record, Schmid has made his name via a series of discs for EMI, including a “Johann Sebastian Bach” for the label’s 140th birthday. Schmid’s lastest is a Pizzicato set, including a piano trio that the violinist feels “is like a craggy mountain—difficult to get over, but beautiful.” His previous MDG sets include Bach and Paganini with Schumann’s piano accompaniments.

Regarding the age-old love of music in his homeland, Schmid says, “You know that great feeling for wanting to live all of life whenever you are in New York. That’s the feeling you have. People don’t just go to classical concerts—they live them. We need this music. And good music flourishes best when there are good ears to hear it.”

Sekulic adds that he feels privileged to be making these recordings—“a little money from them—since even many of my colleagues have to pay to make records these days. Projects should somehow pay for themselves—but they don’t necessarily have to be under theelles hole world. Just to touch a few people is sometimes best. After all, culture—and classical music is some of the greatest culture we have—is something to enrich our spirits. Perhaps there is enough of an audience for music, perhaps we just have too many concerts now, too many recordings. Maybe we have too many artists.”
 Artists & Music

**Jazz**

**BLUE NOTES**

by Steve Graybow

**OLD FAVORITES, NEW TWISTS:** When the Vertical Jazz label launches with the titles "Jazz Straight Up," "Great Composers Of Jazz," "Jazz Reluxante," "Jazz On Broadway," "Late Night Jazz," and "A Jazzy Christmas," consumers will find something entirely new on retail shelves. All six midprice discs contain newly reissues of most artists. The label also expects to be available at retail by the end of the year.

Label president (and co-producer) Suzanne Severini explains that Vertical Jazz was formed to "focus on bringing jazz to the public, making the music available and well-tuned to a large cross-section of the public — to those who are knowable about jazz and to those who want to know more about the music... People who love jazz will be blown away by the first-take, spontaneous performances, and people who want to know more will recognize the familiar songs and the names of the artists."

As the music was recorded live to 2-track in the studio, with some tracks representing live or studio takes, the music is "affordable, with the improvisational spontaneity that defines jazz," says Severini. "I think that a lot of consumers may be alienated by CDs that sell for $18.98 and $17.98, especially those who just discovered the music."

While the Vertical Jazz releases boast many familiar standards, the due release of "Jazz Straight Up," "Great Composers Of Jazz," "Jazz On Broadway," "Late Night Jazz," and "A Jazzy Christmas," consumers will find something entirely new on retail shelves. All six midprice discs contain newly reissues of most artists. The label also expects to be available at retail by the end of the year.

**AND:** The Manhattan Transfer interprets music associated with Louis Armstrong on "Spirit Of St. Louis." (Atlantic, Oct. 10) In a first for the group, members Julian Siegel, Tim Hauser, Alphonse Johnson, and Cheryl Bentyne each have a featured solo spot on the disc. The Transfer's track "Squeeze Me Up" (At Mahogany Hall) (adaptation of "Mahogany Hall Stomp") and "Nothing Could Be Hotter Than That" (an adaptation of "Hotter Than That").

Richard Leo Johnson's sophomore set, "Language" (Blue Note, Sept. 26), builds on the solo excursions of the eclectic guitarist's debut by adding contributions by such musicians as drummer Matt Wilson, bassist Reggie Workman, and slide guitarist Warren Haynes on various tracks. Johnson plays 12-string guitars in tunings that he develops intuitively, and his angular jazz meets the-kitchen-sink compositions are a joy to discover. (Continued on page 43)
such rock-oriented venues at the Fillmore in San Francisco and the Roxy in Hollywood with Junior Brown. “We had good crowds everywhere we went,” says McCoury. “I like playing in front of new audiences—always did. I know if anybody ever gets a chance to hear bluegrass, they’ll like something.”

Country audiences are being exposed to more bluegrass than ever through an increasing number of grass supporting slots. “This year we’ve been able to book the Stevens Sisters on 15-to-20 dates outside of their bluegrass dates,” says Robers. “We’ve had them on shows with Merle Haggard, John Anderson, and the Bellamy Brothers.” Opportunities outside the festival circuit are a good thing, particularly for the top acts who can’t support a year’s touring through festivals. “The top headlining acts can’t make a whole route out of festivals because there are not enough of them that pay well enough,” says Case. “In the case of the top acts, we use [the major festivals] as anchors and then book around them.”

Attention in the bluegrass realm focuses on the International Bluegrass Music Association’s annual Fan Fest in Louisville, Ky., Oct. 20-22, considered by many to be the culmination of the genre’s annual touring and festival season. The gathering features the top acts of bluegrass, including the Del McCoury Band, Hillbilly Outlaws, Lonesome River Band, Vincent, Cordell and Lonesome Tone, the Isaacs, and many others. Performances are held at the 5,000-seat Grand Ballroom of the Galt House Hotel in Louisville.

PAISLEY, SAWYER

(Continued from page 39)

Nashville, and National Tape and Disk are among this year’s sponsors. Winners are voted on by CCMA members. A partial list of CCMA Award nominees follows.

Entertainer of the year: Cross-Country, the Fox Brothers, Double Play, R.L. Burnside, LaVerne Tripp.

Male vocalist: John Steed, LaVerne Tripp, Mike Manuel, Pete Whitebird, Snuffy Smith.

Female vocalist: Candice Myers, Gayla Earlene, Kim Ford, Lisa Duggs, Stephanie Reeves.

Vocal group: Cross-Country, the Fox Brothers, Highway 7, the Backachers, Uncommon Man.


Mainstream country artist: Brad Paisley, Collin Raye, Jeff Carson, LaAnn Rimes, Sawyer Brown.

New artist: Amber Morgan, Pascha, Rick Tanksley Band, Stephanie Rogers, Wesley Morgan.

Musician: Bruce Ray, Dan Traxler, Dennis Aguigian, Gene Crain, Terry McCrory.


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Music, BY IRV SON and achieved top while taking on "It's toys. YORK-

YORK- year at Kenny Loggins worldwide. We have seen major successes with our songs, in the story of the is... Bombom' MC's and Darude. According to an internal memo obtained by Billboard, which offers a rundown of top 10 albums and singles successes at their peak from Sept. 3-9, it is noted that "arguably BMG Music Publishing's biggest hit of the year is... Bombom' MC's and Darude, which have deep-seated penetration of global charts, including such markets as Australia, France, Germany, and Sweden. They are doing well in the US, Germany, and Japan. Says Firth, "Many of our hits are from acts on their first records, such as Nelly, Bombom' MC's, and Sonique. It's about finding the right talent early on and improving it... We have a really well-rounded presence on the charts across all types of music."

MAKE MINE MUSICALS: New York City Center's great one-two-three punch in annual unaccredited performances of old musicals is certainly on the mark this season with, in particular, Rodgers and Hart's "A Connecticut Yankee" and "The Fabulous "Encores!" series, Gaith DeMoldor, Gerome Ragni, and James Rado's "Hair". Five star review, "The ensemble is doing miracles, and its doing so with a book that may seem more dated than daring. But the folks at "Encores" do contemporary, and perfect this "rock" musical with a real edge, 34 years later than one believes is possible."

With "A Connecticut Yankee," Words & Music understands that the show is going to be a "musical" of the 1945 revival of the 1927 show, for which Rodgers and Hart wrote new songs, including what appears to have been their last song, the marvelous "To Keep My Lady," Words & Music. Of course, the original songs from 1927 will be heard again, including "My Heart Stood Still" and "Thou Swell." The latter delight, legend has it, was to be cut from the original production, but only at Rodgers' insistence did it happily stay put. Decca Records produced an abbreviated rendition of the revival score with the original cast. Decca Records also made the cast album of "Bloomer Girl," whose standards include "Right As The Rain" and "The Eagle And Me."

Hugh Fordin of DRG Records in New York, which has made many "Encores!" casts, says: "People dug it; they were singing right along with it. That's bizarre because we have a younger crowd, and for them to be singing along is truly remarkable."

"We did a couple of toy instrument shows for the release parties in Nashville, and it went beautifully," says Maliaffey. "People got into it, they were singing right along with it. That's bizarre because we have a younger crowd, and for them to be singing along is truly remarkable."

"Words & Music" by Irving Lightman

Louisiana Purchase in 1940. DRG has the "Encores!" version of this grand Berlin score.

ASCAP/HEINEKEN SHOWCASES: ASCAP and Heineken USA are offering the Heineken-sponsored ASCAP Presents... Ampt Music Series that will showcase local rock artists and bands, both signed and unsigned, in the home cities. The initial series features showcases in Austin, Texas (Oct. 17); Chicago (Nov. 5); Seattle (Nov. 8); and New York (Nov. 16). The shows will feature five new bands, with the performances, a local music executive for the president of the business.

PRINT ON PRINT: The following are the best-selling fols from Warner Brothers Publications.

1. Doors Down, "The Better Life."
2. Lynyrd Skynyrd, "Guitar Anthology.
5. 'N Sync, "No Strings Attached."
Sound On Sound Branches into Engineer Management

by Christopher Walsh

Sound on Sound Recording: Amlen has increased the business, originally a one-room, 24-track studio, to accommodate growing demand. Studio A, a 30-by-25-foot acoustic space with three isolation booths and a 19-by-18-foot control room featuring a Neve VR72 console, is a favorite among jazz labels such as Verve, Blue Note, and Concord, and by DRG for Broadway and off-Broadway cast recordings.

Sound on Sound's popularity with the hip-hop community—where computer-based recording puts less emphasis on live acoustical spaces—is due in part to Studio B, completed in 1998. Primarily a mix room, Studio B features a Solid State Logic 902 J Series console, which replaced an SSL G+ in 1998. Studio B does include a live room large enough to record trios and rhythm sections from "Late Show With David Letterman" and "Saturday Night Live,"

which records promotional pieces there.

Studio C is a surround sound/stereo mix room, featuring a Neve Capricorn digital console and Digidesign Pro Tools 24 digital audio workstation. Given the long-delayed introduction of DVD Audio and the uncertainty of surround sound's acceptance by the music industry, however, Studio C, like most 5.1 rooms, has not seen an abundance of surround work to date.

"Studio B, with the [SSL] J, is busy all the time, thankfully," says Amlen. "I need a room like that! Studio A is busy most of the time also. Studio C has been a tough one to get off the ground, mostly because there is kind of an unknown quantity surrounding the way everything is going. That could change in a couple of months."

Finally, Studio E is a pre-production/editing suite for mastering, design, and Pro Tools editing. It includes a Pro Tools Version 5.0 24-bit system, Mackie 1604-VLZ mixer and HUI control interface, a large complement of MIDI gear, and a full suite of software including Mark of the Unicorn Digital Performer Version 6.0 and Logic Audio. Sound on Sound has partnered with sound designer Peter Darnell in Studio E for film and post-production projects.

With this variety of recording and mixing services offered at Sound on Sound, engineers on the SOS Management roster have choices, both inside and outside the facility.

"The idea of keeping a smaller roster is something Chris and I are very interested in," says Amlen on SOS Management. "Obviously, the more people we have, the more money we could make, so it's not just about the money. We're interested in career development and in forging a relationship that lasts."

I JUST RECEIVED an e-mail from someone whose name should be familiar, Paul Verna, who until recently was Billboard's Pro Audio editor, allowed me to share these good tidings.

"Ellen Dooley and Paul Verna are delighted to announce the arrival of their first child, Lily Ana Verna. Lily was born Thursday, Oct. 12, in New York at 6:40 p.m. on a full moon. At birth, she weighed 7 pounds, 12 ounces, and measured 20 inches. Lily and Ellen are doing great after a speedy labor, and Paul couldn't be more proud of both his girls."

Congratulations, Paul and Ellen!

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Artists & Music

Edimus, Vander Acquire Catalog

Edimus/Avanter Buys Sonointer Catalog: Publishing houses Sonointer (USA) and Promotora Sonolux Internacional Columbia (Sonointer) have sold their entire world catalog rights to Edimus Publishing Group and Vander Music and for an undisclosed amount. Edimus/Vander will now have the rights to claim and collect all royalties associated with the Sonointer catalog.

“The Sonointer catalog, which belonged to Columbia’s powerful Grupo Ardila Liddle, includes the work of acts such as Carlos Vives, Wilson Cheguerena (known for “La Polera Colori”), Rafael Escalona, Lisandro Meza, and Jorge Villamizar. Edimus/Vander also owns the North American publishing catalog of Previsa (Dios/Peeteers Publishing) and TH Publishing and recently opened Vander Music in Argentina.

The Second Ritmo Latino Awards, which took place October 19 at the Universal Amphitheatre in Los Angeles, boasted an eclectic array of winners, from Ana Gabriel in the female pop category for “Soy Como Soy” to Maná in male pop for “MTV Unplugged.”

In what will undoubtedly become a boost for his upcoming release, Puerto Rico’s Chayanne, who also performed, won artist of the year, despite the fact that his last album, “Atado A Tu Amor,” was released in 1998.

Winners were chosen by thousands of people who voted in Ritmo Latino stores and Yns supermarkets nationwide. The awards were televised live on the Telemundo network at press time they were scheduled to feature performances by Melina Leon, Pedro Fernandez and Bertin Osborne, Joci Velasquez, Charlie Zaa, Chayanne, Paulina Rubio, Arkanel R-15, and Son By Four. Son By Four collected awards for new artist and for song of the year for “A Puro Dolor,” whose writer—Omar Alfanno—also won for composer of the year. A full list of winners can be found on page 48.

Milán es Goe to Scotland: A recent visit to Glasgow, Scotland, found an unlikely music listing...
Rock en Español has been building momentum underground for years. Now, it's ready for the mainstream with the emergence of powerhouse new talent and the proven longevity of its early pioneers. Billboard unlocks Latin rock's explosive energy and booming scene with a closer look at Latino women in rock, the hottest acts on tour, the genre's evolving presence on the radio, and more! Billboard also provides the latest in marketing, retail, and programming news.

The next big thing in Latin music is here. Be a part of it!

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ARTISTS & MUSIC

NOTAS (Continued from page 45)

est in Latin rhythms—even if it seems limited to Cuban music in both Scotland and Ireland. Time, we hope, will broaden the choices.

ROCK GOES THE PARK. In other Colombia-related news, Bogotá was once again host to Rock al Parque, the three-day event considered by many to be Latin America’s premier rock festival. Now in its sixth year, this edition, held Oct. 13-16 on two separate stages, was seen by an estimated 200,000 people and featured nearly 100 acts, ranging from international best-sellers like Divididos, La Mosca, and Manu Chao (who closed the festival) to a host of unsigned artists. Among the event’s exclusives was Aterciopelados’ public premiere of material from its new album, “Gozo Poderoso,” which was just released in Colombia and features the single “El Album.”

However, this edition of Rock al Parque was about diversity, according to Andres Maroccc, DJ at radio station 88.9 FM (La Superestación), which is the official radio station for the event. “In a way it followed the tendency you see worldwide of removing labels from music,” says Marocco. “Instead of saying This is rock, metal, or rap, it felt like This is music.”

Moreover, says Marocco, Rock al Parque was about the factuality, considering Colombia’s current political situation and its economic crisis. The event was put together with help from private sponsors and the city of Bogota. As of now, the plan is to bring back the festival next year.

DEGTON OPENS OFFICES IN MIAMI AND NASHVILLE: Deston Music is officially opening its doors Tuesday (21) in Miami and Thursday (23) in Nashville. The publishing company, which is headquartered in New York and is owned by partners Winston Simone, David Simoné, and Desmond Child, has been in operation since the summer. By that time, says Child, 25 Deston songs have been included in various albums. Child says it is a “stellar” track record for the label, and plans to expand to 20 in the next six months. “We want to keep it a lean, mean, win’ machine,” says Child, whose current hit is Ricky Martin’s “She Bongs,” which Child co-wrote with Roji Rosa and Walter Afanasieff. Deston has also signed Anislem Douglass, writer of “Who Let The Dogs Out,” as well as the entire Bahia Men troupe. It was a stroke of luck, says Child, who adds that his company is dedicated to nurturing the songwriter. “For many years, publishing companies have been more like big banking enterprises that invest in what they consider a hot market,” he says. “And the art of song publishing or song plugging has been lost, because the big companies don’t have the time to do it. So they basically sign people to publishing, and it’s going to be self-sufficient. But the songwriters that sit down and write a song and hope somebody will sign it is a triumph of a dying breed. And that’s what I always considered myself, a songwriter.”

LATIN JAZZ AWARD GOES GLOBAL: Latin jazz will get a major boost before year’s end with the second Premio SGAE Ibero-americano de Jazz Latino, which seeks to “discover new authors and widen the Latin jazz repertoire,” according to SGAE representative Fernando Neira. The entry deadline for compositions has been extended to Oct. 30. Cuban pianist Chucho Valdés will head the panel of judges overseeing the selection of six finalists. The finalists in various categories will be played by Irakere—Valdés’ group—during the International Latin Jazz Festival in Havana, set to take place Dec. 15-17. Cash prizes will be awarded. Entries must be for a sextet or nine-piece format, including Afro-Cuban percussion, and must last between five and 10 minutes. “It’s a composition award, not an interpretation award,” says Neira. “And since we’re reaching out to the entire community—from both Spanish- and Portuguese-speaking countries—we’ll probably see many new artists who are looking to make themselves known.”

POSADA HONORED DURING SHOWCASE: In its continuing effort to highlight local artists, ASCAP celebrated five Florida bands as part of the Heineken-sponsored Amp Music Series Oct. 19 at Pover Studios. The series will present both signed and unsigned artists in various cities, including Chicago (Nov. 3); Seattle (Nov. 8); and Boston (Nov. 16). Miami featured acts were Blue Meridian, Ciara, the Drums, Lilidio, and Paven/fania. Latin rock promoter Mike Posada, who is also editor of Boom! magazine, will be honored with the Heineken Amp/ASCAP Recognition Award as a local music hero.

GUESTS ONLY: The year’s second “Sólo Con Invitaciones” (By Invitation Only) concert will take place Nov. 2 in Los Angeles. As usual, the guest artist’s identity will be kept a secret until the curtain opens. The concept of “Sólo Con Invitaciones,” now in its fourth year, was developed as a promotional strategy by Miler Guevara, who has been responsible for various radio and bar promotions where fans can enter to win tickets to the event. Past “Sólo” acts include Los Tuscanes De Tijuana, who played in Phoenix last June; Maldita Vecindad; Aterciopelados; Elvis Crespo; Alejandro Guzman; Emanitos Verdes; and Olga Tañón.

CHILE WILL BE REPRESENTED by a virtually unknown singer in its upcoming Viña del Mar Festival, scheduled for Feb. 18-23. Daniela Aleui, 24, won the right to perform in Viña during a competition aired by Channel 13, the festival’s official organizer. Aleui, who had previously sung in nightclubs and as a backup singer in TV shows, won with “El Juego Del Amor,” a song written by Daniel Guerrero (of Los Dos La Sociedad) and his wife, Arceliti Vita. Aleui beat out other, more-established artists like Keko Yung and Florita Motuda.

PRISIONEROS REVISITED: Los Prisioneros, arguably Chile’s most important rock band in recent memory, are enjoying a renaissance of sorts. Several artists from a wide variety of genres have come together for a recently released tribute album titled “Tributo A Los Prisioneros.” The band, which fell apart in 1982 and started a post-punk, new-wave sound highlighted by biting lyrics and political overtones, was one of the mainstays in a musical recession of the time as well as the dictatorship of Augusto Pinochet.

Prisioneros released four studio albums as well as a greatest-hits compilation and an anthology of previously unreleased material. Its current tribute includes artists who were around even before Los Prisioneros—such as rockers Florita Motuda—as well as current bands like hip-hop quartet Makiza. In mid-November, EMI will also release a live album of Los Prisioneros.

Assistance in preparing this column was provided by Sergio Fortunato in Chicago and Cuba may be reached at 305-561-3579, or fax at 305-561-3580, or at cjbillboard.com.

FOR THE RECORD

Latin Notes incorrectly reported in the Oct. 14 issue of Billboard that Riton Latino, headquartered on the West Coast, is based in Naples, NJ.
On Aug. 3, 1950, Cuba’s most famed orchestra—La Sonora Matancera—brought in a new female singer to its ranks. She was a young, relative unknown from a humble family who’d been making the rounds on radio shows throughout the island. She was gifted with one of the most prodigious voices and salacious personalities to ever come into the Cuban musical realm.

Fifty years and more than 50 albums later, Celia Cruz is undisputedly the best-known and most influential female figure in the history of Afro-Cuban music. More remarkable still, her career—like her nearly 30-year marriage to former Sonora trumpet player Pedro Knight—has remained in a constant upswing during five decades, surviving changes in labels, audiences and, most telling, in the way Latin music is produced, performed and perceived.

Through her lengthy associations with La Sonora, Tito Puente, Fania Records and Johnny Pacheco and RMM Records and her former, longtime manager Ralph Mercado, Cruz has built an extraordinary discography that effectively documents the history of the music we know today as salsa. Cruz, who emigrated to the U.S. from Cuba in 1960, has never returned to live there, but maintains a permanent musical tie with her homeland that has colored every aspect of her work.

On the eve of the first-ever Latin Grammys, where she would take home the award for Best Tropical Performance, Cruz—with Knight by her side—spoke about her musical history and about her new album, “Siempre Viviré,” her first for Sony Discos and the beginning of a new phase in her career.

Who was the driving force behind you becoming a singer?

Perhaps if my mother wouldn’t have expired, I wouldn’t be an artist, because my father didn’t want me to be one. My mom was the one who said, “Nada, nada, tú sigue ahí.”

