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Electronica’s Few Breakouts Prove The Exception So Far

Fatboy Slim Bridges The Gap

**BY LARRY FLICK**

Norman Cook recently learned firsthand how Jim Morrison disciples feel about their object of worship being further immaterialized on a club track.

Cook, better known these days as Astralwerks electronic wonderkind Fatboy Slim, looped the late Doors front man chanting several lines of poetry from the classic recording “American Prayer” onto his own new ambient/dance composition, “Sunset (Bird Of Prey).” It seemed like an innocent enough idea to Cook—until he did a [link to page 75](#)

Art Not Always Accessible

**BY CHRISS MORRIS**

LOS ANGELES—In 1997, as alternative rock hit a sales trough, electronic music was the genre on everyone’s lips. With the U.K. group the Prodigy awarded a reported multimillion-dollar American contract and poised for success with the breakthrough single “Firestarter,” some in the industry predicted that the electronic sound would be the next big thing. [Continued on page 76](#)

Digital Downloads: Will Enough Consumers Care?

**Five Majors Struggle With Models To ‘Monetize’ Web Music**

**BY MARILYN A. GILLEN**

NEW YORK—There’s a dark joke currently making its way through music’s new-media trenches in the form of a question posed by one weary industry colleague to another: How does it feel to have run a three-year marathon—and just reached the starting line?

The marathon was the major labels’ digital-download ramp-up, and the new starting line in the race to “monetize” the Web comes Wednesday (1), with the rollout of 100 digital albums and singles from Warner Music Group—marking the long-anticipated arrival of all five majors in the U.S. commercial online music market, albeit with a still relatively small slate of initial offerings.

The largely unspoken question now is, In what direction will the next 26 miles take the industry? “We [as an industry] had this wonderful moment of clarity a few years ago—downloads are the answer—and we all rushed ahead to make that work,” says an executive at one of the major labels now online who asks not to be identified.

“But while we were running, the landscape was changing all around us—Napster was only the final straw, but you also have the development of wireless and broadband and lockers and [similar new services,]” he continues. “And so now that we’ve got where we were going, it’s not at all clear to many of us, I think, that this is where we want to be or should be.”

In other words, are we at the end of the beginning of a thriving paid digital-download market or the beginning of the end for a model that some critics say has proved itself flawed even before implementation? And if it is the latter, what will come next? [Continued on page 78](#)

Will The Industry Be Left With Only 1 Record Club?

**BY ED CHRISTMAN**

NEW YORK—If the negotiations by Sony Music Entertainment and the Warner Music Group to sell Columbia House to BMG Entertainment are successful (Billboard Bulletin, Oct. 24), it would leave the industry with one record club, BMG Music Service.

**BMG DIRECT**

Meanwhile, in an unrelated development, it looks like the latter company is succumbing to industry pressure to back away from its controversial OnePriceCDs club, a new online club that makes the entire 12,000-title BMG Music Service catalog available for $9.99 a title, including shipping. [Continued on page 75](#)

**‘SRV’ Pays Tribute To Vaughan**

**Hits, Rarities Pack Epic/Legacy CD/DVD Set**

**BY JIM BESSMAN**

NEW YORK—The enduring legacy of the late Stevie Ray Vaughan will be celebrated on Nov. 21 with Epic/Legacy’s release of “SRV,” a four-disc boxed set containing three audio CDs and a DVD featuring Vaughan and his band Double Trouble’s previously unreleased “SRV,” a four-disc boxed set containing three audio CDs and a DVD featuring Vaughan and his band Double Trouble’s previously unreleased six-song tapping in 1989 for “Austin City Limits.”

The CD contents total 54 tracks, 29 of which are live, with 36 previously unreleased. An extensive annotated 72-page booklet has a discography, a chronology, and additional text by former Texas governor Ann Richards, The Austin Chronicle’s Margaret Moser, Guitar World’s Alan Paul, and former CBS Records Southwest regional VP Jack Chase. Some 30 fellow musicians offer tribute quotes, including Jeff Beck, David Bowie, Eric Clapton, Mick Jagger, Bonnie Raitt, and Joey Ramone.

The audio material encompasses Vaughan’s entire recording career, beginning in 1977 with his appearance on Paul Ray & the Cobras’ “Thunderbird” and ending with... [Continued on page 77](#)

Work-For-Hire Issue Arises In UMG/MP3.com Case

**BY BILL HOLLAND**

WASHINGTON, D.C.—Lawyers for Universal Music Group (UMG) have asked the judge in the trial of its copyright infringement lawsuit against MP3.com to rule that the sound recordings involved in the lawsuit are works made for hire.