Was anyone in your home a musician?

No. No even to this date. Although my mother sang very beautifully. I would make her sing. She used to sing a comparsa titled “Los Moros.” But beautifully, Pedro! (She looks at her husband and perpetual companion Pedro Knight, sitting beside her.) Perfectly in tune. At that time she’d say, “Moro soy yo, soy yo, soy yo.”

What led you to sing professionally?

The problem was, I went to an amateur show called “La Hora del Té.” I sang a tango, “Nostalgia.” And I won. And when I won, I wanted to go to all the amateur shows in Cuba. That’s when my father said no. At the beginning, I’d go alone, and later with a cousin named Nenita, who still lives in Cuba. I was very skinny and tiny. And since the tram cost five cents each way and we didn’t have enough money, I’d sit on Nenita’s lap, because she was bigger. The drivers knew us and, sometimes, they’d let me sit on the seat beside her, if it was empty. One time, we had no money to return and we walked back. We arrived at 2 a.m.

Your big break was singing for La Sonora Matancera, which was already an established band. Yet, it wasn’t love at first sight with the audience, was it?

It turns out that Cubans missed Mirta Silva [La Sonora’s previous singer, who relocated to Puerto Rico]. They’d write to Radio Progreso [the station that aired shows with La Sonora], to the owner, and they’d tell him I was no good, that he should bring Mirta back. I could care less. This was my job—the job of my dreams and the job that fed me. So, I started to build my repertoire with La Sonora. The audience started to go to the show and applaud. And in January, Rogelio [Martinez, leader of La Sonora] decided he wanted me to record with them.

Was it unusual for a woman to record salsa at the time?

The owner of the company, an American, and he didn’t think women sold. Now, I think he thought women couldn’t sell that kind of music. Because in those days, there were singers like Tita La Grande and Elvia Rios—Mexican singers who were famous and sold. So, Rogelio said, “OK, Mr. Siegel. If she doesn’t sell, we’ll pay her.” And he recorded me.

The album was sold in the U.S. because it was an American company, and then it returned to Cuba. And it did well. And after that, Mr. Siegel hired me. It was my first record deal. I remained with him the entire time I was with La Sonora—Continued on page 64

A BILLBOARD SALUTE

BY LEILA COBO

THE BILLBOARD INTERVIEW
querida celia,

¡gracias por endulzar el mundo con tu azúcar!

Eres la digna y viva representación de la música latina

y de nuestra cubanía.

te queremos mucho,

gloria, emilio, nayib y emily
Madrid—Salsa queen Celia Cruz is as much a household name in Spain as soul-pop veteran Tina Turner is in the U.S. Frequent visits by Cruz to Spain have always included concert and TV shows. It's hard to believe that just over 10 years ago she was almost an unknown here.

**Plenty of Azucar**

With her trademark makeup and extravagant hairdos, a huge smile and cries of "azucar!" (sugar), Cruz has created a lasting love affair between herself and the Spanish audience.

It is no coincidence that the only territory in the world where Cruz is not signed to Sony is Spain. Here, she insists on a special contract clause retaining her links to Spanish indie label BAT Discos, run by brothers Jorge and Oscar Gomez, both Cuban-born like Cruz.

BAT executive president Jorge Gomez explains that the brothers were friends with New York salsa boss Ralph Mercado before he created the label Ralph Mercado Music (RMM) and signed Cruz in 1989. BAT was created the same year, and by 1990 it was handling Cruz's product in Spain.

It was thanks to BAT that her first hit album in Spain (and many other territories), "Azucar Negra," was released. The Gomez brothers' links with the Spanish authors' and publishers' society SGAE meant that most of the 10 songs on the album were written by SGAE members, mostly Spanish.

For her debut, BAT and SGAE organized a major media presentation in Madrid, as well as concerts in Spain's Canary Islands off west Africa, which are considered the European capital of salsa. Gomez reflects that "1990 was a big year for everybody—for Celia in Spain, for Ralphie, for BAT and for salsa, which was taking off for the first time outside its traditional areas. It was then that people discovered the dimension of Celia, that she is indeed the grand Queen Of Salsa."

One song, "Cruz De Navajas," was written by Jose Maria Cano of then top Spanish pop group Mecano, and was Cruz's first collaboration with the younger pop generation. "Azucar Negra" was her first album to go gold (50,000 units) in Spain and has sold some 80,000 units total.

**The Key To Success**

"We were good friends already with Ralphie [Mercado's nickname] when we formed our own labels," recalls Gomez. "He signed Celia and then contracted us to promote her in Spain. A great friendship—which grows every day—was born in 1990.

Gomez remembers Cruz saying to him, "I've always wanted to triumph in Spain. "She told me, laughing as always, that 'whenever I walk down the street in Spain, I'm just another black woman.' For a person like Celia, being 'just another anything' is never enough," adds Gomez.

"I've known many artists, but not one has her artistic and human qualities. I consider her part of the family, like an aunt, and adore her," he says. The father of the Gomez brothers is a Madrid doctor known as the Sheriff. Says Jorge Gomez, "Every time she comes here, she says, 'I must ring the Sheriff to arrange a check-up.'" (Cruz could have benefited from a doctor in early September, when an injury to her knee meant she had to cancel half of the 15 concerts planned in Spain, as well as a Labor Day concert in New York.)

When Cruz signed with Sony last year, she insisted on sticking with BAT in Spain with what has become known as "the Sherman Door." Gomez, SGAE's Spanish executive, says, "For mid-year, she has SGAE by her side and the label has switched to EMI, but the label has switched to EMI, but she's never been better."

**God Bless The Queen**

Until this May, BAT Discos product was distributed in Spain by EMI, but the label has switched to Spain's Gran Via Distribución, whose director, Felix Urrutia, says Cruz's new album, "Siempre Vivire" (I Will Survive), will receive special treatment. "Los Gomez" organized and will produce a major TV tribute to Cruz for mid-November in Miami titled "God Bless The Queen."

The show is due to feature performances by Julio Iglesias, Gloria Estefan, Marc Anthony, India, Rocio Jurado, Gloria Gaynor (Cruz's new album is named for a version she has recorded of "I Will Survive"), Patti LaBelle, Chayanne, Willy Chirino and Vicente Fernandez.

An orchestra of top Latin musicians past and present called Orquesta Irrepetible will play to a seated Cruz, who is expected to sing three or four songs. The show is expected to be sold to TV outlets in several countries.

Cruz in a favorite on Spanish-language radio network Cadena Dial, in Spain, and its program director Manuel D'Avia says she, more than anyone else, introduced salsa to Europe.

"She is the best ambassador of her music; she has tremendous charm and attracts great affection," says D'Avia. "When she comes to Spain, she is the center of attention, but she never behaves like a diva."

One sign of how much Spaniards regard Cruz as "theirs" is that of one central Madrid's main record outlets, FNAC, stocks her albums in the national music section.

Silvia Guerrero, head of FNAC's national music section, says, "Celia Cruz is a perennial favorite, and for a year we have been selling healthy quantities of her last album, "Mi Vida Es Cantar," which contains her popular song 'La Vida Es Un Carnaval.'"

The titles translate as "Singing Is My Life" and "Life Is A Carnival," which pretty well sums up Cruz, the Queen Of Salsa.
Los 50 años más dulces de la música latina.

Son los que tú nos has dado con tu ritmo, talento y eterno buen humor.

Muchísimas felicidades te desean tus amigos de

Univision
She is a supreme diva who’s dominated the world of Afro-Cuban salsa, a groundbreaker who has set the standard for three generations. Throughout her illustrious career, Celia Cruz has been given a lot of titles and honors—Queen Of Salsa, Queen Of Mambo, Queen Of Latin Music.

In the early 1970s, the New York Times called her “salsa’s most celebrated singer.” She has influenced countless artists with her vocal talent, improvisational skills, ebullient personality, elaborate costumes and her determination to triumph in a music style formerly limited to men.

Yet, Celia’s sphere of influence extends far beyond the world of music. She is a symbol of success, despite many obstacles. She overcame poverty, lack of education and resistance in a male-dominated genre. She also persevered, flying her fiery style of salsa singing in a time when the popular culture currents dictated other tastes.

FROM TEACHING TO SINGING

Born in the poor Santa Suarez barrio of Havana on Oct. 21, 1924, Celia was the second oldest of four children. Family members and friends knew early on that her voice was something special—her efforts to sing the smaller children to sleep resulted in the adults gathering around to hear her voice. Thinking they were checking up on her, Cruz would shut the door.

In the late 1940s, Cruz left the teacher’s school she was attending to concentrate on her singing career. In an interview with the New York Times, she remembered a professor telling her, “You’re going to sing because you’ll earn more money in a day than I will in a month.” She went on to study voice and theory at Cuba’s Conservatory of Music from 1947 to 1950.

In August 1950, Celia got her first shot at the big time when she was chosen to sing with Cuba’s legendary La Sonora Matancera. Her 15-year association with the group would represent the first Golden Age of her career. The group headlined at the Tropicana nightclub and casino during Havana’s final years as a tropical playground for the rich and famous. La Sonora’s popularity kept growing thanks to Cruz’s unique, improvisational vocals, which led to the group being featured in five movies during the 1950s: “Una Gallega En Habana,” “Sonora,” “Rincon Criollo,” “Piel Canela” and “Amorcito Corazon.”

After Fidel Castro seized power in 1959, La Sonora Matancera decided it was time to leave the country. The group defected from Cuba on July 15, 1960, under the pretext of a tour, and Cruz settled in New York City for good in 1962. A furious Castro did not let her return to Cuba to visit her ailing mother or be at her father’s funeral.

Cruz was philosophical about the turn of events. She was appreciative of her fans in the U.S. and told the New York Times: “If I die now, I want to be buried here.”

On July 15, 1962, Cruz married the group’s first trumpeter, Pedro Knight. They had known each other for 14 years. In 1965, Knight stepped down from the band to become her personal manager and musical director. Cruz also left La Sonora Matancera that year, which closed a glorious chapter in Celia’s prolific career.

During the 1960s, Cruz struggled to sell albums but, despite flagging sales, her music remained a critical triumph. In 1966, she recorded the first of eight albums with longtime admirer Tito Puente, including “Cuba Y Puerto Rico Son” and “El Quimbo Quinibunia.”

HOMMY’S GRACIA DIVINA

But in the early 1970s, young Hispanics looking for identity and roots rediscovered the Afro-Cuban music their parents listened to. Now dubbed “salsa,” the music encompassed many Afro-Cuban rhythms, such as mambo, rumba and guaguanco, and featured piano, a horn section and a Cuban drum set with congas and timbales. She received good press playing Gracia Divina in the 1973 opera “Hommy,” a Latin version of “Tommy,” at New York City’s Carnegie Hall.

Cruz received kudos for her efforts to sing “Tommy,” at New York City’s Carnegie Hall.

In “The Perez Family” (above), Receiving her star on the Walk Of Fame in Mexico

Cruz received kudos for her performance, and her stature in the genre was rising fast at a precipitous time in the country. Younger Hispanics now appreciated salsa music, and Celia rose to the occasion. Besides her singing talents, Celia established a reputation for bombastic, sometimes outlandish costumes. Always a flamboyant dresser, Celia usually wore costumes that featured feathers, sequins, lace and yards and yards of colored fabrics. According to folklore, she never wears a costume twice and each of her ensembles costs more than the amount needed to produce one of her albums.

Her big voice, elaborate costuming and exaggerated gestures all lead to the image that she is bigger than life.

She has also been an influential source, credited by many, including Jon Secada and Gloria Estefan, as one of the best singers in the field. Celia has been modest, attributing the increasing younger audiences to the mystique and allure of salsa. In a Time interview, she said, “We’ve never had to attract these kids. They come by themselves. Rock is a strong influence on them, but they still want to know about their roots. The Cuban rhythms are so contagious that they end up making room for both kinds of music in their lives.”

With her role as weekly nightclub owner Evalina Montoya in the 1992 movie “The Mambo Kings” and a cameo in 1995’s “The Perez Family,” Cruz was introduced to a whole new audience in the sixth decade of her career. More mainstream recognition came in 1994, when President Clinton presented her with a medal from the National Endowment Of The Arts.

Some of her awards include an honorary doctorate degree from Yale University, a star on Hollywood Boulevard, and walks of fame honors in Costa Rica, Venezuela and Mexico.

Of her rapid-fire, perfectly rhymed and timed improvisations, her most famous phrase is “azucar,” which comes from an anecdote she tells about instructing a waiter that she wanted “azucar” (sugar) with her coffee. She sometimes sprinkles audiences with sugar.

She recently signed with Sony, releasing “Siempre Vivire” this year. And Rhino released a great retrospective of her highlights with La Sonora Matancera in the 1997 collection “100% Azucar: The Best Of Celia.”

Cruz has always insisted that she will keep singing for as long as she can, saying that sharing her God-given gift is what makes her happy. She is supportive of other artists and encourages other female singers, knowing that she can’t sing forever. “Some day, I have to die,” she told the New York Times. “I want people to say ‘Celia Cruz has died, but here is someone who can take over.’”
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The Queen Of Salsa’s Rise To Fame

From her beginning in Cuba to her most recent album, “Siempre Viviré,” Celia Cruz’s 50-year career has been more than phenomenal.

By Ramiro Burr

As the Queen Of Salsa, Celia Cruz is considered one of Latin music’s most respected vocalists. She is a 10-time Grammy nominee who has earned a roomful of awards and honors, including a Smithsonian Lifetime Achievement Award, a National Medal Of The Arts and honorary doctorates from Yale University and the University of Miami.

Beginning in Cuba, she has amassed a solid acting oeuvre, appearing in 10 movies, including “The Mambo Kings” and “The Perez Family.” She has been feted and honored all across the Americas, especially since the mid-’70s, when tropical music began its resurgence and salsa emerged from its Afro-Cuban cha-cha-cha and mambo roots as an autonomous genre.

Through her 50-plus-year career, Cruz has performed on a thousand concert stages and reached plateaus on many recording studios. And, as this chronology demonstrates, her life has influenced and inspired many others.

1924 Born to parents Catalina Alfonso and Simon Cruz on Oct. 21 in the Santo Suarez barrio of Havana, Cuba. One of four children.

1940s Father encourages her to become a schoolteacher, but Celia’s interests are elsewhere. She later drops out of school and begins her singing career, performing in talent shows and on the radio, including Radio Progreso Cubana and Radio Union.

1950 On Aug. 3, her first big break comes when she is asked to replace Mirta Silva, the lead singer for Cuba’s legendary La Sonora Matancera. She sings with them for the next 15 years, a period also known as “Cruz’s Golden Era.”

1951 Celia records her first 78 rpm record with La Sonora Matancera, “Cacao Mani Picon” and “Mata Siguayaya.” Celia and the orchestra play the top celebrated venues, including Havana’s world-famous Tropicana nightclub and casino.

1950s Cruz and the orchestra appear in Cuban-produced movies, including “Ole Cuba,” “Una Gallega En La Habana,” “Salon Mexico,” “Affair In Habana” and others. The band tours the U.S., Central and South America.

1960 After the revolution, Castro consolidates his power. On July 15, Celia leaves Cuba for good and moves to the U.S., becoming a U.S. citizen in 1961. She never lets go of her dream of returning to Cuba to visit her mother’s grave.


1962 Cruz settles in New York City. On July 14, 1962, she marries Pedro Knight, first trumpet in La Sonora Matancera. To this day, she says she is still “captivated by the gentleman in him. He still opens the car door for me, and every morning he prepares my coffee.”

1965 Ends her amazing 15-year run with La Sonora Matancera, closing a prolific and influential period in salsa music. Later that year, Celia makes Knight her manager.

1966 Celia joins Tito Puente’s orchestra and begins a remarkable period that produces eight albums with him on Tico Records.

1973 Debuts in Latino opera “Hommy” (based on the rock opera “Tommy”), singing the role of Graziella Divina, on March 29.

1974 Teams with songwriter and Fania Records VP Johnny Pacheco for comeback album “Celia & Johnny.” Collaboration goes on to produce two more albums, “Tremendo Cache” and “Recordando El Ayer,” and leads Continued on page 58

Felicidades, gracias por abrir la puerta a la nueva generación y permitirme que forme parte de sus éxitos en estos últimos seis años. Su confianza, su bondad, y su apoyo nunca lo olvidaré. Gracias por creer en mí.

“God bless The Queen”

Omer Pardillo-Cid
Congratulations

Celia...

50 years of "Azúca"
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y desearte todo lo bueno que tu mereces.
Eres una hija, esposa y hermana irrepetible te queremos... Pedro Knight,
Gladys y Orlando Becquer, tus sobrinas Linda Becquer y Celia María Becquer, también
John Paul "desde el cielo", Logan, Dakota, Olivia Camile Codi, Kito Codi y Omer Pardillo.
1950s
SECCO RECORDS:
“Cuba’s Foremost Rhythm Singer With La Sonora Matancera” (Cruz’s first album and her debut with La Sonora, as well. This is the record that launched her career, both in Cuba and the U.S.)
“La Dinámica Celia Cruz” (with La Sonora)
“Relaciones De Celia Cruz” (with La Sonora)

1960s
SECCO RECORDS:
“La Tierra, Gommeordea, Bambolote, Celia Cruz Con La Sonora Matancera”
“Homenaje A Los Santos Con Celia Cruz”
“Homenaje A Yemayá De Celia Cruz”

1970s
TICO RECORDS:
“A Ti México. Celia Cruz”
“La Exaltante Celia Cruz”
“The Best Of Celia Cruz”

VAYA RECORDS:
“Celia Y Johnny” (Cruz asked to record with Johnny Pacheco on her first album for VAYA. The result is a match made in heaven.)
“Vermelho Cacho”
“Recordando El Ayer: Celia, Johnny, Justo Y Papo”
“The Brilhante Best Of Celia Cruz”

1980s
VAYA RECORDS:
“Ritmo En El Corazón, Celia Con Barreto”
“The Winners”

1990s
RMM:
“Amor Negro”
“Mi Vida Es Cantar” (includes the hit “La Vida Es Un Carnaval,” a Brazilian-laced track that was a departure from Cruz’s more traditional sound but won her a fresh following from a new generation of listeners.)

2000
SONY:
“Siempre Viviré”

When I needed an older sister, a shoulder to cry on, a sound piece of advice-she was there. When I needed strength and fortitude-she was there. When I needed a mentor, an example, an inspiration-she was there. But, most of all, when I needed a good scolding-she was there too. This, to me, is the definition of “friendship.”
—Cristina Saralegui, TV host

Each one of us who is in the music industry has, at one time or another, been touched by Celia and her music. She’s made us respect her career and artistic conviction. She is an example for every artist who is getting started and who wants a lasting career. We can all draw inspiration from her dedication and hard work ethic.
—Angel Carrasco, Senior VP, A&R (Latin America), Sony Discos

Ever since I can remember, Celia and her beautiful voice planted roots and love inside me. I still remember when she first sang with La Sonora Matancera. I would go every day to listen to her at the Radio Progreso Studios in Havana. And as time goes by, she will always live in me as a great artist, a great person and a symbol of my country.
—Johnny Rojas, Director of musical talent, Telemundo Network

Después De 50 Años De Carrera
Tu Calidad Como Artista
Sólo La Superar
Tu Calidad Como Persona

¡Te Queremos!
Tu Familia De España
La leyenda continúa.
Heineken felicita a Celia Cruz en el 50 Aniversario de su carrera.
¡Gracias por estos 50 años llenos de música!

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RISE TO FAME
Continued from page 58

Records, releasing “Azucar Negra.” She is also presented with an honorary doctorate in music from the University of Florida.

1994 Acts in Televisa telenovela “Valentina,” playing the part of Lena, alongside Mexican acting giants Juan Ferrara and Veronica Castro. On Sept. 25, she receives “Exitio de Vida” award from University of Panama; school names an art scholarship in her honor. In October, Celia is featured in a photo spread for the Italian edition of Vogue. She receives one of the highest honors in the U.S., a National Endowment Of The Arts medal from President Clinton. Later that year, she also receives an ACCA award in Miami Beach, Fla.

1995 A big year for Celia. She is named grand marshal of the Art Deco festival in South Beach, Fla., and in April is awarded with a star in the Paseo Amador Ben-
dayan. Venezuelan TV network Venezolan produces a tribute show. In May, “The Perez Family” premieres in Miami. She then receives proclamation from the city of New Orleans during its Jazz Festival; receives Premio Desi “Lifetime Achievement” in Los Angeles; receives Premio Angel “Ole La Vida” in LA; and receives Billboard Lifetime Achievement Award in Miami.

In June, Celia receives Vida award in Washington, D.C., and, on Sept. 29, gets a proclamation from the city of Los Angeles. In October, Tito Puente, India, Trilogy and C&C Music Factory pay tribute to her in a Hispanic Heritage Month event at Harlem Hospital. Later, she serves as international grand marshal of the New Jersey State Hispanic Parade.

1996 Receives Premio Casandra for international artist of the year by the Association of Dominican Art Columnists. Celia is invited to a tribute for her in the Dominican Republic at the Presidential Palace. In March, Celia receives ACE award in the category “Extraordinary Figure of the Year” along with Placido Domingo and Luis Miguel. Celia is then recognized in December by the Los Angeles Cultural Affairs Office for her artistic work.

1997 Oct. 25 is declared “Celia Cruz Day” in San Francisco.

1998 Celia receives another national recognition when she is given the “Hispanic Heritage Lifetime Achievement Award” from the Hispanic Heritage Awards, presented in Washington, D.C. The organization notes Celia’s involvement with AIDS fundraising and the League Against Cancer, and her participation in fundraising events to help orphans in Honduras and the handicapped in Costa Rica. In June, Celia is immortalized with a 21-inch porcelain doll that sings “Guantanamera” and shouts trademark phrase “Azucar!”

2000 Releases “Siempre Viviré,” her first album on Sony. Produced by Emilio Estefan Jr. and Oscar Gomez, the album includes Cruz’s first-ever tango (“Uno”) and a tribute to the late Tito Puente (“Celia’s Oye Como Va”).

Sal-sa (sal-sa) n. See Celia.

Thanks for redefining music. Zubi Advertising
Celia,

There aren't enough words to express how happy and proud I am for you, especially after winning the Latin Grammy. You have been a major influence in my life. You have opened the door for me and others in the Salsa Tropical world. That makes you the undisputed Queen of Salsa, Cuban Goddess of our Latin industry of all time for over fifty years! That is why we love you with all our hearts. I know that things can only get better as long as you continue to bless us with your gift to sing and ability to spice up our lives with sugar, sweetness and kindness.

Congratulations,
Felicidades,
La India
15 years. When I left, he opened the office door—he had tears in his eyes—and told Pedro, "You've broken up a 15-year-old marriage.

You've had several key stages in your career—with La Sonora, with Tito Puente, with Fania. Which have been the most significant to you?

First, with La Sonora, because that's where I made a name for myself. And second, with Fania. Prior to Fania, I was with Tito Puente at Tico Records, but I wasn't promoted well. So much so, that I left for my release. But with Fania, Jerry Masuchi promoted me very well. And I did the second album with [Johnny] Pacheco. His group reminded me of La Sonora.

It's kind of La Sonora forever for you, isn't it?

I have to thank them for making me known, and because Rogelio trusted me and was willing to pay out of his own pocket for me to record. I'd have to be a terrible person not to give thanks for that until the last day of my life. Look, I even took Pedro with me.

And Pacheco was your other favorite?

When Jerry Masuchi asked me who I wanted to record with, I said, with Pacheco. His tumbao reminded me of La Sonora. My favorite albums are the last one I did with La Sonora, "Reflexiones," and the first I did with Pacheco.

As for Tito Puente, you remained friends. I imagine his death [this past spring] must have affected you terribly.

I was in Argentina when he died. The day it happened, I suspended the show. The audience understood. They didn't even ask for their money back. When I played the show, I asked for applause and timbales in Tito's honor. The night before, I was in the hotel and the phone rang. It was 11:20 p.m. I picked up, and no one. I think it was him. When I returned home, I was listening to all my messages on my machine and there was one from Tito, who hardly ever called. And he said, "Celia, it's Tito. I know you called me and I thank you. Adios." And to Cubans, if someone says "Adios," they're leaving. I haven't erased that message. I want to keep it.

Tell me about your new album.

It's my first with Sony. What's different is, it's not just a salsa album. Well, it is and it isn't. There's a bolero on it, for example, "La Llave." And a tango—"Tango Uno"—in a salsa tempo. There's also "Oye Como Va" and a song called "Echale Agua A La Sopa." Vaya, there's songs for all tastes.
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¡Muchas Felicidades!
Los queremos mucho

Ted Guefen Public Relations

THE BILLBOARD INTERVIEW
Continued from page 64

The tango, however, someone from Argentina might listen to it, but they have to dance it like a salsa. I wasn’t going to make the mistake of recording tangos.

You’ve wanted to record boleros for a while, though, and, in fact, say you want to make a bolero album.

That, I do want. But I wasn’t going to ask [Sony] to record a bolero album right away. I don’t want to be a pain, and, after all, I don’t think they signed me to record boleros.

What are the major changes you see in salsa from when you started and today?

That’s something I don’t think too much about. There have been changes, of course. Before, no one used electronic instruments, and the arrangements were drastically different. That’s why some people don’t realize that the roots of that music are Cuban.

Why do you think there aren’t more women doing salsa with great success today?

Chica, I don’t know. In Cali [Colombia] there’s a bunch of orquestras with women. And there’s a lot of [well-known] women, but most of them sing merengue. In Cuba, there were always women who sang that genre. Not many, but they were there.

Was being a woman a handicap for you?
Not at all. I did very well. Men always admired me.

India is often cited as your successor. Do you see her that way?
No. She isn’t following my path; she’s following her own path, and doing a very good job of it. Remember, she has a different voice. And she used to sing in English.

Do you think perhaps there’s a resistance toward women singing this kind of music?
I don’t know. Some get married, maybe they have kids
and don't continue. The truth is, there are very few of them and I'd like to see more. I always give them advice. When they start to sing a Celia Cruz number, I always tell them: "Look, I appreciate you singing my song because you remind the audience I exist. But try to make your own repertoire. Because, perhaps you're better than I am."

Where did the famous "Azucar!" shout come from? I was having dinner at a restaurant in Miami, and when the waiter offered me coffee, he asked me if I took it with or without sugar. I said, "Chico, you're Cuban. How can you even ask this? With sugar!" And that evening during my show—I always talk during the show so the horn players can rest—minds—I told the audience the story and they laughed. And one day, instead of telling the story, I simply walked down the stairs and shouted "Azucar!" That was in the '70s.

One of your greatest assets is your capacity for going onstage and making things sound as fresh as the first time you sang them. How do you manage that?

First of all, I take good care of myself. I rest. Today, I'm speaking with you, but tomorrow, when I have to sing, I won't give any interviews. Tomorrow, I'll take care of my voice. If I feel any kind of rasping in my throat, I go gargle with water and salt. Second, I plan my shows well. If I'm performing in Los Angeles, I think, here we have Mexicans and Central Americans, what songs do they like? I always try to shape my repertoire around a particular audience. And, finally, I'm always changing my outfits, my look onstage.

Now that you mention your look, wigs are one of your trademarks. When did you start wearing them?

When I arrived in this country. They were the fashion then. Now, I use them because I really need them. I don't have too much hair!

You've been around so long, has this recent international boom in Latin music been significant for you?

Well, the Grammys, for example. We always thought we should have something like that, because Americans don't know all Latin artists. Now, there's Ricky Martin, born in Puerto Rico, who speaks English. So, they know him better. What's happening is very positive, especially for people who are just coming out. And I like that our music—which has always been our culture—is being appreciated. We have rhythms that not even our own people know. So how can we expect others to differentiate? But at least now we're beginning to see that, and I love the fact that we can sing in many languages and still keep our roots.

Finally, in this day and age, singing to tracks or using playback instead of singing live has become the norm in many shows and television appearances. You're notorious for refusing to do that, even when sound requirements call for it.

Always, mi vida, I liked to sing. I can't go out there and pretend. When we did "Celia And Friends," I sang all the time. In Cuba, I worked a lot with a man named Rodrigo Neira, who was the choreographer of the Tropicana. He wanted a singer to sing and a dancer to dance.
Telemundo le desea muchas felicidades a la Reina de la Salsa... ¡CELIACRUZ!

...por sus 50 años de carrera artística y tener el honor de contar con su sincera amistad.

¡Y que cumpla muchos más!
Managers Forum Looks To China
International Group Seeks Entry Into Untapped Music Market

BY CHRISSIE ELIEZER
SYDNEY—The International Music Managers Forum (IMMF), which cur- rently represents artist managers in nine countries, is heading toward for- malizing ties with the Chinese music industry.

When China joins the World Trade Organization—scheduled for the end of 2001—it will open up a music mar- ket that could be the third largest in the world, after the U.S. and Japan. Although reliable statistics are hard to come by in a market where piracy claims 65% of sales, IMMF estimates suggest the market is worth $5 bil- lion a year at retail, based on what the body says are legitimate sales of $290 million.

The latest figures from the International Federation of the Phonographic Industry (IFPI), by comparison, put legitimate sales at only $39 million in the first six months of this year. According to the IFPI, the Chinese market was worth $34 million in 1999. However, against a back- ground of recent liberalization of policies toward Western music, the potential of a country with a population of 1.2 bil- lion and an inflation rate of only 2.5% is being keenly eyed by outsiders.

Michael McMartin, the Sydney- based chairman of the IMMF, invited top-ranking Chinese manager Gary Chen, who handles pre-eminent Chinese rock group Cul Jim, to the IMMF’s first major meeting since the association was formed last January at MIDEM in Cannes.

Among those scheduled to attend the Oct. 21 meeting in Sydney were IMMF council members Peter Jenner of the U.K., Rob Lani of Canada, Richard Burgess of the U.S., Carl Pesti of Finland, Eivind Broedy of Norway, and Didier Zentner of France, as well as IMMF representatives Keith Harris, chairman of the U.K. Music Managers Forum (MMF); and John Glover and Dennis Muirhead, both directors of the U.K. MMF.

Chen was asked to speak on the advantages of the Chinese music in- dustry, the new commercial music community in China, and the poten- tial for Western artists and man- agers in China. He was also scheduled to join a panel of interna- tional music managers at a seminar at the Pacific Circle Music Confer- ence, Oct. 19-22.

According to Chen, “There will be a big, constructive change in the Chi- nese music industry. It will totally change the players, the platform, the game rules and fundamentals. Major labels, indie labels, management com- panies, agencies, production houses, [and] equipment manufacturers from almost the world will come to China to compete. . . . It will be a beautiful mess, like a gold rush.”

Clearly, the awakening of the drug- on would see China develop as a large market for imported recordings (Chinese- and English-language) and for concerts. Speaking to Billboard before flying to Beijing with Jenner to address a Chinese music industry conference, McMartin says, “We’re mad if we don’t take these initiatives. There are a lot of people and a lot of companies wanting to have the first big band in China.”

The IMMF conference is coordi- nated by the China Audio Visual Assn., the state-run industry’s gov- erning body and licensing agency. McMartin says the IMMF aims to estab- lish a managers’ association and IMMF affiliate in China. “I am hop- ing they will find it enough of interest to start one within the next year,” he adds.

However, McMartin cautions, “We should learn from past experi- ence in other Asian territories not to go in trying to inflict outside cultur- al (Continued on page 86)

GVM Expansion Continues With Flamenco Label Launch

BY HOWELL LLEWELLYN
MADRID—Spanish music conglomerate Gran Via Musical (GVM) is continueing to expand as it approaches its fifth birthday this November.

GVM’s latest initiative is the October launch of a flamenco-only label called Palo Nuevo. It was un- veiled at a cocktail and dinner to mark the appointment of GVM executive Angel Peci as the first managing director of its Miami-based Latino label, MuXXIc. Peci is replacing managing director at GVM parent label MuXXIc by BMG Argentina president Carlos San Martin as CEO Jaime de Polanco, who also holds the office of MuXXIc Latina president. Peci’s appointment is effective Nov. 1.

MuXXIc Latina is a joint venture of GVM and Universal Music Group (UMG); its stated aim is to become the world’s largest Latin music label. GVM owns 75% of the label, which is distributed through an arm of GVM in Spain and by Universal internationally. UMG owns 25%.

Peci says MuXXIc Latina will serve as a distribution conduit for Spanish-language music, including the flamenco of new Madrid-based label Palo Nuevo. He adds that de Polanco is negotiating with U.S. radio and TV groups with the aim of forming “a backup media block in the U.S. for MuXXIc Latina.”

GVM is owned by leading Spanish audiovisual company Grupo Prisa. “We have been holding frequent meetings in Miami for some time with Spanish-language radio, TV and music press groups based in the U.S., and Prisa aims through GVM to build up a major presence to promote our product,” says Peci. “We are also in talks with labels from Argentina, Colombia, Mexico, Puerto Rico, and the U.S., with a view to signing artists.”

Peci says MuXXIc Latina will ini- mence/pop product—puriñe flamenco would be “commercially very difficult in the U.S.”—and Caribbean/tropical music from another MuXXIc imprint, Eurotropical. “Cuban music is great to dance to and see live but hard to sell because Cuban groups number about 16 music- ans and tend to play exciting but complex 15-minute songs,” notes Peci. “We are hoping to persuade sales expert Paolo FG to sign us and change his for- mat to a smaller ‘orchestra,’ as the bands are called in Cuba, and to record three- or four-minute songs.”

With regard to flamenco, Peci adds that “at recent meetings in Miami, we decided that the secret of selling flamenco to the Americans is for them to see it live, so we plan to take our acts over there and arrange special shows for them at selected venues.”

But he stresses that MuXXIc Lati- na will be open to any form of music in Spanish and that the future percent- age of product from Spain depends on its prior success in Spain. “The key to this is to record and promote our Spanish product in terms of the whole world as a market and not just Spain.”

Palo Nuevo has been formed to give flamenco an international boost with the backing of Spain’s largest private radio group, Cadena SER, and authors and publishers’ society SGAE. Palo Nuevo is the fourth label under MuXXIc.

Asked if flamenco, the ancient Gypsy music of southern Spain, could succeed in other territories, Teddy Bautista, executive president of authors’ and publishers’ society SGAE, says, “Nobody thought that Cuban son could sell outside Cuba until a corporate image for it was cre- ated by a small group of English señores [at the World Circuit label] who recorded Buena Vista Social Club. That was a very clever idea, and there is no reason why Palo Nuevo shouldn’t be able to do the same with flamenco.”

According to Palo Nuevo artistic director Tere Peña, who comes from a family of flamenco artists, the label has already signed 17 artists and is negotiating with 10 more. The label’s first release on Oct. 24 will be “Aznárez Caná,” by Chano Lobato, followed a week later by an album from the highly revered José Mercé.

Peci and San Martin both joined EMI Hispanovex some 20 years ago and worked together until San Martin moved to Buenos Aires four years ago after spending a couple of years as managing director of Chrysalis Spain.

Warner Succeeds With DNA
Alternative Hong Kong Label Expands On Hit Act

BY WINNIE CHUNG
HONG KONG—Following the runaway success of Chinese rap rock outfit Lazy Muthafuckas (LMF), Warner Music Hong Kong’s (WMHK) “second- ary” label DNA is now looking to set up a few more versions of the outfit—tentatively called the Lady Muthafuckas. “They will be sort of like a cross between these groups,” says WMHK managing director Mark Lancaster. “We’ve already found two of the girls, and we’re looking for sev- eral more.”

DNA was set up by Warner Music in 1999 to offer an alter- native to mainstream Cantopop fare and currently has three con- tracted acts on the roster: DJ Tommy, LMF, and comedian Dayo Wong Chi-wah.

“We wanted to show that there was an alternative to Cantopop and that there was a future beyond that,” says Lancaster. “If everyone only does Cantopop and trends move on, we’re all going to be caught out.”

All three DNA acts have done well, although LMF has been the icing on the cake for the label. The group comprises hip-hop DJ Tommy Cheung and members of several other bands, including heavy metal rockers Anodize, Screw, and Chinese rap outfit NT.

(Continued on page 86)
Music Country Format Launches In Australia, Targets Hong Kong, Other Asian Markets

BY CHRISTIE ELIEZER
SYDNEY—In June 1998, when the Nashville-based Gaylord Entertainment Co. opened up CMT’s Australian/Pacific Rim program to the public, the response and the effect on the local country music scene was immediate.

Under managing director Gill Report, CMT, Australia’s seven-hour country music channel found 1.74 million subscribers in Australia, New Zealand, Japan, Guam, Indonesia, the Philippines, Taiwan, South Korea, Malaysia, and Singapore.

Robert notes the important role CMT has played in the promotion of Australian country music acts in Australia, but he suggests that “hopefully, our airplay has meant that when they go onstage [there], they’re not necessarily performing songs that are unknown to the audiences. I know [touring] artists have asked their fans how they recognized their songs, and they say ‘CMT.’”

The music industry here agrees that any impact CMT has made on record sales has come in conjunction with an act simultaneously gaining airplay, touring, and performing at large country music festivals (which regularly draw huge crowds and consequently attract advertisers). But CMT gave the scene a focus. According to Meryl Gross, CEO of the Country Music Assn. of Australia (CMAA), “CMT certainly strengthened our [rural] markets; it has a strong following in those areas.”

But, as a form of EM-distributed ABC Music, says, “CMT made a difference by putting a face to the artists, especially American ones. People had no idea what Garth Brooks looked like until they were toured here.”

Adds Gary Weis, label manager of the Queensland-based Streetwise Music, “CMT is the record company’s point of view, we’re not seeing a large increase in record sales, but we are seeing an overall impact due to CMT’s marketing of their country acts’ sales because people are more aware of Australian product.”

Back up that statement, the Australian country scene has shown signs of “revivalism.” True, still only half a dozen domestic country artists surpass platinum (70,000 units) sales of their albums, and urban-based media and retail remain difficult to crack. Australian Record Industry Assn. (ARIA) fig

newsline...

CHRISTIE ELIEZER

BY ADAM HOWORTH
LONDON—To paraphrase Phil Spector, “To know them is to love them.” But not enough do—yet. Throughout the UK, Scottish fiddle-piece band Teenage Fanclub was lionized in the U.K. music press for regularly bringing singles of the clas

TOM FERGUSON

EMI/CHRYSALIS ARTIST Robbie Williams is to star in the first live music video on MSN Live!, a new European online channel available on Microsoft’s 15 local-language MSN sites across the continent. A Thursday (20) Williams concert from Manchester’s Evening News Arena will be covered by some 16 cameras; MSN says it expects the event—sponsored by telecommunication/hardware giant Ericsson—to be the biggest it has ever done to date. Previous MSN Webcasts have featured live performances by bands such as Oasis and Paul McCartney and coverage of last May’s Eurovision Song Contest.

TOM FERGUSON

BY STEVE McCLURE

BORDERS (UK) LTD. has confirmed it is to open a new Borders Books Music outlet in Kingston upon Thames, southeast of London. Due to open next year; the store will occupy 28,000 square feet over three floors in a prime of the trial. “More majors will give in, once the system proves successful,” says FRS president/CEO Hans Breukelaar. Most tracks will cost 2.50 guilders (69 cents),

LEADING DUTCH RETAIL CHAIN Free Record Shop (FRS) has begun to test CD-on-demand kiosks in its stores. The system, called Brand, was developed by technology company Siemens Nixdorf and allows customers to burn up to five tracks on a CD onto a digital song service. This is the first product of its kind in continental Europe (in the UK, HMV already offers a CD-burning service through a collaboration with digital music company Liquid Audio). A trial is currently under way at the FRS chain at the final retail of a pilot product to be set to begin next year. The catalog available comes from local independent labels Galaxy Music, Select, Multidisk, and Red Bullet; Universal Holland has pledged to license product to FRS, depending on the outcome.

ROBERT TIlli
Spain’s Anti-Piracy Campaign Aims At Public Awareness

BY HOWELL LLEWELLYN

MADRID—In the final reckoning, the record-buying public will have the last word in the fight against street sales of illegal CDs. This is why Spain’s first parallel-industry campaign against pirate CDs had not some of the usual executive visibility, because the problem and its scale is the most visible link between the pirate CD sales and the activities of the record companies. The problem is quite simple: the illegal sale of CDs has increased in the last few years to the point that it now accounts for some 10%, costing the industry 15 billion pesetas ($80 million) a year. The street price for illegal CDs, which in the case of popular artists appear on the streets a year before CDs in stores, has risen to 20% of the legitimate price.

"We have been fighting a steep increase in piracy over the last three years. We have been able to stop the avalanche," Lopez adds. "This is the first time the three main Spanish record industry bodies have got together on a single issue, and it is an important first step, but fighting the pirate scene is not easy, and it is a long-term process, not something that can be achieved in four or five months."

Cobas says Spain is the country most affected by piracy in Europe. "It is a national shame," he notes. "While they are improving matters in other parts of the world, and were used to being the worst-affected country, piracy in Spain is rampant. The economy of the artists is being strangled."

Although music radio networks are not directly involved in the campaign, the country’s main networks will take part. Luis Merino, director of Cadena Musical, and Leopoldo Ortiz, director of the country’s five most popular music networks, says, "We shall have anti-piracy inserts and tell our listeners this is not a problem to younger listeners especially, as well as ask artists to back the campaign during interviews.

Canadian Folk Artist Schroeder Looks Toward The Prairies

BY LARRY LABLANC

TORONTO—Canadian singer-songwriter Monica Schroeder is a special artist, and her acclaim, independently released debut, "The Expectation of Home," is a true gem. Featuring one of the most binding voices to grace Canadian music coming out of the Schroeder features nine compelling original songs by the 28-year-old Manitoba-based performer. Her voice is high-lighted by minimal production using electronics-style drum loops, acoustic guitar, and assorted percussion for ornamentation. "The album opens with "Handcapped," says its producer, Olaf Pyttlik, co-owner of DaCapo Productions in Winnipeg, Manitoba. "Monica also has that in-your-face honesty when she performs." Schroeder was nominated for top pop recording at Prairie Music Alliance’s Prairie Music Awards, held Oct. 1 in Saskatoon, Saskatchewan. It was placed on a list by the National Association of Music Merchants, a list of a few select artists. "If you buy pirate CDs, you’ll kill off music. Be legal," the label. The campaign will also place ads on the radio, in magazines, and eventually on labels’ Websites.

"We have to be belligerent and insist that police forces apply the law, even if it means getting a stop a stop of people who are immigrants who sell in the street, because he is the last and most visible link in the chain," Bautista tells Billboard. "This is not a police campaign but one aimed at making the public aware that their complicity in the long term harms the very thing they want, which is music.

"Piracy is music is like doping in sport, and in the long term is as harmful to the music industry as doping to athletes," he adds. "We estimate that so far this year, 2 million pirated CDs have been sold [in Spain] and that at least 20% of those will be adapted by pseudo-industries and sold for a fraction of the price.