However, according to William Patry, the lawyer presenting MP3.com’s oral argument against such a ruling at the hearing Thursday (2), such a decision would extend beyond the recordings involved in the lawsuit.

“It would apply across the board,” says Patry, “because there’s no factual difference between those and any other recordings.”

Artists’ groups and some observers on Capitol Hill see the motion as an attempt by UMG, following the... [Continued on page 82](#)

Ryan Adams’ Healing ‘Heartbreaker’

If we’re not afraid to submit to their dark power, the best sad songs can make us stronger. About eight weeks ago Whiskeytown singer/songwriter Ryan Adams quietly released “Heartbreaker” (Bloodshot Records), his first solo album. Feeling so bad has seldom sounded so laceratingly good, and just to make sure you don’t miss anything on the finest musical memoir of 2000, it’s better to listen to it in the dark.

“Sometimes when you wake up to see a world that’s lost or that lost that sad,” says Adams of the project, “you really operate out of the worst of your fears and the highest of your hopes at the same time. I think that spiritually you owe it to yourself when you have intense feelings to respect those feelings and go, ‘OK, this feeling is so raw it’s just a thread through the darkness.’”

“‘Heartbreaker’ boasts shambling rock and rolling guitar and an electronic pulse that’s so insistent it’s actually a tangential release for all the loss and tension in it, and it’s that truly inspired album everybody’s been seeking from a young male troubadour for the past decade or more. But at its center is a raw stillness, dense as a cloak, that envelops like a night on the coastal North Carolina plains where Adams was reared. Those acquainted with that corner of the South know it gets swallowed, after a few weeks of rain, by another storm, another cataclysm, another deluge, and it’s such a deluge that seems impossible to penetrate, as if one could drive for hours at high speed and never reach the damned end of it.”

When Adams was 15, he ran first to Raleigh, N.C., the state capital and the hub of a liberal and college-oriented community of the New South. A 10th-grade dropout with a general equilibrium diploma, a head full of Ernest Hemingway and Allen Ginsberg, and a guitar, he fronted a punk band called Patty Duke Syndrome. As a late-teenage ramone unravelled, he discovered the melancholy music of George Jones and his rock-star schooling would only be enhanced six months ago. In this month, Adams founded a certain woolly-brilliant band called Whiskeytown, whose three albums (“Faithless Street” [Mood Food], “Stranger’s Almanac” [Outpost], and “Pneumonia” [Contributions]) all do is remind us that some of the finest, 200-proof/no chaser indie rock of the era.

In 1998, Adams relocated to New York, fell in love with a woman named Amy, leased an apartment on Avenue A between 9th and 10th streets, and then returned to North Carolina two years later with a broken heart and a braided artistic will. “I had had enough of New York,” Adams reflects. “My lease was running out, I had a relationship on the rocks, I was having some record company problems, I’d taken some sewing blows that year, and I just needed to escape. I was afraid, but I knew if I gave into that fear I would just crumble into pieces.” A new manager who accepted Adams on a probationary basis then suggested he move to Nashville to save money and expand his musical/social circle.

The outcome is “Heartbreaker,” an intuitive document designed to be played for hundreds of thousands of true fans of music.

LETTERS

By Timothy White

GREAT RECEPTION FOR ‘ROCK IN RIO’

Many thanks for the great story about Rock in Rio (“3rd Rock In Rio Fest To Begin Sept. 8), Billboard, September 8). We have been delighted with calls from other members of the press, travel agencies, people wanting to know about attendance, etc. We regard this as another irresistible proof of the power of the press.

Lee Solfetti
The Lee Solfetti Co.
Beverly Hills, Calif.

THOUGHTS ON ‘BRAINS IN A BOX’

I can only think of “wonderful” to describe Whose Whites ‘Music To My Ears’ column of Oct. 7, “Brains In A Box: Sci-Fi & Social Justice.” Just as I often discover diverse new musical ideas in his column, so can I turn to him for thought-provoking rumination on larger issues.

Some of the best writing about the crucial issues facing our society is often found under his name in a publication serving an industry that’s often the target of criticism.

Thanks for sharing White’s ideas; I hope people outside the industry will read them.