Lopez says that while piracy accounted to about 5% of all Spanish sales just over two years ago, it now accounts for some 10%, costing the industry 15 billion pesetas ($80 million) a year. The street price for illegal CDs, which in the case of popular artists appear on the streets a year before CDs in stores, has risen to 20% of the legitimate price.

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The label's main promotion efforts have been set in motion, with Schroeder's release in October. The album was nominated for top pop recording at Prairie Music Alliance’s Prairie Music Awards, held Oct. 1 in Saskatoon, Saskatchewan. It was placed on a list by the National Association of Music Merchants, a list of a few select artists. "If you buy pirate CDs, you’ll kill off music. Be legal," the label. The campaign will also place ads on the radio, in magazines, and eventually on labels’ Websites.

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"Monica did have a fair input into the album," insists Pyttlik. "There were directions she helped me to follow, and there were approaches she wanted to take.

 Schroeder had written songs sporadically for years but only became interested in music directing in 1998. "I’m not very present," she admits. "The last song I wrote took a year to finish. I struggle coming up with lyrics which I think are honest and mirror what I’m feeling. For the most part, my songs are autobiographical—although many aren’t about me. I can also only write about something once I’ve dealt with it—once it has lost its impact in my own life.

In the past two years, Schroeder has performed at the Winnipeg Folk Festival, the Brandon Folk Music and Art Festival, and the Pan Am Games in Winnipeg. In March she featured with Karen Kosowski and Sarah-Lynn Otatsu on CBC Radio’s “Cultureshow” program. How much is her music has been mostly limited to CBC Radio and to college stations. "Commercial radio is a struggle," says Schroeder. "It’s too hard to play or even look at an independent release. Q44 (Top 40 station CHIQ in Winnipeg has played ‘Something Beautiful’ on its weekly ‘Canadian Top 10 show.’"

Raised on a farm in Horndean, Manitoba ("a collection of homes around a railway crossing"), Schroeder now lives in nearby Winkler, as does her family. When she’s not performing, she works at a group home for mentally challenged adults. One hundred and twenty kilometers southwest of Winnipeg, Winkler, a Mennonite community of 7,000 people, is known for the diversity of agriculture on the rich farm land surrounding the town. "I’m a farm girl," says Schroeder. "I’ve driven tractors, managed the barn, and have worked looking by her surroundings. "I find it interesting when people say that her writing has been inspired by their working life. I don’t understand that. I’m a late-night writer with the curtains drawn. I could be anywhere."

Nor was Schroeder influenced by Mitchell, who has cast a giant shadow on a generation of Canadian female songwriters. "I’ve never listened to a Joni Mitchell album," Schroeder says. "I bought, at 14, was Tears For Fears’ ‘Songs From The Big Chair.’ From there, I went straight to Crowded House, The Police, U2, Metallica, Nirvana, and the Sex Pistols. I also listened to a lot of Bruce Cockburn."

As a teen, Schroeder dreamed about going to university and play in a band. Following high school, she did indeed move to Winnipeg and attained a bachelor of arts degree in social and economic development at the university there. Following graduation, she worked for five months as a social worker in Brazil. "I grew up interested in social concerns and wanted to learn more about it," she says. "I worked first in northern Brazil and then in Rio de Janeiro—I was playing on boats, playing under bridges. I had never been subjected to that kind of poverty. Afterwards, I came back to Canada and tried looking for some direction in my life."}

Music, says Schroeder, has since provided her with a strong sense of being. "I’ve found a direction, but I’m still looking for how I want my life to play out," she says. "The next move of my life will be to Winnipeg. That’s coming soon. I want to be part of a much bigger community of musicians. There’s nobody to play music with in Winkler."

Boy, Alessandro, to Alessandra Cignarella and Luca de Gennero, Oct. 12 in Milan. Father is head of talent and music at MTV Italy.

Girl, Samantha Ann Bardin, to Jeff and Jan Bardin, Oct. 8 in New York. Father is senior director of top 40 promotion at Elektra Records.

Girl, Lily Ana Verna, to Paul Verna and Ellen Dooley, Oct. 12 in New York. Father is an industry journalist and author of the groundbreaking, genre-based production company VernonAndMUSIC, and former Pro Audio editor for Billboard magazine.

Girl, Phynley Elizabeth, to Matthew and Phil Joel, Oct. 15 in Franklin, Tenn. Mother is a former co-host of the Country Music Television show "Hit Trip." Father is a member of the Christian rock group the Newsboys.

**MARRIAGES**

Fred Kevorian to Kimberly Oldroy, Sept. 30 in Paris. Groom is a manufacturing engineer at New York's Absolute Audio.

Rachel Weddle to Jim Bea- vers, Oct. 14 in Nashville. Bride is senior manager of marketing at ForePost Records. Groom is director of marketing and label operations at Virgin Records Nashville.

**DEATHS**

Morris "Murray" Wecht, 65, of respiratory failure, Sept. 12 in Los Angeles. Wecht was a songwriter who penned such tunes as "If I Should Lose You" with Jerry Ross and Donald Hogan and "It's Gonna Take A Miracle" with John Walsh. He also managed several studios, including the Heritage and Silvery Moon Studios, and served as a Capitol Records and the Howard King Agency. More recently, he helped launch the career of Tori Amos. He is survived by a sister.

Neely Plumb, 88, of heart failure, Oct. 4 in Sherman Oaks, Calif. Plumb was a producer who worked on the platinum original soundtrack albums "The Sound Of Music" and Franco Zeffirelli's "Romeo & Juliet." He also produced the original soundtracks for "Bye Bye Birdie," "The Good, The Bad & The Ugly," and "True Grit." Plumb worked for RCA Records from 1959 to 1968, first as A&R producer for the West-Coast division and later as manager of popular A&R productions. He produced Juan Esquivel's "Infinity In Sound" while at RCA and also brought Jefferson Airplane to the label. Plumb later produced for Capitol Records and International Management Combine. He owned his own A&R label, Plumb Records. Plumb was additionally an arranger/composer and a clarinet player. He played with the likes of Artie Shaw, Kay Noble, and Victor Young and arranged and conducted the hit song "Purple People Eater." Plumb is survived by his son, two daughters, and three grandchildren. In lieu of flowers, the family suggests that donations in Plumb's name be sent to the Musician's Relief Fund, Local 47, 617 Vine St., Hollywood, Calif. 90028.

Britt Woodman, 80, of respiratory failure, Oct. 13 in Hawthorne, Calif. A native of Los Angeles, trombonist Woodman was a central figure in the jazz scene on L.A.'s Central Avenue. He was active from the late '30s, playing in the bands of Williams and Coney in the Woodman Brothers Big Little Band In The World. He toured and recorded with the bands and orchestras of Les Hite, Boyd Raeburn, Duke Ellington, Lionel Hampton, Miles Davis, Chico Hamilton, Johnny Hodges, Charles Mingus, John Coltrane, and performed in his own quartet & Lew Tabackin. He also worked extensively on Broadway in the pit orchestras of such shows as "The Sound Of Music," "The Way" "Pal Joey," "Sophisticated Ladies," " Ain't Misbehavin," and "Jelly's Last Jam." He left no survivors.

FIGHTING AIDS: The United Nations Development Programme will hold its fourth annual Race Against Poverty Awards at the United Nations General Assembly Monday (23) in New York. The evening will honor individuals who have worked to draw attention to the HIV/AIDS epidemic. Participants include master of ceremonies Danny Glover and headliners performing include Dion, John Cougar Mellencamp, and the John Lennon's Imagine Peace Tower. They will help raise funds for the MAC AIDS Fund as the MACaViva Glam III spokeswoman. Contact: Thano Apostolou at 212-605-3000.

ANIMAL CARE: This year's K-9 Classic Charity Golf Tournament benefiting the Animal Care Taskforce of Nashville (ACT Now) will be hosted by Heather Kinley, a member of the country duo the Kinleys. Proceeds of the tournament, which will take place at Nashville's Heritage Golf Course on Monday (23), will fund a variety of animal care programs such as adoption days, foster home placement, and no-cost spaying and neutering for pets of low-income families. Contact: Kay Clary at 615-388-0412.

PARKINSON'S PLAYERS: To increase awareness about Parkinson's disease, Concerts East is presenting the Light of Day concert Nov. 3 at the Stone Pony in Asbury Park, N.J. Participants will include Joe Grushecky & The Houserockers, Marah, Willie Nile, and Brian SETZER ORCHESTRA. For more information, call 732-529-3700. Tickets are $35 per ticket, and general admission tickets cost $20 each. Proceeds will be donated to the Parkinson's Disease Foundation. Contact: Tony Pallagrozi at 732-599-5899.

AWARDS DINNER: More than $250,000 was raised for the Musi- cians' Assistance Program (MAP) at the group's awards dinner, held Oct. 5 at the Regent Beverly Wilshire in Los Angeles. MAP honored musicians David Crosby, Hugh Masekela, and Dr. John and David Adelson, music reporter for E! and VP/executive editor of HITSTV magazine. Crosby, Masekela, and Dr. John each played sets after receiving their awards, then joined together for the evening's grand finale. Proceeds from the dinner will be used for MAP's drug and alcohol dependency treatment program. Contact: Janie Hoffman at 213-638-4195.

FULFILLING DREAMS: A collection of country music artists performed a benefit concert for the non-profit retreat center Deliver the Dream on Oct. 16 in Brevard, N.C. Host Craig Morgan joined artists including Suzy Bogguss, Jeff Carson, and Shane Minor to raise money for the center, a place where children, families, and individuals facing a serious illness or crisis can go to regain strength. Contact: Athena Fortenberry at 615-758-1862.

COLUMBIA U.K. SIGNS FANCLUB

(Continued from page 70)

sales have been very strong." McDonald says he can't guarantee we can get further than Creation." But, he adds, "we've got the infrastructure to make sure Teenage Fanclub gets every opportunity it can, I believe they deserve to sell more records than they do, and I want to help them. Travis has made two records—and I love Travis—but Teenage Fanclub has made six now. There's a whole catalog of albums out there.

Roche suggests that there is a great deal of goodwill for the band at retail level, and that's a feeling shared at alternative radio. Andrew Phillips, program controller at London alternative station Xfm, says, "I'm a big, big fan." The first single from "Howdy!" is "I Need Direction," released Oct. 16. "It's a lovely melody [that] puts a smile on your face," says Phillips. "It gives you the feeling of lis- tening to the Beach Boys and Beatles in one hit. We A-listed it because we feel it's just beautiful. It's the first time I've A-listed one of their songs." As to whether it will be sixth-time lucky for Teenage Fanclub with this album, Phillips says, "It depends on whether the marketplace is ready to accept great songs again, instead of shit." Raymond McGinley, Teenage Fan- club guitarist and one-third of its singing and songwriting team, is phlegmatic about his group's progress. "If you're the kind of person who wants to make music, you have to be realistic and understand that the number who have massive success is very small, especially if you want to make music over a long period of time, which we do," he says.

"We've managed to maintain a respectable level of sales in a lot of countries without being particularly massive in any one place. We'd be more frustrated if we put records out and nobody liked them and nobody bought them. So you can't be frustrated by lack of massive success. It can be frustrating by lack of any success. If you're frustrated by not being a household name among millions and millions of people, then you have an unrealistic view of what it is to be a musician."

With any U.K. act, the key to crossing over to attract a mass audience is the support of top 40 broad- caster BBC Radio 1. Despite after-noon DJ Mark Radcliffe describing 'I Need Direction" as "a great record [and] one of the weeks,” the single failed to make the playlist at the station. "Radio 1 has a music policy with strong views on what is and isn't a No 1," says Chas Banks, who says he was "dis- pointed we didn't get support" from the station.

That's a view shared by McDon- ald. "It's very disappointing. [Radio 1] is a very controversial place at the moment," he says, "but in terms of regional playlists we've got more than ever."

As Banks explains, "We've got Xfm, [national rock station] Virgin, and [national BBC AC station] Radio 2—and given time to breathe, the record is good enough that maybe we can change people's minds at Radio 1."

Outside of the U.K., "everywhere in Europe is releasing [the album] either simultaneously or in the same time frame," says McDonald. "The band has a good solid base in Spain, where the Sony label is very enthu- siastic, and Japan is always a solid territory as well." In the U.S., McDonald expects "Howdy!" to come out "in the spring time." He adds that there was "no way they could meet the production times" in time for an earlier release.
Sony Celebrates Bach Anniversary With Multi-Tiered Campaign

BY BRADLEY BAMBARGER

NEW YORK—With word among some pundits that Sony Classical these days looks like it should rename itself Sony Crossover, the label is proving its dedication to the core of the genre this fall by building its release schedule around albums marking the 250th anniversary of Johann Sebastian Bach's death.

The Bach effort focuses on four new releases as well as a sampler, backed by a sharp, energetic domestic brick-and-mortar retail marketing and promotion campaign. Borders Books & Music, Tower Records/Video/Books, and Barnes & Noble are key participants, as are selected Musicland Group, Best Buy, and Harmony House stores.

"No one hates classical music, especially Bach," says Marc Offenbach, Sony Classical VP of sales. "If you get enough people to buy the street has made them listen to Bach, some people are going to love it, some people are going to just like it, but, really, getting people to buy classical records is more a matter of presentation than anything else."

But Offenbach adds, "It's not enough just to put a bunch of nice records in a release book, hand out some co-op money, and hope for the best. By developing an integrated campaign, it makes everything more cohesive and works hard to sell Sony Music Distribution, the retailer, the customers. The ultimate aim is to get that A-one real estate, the kind of presentation that not only gets people's attention but acts like a kind of validation to the customer. Because that's all people are looking for—validation that they're doing the right thing buying that Yo-Yo Ma Bach record, that it's just like buying the new Emmylou Harris or new Radiohead or some other cool music."

Dubbed "Bach For A Buck," Sony's campaign revolves around a sampler disc—"Portrait Of Bach," sold at retail for $1—that is drawn from the label's Bach catalog (mostly from non-royalty albums on the world-class early-music imprint Vivarte). In addition, the major new front-line releases include the surefire Ma/ton Koopman hit "Sim- ple Koopman: Bach" and the Boccherini follow-up that has shipped a strong 2,000 units since its release in August. (The first installment, "Boccherini Baroque," has sold nearly 90,000 copies, according to Sound Scan.)

The other new Sony Bach titles are up-and-coming double-bassist Edgar Meyer's transcriptions of three solo cello suites; conductor James DePreist's Portland Symphony orchestra arrangements, with the Los Angeles Philharmonic; a two-disc anthology covering eclectic pianist Glenn Gould, "The Gould Variations: The Best Of Glenn Gould," the second disc of which includes video and other multimedia content; and star pi- anist Murray Perahia's highly-anticipated traversal of "The Goldberg Variations." All of the above titles will be available on Oct. 3.

The "Portrait Of Bach" sampler also includes multimedia content and links to sonyclassical.com (although there is no "buy button" or other online purchasing link, so as to focus the campaign on hard-mortar retailers). Customers can also pick up a free "Celebrate Bach" CD-ROM that features information on the composer (and such computer goodies as a Bach screensaver), as well as biographies, discographies, and sound- and videoclips for Gould, Ma, and other Sony artists. Both items are praised not only for their functions but also for their form by Bryan Hester, classical manager at the Tower store near New York's Lincoln Center, who says, "They're less than cheap, but they don't look like it."

A wave of Bach-oriented DVD Video releases also figures into Sony's fall offerings: the three volumes of Ma's acclaimed "Inspired By Bach" film series, Gould's 1981 "Goldberg Variations" performance film, and "Bach's Fight For Freedon," an entry in the "Composers In Concert" line of high-quali- tized film blos of great composers for kids. The DVD Videos will retail for $24.98 and are expected out in mid-November. In addition, Sony has discounted its classical VH stock, with all Goud's many vide disc now going for $9.98 each—"which, Offenbach says, has helped them move far better in shops like Tower."

A retail brochure for the Bach campaign—which can sit in a special thematic counter display along with the sampler and CD-ROM—highlights the new titles and Sony's deep catalog. The label includes among its scores of Bach titles such historic items as the complete key- board works of Bach, Maria in solo cello suites, violist Hilary Hahn's solo Bach debut, the Juilliard String Quartet's "Art Of The Fugue," Jeanne Lamon's violin concertos with her Canadian period-instrument band Tafelmusik, Carlo Maria Giulini's B Minor Mass, and Dutch kape Gustav Leonhardt's two-disc set of the major organ works on the budget-price Seen early-music imprint.

According to Offenbach, a title like Meyer's bass transcriptions or the Salonen orchestral disc that would have normally shipped 5,000-6,000 has now shipped 15,000-16,000, thanks to the umbrella pro- gram. "That may not sound like much to some people, but to us, it's big stuff." Offenbach says. "Sim-

(Continued on next page)

Competing Formats Make Their Cases At IRMA Confab

BY STEVE TRAUMAN

NEW YORK—This will be the biggest year ever for recorded media in the U.S. and Canada. More than 6.45 billion units of compacted and replicated media are forecast for North America this year, according to updated figures from Dick Kelly, president of Cambridge Associates, one of the optical and magnetic media research for the International Recording Media Assn. (IRMA).

Kelly reported these figures during his presentation at the recent Technology and Manufac- turing Conference, sponsored by IRMA Oct. 4-6 in Scottsdale, Ariz. Breaking out data by format, he noted that the forecast accounts for 2.13 billion CD- ROMS, 1.84 billion audio CDs, 1 billion VHPS tapes, 1,915 million audiocassettes, 285 million 3.5-inch magnetic floppy discs, 280 million DVDs, and 6 million DVD-ROMs.

Other topics discussed included new and enhanced products that audio and video retailers will have to look for- ward to in the not-too-distant future. "Your competitive advantage is use for grabs," emphasized IRMA president Charles Van Horn in his presentation on "Market Trends In A Multi-Format World." "Increasingly, your customers will have new alterna- tives, as new optical formats are expanding while traditional mag- netic media continue to grow."

More than 200 attendees from audio, video and multimedia retailers will have to look for- word to in the not-too-distant future. "Your competitive advantage is use for grabs," emphasized IRMA president Charles Van Horn in his presentation on "Market Trends In A Multi-Format World." "Increasingly, your customers will have new alterna- tives, as new optical formats are expanding while traditional mag- netic media continue to grow."

"Your competitive advantage is use for grabs!" - CHARLES VAN HORN -

"Start thinking of DVD as a "packaged bandwidth,"" urged Steen Wolter, VP and chairman of AIX Media Group, in his update on online delivery of video and music software. "For the foreseeable future, you will only be able to get broadband audio and video on a piece of plastic." His commentary followed Gary Hart- wick, ViaCom VP of technology and operations, who took an in- depth look at how—and if—cable, fiber optics, satellite, wireless, ISDN, and other tech- nologies can coexist, in his talk on "Broadband Transmission Technologies And Their Impact On Pre-recorded Media."

While DVD Video is seeing expa- nsive growth, less than 1% of U.S. households will have play- ers by the year's end, while 98% have one or more VHS machines for recording and playback of VHS movies. Observing that 18 million VCRs were sold in the last year and 50 million worldwide, Roy Cannel, deputy GM of Victor Co. of Japan, up- dated the status of D-VHS. "Copy- right issues are extremely important," he said. "JVC is anxious to have D-VHS in the market as soon as possible, but we want to do it right."

This was followed by reports on "VHS Duplication: Technical Issues And Future Prospects" by Tom Hofbrauer, Sony Elec- tronics appliance manager; "How Streamlined Is DVD?" by John E. Aronson, DVD business manager, and "Where Do We Stand With Video Tape?" by Mark Anticek, Zen Technologies president.

Consultant Dana Parker moderated an intense session on "DVD Re-Writable: Where Are We?" with a spirited question-and-answer session follow- ing a trio of brief presenta- tions by proponents of three competing and incompatible DVD recording systems. DVD- RAM was covered by Matsushi- ta senior project engineer Rudy Vitti, DVD-R and DVD-RW by Pioneer New Media Technologies president John Heilmann, and DVD+R by Hewlett-Packard system architect Mitch Hanks.

With the IRMA conference pig- tailed by the DVD Forum at the nearby Sheraton Mesa Hotel, attendees were able to visit the hardware, software, and service exhibits and an important 4 afternoon session on "What Every DVD Replicator Needs To Know About Patent Royalties." Representatives of 3C, OC, Discov- vision Associates, and MPEG LA explained the issues surrounding patent royalties and what rep- licators needed to know to be in compliance, how the various pro- grams worked, and details on their roles as royalty collectors.

Other topics covered at the conference included an overview on DVD Audio, which explained some of the critical factors delaying the software launch; a status report on "Super Audio CD; What Does It Mean To You?"; sessions on encryption technologies; alternative delivery sys- tems for video, audio, and other media; and an update on HD (high density)-DVD.

Maxwell Productions LLC hosted the IRMA conference with a welcoming reception at the company's new state-of-the-art replication facility.
NAVARRE reports that its second-quarter loss more than doubled from the year before due to the previously announced write-off of a loan to its Internet radio spinoff NetRadio. The company posted a loss of $8.5 million, or 33 cents a share, compared with a loss of $3.2 million, or 14 cents a share, in the same quarter last year. Revenue for the three months ending Sept. 30 increased 17% to $78.4 million, from $67 million a year ago. Music sales increased 7.5% during the quarter, driven by new releases from Kenny Rogers, Mannheim Steamroller, and Michael & Regina Winans. The company also says it plans to buy back as much as 6 million shares, or 20%, of its outstanding common stock.

LYCOS is expected to close its previously announced merger with Terra Networks by the end of October. Under the now-completed exchange terms of the stock swap between the two companies, Lycos shareholders will receive 2.15 Terra shares for every Lycos share currently outstanding. Lycos stockholders will have the option of exchanging their shares for either a Terra ordinary share or a Terra ADS (American Depositary Share). The implied value of a Lycos share, based on the Oct. 16 Terra ordinary share closing price in Madrid, is $65. Following completion of the merger, the combined company will be known as Terra Lycos, with operations in countries worldwide and cash reserves of approximately $8 billion.

URBANFETCH.COM, an online delivery service, is closing its Web site and laying off more than 160 employees. The decision came three days after the company failed merger attempt with its main rival, kozzo.com. Urbanfetch will continue to operate its business courier operation, Urbanfetch Express.

VIACOM has launched a media-sales and marketing unit that allows clients to advertise and promote themselves through all of its properties, ranging from MTV Networks to Blockbuster. The company says in a statement that the unit, known as Viacom Plus, is a rechristened and revamped version of CBS Plus and now includes all of Viacom's properties, such as Infinity Broadcasting, Nickeloodeon, CBS Internet Group, and Simon & Schuster.

BROWN & WILLIAMSON TOBACCO has selected 45 bands to compete in a best unsigned-artist contest called "Lucky Strike Band To Band." The grand prize winner will receive $15,000, have the opportunity to open for a nationally recognized artist or band in April 2001, and be submitted to several national music conferences. Another 14 runners-up will receive prizes valued between $1,000-$12,000. The promotion also includes a series of regional tours by the competing bands and a compilation CD featuring tracks from 15 semifinalists.

BEST BUY has launched the first television and print advertising campaign for its E-commerce site, BestBuy.com. The company says the ads are intended "to appeal to males who purchase home entertainment and software items online." TV ads for the site will run on MTV and VH1, among other channels.

UNIVERSAL MUSIC GROUP has entered into a strategic marketing agreement with Egreetings Network, a provider of rich-media E-mail services and online greeting cards, to offer free animated music E-cards featuring Universal acts. Among the acts available on the Egreetings site are ‘88, Enrique Iglesias, Blink-182, Eminem, Sting, and Brian McKnight. Upcoming acts include Erykah Badu and Boys II Men. Nancy Levin, president of the entertainment division at Egreetings, said in a statement that the E-cards are like "mini-music videos" and that all music cards feature a link to buy CDs from the acts featured. In addition, Universal will display links to Egreetings music E-cards on its label and artist sites.

THE NATIONAL ASSN. OF RECORDING MERCHANDISERS/Recording Industry Assn. of America (NARM/RIAA) merchandising committee has selected a graphic design created by Handler for the point-of-purchase (POP) campaign to promote the 2001 American Music Awards. Handler's design will appear in several thousand mass merchant and specialty retail stores throughout the U.S. and Canada promoting the Jan. 8, 2001, event. The NARM/RIAA merchandising committee annually asks its members to submit designs for the campaigns that support the various televised music awards shows.

BACH ANNIVERSARY (Continued from preceding page)

The Baroque II will sell 90,000 by the time this is all over, and I think the Murray Perahia—which has shipped about 17,000 copies—will eventually be up to around 30,000, with all the buzz about it.” At Barnes & Noble, Bach is the September/October month storewide. Tower is highlighting Sony during “Bachtober.” In quite a coup, Ma’s titles are getting upfront positioning in 50 adult-oriented Trans World Entertainment stores.

Borders is showing the most devotion to the campaign, following the label’s program from October to January and positioning custom Sony Bach displays in the general music department and in the classical section. The upfront bin at Borders features the new Bach releases, the sampler, and selected catalog titles; a listening station in the classical section features the sampler, the Hahn debut album, the Gould anthology, a Bach “Super Hits” title, and the Leonhardt

If you pulled people off the street and made them listen to some Bach, some people are going to love it, some people are going to just like it, but no one is going to run screaming

-- MARC OFFENBACH

"Brandenburg Concertos" in the budget-price "Essential Classics" line. Beyond the sampler, the listening stations will rotate each month until January. "Sony has put together a well-thought-through, substantial package, with the new titles and the sampler tying into their catalog really well," says Mike Lee, classical buyer for the 320-store Borders chain. "We’re definitely seeing a lift in sales from the program—and things like this are important, because classical music is at the core of our business." While Offenbach points out the obvious goal of the Sony Bach campaign is to sell more records, he adds that it’s also part of “fighting the good fight” of classical music. "I think we have a lot of really great records, and I want people to buy them," he says. "But I also hope Universal and Angel see our program and say, "Oh, that’s a good idea," and do something similar. Campaigns like this are just an effective thing for spreading the word about classical music in general, which is good for all of us."
NEW MAD MAN: Last time we checked early in the year, Rick Chrzan was still VPG/M at M.S. Distributing, the Hanover Park, Ill.-based distributor that trailed and burned last year after more than half a century in business.

Even after M.S. had folded its audio division in October 1999 and then announced its intentions to go out of business in February, Chrzan, who spent two decades with the company, stayed on board to settle up accounts. With co-owners John Salstone and Tony Dalesandro, he was one of the last men standing at the firm.

Chrzan has since found a new spot for himself, and for some of M.S.'s other ex-employees as well. Since September, he has been installed as VP/FM at M.A. Artists Distribution (MAD), the Rolling Meadows, Ill.-based distributor (Billboard, June 17).

Chrzan says his arrival at the company is a natural, since he has known MAD president Dave Sla- nia since his earliest days at M.S.

Dedicated to M.S.'s salesmen when Dave was at [Chicago-area retailer] Flip Side and I was at M.S. 20 years ago,” Chrzan says.

Since his arrival at MAD, Chrzan has bequeathed the company's small sales staff by bringing in some salespeople who work for the firm on a nonexclusive basis. These include a couple of ex-M.S. employees who had moved over to Wildcat Distributing, the short-lived Long Island City, N.Y.-based operation headed by sometime M.S. East Coast sales manager Harvey Rosen; Cleveland-based Clay Pasterneck and Baltimore-based Charles von North; and those who have joined MAD are Gary Davis (Seattle), Scott Cowboy (Dallas), and Tony Weston (Boston).

REQUIA IN BLUE: A pair of current indie-label releases pay welcome posthumous homage to a couple of bluesmen who received altogether too little attention in life.

One of the delights of last year was Alligator Records’ “Lone Star Shootout,” a hot reunion co-starring three luminaries of the East Texas blues scene: Lonnie Brooks, Long John Hunter, and Philip Walker. A fourth guitar strangler went unbilled on the release but came close to stealing the show. His name was Ervin Charles. The Louisiana-born guitarist made his home in Beaumont, Texas, for many years but never attained the nation-

flag ultimately garnered by Brooks, Walker, and his longtime partner Hunter, who played with Charles in the Hollywood Brothers before heading for a fabled stay at the Lobby Bar in Juarez, Mexico.

Charles died on April 1 at the age of 68. He would have attained to obscurity were it not for the current release of “Greyhound Blues” by Dialophone Records, an Austin, Texas-based imprint operated by Eddie Stout, a longtime member of the Antone's Records family.

The album—amazingly, the only full-length set Charles recorded during a 50-year career—is a salty hunk of deep-funk border blues, played as only longhorns can play. Charles' guitar is contoured with vocalist Richard Earl; sidemen include harp player Paul Orta (who produced) and drummer Uncle John Turner, whom many will remember as the anchor of Johnny Winter’s late-’60s bands. It’s a good ‘un. Stout is seeking distribution for the album; he can be reached at 312-424-1384.

Far better-known than Charles, but still relatively unsung, was harp ace William Clark, who died at the age of 45 in 1996. Though he released four excellent sets on Alligator and won a 1991 Handy Award for best harpist, Clark’s music is probably best known to his West Coast fans, who got a chance to see him tear up it on the blues club circuit.

Though his harp friend Freddie Brooks, who recently relocated from Oregon to Long Beach, Calif., is taking care of some of Clark’s legacy, Brooks' label KingAce Records has just reissued the late musician’s 1987 Satch Records album “Tip Of The Top.” A measure of the respect Clarke received in his lifetime is indicated by the sidemen on the collection: Charlie Musselwhite, guitarist Junior Watson and Ronnie Earl, and the late Hollywood Fat s and George “Harmonica” Smith all sat in on this solidly houserockin’ date. The album is exclusively handled by Rep Cat.

FLAG WAVING: Since she was a teenager, Abbz Travis has been keeping very busy. The L.A.-based musician has worked as bassist for such diverse acts as Beck, Elas- tica, Michael Penn, and KMFDM, to name just a few. But with the release of her second solo project, “Cutthroat Standards & Black Pop,” on her own Educational Recordings label, Travis says, “The idea is that people can start to get to know me as Abby Travis, rather than the Abby Travis who plays bass in other bands.”

Travis first made her mark on the L.A. punk rock scene (she was a member of the Lovedolls), so her current direction may come as a surprise. As its title hints, her new album is made up of what might be described as hard-edged cabaret songs.

“The natural assumption is, folks think I’m a Kurt Weil fanatic,” Travis says with a chuckle. But she dates her interest in such dark bal- lads to a girlhood stint at a Port-

M.S.'s Chrzan Finds Spot At MAD; Posthumous Sets Honor Bluesmen

by Chris Morris

TRAVIS

by Chris Morris

[212x80]Louisiana-born Shootout,” a hot reunion by onetime VP for himself, and for M.S.’s Chrzan has rejoined early Harvey stayed to be arrival the since he has -lived -length set Charles recorded -age he would have been faced with obscurity were it not for the current release of “Greyhound Blues” by Dialophone Records, an Austin, Texas-based imprint operated by Eddie Stout, a longtime member of the Antone’s Records family.

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Though she works with a seven-piece band in her hometown, Travis will support “Cutthroat Standards” with a 12-city tour in November by herself and Hoffman. She says she plans to focus on her own music and doing studio work in L.A. rather than any road work, with other bands. However, she adds, laughing, “If Barry White called me, I’d go.”
Trans World’s Reported Loss May Be Traced To Death Of Summer Releases, Retailers Say

The new-release drought that plagued the music industry this summer has resulted in Trans World Entertainment forecasting a 4-cent-8-cent per-share loss for the current quarter, which ends Saturday (29) (beyond press time).

With a plethora of superstar releases on the horizon that promise to transform the current holiday season into one of the strongest in memory, merchants attending the fall National Assn. of Recording Merchandisers (NARM) Conference privately lambasted label executives for not using some of the expected superstar product to fill the summer void.

“The main cause [behind the expected loss] was the flow of new releases was so poor from the July period on,” Bob Higgins, Trans World chairman/CEO, says. He adds that it is a shame that the music labels can’t get their act together in supplying a steady flow of product.

The projected loss falls far short of the 7 cent per-share earnings that Trans World reported for the same time period last year. The announcement was made on Oct. 14, after the close of trading, and on the following Monday (Oct. 16), Wall Street traded down Trans World shares by 97 cents, with the stock closing at $7.81, its 52-week low.

As a result of the Trans World forecast, Matt Fassler, a Goldman Sachs analyst, who follows the company, wrote in a research report that he is trimming his earnings estimates for the year by 35 cents, to $1.15.

Despite the expected loss, Fassler writes that the company’s “valuation remains almost unthinkably low,” although he adds that his enthusiasm for the company is constrained by two elements of the company’s strategy and execution. He believes that the company should acquire stock instead of making retail acquisitions, apparently referring to The World’s pending deal to buy WaxWorks’ Disc Jockey chain. He also states that the late implementation of a branding initiative—e.g., placing all the mall stores under one name—“leads investors to question the cohesion of the company’s execution.”

With Trans World announcing its expected loss, industry observers suggest that other publicly traded music chains likely are having a tough time, too, which will be reflected in their numbers as well.

Valley Media is another publicly traded music company that is due to report its earnings in about two weeks. The wholesaler has been struggling to turn itself around all year, and while a lot has been accomplished at the Woodland, Calif.-based company, observers expect that it will post another loss.

At the NARM conference, Barney Cohen, Valley chairman/CEO, told Retail Track that the company had cleaned up many of its problems, and he predicted that Valley would return to profitability next year.

“We had to clean up inventory and receivables,” he said. That cleanup will result in Valley improving its interest payments by about $5 million a year, he added.

As reported previously, Valley management expanded the company in anticipation of sales that were not realized. The company added people and upgraded to a new distribution facility at its headquarters, apparently expecting to realize all of its billion in sales. But sales this year likely will hit about $500 million, Cohen said.

Consequently, a management shakeup saw Cohen cleaning house and bringing in a new team, headed by Jim Miller, who was made president. With the new team in place and the inventory problems cleared, the company has returned its focus to growing sales, Cohen said.

For example, he pointed out that the Starbucks coffee chain rival to Valley’s music exposure and that Valley will be its supplier. In September, he reported that Starbucks had cleaned up, the company has returned its focus to growing sales, Cohen said.

Also, Toys "R" Us has been testing something it calls the R Zone in about 20 stores. Those departments, which aimed at a higher age group than the chain normally targets, carry about 66 SKUs of music, movies, and video games, all supplied by Valley. Miller reports that the expectation is that, if the test is successful, the chain will roll the R Zone out to all 720 of its stores, “with different depths of SKU counts.”

Cohen said those are just two examples of a number of nontraditional accounts that Valley has targeted, each of which can achieve $10 million a year in sales.

Miller says that the Toys "R" Us account shows how Valley is synergizing its product offering. Until the R Zone, Valley had supplied the chain with video titles, and now it is adding music. Similarly, with other accounts that may be music-based, Valley will seek video opportunities.

Miller says that Valley has made significant progress in dealing with its problems. "Cash flow is good; inventory is in line," he says. "We are not out of the woods, but the signs are all very good.

On Oct. 17, Valley’s stock closed at $1.55.
LIMP BIZKIT SELLS HOT OUT OF THE BOX
(Continued from page 12)

company says Best Buy's Limp Bizkit price practically confirms his suspicion that the company's business in all of its product lines is soft and that it will likely have a weak quarter.

Music specialty retailers were holding their breath, waiting to see how Circuit City, Target, and Wal-Mart would react. As of Oct. 18, those accounts hadn't changed their pricing in reaction to the Best Buy move, industry observers told Billboard. The discounters mainly appear to be pricing the CD version of the album at $11.99, while music specialty merchants are pricing it between $12.99 and $14.99.

But Brett Wickard, owner of the nine-unit Bull Moose Music chain in Portland, Maine, says his chain easily matched the Best Buy price. "Fortunately, we bought a lot of Limp Bizkit albums from Best Buy," he says. "They have a policy that limits five copies per customer, but that can be easily thwarted if you talk to the people behind the counters."

While Best Buy's pricing remained a headache for music merchants across the U.S., most accounts gave Interscope a thumbs-up for its value-added initiative. Some, however, believed that the initiative could have been tweaked to yield even better results.

Berry declines to discuss the value-added premium, but sources suggest that Interscope tried to reach out to all accounts and give them a shot at a promotion that usually is only offered to the largest accounts.

So when accounts placed orders, they were allowed to specify how much would be for the premium version of the album, which contained a CD single of a track called "It's Like That Y'all," featuring Run-DMC. In an attempt to offset manufacturing costs for the bonus CD single, Interscope told accounts that it wanted to see each account advertise the bonus track at a cost equivalent to 50 cents a unit.

Lew Garrett, senior VP of purchasing and marketing at wholesaler Valley Media, says, "It was real cool that they came to us and wanted to make this available to more than just the big guys. It allowed us to provide our customers with a premium that they normally don't see. I am hopeful that Interscope gets praise for thinking outside the box."

But he adds that there were some issues about how the value-added item was processed. He says that instead of disrupting marketing funds, Interscope should have just charged extra money for each premium copy. "There is a value to a premium, and I am willing to pay extra money for it," he says.

Similarly, Len Cosimano, director of music and movies merchandising for Borders Books & Music in Ann Arbor, Mich., says, "I am not sure about the structure of the way it was handled, with the 50-cent marketing cost."

Dropping By. When the Popes, the backing band for Shane MacGowan, were over in the U.S. promoting their "Holloway Boulevard" solo album on Snapper, they stopped by J&R Music World for an in-store performance. Pictured, in the front row from left, are Bob Dowling, bass and vocals for the Popes; Sarge, the Popes' roadie; Paul McGuinness, guitarist and vocals for the Popes; Andy Ireland, drums for the Popes, and Mick O'Connell, accordion for the Popes. In the back row, from left, are John Sharpie, roadie extraordinare; Tom McManus, banjo and mandolin for the Popes; Bob Humber, marketing coordinator at J&R; Doug Diaz, head buyer at J&R; and Charlie Balgorozza, senior store manager at J&R.

DISTRIBUTORS. Sony Music Distribution promotes Dave Curtis to senior VP of label and catalog sales and Joyce Appy to director of sales and marketing, new technologies, in New York. They were, respectively, VP of catalog sales and director of marketing, catalog sales.

Sony Disc Manufacturing promotes Bob Hurley to VP of sales and marketing in Monterey, Calif.; Robert Graf to plant manager in Carrollton, Ga.; and Michael L. Mitchell to plant manager in Terre Haute, Ind. They were, respectively, VP of sales and marketing, director of manufacturing, and director of technical operations.

NEW MEDIA. Andrea Nagin Kirsch is named senior VP of business and legal affairs for Launch Media Inc. in Santa Monica, Calif. She was associate general counsel for Brodband Sports Inc.

Julia Fenster is named VP of film, video, and broadcast for Reciprocal in New York. She was senior VP and executive producer for Kinotek Productions.

MUSIC VIDEO. Timothy Rosta is named VP of trade marketing for MTV in New York. He was executive director of LIFEbeat Inc.
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New Media

MERCHANTS & MARKETING

ICast Nets Napster Exec; Music From ATMs?

ETC Hopes To Make Loading Music To MP3 Players Simple With Kiosks

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

Is ICast eyeing some of Scour and MP3Board’s key execs? Given its recent hiring, the thought bears consideration. The online company has been staffing up its new ICast Music operation with top-notch talent culled from companies that, like those mentioned, have taken a ton of legal heat from the music industry. But don’t try to assert that they are flewing a sinking ship.

“I am a complete believer in Napster and its model and its ethos and what its team is trying to build it into, but I just couldn’t say no to this opportunity,” says former ICast VP of marketing Liz Brooks, who left the embattled file-share company Oct. 20 to take the new position of senior VP of artist development and marketing at ICast Music. “It’s just for me, personally and professionally, an unprecedented chance to build something new.”

Napster, which was sued by the major record labels in December 1999, is currently awaiting a decision in its July appeal of an injunction ordered by U.S. District Judge Marilyn Hall Patel; the injunction was stayed pending the appeal.

Brooks, who was a senior director of A&R at Sony prior to joining Napster, will work out of ICast’s New York and Los Angeles offices and report to ICast CEO Joe Fleischer. Fleischer recently joined from another company that has seen its own share of label-initiated litigation: MP3.com.

“Probably nobody else has been through the wars in quite the way that we’ve been through the wars,” Brooks says of herself and Fleischer. “And we really think we can build something great now at ICast.”

As to what the two are contemplating in their new roles, Brooks is circumspect for the moment. “It will be exciting and groundbreaking and things that nobody’s done in this space,” she says. But first, she is taking a week’s vacation. “It’s been a little stress-free salty.”

Ever been out running errands and found yourself a little short on... music? Just head to an ATM to quickly withdraw a few bars of something gold—or platinum—for direct deposit into your digital player.

It may still sound a little future, but the “digital filing station” concept is one that Mark Hardie, a former Fox Next Panthers executive analyst and founder/CEO of Boston-based ETC Music, hopes to soon make reality with the rollout of Musictell units. The music-download units, which are designed to hang on a wall like the now ubiquitous cash machines, will start showing up in select retail music outlets in the Boston area beginning Nov. 1, according to Hardie, who says an announcement of participating chains will be made soon.

The wall units will join a bevvy of other in-store music kiosks currently jockeying for floor space in music stores nationwide. Unlike the others, however, Musictellists will not be

(Continued on page 89)
Home Video

MERCHANTS & MARKETING

Wherehouse Marks 30 Years By Giving Back To Customers

BY JILL PESSELNICK

LOS ANGELES—Over the past three decades, Wherehouse Music has weathered financial troubles, management changes, and the challenge of new technologies to celebrate its longevity and to thank its customers, the Torrance, Calif.-based chain is celebrating its 30th anniversary this month with a series of special sales and giveaways.

The monthlong promotion, titled “30 Days, 30 Deals, 30 Prizes,” offers a different 30%-off sale each day, with discounts on all VHS and DVD titles as well as used CDs. Shoppers can also enter to win one of 30 prizes such as a Green Day concert trip,autographed merchandise from Santana, Madonna, and Dixie Chicks; and an Ultimate Harley Davidson Sega Dreamcast pinball machine.

“We wanted to give something back to our customers,” says Wherehouse Music VP of advertising Barbara Lewis. “Part of the thought was to give a great offer, but also to keep customers coming in to check out what’s going to be tomorrow’s deal. We’re also trying to make people aware that even though our name is Wherehouse Music, we sell a lot of different products in the store.”

Wherehouse Music has greatly expanded its size and scope since its inception in 1970. The company began as a six-store Southern California chain called the Wherehouse, and today it is the third-largest music retailer in the country with 504 stores in 29 states.

Over the past 30 years, the chain has offered consumers the newest innovations in home entertainment formats before they were nationally accepted. Early on, the chain offered video rentals, backed the CD and DVD formats, and sold used CDs. Its decision to sell used CDs caused a national controversy when Garth Brook’s refused the policy, but the practice has now become commonplace among retailers.

“We have always been able to identify areas of growth opportunity early in their introductory phases,” says Wherehouse Music VP of music business Kevin Milligan. “We were the first to get in the rental business for the VHS as well as recognizing the ability to compete with used CDs.”

The chain started expanding beyond California in 1978. By 1996, however, further growth was halted when the company filed for Chapter 11 bankruptcy. With backing from investment company Cerberous & Partners, the Wherehouse emerged from its financial losses by blocking music in 1998 under a $115 million deal (Billboard, Aug. 22, 1998). The company acquired $78 Blockbuster stores and renamed itself Wherehouse Music.

Wherehouse Music CEO Tony Alvarez, who joined the company in January 1997, says, “The first two years of my tenure were dedicated to returning Wherehouse to profitability and to trying different things out for growth. The success of those two years led us to gain financial strength and the muscle to take a bold step, which was to acquire a company almost twice our size. And then came the era of digesting it, which we’ve virtually done with. We absorbed a chain that had its own strength and culture, and I think we now are a national chain for that reason.”

The strategy is in line with the chain’s focus on fostering the strength of each store in its local market. Says Milligan, “Our mantra is to be the best store in the neighborhood. We really look at the demographics of that neighborhood and tailor the mix appropriately.”

Though brick-and-mortar music sales still represent a large percentage of business, Wherehouse Music has ventured into the online world with a 1999 $40 million partnership with Checkpoint.com (Billboard, Nov. 27, 1999). The company is also exploring the interactive arena, having recently opened the Com By Wherehouse store in Manhattan Beach, Calif., which offers online shopping and CD burning.

“The good news for us brick-and-mortar retailers is that the growth of Internet sales hasn’t really been as big as everybody thought it would be right now,” Alvarez says. “We will continue to play in that space but will be more focused on things that can take advantage or do things that integrate the strengths of both.”

Wherehouse Music has delved into other retail concepts such as the ‘Tu Música’ chain, which focuses on Latin music. Nine stand-alone stores have opened since 1997, and many Wherehouse Music stores feature their ‘Tu Música’ sections. Other retail ventures include GameSpace stores, which sell video game hardware and software, and Wherehouse Music Exchange, which offers mainly independent music titles.

Alvarez believes that the future, though, will be heavily tied to DVDs. “We are continuing to emphasize and put resources behind that division, which we call ‘movies and more,’” he says, adding that the division encompasses not only DVDs but also books.

“We would like to increase our share in that area without diminishing the importance of music.”

CDnow Seeks Holiday Video Shoppers; ‘Survivor’ Series Arrives On VHS/DVD

VIDEONOW: Online music store CDnow has beefed up its video selections and added a sweepstakes to entice shoppers during the holiday season.

The newly designed video area offers 70,000 VHS and DVD titles in 13 genres with new editorial content including reviews, a buyer’s guide, top seller lists, and a list of top “must have” video titles for major libraries in each genre. Visitors to the video area can also register to receive information about new releases.

To inaugurate the new area, the site is teaming up with MGM Home Entertainment to conduct the “Go To It!” CDnow sweepstakes. Visitors who enter the contest have a chance to win a Philips DVD Player, a Philips digital audio/video surround receiver package, and the ‘This Is Spinal Tap’ special edition DVD.

The contest refers to a hit in “This Is Spinal Tap” in which the band member Nigel Tufnel explains that their amps are better than other bands’ because the volume goes to 11 instead of 10. No purchase is necessary, and the contest can be accessed at cinemagroup.com/spinaltap.

Other contests include an autographed poster giveaway of several Paramount Home Video titles, including “Braveheart,” signed by Mel Gibson; “The General’s Daughter,” signed by director Simon West; “Runaway Bride,” signed by director Gary Marshall; and “Double Jeopardy,” signed by Ashley Judd.

In addition, CDnow has improved the search engine for the movie area, enabling customers to search all titles offered on the site alphabetically by title or genre.

FIFTEEN MINUTES: Paramount Home Video is extending the 15 minutes of fame for the “Survivor” cast with the release of the series on VHS and DVD Jan. 9, “Survivor Season One: The Greatest And Most Outrageous Moments” will hit retail 10 days before the start of its second season, which time maroon a group in the Australian outback.

The popular CBS summer series is priced at $14.96 on tape and $19.99 on DVD. Extras on the DVD are interviews with series creator Mark Burnett and host Jeff Probst, footage that could not be shown on television, casting auditions, voting confessions, intimate conversations, and exit interviews. In total, Paramount is adding one hour of extra footage to the DVD.

JAZZ BABY: “Jazz,” the final installment in Ken Burns’ trilogy on American life, comes to retail on PBS Home Video, distributed by Warner Home Video. The other two series in the trilogy are “The Civil War” and “Baseball.”

“Jazz” arrives as a 10-tape and 16-DVD set, priced at $149.88 and $199.92, respectively. The series will air on PBS Jan. 8-31, and the broadcast will be advertised with tie-ins with Starbucks, the Jazz Festival, and various jazz festivals around the country.

Warners will support the video release with radio promotions at jazz stations in the top 40 markets as well as print, radio, and online advertising. To date, Burns’ documentaries have sold more than 5.5 million units, according to Warner.

Other DVD music titles are on tap from BMG Entertainment, which will release seven new titles for the holidays. Kicking off the schedule this month is 12-year-old Aaron Carter with “Aaron’s Party (Come Get It),” priced at $14.98. Aaron’s big brother Nick and Backstreet Boys are featured in “The Backstreet Boys: All Access,” “The Backstreet Boys: A Night Out With The Backstreet Boys,” and “The Backstreet Boys: Homecoming, Live In Orlando.”

Each episode (24), along with “N Sync: Live From Madison Square Garden” and “Jim Brickman: My Romance—An Evening With Jim Brickman.”

Each Backstreet price is priced at $19.98, and the others are $24.98. On Nov. 21, “Britney Spears: Britney In Hawaii, Live And More” debuts at $24.98.

All titles include bonus backstage concert footage, additional music videos, photo galleries, and other extras.

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Let’s hear it for the hottest beauties on campus. Playboy's Best of College Girls. From freshman class flirts to curvy cheerleaders to seductive sorority girls and so much more. It’s one red-hot collection sure to make the crowd roar!
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Riches Await From ‘The Road To El Dorado’ Tie-In Contest

GOLDEN OPPORTUNITY: An instant-win sweepstakes with a million-dollar grand prize is the centerpiece of DreamWorks Home Entertainment’s lavish marketing campaign for “The Road To El Dorado,” arriving in stores Oct. 31.

Priced at $26.99 for DVD and $24.99 for VHS, the title’s instant-win campaign is called “The Road To Gold” and involves scratch-off cards that are packed inside every “The Road To El Dorado” video and DVD. In addition to the $1 million grand prize, consumers can win one of 1,000 Razor Scooters or U.S. golden dollar coins. DreamWorks will also award smaller prizes, making every card a winner.

Details of “The Road To Gold” promotion will be displayed on all video and DVD packaging, as well as in-in-store displays and point-of-purchase materials.

The animated theatrical feature also comes with a $3 mail-in rebate with purchase of the PC game, “Aste Adventures,” and either the video or DVD of “The Road To El Dorado.” Inside each copy of the PC and El Dorado cassette, DVD, and PC game, consumers will find the rebate coupon. Consumers will be alerted to the offer through ads in gaming magazines and children’s publications.

Advertising support will come from cross-promotions with the Cartoon Network and MSN.com, which each will run a multi-week on-air and Internet campaign to support the title.

Keith Morris Explains How To ‘Un-Define’ Punk

He doesn’t have a name like Sid Vicious or Johnny Rotten, but Keith Morris has been the front man for punk bands Black Flag, Circle Jerks, and most recently, Midget Handjob, which just released “Midnight Snack Break At The Puddle Factory” on Epitaph.

But this month, Morris is featured in the documentary “Un-Defining Punk,” which is included on the DVD release of “The Filth And The Fury: The Sex Pistols.” The Julien Temple documentary about the influential punk band is available on DVD with a bonus feature in New Line Home Video. Billboard talked with Morris about what “un-defines” punk music, how it was spawned, and why it’s still relevant.

“The Filth And The Fury” presents the compost heap from which the Sex Pistols arose in mid-70s London. What fuels punk music today?

Oh, there’s still plenty to be angry about...just society in general. Cell phones, polished cars, and needing to impress all these people.

We’ve really lost track of just being earthy.

Why did you form Black Flag?

We were really just fed up with what we were hearing on the radio. There’s a big contradiction in Southern California because we had the Eagles and Linda Ronstadt, who were just real loose and carefree, and we were more interested in louder, faster, noisier proceedings.

How influential would you say the Sex Pistols have been?

I would put them in the top 10 most influential rock bands ever. There was a lot of hype behind them, but they backed it up. I liked their DIY (“do it yourself”) attitude. They came out, and it was just a chaotic mess. They were an amazing band.

How seriously and how comedically should people take them?

I walked the fence with them because they looked like comic book characters—and were also very tongue-in-cheek—but they played with a volume and a fury that was to be reckoned with. The impact they had over the little time they were together speaks volumes.

Did you see them live?

I saw their last show in San Francisco. That was probably late 1977, I’m really terrible with dates. But Sid Vicious was a total mess; I don’t think he was even plugged in. Johnny Rotten pretty much knew that they had to come and end it and it was time to move on. But the show was fantastic. Paul Cook was a very, very rocking drummer.

So how would you “un-define” punk?

For me it is basically freedom of expression. Really loose and gung-ho, let it fly, let it rip. Nothing but a punch of noise, and what it happens.

How has punk music evolved since the Sex Pistols’ day?

I think that the roughed-up edges that were exposed early on have been kinned down and polished a bit. So it’s not as in-your-face. Let’s call it listener-friendly.

Catherine Cella

Goldie Hawn’s Getting Racy In New Movie

Long-time actress Goldie Hawn is about to show a different side of her character to the world. In the film “Rush Hour,” she plays a sassy, no-nonsense undercover detective who is sent to bust a gambling ring in Hong Kong. The movie also stars Jackie Chan and Chris Tucker.

The movie opens Nov. 11 and is expected to do well at the box office, especially with Hawn’s popularity.

In other entertainment news, the music video debut of "Olive, The Other Reindeer," from "Simpsons" creator Matt Groening, will air again on Fox in December. The 69-minute feature, priced at $14.98, includes a "making-of" featurette.

Bontemps Rolie: Adorable computer-animated preschool show "Rolie Polie Olie" on the Disney Channel, will debut Oct. 31 on Walt Disney Home Video.

"Rolie Polie Olie: A Rolie Polie Christmas" is priced at $12.99 and features three episodes starring the little robot Olie, his little robot sister Zowie, and other robot characters.

The "Starry, Starry Night" episode features the character Klanky Klaus, and in "Snowize," Olie and Zowie have adventures with a snowman who comes to life. The third episode, "The Jingle Jangle Days Eve," depicts Olie and Zowie’s family celebrating Christmas.

Also debuting Oct. 31 from Walt Disney will be "Happy Holidays," based on the Playhouse Disney TV series of the same name. Priced at $12.99, "Happy Holidays" features the Disney Channel show’s Jake and Vivian, along with assorted friends, singing songs, telling stories, and making crafts that celebrate Christmas, Hanukkah, and Kwanzaa.

Billboard®

Top Kid Video™

Compiled from a national sample of retail store sales reports.

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WANTED WITH DNA

LMF’s second album, “Lazy Clan,” has struck a chord with Hong Kong’s youth thanks to its rebellious social lyrics. According to the label, it has sold more than 70,000 copies since being released in May. That’s despite the fact that only one or two songs from the album have been allowed on the air here because of the hardcore lyrics in much of LMF’s repertoire.

We are now able to also release the album in Singapore and Malaysia because of those explicit lyrics, but Lankester believes pirated versions of “Lazy Clan” may have sold a total of 60,000-70,000 copies in those two territories.

LMF’s Hong Kong success has opened up a new genre in a market where Cantopop once ruled supreme. “But now, you’re seeing that all kids who hang around in shopping malls with their bags, jeans and shirts and baseball caps. That’s the demographics that we’re aiming for,” Lankester notes.

Another reason is that many Hong Kong nationals who had immigrated to the U.S. or Canada prior to Hong Kong’s return to Chinese sovereignty in 1997 are now returning. “Growing up in the U.S. or Canada, they would have been exposed to hip-hop, R&B, and rap,” says one industry observer. “Now coming back here, they are naturally satisfied to stick to the boring Cantopop genre. With LMF singing in Cantoneese, it’s really the best of both worlds.”

Meanwhile, there’s talk of a U.S. release for LMF. “We’re in talks with Rawkus and RuffNal about that possibility,” says Lankester. “They have expressed interest, but we realize that it will only be targeted at the Chinese population in the U.S. because of the Cantoneese lyrics.”

As for the Lady Muthafuckas, Lankester is hoping to get the all-girl crew lined up by January 2001. “That’s going to take a little more time and effort than LMF, because the boys started off as friends first,” he says. “The girls will need time to develop a rapport and work together.”

Broadening up the playlist and offering [that to] people who don’t necessarily want to watch wall-to-wall country, [it offers] the opportunity to sample Music Country and keep on coming back,” he says.

Streetside’s Gary Weis agrees. “The new format will strengthen country music yet again, especially as more Australians more than cable TV. It’s going to bring country music to the cities, where in the past there haven’t been many live venues to see the performers and places to go. Since there’s a strong country music radio stations.

For Robert, one full-time direction for his country is abroad. Of the network’s 1.74 million subscribers, 1.2 million are Australian, but his target is to expand the audience outside Australia to one million by the end of 2001. “The Philippines, Indonesia, and New Zealand have the greatest potential for growth,” he says.

During the Cable and Satellite Broadcasting Assn. of Asia conference, to be held Nov. 15-16 in Singapore, Robert hopes to finalize deals to make MusicCountry available in Hong Kong, Malaysia, and Singapore. Approaches to broadcasters in these territories are expected to be made at a format early in the year received a positive response, he reports.

In the future, the programming mix for viewers in Asia will include more non-country acts, Robert says. “We’re trying to make music for all tastes. Lengthy talks with overseas stations, the results of which are expected to be unveiled in June, could lead to programming with station partners in the U.S., U.K., and Germany, as well as in Asia.

We are going to be at the stage where when you watch the charts, you can see us as key players who have to be involved in issues,” says McNairn. “But these issues for us are not finessed; they are always ongoing.”

MusicCountry format launches in Australia

(Continued from page 70)

Managers Forum Looks to China

(Continued from page 69)

al and economic philosophies. Copyright is an alien concept to China. That cannot be imposed; it has to be changed internally by the artists and the managers. But right now, I am learning about their philosophy of management.”

For membership in the IMMF, each territory’s MMP has to have at least 75 members. To be elected, and the forum has to have a viable way of disseminating information, be it via a Web site or a regular newsletter. Topping the agenda for the Sydney meeting was attempting to ensure that the IMMF’s voice is heard on the subject of collecting royalty rights.

“Throughout the world, organizations that are springing up to look or look into artists’ rights and copyright on the Internet do not include any managers or artists,” says McNairn. “That is an obsession. The [Recording Industry Assn. of America] is setting up a body to look at collecting all incomes from the Internet but has no managers or artists on the board.”

McNairn, managing director of Melody Management, is also director of the Australian MMP, which was set up in 1993. This year, through government funding of $350 million, the MMP has encouraged the Australian MMP to set up a full-time office, held training seminars for managing directors, and double its membership to 200.

“We are getting to the stage where somewhere these sections of the business, we see us as key players who have to be involved in issues,” says McNairn. “But these issues for us are not finessed; they are always ongoing.”
Dotcom Ad Slowdown Spurs Stock Crash

Industry Execs Defend Radio’s Strength At Kagan Media Confab

NEW YORK—The “turmoil” continues for radio stocks, according to Paul Kagan, CEO of Kagan Media, which sponsored its biannual media conference Oct. 17-19. Radio stocks are down 61% year-to-date, dropping the sector to its lowest level since the October 1998 stock crash.

“Who says spurred radio’s crash? In advertising revenue growth is dotcom revenues have slowed significantly over the past couple of months,” says Kagan senior VP Robin Flynn, adding that conventional wisdom suggests a turnaround is coming in the first few months of 2001.

Larry Wilson, CEO of Citadel Communications, says most companies have actually grown revenue by 8% to 12% this year, despite what most investors and analysts believe. “We woke up one morning in September and learned from the stock market that we’re in a crappy business. Most of those people have never been in a radio station, I would guess.” Perhaps the analysts in the audience were not amused, since Citadel dropped 18% by the close of business, a few hours after Wilson made those comments.

Regent Communications CEO Terry Jacobs says his group, which focuses on mid- to small-size markets, is also doing better in 2000 compared with 1999. “We never get one dime of dotcom money, and the fact that they’ve stopped advertising doesn’t hurt us one bit.”

By Frank Saxe

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BY FRANK Saxe
NEW YORK—In an effort to serve a larger piece of the radio advertising pie, ABC Radio Networks is aggregating its R&B radio products into a single network. The Urban Advantage Network (UAN) will launch Jan. 1, 2001, and will have more than 5 million listeners at more than 150 radio stations nationwide.

ABC Radio show host Joyner, who reaches more African American listeners than any other jock in the U.S., has been one of the few air personalities championing the issue. Joyner went after CompuUSA on the air, complaining it did not advertise on R&B radio, which led to a change in its buying strategy. “No urban” dictates he the thing that’s not written anywhere, but it’s in the minds of advertisers, he says. The solution, Joyner believes, is for local personalites to meet with advertisers in their markets to show how active their listeners are, both programmatically and when spending their money.

UAN’s sales team has set up a number of meetings with advertisers and agencies that will present them with specially commissioned research looking at its radio products. Denson says they have been meeting with agencies for several weeks and have received strong interest form Madison Avenue. Among the product categories targeted by UAN are financial services and technology—two areas of advertising that have traditionally shied away from R&B radio. Denson says they hope to change that. “With the product we have and the ABC name, we’ve got something that will make a difference,” he says.
Collective Soul's approach to recording its fifth Atlantic album, "Blender," was to be less structured, but still quality-oriented, says vocalist/guitarist Ed Roland. "We did pre-production, writing, and recording all at the same time," he says. "It probably took 1 1/2 days to complete. We did the recording in four hours." Despite the brevity of the album's sessions, the group came up with a collection of pop-rock charmers, such as "Why Pt. 2," No. 24 on this issue's Modern Rock Tracks chart. "Why" is just a universal question," says Roland about the song's origin. "That song, like the rest of the songs on the album, wasn't planned. There's really just one chord. There's nothing wrong with playing 15 chords in a song, and there's nothing wrong with playing one chord, as long as you have the right attitude and know what you want to accomplish." Collective Soul also wanted to include fans with the project. The group opted to have listeners help choose the name of the album via a radio contest on WNNX (Rock) Atlanta. "We just thought it was a cool idea," Rosidal has always been a big supporter, and it worked out great. Actually, I couldn't have come up with a better title anyway," Roland says.

He additionally felt that featuring Elton John on a track ("Perfect Day") would be a perfect fit. Roland says, "John is a part-time resident in Atlanta. I asked him one night at dinner if he'd like to be on the record, and he said he'd love to do it, as long as he got to play the piano.

"I wrote the lyrics at midnight, and we recorded at 11 the next morning," Roland continues. "I took the demo to John, who thought it was great. [John] came in, he played the piano in two takes and sang his part in two takes. His attitude of recording was like ours."

See the listing on page 98 for listings of Modern Rock Tracks charts from 1997 to 2000. The listings will be restored every four hours. For more listings, see the weekly Billboard charts, which are available at the Billboard Web site (www.billboard.com) and in print starting Thursday, October 19, 2000.

See the listing on page 98 for listings of Modern Rock Tracks charts from 1997 to 2000. The listings will be restored every four hours. For more listings, see the weekly Billboard charts, which are available at the Billboard Web site (www.billboard.com) and in print starting Thursday, October 19, 2000.
### Billboard Top 40 Tracks

(OCTOBER 28, 2000)

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### FCC FINES RADIO OVER ADAMS DEAL

(Continued from page 87)

**Effect**

"We would consider any opportunity to work with the record companies, as long as the project is properly handled," says Infinity co-CEO John Gehron. "We are interested in any legitimate way to generate revenue with our business partnership." Ivey was willing to say that he believes such arrangements can legally work if both parties do things right. "We want to bring acts to town that we are already supporting on our stations," he says. "Our goal is to get our most popular acts and support them. Most of the labels like their artists out there, too; that's why they're doing 'Good Morning America,' 'The Tonight Show,' and 'Letterman.' It's a complete package they're trying to build [for] their artists."

**Breakdown**

A few weeks later, Cook says, he was contacted by Armstrong, who complained that KHKS was not giving the track enough spins. While Cook ignored the calls, he did speak with Chancellor chief of programming Steve Rivers, who, according to the FCC, told him that the station was not "completely committed" to the Adams campaign. Nevertheless, within a month, the KHKS concert appearance pulled in by A&M, apparently on the concert. Following the cancellation, the record was dropped from rotation.

After the KHKS concert was canceled, the FCC says A&M's Morty Wiggins canceled a second Adams concert that was set to be held in Detroit for Top 40 WQKI, because, without the Detroit concert, the cost of sending the artist to Detroit was too high. The FCC says WQKI PD Tom O'Brien then "made various promises and concessions" in the hope of saving the concert. Those apparently included an immediate increase of spins of "On A Day Like Today" to a minimum of 25 per week, guaranteed airplay for the next Adams single with a minimum of 15 spins per week for five weeks, and changing the concert date to accommodate the artist.

The new agreement boosted spins of Adams' single on WQKI. (For example, from Nov. 5-11, the record got 13 spins, more than half of those in overnights. The week after the agreement, spins doubled to 29, with more than half between 7 a.m. and 7 p.m. However, after the concert, the station did not avoid the song nine more times, and the promi-

**track Changes**

While the written agreement between Chancellor and A&M did not mention airplay of the song, under the specific circumstances involving the stations, we conclude that airplay of the record became part of the quick pro for the consideration the station received from A&M, says FCC Enforcement Chief David Solomon. "[If not] for the existence of the agreement between A&M and Chancellor and station's receipt as part of that agreement, the station would have been penalized."

Clear Channel, which has acquired Chancellor's stations, can still fight the fine, as well as ask the FCC to reduce its amount.

A Clear Channel spokesman declined to comment, noting that most of its current executives were not part of the Chancellor brain trust. At press time, de Castro, O'Brien, Rivers, and Pole-

**Next Steps**

It appears as though the FCC is sending a message more than punishing the stations, considering the relatively small $4,000 fine. "We set a fine which we hope will tell the industry we're serious in this regard. If you violate the law, you will be punished," said a top-level Enforcement Bureau official. "We have beefed up enforce-

**Conclusion**

The official would not say whether additional stations involved in this case will be fined or how a station can avoid the running afoul of FCC rules.

**The Big Chill?**

So far, with radio even deeper into the concert business than it was two years ago, the ruling is seen as unlikely to have a chilling effect.
Steve’s agent, and I didn’t even know it.”

For King, the story was appealing. “I was in Florida, so John came down and told me the plot,” he says. “It was kind of believable, but you know, you wouldn’t think of me thought of me, I liked the story.”

And there was another fringe benefit. This was interesting, too. “Steve’s the guy who can play the guitar. It was the best tuning job I ever had until I knocked it out of tune,” he says with a laugh. “I have to keep working with him so he can keep me tuned up.”

The play, according to Mellencamp, is about “two brothers; they’re 19 years or 20, maybe 18 or 21, who are very competitive and dislike each other immensely. The father takes them to the family vacation place, a cabin that the boys hadn’t been to since they were nine.”

“What has happened is that the father had two older brothers who hated each other and killed each other in that cabin,” says Mellencamp. “There’s a confedera of ghosts who all live in this house. The older (dead) brothers are there, and they speak to the audience, and they sing to the audience. That’s what I’m going to say, except through this family vacation, many things are learned about the family, and many interesting details are revealed.”

“You know, really I’m a frustrated storyteller,” Mellencamp continues. “I try to tell stories in my songs, but I’ve kind of been confined to the pop world and end up telling stories about ‘Jack & Diane’ and would much rather tell more adult stories.”

Since their first meeting, Mellencamp and King have written a synopsis for the play that has greatly impressed Mellencamp. “I just knew immediately that this was a story that just had me hooked,” Mellencamp says. “I have to keep working with him on the story. ‘When I get a break, I write a synopsis with the idea in mind that it if it was complete enough, John could sort of get the entire job out of me.’”

However, King stresses that if time permits, he wants to continue working on the project. “I love songwriting, and I’m making an album, and I went out and did the Good Samaritan tour, and he went out and did a book tour, so we’re trying to do this all around our regular jobs.”

“Maybe I think in the beginning of the year, he’s going to have some time, and I’m going to have some time, and hope- fully I’ll be able to collaborate, get it in the works, and get it somewhere where we can feel comfortable presenting it to somebody and see what it is we might have.”

While Mellencamp says he grew up listening to Broadway cast albums, he admits that he and King have been getting into the show biz in- triguing. “There’s no instruction manual here. We’ve just kind of making it up as we go along,” he says. “That was the first question: We looked at each other and said, ‘How do we know where the songs go?’ And, well, you don’t know. What’s going on right now is we’re not sure, but I think there’s a nice emotion.” A lot of songs that were written in the older musicals really didn’t advance the story; some of the songs were just written, he says. “And I realize that might not work in today’s market, so I might have to write some [more contemporary] songs.”

Mellencamp says he’s written four songs already for the project, including tracks called “My Name Is Joe” and “You Don’t Know Me.” Each song is written with the character’s personality and age in mind. “I plan to have every person sing from their generation,” he says. “This is what I’m thinking right now, but it may not work out this way. When the 18-year-old sings, he’ll be rapping at you. When the people in their 70s are singing, they’ll be singing in the style of Broadway or the style of Sinatra or country. I intend to cover any type of music that Americans have invented.”

While the road is littered with unconventional material by top pop artists, both Mellencamp and King are adopting a “why not?” attitude. “We talked about [Paul Simon’s] ‘Cape- man’ and how we could work there, to see if maybe it didn’t work, but that this might,” says King. “That’s really part of my attraction about working with him. He has a lot of courage and ability to go in there and say, ‘This isn’t supposed to work, but we’re going to do it anyway.’”

In fact, Mellencamp even had a long conversation with Simon about his failed Broadway effort. “He gave me tons of advice. Paul’s full of advice,” he says. “The thing I keep noticing about the Paul Simon play was that nobody really criticized the music. The music was good. It seemed like everything else was fucked up. He imparted some pretty valuable lessons that he learned to me.”

Unlike Simon and “Cape-man,” Mellencamp has no plans to put out an album of his renditions of the songs. “This is not a side project, but there will never be an album of me doing these songs. There’s a song sung by a 6-year-old boy. How am I going to sing that song? It would sound stupid.”

For both King and Mellencamp, the thrill is coming in trying something new after conquering their respective fields. “I’ve written short sto- ries, novels, poems, TV movies, movie movies—songs—but nothing you’d want to hear,” says King. “But I haven’t done this, write a play. What excites me about this is it keeps everything fresh. It keeps me on all the wheels spinning. I don’t want to turn into an old mil horse finding his way back to the barn again and again.”

While there is no timetable for completing the project, Mellencamp says he’s convinced it will open up even greater possibilities. “Both Mellencamp and King have grown frustrated by lack of sup- port lately from the White House. At their urging, Doug Hattaway, a spokesman for the Gore campaign, told the AP that the NAB has not taken a position on LPFM, although one of his closest advisors is Sen. Judd Gregg, R-N.H., a strong opponent of LPFM in Congress. Green Party candidate Ralph Nader is a supporter of LPFM.

“Brady says LPFM is ‘cropping up and has the potential for becoming much more visible, particularly in Senate races.’ He says it has come up in races in Washington and Mont- ana—and in his own campaign, Nader says of LPFM that he has not taken a position on LPFM. If the Grams bill is worked into a massive spending bill, Kennard says he will not vet and scrap LPFM before it is voted on by Congress. If the Grams bill is vetoed and its provisions are added to a continuing resolution, that new voice in the community, and that’s a good thing.”

Applications have been accepted for stations in 20 states so far, and more than 1,200 have been filed. Most have come from religious and civil rights organizations as well as public radio broadcasters. “That’s good,” says Bern. “You would like to use radio as a communications tool, not a profit center,” the networks wrote to the Senate and House, “first and foremost.”

Whatever happens in Congress, the NAB will likely move forward with a suit to the U.S. Court of Appeals, forcing it to overturn the commission’s low-power plan, argu- ing that the FCC overstepped its bounds.

For attorneys have filed a 44- page rebuttal. Chief FCC attorney Christopher Wright argues that the commission is simply responding to a mature FM band and “sharp- ening the definition of a commercial radio station.” Oral arguments are scheduled to begin next Feb. 28.
approve its takeover of Universal parent Seagram, while America Online (AOL) seeks U.K.-based BSkyB’s clearance for its merger with Time Warner (Billboard, Oct. 21).

Canadian regulators—the Canadian Radio-television and Telecommunications Commission (CRTC) and the Competition Bureau—gave their OK to the deal Oct. 19. The transaction has already cleared U.S. regulatory hurdles. Vivendi Universal shareholders approved the deal Oct. 22, and since the French audiovisual authority CSA has indicated that it would not oppose the transaction.

With the two mergers, the new company’s music operations are somewhat subdued, but it is nothing new, the very nature of the two larger purchasers of these deals is expected to change the landscape of the music world. At best, the new entities will increase the number of ways in which consumers can listen to and buy music—it’s hoped, increasing the overall value of the global music market.

However, at worst music could become a lesser label, prompting the public to use AOL—and Vivendi-related services, as well as the additional financial returns to record labels or their artists.

Vivendi is involved in Vizzavi—a joint venture with Narada Telecommunications—a mobile telephone operator, Vodafone. The two companies are aiming to develop Vizzavi into one of Europe’s leading Internet businesses by targeted growth in the possibility of Internet services, mobile data, and interactive television. Music will play a major part in driving users to Vivendi.

"Our plan is to create Vizzavi," said Vivendi Universal chairman Jean-Marc Messier told analysts Oct. 15 at a meeting hearing that the European Union’s (EU) competition authorities had cleared his company’s Seagram purchase. Flanked by Seagram president/CEO Edgar Bronfman Jr. and Canada’s Minister of Heritage, Messier said he had been concerned about recent cover stories in French newspapers suggesting that the European Commission had blocked the deal and moved into a four-month second phase of the probe.

"The lesson of the past days is that a competition is never over until you pass the final hearing. It would be foolishly when you are considered as the loser," said Messier.

In order to secure that clearance, Vivendi Universal (VU), owned by the 20% stake in sky satellite pay TV venture British Sky Broadcasting (BskyB), which is 40% owned by Rupert Murdoch.

Regulators also were concerned about adding Universal’s music content to Vivendi’s multi-access Internet (MAI) platform, fearing that it could have had a "dominant position on the emerging Pan-European market for portals and on the emerging market for pay-per-view television. To remove these concerns, Vivendi offered to give rival portals access to Universal’s online music content for five years.

Marc Parent in Billboard, Seagram, and Canal Plus will now be asked to approve the deal. It is thought those voting procedures will likely take place sometime in the near future, perhaps within the next three to five weeks.

Messier described the undertakings as "a natural step in the process of first steps" but refused to elaborate on how and when they were made.
There is still great uncertainty regarding the scope of rights of the recording artist

Since all major record companies insist (except in very rare circumstances) that recording artists sign contracts acknowledging that the sound recordings created under the contract will be a work made for hire, the record companies take the position that the recording artist will not enjoy the right to terminate a copyright in 35 years. Most Copyright Law experts anticipate a rash of litigation over this issue in the near future for all sound recordings created after Jan. 1, 1978.

The 1976 amendment also addressed the rights and remedies under state law for sound recordings created before 1972. Essentially, Congress did not annul, pre-empt, or limit those common-law or state copyrights. However, the 1976 amendment created a much more expansive and very protective work-made-for-hire statute. The Copyright Act also created a much more protective work-made-for-hire provision. Congress passed, for the first time, federal copyright protection for unpublished and published sound recordings fixed on or after Feb. 15, 1976. The new “make for hire” provision became effective on Jan. 1, 1978. Suffice it to say, the interplay between the 1990 Copyright Act and the 1976 Copyright Act, as it applies to sound recordings, is complicated.

If a sound recording was created and published after 1972 but before 1976, the 1960 Copyright Act controls the work; if it was created after 1972 and before 1978, but published after 1978, then the 1976 Copyright Act controls the work. The 1976 Copyright Act introduced a much more expansive and comprehensive work-made-for-hire designation. The original category of works made for hire by recognizing commissioned works created by authors in a much more limiting “independent contractor” designation without extending the concept beyond the traditional employer/employee relationship.

The legislative history of this complex and unique problem for the recording artist community is voluminous and considered to be an entire book itself. The key issue is whether the Copyright Act protects state and common-law copyright issues that are essentially unresolved.

II. SOUND RECORDINGS FIXED AFTER FEB. 15, 1972, BUT BEFORE JAN. 1, 1978.

In 1971, Congress enacted an amendment to the U.S. Copyright Law, which for the first time recognized sound recordings as copyrightable subject matter under the U.S. Copyright Law. The amendment became effective on Feb. 15, 1972.

However, the amendment only covered sound recordings published (released) during this time period. Unpublished sound recordings were still protected by state and/or common-law copyright. Published sound recordings were protected by the new category of sound recordings created on or after Feb. 15, 1960. The 1972 amendment only added sound recordings as a class of copyrightable works. It did not change the substance or the applicability of the 1909 copyright law.

The record companies, through their contracts with the recording artist, controlled sound recordings created during this time period. As with pre-1972 sound recordings, it is not entirely clear whether recording artists retained certain rights. The record contract, and any other facts that bear on the relationship between the record company and the recording artist, should be thoroughly reviewed to determine whether the recording artist retains any rights.

Some sound recordings might be characterized as a work made for hire. The 1990 Copyright Act, although it can be somewhat confusing, has superseded the work-made-for-hire provision.

RECLAIMING ONE’S RIGHTS

The contract between a recording artist and record company will usually dictate the relationship of the recording artist. The only outstanding question is whether recording artists or their heirs may enjoy the valuable right to terminate a copyright in 35 years. Many sound recordings, especially those created between 1923 and 1948, must be thoroughly reviewed.
Hatch says he will further explore artists’ rights issues in the next Congress and says it is imperative that recording artists have representation in Congress.

The Work for Hire and Copyright Corrections Act of 2000 (H.R. 7671) was passed by the House Sept. 19. It represents a new initiative by the Recording Industry Assn. of America (RIAA) that made sound recordings a new category of “work for hire” under the U.S. Copyright Act. The measure would have moved recording artists, directors and others whose work has been made for hire to a position where they are eligible to apply for termination rights to their compositions.

In a written statement after the passage, RIAA president/CEO Hilary Rosen said, “We were pleased that a new initiative to address this very important matter and look forward to a signature by the president so that this legislation will become law.

Hatch, the chairman of the Senate Judiciary Committee and a major supporter of the repeal measure, characterizes the passage as “the beginning, rather than the end, of the effort to take away the termination rights granted to made for hire artists to reclaim their authorship of their recordings in the future. The new law represents an important step forward.”

He says that digital technology demands changes in those relationships. The chairman, whose committee addresses intellectual property issues, also writes lyrics to religious songs and has a more thorough understanding of the music business than most politicians.

“I think we will have a lot more on this as we move forward. And we’re going to take away the termination rights granted to made for hire artists to reclaim their authorship of their recordings in the future. The new law represents an important step forward.”

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On Oct. 12 that there will be more on artists’ rights in the next Congress,” he says. “The work-for-hire legislation is now a comprehensive effort to address the full range of digital technology issues. It restores both sides back to a posture of planning to litigate in 10 years or so. And that is not satisfying to me. I would like to see more imminent and perma- nent recognition of the right of artists to reclaim their work.”

For instance,” he says, “sound recordings have a myriad of creative input. Sometimes it’s one artistic force; sometimes it’s a group of artists; sometimes it’s the producer that is the creative director. In any case, many talented people work together on the final product. So we go to need new recognition of their right to have control over their work.”

As a lobbyist for many years, I’ve worked tirelessly on the work-for-hire repeal, first with Ani Thom- toms and now with the American Federation of Television and Radio Artists (AFTRA) and the Artists’ Coalition, said Hatch. “The work-for-hire issue has been with us for many years, and it’s time to recognize the real contributions that artists make to the entertainment industry.”

Hatch also says it is important for artists to have representation in Congress “because we are the face of the Republican party in many cases.”

As an example, he says, the ear of Republicans as well as Democratic members of Congress. “We understand small business, and we love music just as much as Democrats,” he says.

The chairman singles out recording artist Sheryl Crow for her efforts and says that even though he knows she’s a Democrat, “she came to visit me personally, and I think she did more than any other person to bring this to our attention.”

Crow tells Billboard, “Senator Hatch was just great. He was instru- mental. So was Senator Leahy and others. You just knew this was going to happen. It’s not in the nature of artists to pull their heads out of the musical clouds and come to Washington to make sure we’re represented, because a lot of us thought someone would step up and do that. But that’s just the case. It’s been a real education. And there are plenty more issues, cyberissues, out there that need to be addressed in the monstrous changes in our lives.”

Explaining the two-week holding of the bill, Hatch says, “We had the legislation on the desk (after it was passed by the House). We hot-lined it as soon as it arrived. So we tried to pass it the first day it came in, but it’s the time of year when people go to get to make political points. Some believed it was more important to score political points than to get this done expeditiously and, enough, the people who do make political points, they are on the side of the artist. But ultimately it did get done, and I’m very happy with the job we’re going to do in Congress.”

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On Oct. 12 Hatch, the chair of the Senate Judiciary Committee, said that he had introduced a bill to repeal the provisions of the Work for Hire and Copyright Corrections Act of 2000 (H.R. 7671) that made sound recordings a new category of “work for hire” under the U.S. Copyright Act. The measure would have moved recording artists, directors and others whose work has been made for hire to a position where they are eligible to apply for termination rights to their compositions.

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Some even tend to use it as a catalyst for changing their lives. “The letters I get are truly remarkable,” she says, her voice trailing off as she mentally revisits a particularly memorable note. “A man once wrote that I saved his marriage through my music. He and his wife had stopped talking—the wife didn’t want to control their world. They’d forgotten to live a little. He bought [the 1988 set] ‘Watermark,’ and they started to listen to the music. And then they started to talk. Through that conversation, they started to rediscover each other and their relationships.”

Enya pauses, as if to fully consume the magnitude of the tale. “It’s humbling to be so warmly embraced.”

At the same time, though, the artist asserts that she does not consciously strive to have an impact on the lives of her fans. In approaching her most recent album, “A Day Without Rain” (Reprise, Nov. 21), for example, she simply set out to compose music that reflected her headspace. “I was trying to penetrate my innermost feelings, and Enya believes, ‘people are then inspired to empathize and interpret their own emotions in the songs. They truly open their hearts.’

And that’s when those nerves start to seriously kick in—especially the fact that Enya’s been away from the public eye for quite a while. Although a portion of the five years since 1995’s masterful “The Memory of Trees” was spent recharging and promoting a greatest-hits compilation (1997’s “Paint The Sky With Stars”), the artist spent the better part of the past two years ensconced in her Dublin castle, painstakingly crafting the compositions that would eventually evolve into the elegant “A Day Without Rain.”

As usual, she collaborated exclusively with producer Nicky Ryan and her fellow Roma Ryan, her long-time musical partner with which she has created such timeless recordings as 1991’s “Shepherd Moons.” Collectively, Enya has sold 44 million albums worldwide, according to Reprise. It’s a figure that the artist says “never enters into our consciousness in the studio. It becomes completely irrelevant. For me, each album feels like the first. The process of creation has never changed.”

The process for “A Day Without Rain” started with the artist working completely alone. “For a long period, I sat at the piano, and I just let my mind wander,” she says. “It’s how my emotions and my ideas flow freely,” she says, noting that the next step is to introduce her instrumentalist Roma Ryan and Roma Ryan. “I’m quite anxious at this point, because it really is an act of laying your soul bare, good, bad, as you know. It’s the toughest thing that there’s tremendous trust between the three of us. We are always as gentle with each other as we are with our music.”

From there, Roma Ryan begins to add lyrics to the material, while Nicky Ryan and Enya start weaving her melodies into fully-bodied arrangements. “It can be a gradual process, but the music requires such a pace,” says Nicky Ryan, “We never take shortcuts.” Nor do they employ a team of session players or piles of computerized instruments. Every note, every instrument, Enya plays, performed, and produced. The result is a richly detailed effort with a degree of warmth that is missing on many contemporary recordings. “The electrical performance in the studio is crucial,” Nicky Ryan explains. “You can’t get that kind of texture from computers.

While taking such an extended period of time between studio recordings might be commercial—dangerously so for some artists, Ryan says, “we trust the fans to be loyal. Enya’s never been a frequent artist or one who competes with the flavors of the moment. She always stood firmly on her own ground.”

And that suits her label just fine. “Enya is one of those artists who was not created by the record industry; she’s an artist in the purest sense of the word,” says Howie Klein, president of Reprise.

Her music appeals to people across the spectrum, we’re devoted to maintaining her fan base and elevating her to even greater levels of success.”

The first phase of promotion for “A Day Without Rain” will be the radio release of “Only Time,” which ships to AC programmers on Tuesday (24). On that day, the label launches a new promotion, “Delilah,” a nationally syndicated dedication show that is heard on more than 200 radio stations throughout the U.S. “This single is more in the vein of a radio song than a lot of her previous releases,” Klein says. “It’s still Enya with a deep and special spiritual appeal. But it also sounds like something that you can easily hear on the radio. I feel like, with the favorable attention at radio, the label will also appropriately aim to position Enya as a superstar-level artist at retail. Special programs and tie-ups with Borders Books & Music, Best Buy, Musicland, Trans World Entertainment, Barnes & Noble, and other specialty stores. “A Day Without Rain” will easily stand apart from the pack in a season replete with teen acts and rock-driven releases.

“This is a perfect time of year for an Enya release,” says Mary Collins, manager of a Borders outlet in Newark, N.J. “It’s a perfect item for the holiday season. It’s also perfect for adults who are looking for something special and different. There’s not a lot for parents out there—or even coming up. This will serve that audience well.”

In terms of marketing, Craig Kostich, senior VP of marketing at Reprise/Warners Bros., says that the Internet will be a crucial element of the label’s plans. “It’s an excellent tool to connect with the largest number of people.”

The label has already dedicated a page of its site (reprise.com/Enya) to the album, and plans to launch an extensive artist site (enymusic.com) shortly before the release of “A Day Without Rain.”

Additionally, Reprise has issued E-cards with 30-second snippets of “Only Time” to fans of the artist, as well as a wide variety of Web sites. Among the other ideas are downloading sound bites from the project is Amazon.com. Promotions with several other sites are currently in development.

Lifestyle marketing for the album includes tie-ins with the Cafe Music Network and Patio Music, both of which are featuring “Only Time” on samplers.

Enya’s visibility will be supplemented by the circulation of a video for “Only Time,” directed by Graham King. Points will receive the clip to MTV, VH1, and a host of other outlets the week of Oct. 31.

As Reprise fine-tunes its strategy in support of Enya, one element is noticeably absent—touring. To date, the artist has yet to take her music on the road. “I’d love to do that,” says Ryman, “but the idea that Ryan and Enya believe may finally come to fruition.

“It’s certainly something that we’ve been talking about, taking it seriously,” Ryan says. “The issue is—and has always been—finding an effective and realistic way of mounting the music in a live setting without compromising its integrity.”

Among the options being pondered is staging a special one-off concert, “For the Love of Enya,” that would eventually be aired on TV. “The idea of a live performance is quite exciting to me,” Enya says. “I’d love to be able to sit in the same room as the fans and share my music.”

The artist’s interest in stepping onto the main stage, however, is tempered by the concern that she feels at the completion of an album. “We know when we’ve reached the end of an album,” she says. “After two years, it was time to step out of the studio. It’s a lovely feeling to be done. I feel complete and content that I’ve given 100% to this project. It’s time for it to have its life on its own.”

Will fans have to wait another five years for another full-length Enya release? “I hope not,” says Ryan. “To put music on a timetable is a mistake,” she says, taking another deep breath as she concludes her remarks for this project. “If you’re fortunate, each album brings a little bit of inspiration. And as you travel around, you’re always bringing new ideas into the studio. How and when those ideas will take shape is not always predictable. For now, I’m happily anticipating what the world will bring next . . . I’m excited to [learn] what it will teach me.”
for employees and partners, as well as external branding.

Weaver says Goldsmith’s connections will be invaluable in mounting a European campaign for TBA. “Harvey is very engaged in his corporate community, but he is without a doubt Britain’s foremost rock impresario as far as hard ticket promotion,” he says. “Much of his business is in breaking acts at risk-fee venues, but he’s seen the business change. This [joint venture] gives Harvey the opportunity to segue from the UK indie scene to involving in corporate-funded events.

“To cut to the heart of this transaction, Harvey brings great promotion capabilities and great industry affiliations to the joint venture, and TBA brings sales and marketing culture and capabilities. Collectively, it’s a very strong business model.”

GETTING STARTED

Goldsmith will be managing director of TBA’s European operations. Under the terms of the deal, TBA has a majority shareholding of 61% in the venture, with Goldsmith holding 49%. Goldsmith will oversee operations in the U.K., then expand throughout the rest of Europe.

Rather than an SFX-style acquisition, the TBA/Goldsmith deal is a joint venture in which both companies will continue to operate their concert promotion company, Artist Management Productions Ltd (AMP).

Business is already on the books for 2000 for TBA Europe, and the relationship is expected to quickly escalate to U.K. versions of such U.S.-styled events as the TBA-produced Rockfest on the Saturday and the Billboard Music Awards, which TBA will draw more than 30,000 spectators to the Chicago Motor Speedway in this summer.

We have asked if there would be a Rockfest for London in summer 2001, after successful TBA mega-events in Fort Worth, Texas; Atlantic and Chicago, Weaver says, “I think we may see a Rockfest in London next year.”

Adds Goldsmith, “We’re looking at a Rockfest in the U.K., as well as in the Far East.”

OTHER FACTORS

In addition to its corporate event production arm, TBA also operates other highly active divisions, including artist management (Brooks & Dunn, Cathy Matta, Nine Days), communications (“Music In High Places” concert paper-overs), merchandising, and free and fair production. All divisions will be active in Europe.

“With our [management division] artists tour Europe, and now we will have people on the ground over there to assist in any number of ways,” says Goldsmith. “This will make us able to bring our fair and festival capabilities to bear in these markets.

Indeed, European rock festivals in many ways created the model for the modern multi-act rock concerts in the U.S., and Goldsmith thinks they could enjoy a new day in the sun both in the U.S. and Europe. “Europe is a huge radio market, so they have festivals, and some have become quite sophisticated in terms of corporate link-ups,” says Goldsmith. “In the U.S., I believe TBA will create opportunities that many artists have never really thought about, and perhaps these festivals can become an alternative to the amphitheaters.”

TOO COMMERCIAL?

American audiences have become conditioned to the corporate world’s involvement in concerts through now-common tour, event and venue sponsorships. But the question remains as to whether unlimited British and European music fans will respond to U.S. event-marketing techniques and, perhaps more importantly, how a notoriously cynical British press might react to a sponsor-laden event like Rockfest.

“Some parts of the press will always have a go at commercialization,” says Goldsmith. “I might turn against it, but what’s important is if I felt something was a raw deal for fans, I wouldn’t do it.”

Goldsmith thinks three events like Rockfest offer consumers more rather than less. “I went to Rockfest in Chicago last year, and I couldn’t believe what was going on around the perimeter of the site,” he says. “They had activities, samples, and freebies, as well as great music. [Corporate involvement] brings better-quality staging, presentation, and facilities opposed to the tired old food and beverage received before. I can’t see a downside at all.”

Weaver agrees. “There has always been a relationship between business and the arts, even in Europe,” he says. “There have been tour sponsorships in Europe,” he continues, “but the difference is the countries are so much more language-dependent. We’ve had to speak to stakeholders on a worldwide basis really valuable.”

Weaver, too, believes consumers ultimately benefit. “A lot of these programs would be creative concepts never turned into realities in the absence of our bringing in corporate underwriters. Our challenge is correctly articulate what we do and how. What would not be appropriate would be to over-commercialize the process to the point that artistic integrity is compromised. Our job is one of managing this process.”

Meanwhile, Goldsmith will continue to operate his AMP as an at-risk enterprise, and outside of the U.K., to maintain his TBA relationship. “I still have my AMP promoting business, and obviously I don’t want to give up all these events. I’ve worked so hard with it over the years,” he says. “However, I can give them the opportunity to join the TBA business structure, if they so choose.”

D I G I T A L S E R V I C E P R O V I D E R D X 3 N A M E S D A V I D S T O C K L E Y CE O

(Continued from page 11)

“Are we there to compete in any way with the record companies, nor are we there to compete with any of the E-tailer or ISP sites on the Web’ ”

– DAVID STOCKLEY –

Having both the music-company experience at an international level and a firm grasp of Internet technology, Stockley jumped at the chance to become part of DX3, and as its London-based CEO, he is now planning rapid expansion for DX3 in Sweden.

“DX3 is a digital service provider, and that means that it’s there to serve content owners like record companies, publishers, and artists who could not be able to deliver content digitally to E-tailers and other sites on the Web for which people would go to downloads and hear the content by streaming.”

The former EMI executive also regards DX3’s promotion services for record companies as important, he says, “so we specialize in getting material about new releases, whether that be biographies, photos, or video readings of songs. There is heavy emphasis on music clips as well as video and audio streams, onto a range of sites with our partners on the Web.”

“We have done three or four campaigns of this type that have been quite notable,” he continues. “We had Britney Spears in May, which was our biggest campaign to date, targeted about 13 million Internet registered users across Europe, and more recently, we managed major campaigns for [artist] Craig David, Frankie Goes To Hollywood, and Roni Size.”

In this sense, Stockley regards DX3 as comparable with the independent marketing and promotion firms that have long been part of the music-business landscape, with revenue derived from supplying these services to labels and others. This is an “old economy/ new economy” model, he says, which capitalizes on the best of both worlds.

In this field, DX3’s competitors in Europe include Liquid Audio, OD2, and the Tornado Group, all of which have launched sites to expand from bases in the U.K.

DX3 also is involved in the business of delivering individually customized CDs, a service it fulfills out of its Stockholm headquarter.

“DX3 started in Sweden about two years ago,” Stockley says. “We are the main platform in Stockholm,” as well as Stockley. “At the beginning of this year, the company started up in the U.K., and we are launching in France and Germany this quarter and moving into Italy, Spain, and other European countries early next year.”

At present, the company’s head count is 25 in Sweden and eight in the U.K.

Fuent in French, Spanish, and Portuguese, Stockley believes he is able to deal easily with the most of any artist. He was featured on Mariah Carey’s “Heartbreaker” (Columbia), which rose to No. 1, and was the lead artist on “Do It Again (Put Ya Hands Up)” (which peaked at No. 65, “Anything” (No. 50), “Big Pimpin’” (No. 18), and “Hey Papi,” which peaked at No. 76 and this issue rests at No. 91.

COMING OUT OF THEIR SHELLS: The Wallflowers debut on both The Billboard 200 and the Hot 100, as their album (‘Breach’) (Interscope) debuting at No. 13, while their first single, “Sleepwalker,” debuting at No. 73. “Sleepwalker” is the first No. 1 hot chart hit for the group, as their prior radio songs were never released as retail singles and predated the chart’s inclusion of radio-only tracks. Their biggest Hot 100 Airplay hit was “One Headlight,” which peaked at No. 2 in May 1997. Billboard began featuring radio-only songs on the Hot 100 in December 1998.

B I L L B O A R D 0 C T O B E R 2 8 , 2 0 0 0

www.billboard.com

www.americanradiohistory.com
Greatest Gainer shows chart's largest unit increase. Parachute indicates biggest percentage growth. Hitmaker Impact shows impacts removed from restlessness list. Weekly reports are published on Tuesdays and Fridays and are available online.
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**Top Albums (Last Week)**

1. *Elvis Presley - Blue Hawaii* (6 weeks at #1)
2. *The Rolling Stones - Exile on Main Street* (5 weeks at #1)
4. *Pink Floyd - Dark Side of the Moon* (4 weeks at #1)
5. *The Beatles - Abbey Road* (4 weeks at #1)

**Top Albums (This Week)**

1. *Elvis Presley - Blue Hawaii* (5 weeks at #1)
2. *The Rolling Stones - Exile on Main Street* (4 weeks at #1)
3. *Led Zeppelin - Led Zeppelin II* (3 weeks at #1)
4. *Pink Floyd - Dark Side of the Moon* (3 weeks at #1)
5. *The Beatles - Abbey Road* (3 weeks at #1)
**WARREN**

(Continued from page 12)

Warren was six cents for the quarter, down from 29 cents a year ago. Excluding non-recurring items and charges in 1999 and 2000, comparable third-quarter net income was flat at seven cents a share.

AOL — which released its numbers on the same day as Time Warner — reports a 31% increase in revenue for the three months ending Sept. 30 to $1.47 billion, up 31% from the same period a year ago. Net income nearly doubled to $134.5 million, or 15 cents per basic share, from $181 million, or 8 cents a share last year.

As for the pending merger of the companies, both AOL and Time Warner executives say that the deal remains on track despite concerns over regulatory approval.

(European Commission approved the merger earlier this month.)

"We are in the home stretch with the U.S. regulators, and we are highly confident of a successful conclusion," Time Warner CEO Gerald Levin told analysts.

However, analysts say that the approval process has been more intense than imagined and that it remains to be seen whether the deal will close by the end of the year.

"In the U.S., massive lobbying efforts by AOL and Time Warner competitors have made every inch of the deal subject to intense scrutiny, and the resolution of several complex issues appears to be taking longer than expected," a Wall Street analyst told the Wall Street Journal.

The competition among the companies has been intense, with both companies investing heavily in marketing and advertising efforts to secure a dominant position in the market.

"This is a significant milestone for the industry," said a spokesperson for AOL.

"We are excited to have the opportunity to work with AOL to deliver a unique and innovative experience for our customers," said a spokesperson for Time Warner.

In the U.S., the competition for subscribers has been fierce, with both companies investing heavily in marketing and advertising efforts to secure a dominant position in the market.

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"We are excited to have the opportunity to work with AOL to deliver a unique and innovative experience for our customers," said a spokesperson for Time Warner.
never see the films, or the soundtrack...put this left over from other projects."

"This is a true original soundtrack," adds Motown president/CEO Kedar Massenburg. "Every song is in the movie, and content form some of the scenes is addressed in the soundtrack lyrics. I get tired of everyone doing soundtracks that say 'inspired by such and such movie, and then only three of the songs are in the movie. That's a joke." What isn't a joke are the serious issues addressed by the film and its soundtrack. Lee's "Bamboozled" has already sparked a firestorm of love-it-or-hate-it commentary in the days since its Oct. 6 limited release in New York, L.A., and Chicago. The film, starring Damon Wayans, Jada Pinkett Smith, and Savion Glover, is a humorous take on series race satire in network TV and its portrayal of and prejudices about African-Americans. Along the way, "Bamboozled," whose title is gleaned from a Malcolm X phrase that integrates demeaning stereotypical black images to help get its point across. Inspired by two of the acclaimed director/producers' favorite films, "A Face In The Crowd" and "Network," the “Bamboozled" premise holds that today's media are still stuck in blackface minstrel mode when it comes to black participation in film, TV, and music. "The germ for this film has been with me for a while, and I knew I was writing the script that reaction would be intense," says Lee, who notes that more than 10 studios turned it down before New Line

**Social-consciousness/historical**

"In the so-called land of God/My kind were treated hard/1969, Black power's at the door/hip-hoppers on the Soort1982, Gangsta crack pre." "Our thought process was to work with artists who would make a difference, who have some type of cultural bearing and take stands for what they believe in." In addition to the Mau Mau and Wangari Maathai, the soundtrack includes several hard-hitting songs by Prince ("2045 Radical Man"). The Goodie Mob (the empowering "Just A Song"). and a reprint of Public Enemy's 1996 "With Race in Mind," a time with Chuck D and the Roots, featuring Zack De La Rocha, who recently exited as a member of the band. "The Black" was sent to mix shows and clubs. Since then, says VP of marketing Cheryl Robinson, the label has been mounting an all-out push behind the album in conjunction with New Line, targeting colleges, mainstream and crossover urban radio, theater audiences, college radio, TV, newspapers, and retailers with price and promotion campaigns. In addition to the Lee-directed "Black," the soundtrack will also be used to promote the Levert track with plans to do one for Wonder's "People." And "The Light" remix is being sent to mix shows.

"There's less controversy over the soundtrack than there is for the movie," says Roberto Gooden, store manager for Brooklyn, N.Y.'s Music Emporium, which has tie-in with the local theater and is giving 10% discounts on the soundtrack to people who bring in their movie ticket stubs. "And we're getting sales based on in-store play. In addition to the new Wonder songs, people are picking up on the Common/Badu mix and the Angie Stone song." Asked whether the controversial film, which opens nationwide Oct. 20, will negatively affect the soundtrack, Massenburg says, "It might. I guess we'll see in the next couple of months. But someone has to push the envelope sometimes. And this soundtrack was perfect because I always push the edge. "Everything is too far out now in terms of what's happening in videos and what's being sold commercially," he continues. "Someone has to be here to balance it. And that's what these artists do. If you add up all the Wonder songs, they've got some in excess of 100 million. If we can get just 10% of those consumers to purchase this record, then I'll be happy."

Assistant in preparing this story was Rashadunn Hall and Jill Penske.
Stars Take A Shine To Billboard Vid Awards

Def Squad/DreamWorks artist Dave Hollister, Verity/BMG artist Bob Carlisle, Sijjent Entertainment artist Leigh Nash, and Roadrunner Records act Coal Chamber will be presenters at the 2000 Billboard Music Video Awards, set to take place Nov. 10 at the Universal City Hilton in Universal City, Calif.

The Billboard Music Video Awards show is the grand finale to the Billboard Music Video Conference, which will be held Nov. 8-10 at the Universal City Hilton.

Hollister is a former member of the multiplatinum R&B group BLACKstreet. His 1999 debut solo album, "Ghetto Hymns," contained the hits "My Favorite Girl" and "Baby Mama Drama." His next solo set, "Chicago '85: The Movie," is due Nov. 21.

Contemporary Christian singer Carlisle first broke through to the mainstream in 1997 with his double-platinum hit album "Butterfly Kisses." His current album is "Nothing But The Truth." Nash is the lead singer for the poprock band Sixpence None The Richer, which became a sensation with the song, "Kiss Me." Hard rock/heavy metal band Coal Chamber followed up its gold-selling 1997 self-titled debut album with 1999's "Chamber Music," which contained the band's hit version of "Shock The Monkey."

The Billboard Music Video Conference is the largest annual trade event for those involved in the visual marketing of music. The event attracts hundreds of industry professionals from major and independent record companies and video production firms, as well as programmers from around the world. A complete list of this year's panelists appears in this issue of Billboard on page 91.

For more information about the conference, call 664-654-6600 or e-mail billboard@billboard.com. For sponsorship opportunities, contact Cecele Rodriguez at 664-654-6606 or e-mail her at crodriguez@billboard.com. Registration and information are also available at http://www.billboard.com/events/mvcon.

AB Offers 2001 AudArena Stadium Guide

Amusement Business has published the 2001 AudArena Stadium International Guide & Facility Buyers Guide, the most comprehensive booking and buying source in the live entertainment and amusement industries.

The directory includes over 5,800 listings of arenas, auditoriums, stadiums, theaters, amphitheaters, performing arts facilities, exhibit halls, concert halls, convention sites, and other mass entertainment sites worldwide. Facilities are listed by city by city with addresses, phone numbers and contact names, as well as data on size and square footage of exhibits and performance areas, seating capacities, concession and catering availability, lighting and sound capability, and much more.

The Facility Buyers Guide section of the book lists companies providing products and services to facilities. Listing categories include services, consultants and management companies, promotional products, food and drink equipment and supplies, sound and lighting equipment, special effects equipment, sports equipment, fixtures, and furnishings.

This Samantha Sang Her Way To Top 10

FOLLOWING IN THE FOOTSTEPS of Samantha Fox and Samantha Sang, Samantha Mumba claims her first top 10 hit on The Billboard Hot 100, as her infectious debut single, "Gotta Tel You" (Wild Card/Interscope), takes a nice 10-point jump, from 20-10.

All three Samanthas share common traits. All hail from outside the U.S., and all made the top 10 without their first chart entries. In November 1975, Australian singer Sang received some help from songwriters Barry and Robin Gibb on the very Bee Gees-sounding "Emotion," which peaked at No. 3 in early 1976.

In November 1986, the U.K.'s Fox debuted with "Touch Me (I Want Your Body)," a single that peaked at No. 4 in early 1987.

Mumba is the first Irish act to have a top 10 hit since teen female group B*Witched earned a No. 9 placing for its first chart entry, "Can't Help Myself," in April 1999. Mumba is already the most successful solo teen act from Ireland in the history of the Hot 10, and her single is still moving up. Mumba's hit arrived in the U.S. a proven hit: It went to No. 2 in the U.K. and was a No. 1 hit in her native Ireland.

"KIDS" TO U2: Speaking of Irish acts, U2 claims the No. 1 spot in the U.K. with "Beautiful Day" (Island), preventing pop's latest pairing from entering pole position. Robbie Williams and Kylie Minogue had to settle for the runner-up position with their duet, "Kids" (Chrysalis).

A FIGHTER BY TRADE: In his third week on Hot Latin Tracks, Oscar De La Hoya delivers a knock-out blow to Christina Aguileru, unseating her from the No. 1 position. The new champ rules with a Spanish-language version of the Bee Gees' "To Love Me." De La Hoya's self-titled album "One Night Only" was released on The Billboard 200. That means he has some distance to go before he matches the No. 1 peak of "I Am The Greatest!" the Columbia album by Cassius Clay that charted in 1963 before he changed his name to Muhammad Ali.

De La Hoya enters Billboard's Heatseekers album chart at No. 1 and helps make for an eclectic list this issue, as he tops a list that also includes home-making expert Martha Stewart. Just in time for the holiday, "Martha Stewart Living: Spooky Scary Sounds For Halloween" (Martha Stewart Living/Rhino) enters Heatseekers at No. 49.

A MINUS: After reigning over The Billboard 200 for a solitary week, Radiohead's "Kid A" (Capitol) tumbles 1-10. It's not the biggest drop from the top of all time; Nine Inch Nails holds that unenviable record with the 1-16 plummet of "The Fragile" in October 1999. Other major falls include the Beach Boys' "Endless Summer" (1-18 in 1974), the self-titled "Alice In Chains" (1-12 in 1996), and the soundtrack to "Private Parts" (1-11 in 1997).

MORE OVER: Hanging on to pole position on the Hot 100 for a third week, Christina Aguilera's "Come On Over Baby (All I Want Is You)" (RCA) surpasses the two-week reign of her tune "What A Girl Wants" and has two weeks to go match the five-week run at No. 1 of "Genie In A Bottle."
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— US Magazine

"You're The One delivers character-driven sagas full of wit and optimism...Simon, who again crafts wry tales and catchy melodies...belongs to a rare breed of enduring and evolving singer/songwriters."
— USA Today

"It's pure Simon and a reminder of what pop can be."
— Rolling Stone & NY Daily News

"You're The One delivers character-driven sagas full of wit and optimism...Simon, who again crafts wry tales and catchy melodies...belongs to a rare breed of enduring and evolving singer/songwriters."
— USA Today

"Short, sweet, witty and wise. Simon's latest rhymin' "Old" is nothing less than spectacular and certain to be one of the most beloved singles he's ever cut."
— Billboard Magazine

"Exceptional...one of the year's most rewarding albums."
— Miami Herald