Len Czabator
Downington, Pa.
BY DEBORAH EVANS PRICE

NASHVILLE—The Christian music community is mourning the loss of one of the industry’s most visionary executives. Rob MacKenzie, 62, died of heart failure Oct. 20 at his Brentwood, Tenn., home.

MacKenzie’s passing was all the more sad because he was scheduled to be inducted into the Gospel Music Hall of Fame Oct. 30. He will now be inducted posthumously along with fellow honorees Shirley Caesar, the Oak Ridge Boys, Petra, the Fisk Jubilee Singers, the Kingsmen Quartet, and Roger Breland & Truth.

“Rob’s impact upon artists, songwriters, and industry leaders is unparalleled,” says Gospel Music Assn. (GMA) president Frank Breeden. “He produced our industry’s first gold record, helped start the GMA, produced hundreds of records, and his influence transcended all borders of race, nationality, musical style, theological tradition, and industry sectors. He was the most eclectic musician I’ve ever known. Even though he clearly was a legend, he always made anyone feel like a peer. Personally, I owe my existence in this industry to him. He will be greatly missed.”

A native of Worcester, Mass., MacKenzie moved to Nashville in 1964 and served as manager of the Nashville Symphony Orchestra before entering the gospel music field. During his tenure as creative director of the John T. Benson Publishing Co., he oversaw nearly every album issued on Benson in the 1990s and 2000s, including projects by the Cathedrals, the Imperials, the Oak Ridge Boys, and Buddy Greene.

“Rob MacKenzie came into the gospel music field in the early ’90s at a time when we desperately needed a breath of fresh air and a visionary with the courage to take us into this new territory,” says Southern gospel artist/executive Bill Gaither. “Bob was that sort of visionary. The list of artists and music-related business talent that he brought to this field is endless. He acted as a catalyst and motivator for us all to move us to new higher levels of excellence. Still today, his fingerprints remain on what we now know as the broad Christian music field. The industry has lost a giant. I have lost a very dear friend.”

MacKenzie and Gaither were responsible for the formation of Paragon Associates, which later partnered with Zonder to purchase the Benson Co., making MacKenzie president. In 1984, he and business partner Ron Kerr purchased the Lexington catalog, which includes copyright rights by Ralph Carmichael and André Crouch. A multiple Grammy winner, MacKenzie also founded Spectra, a Chris-
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MTV2 To Triple Its Reach With New Cable Deals

BY CARLA HAY

NEW YORK—After struggling for years to increase its cable distribution, MTV2 is poised to become a major music video network. The MTV spinoff channel, launched in 1996 at a free-form music-video network, has inked deals with Cablevision and Comcast. In addition, Warner, AT&T, and Comcast to increase its U.S. household reach from approximately 10 million to about 30 million by January 2001. MTV’s penetration is now in the same period last year.

The expansion move, which had been expected (Billboard, Sept. 2), will take in the top 20 U.S. markets. The strategy is also part of MTV Networks’ plan to replace the Box Music Network into MTV2 (Billboard Bulletin, Oct. 25). MTV2 will continue to be headed by executive Van Toeffler and GM David Cohn in New York. The channel will cease to exist by the end of the year, according to MTV Networks.

MTV2’s Cohn tells Billboard that the exact post-transition roles of the Box’s Miami-based staff are “still being decided, but they’ll probably be determined by the end of the year.”

The Box president/CEO Alan McGlade says, “After the transition, I’m moving on to other things at MTV2. A significant number of the Box’s staff will be retained, and our office in Miami will still be operational.”

MTV2, previously known as M2, changed to its current brand name last year. Before its cable expansion, MTV2 is primarily available on satellite TV. According to Cohn, MTV2 will be replacing the Box in most of the Box’s markets. Current U.S. reach for the Box is about 24 million households.

He adds, “In some of the markets, MTV2 will be on analog cable, while in others it will be on digital cable. We also struck deals to have MTV2 in the Box, before the Box hasn’t been available.”

In New York, the nation’s top market, MTV2 will be added to Time Warner Cable’s digital line-up in December.

According to Cohn, among the changes expected at MTV2 after the transition is a move to heavy rotation for select videos; the use of the Box’s localization features to program videos; more Web-related interactive programming; and the introduction of more longform programming.

(Continued on page 87)

Amazon Posts Music Profit

BY BRIAN GARRITY

NEW YORK—Amazon.com reports that its improved operating efficiencies at its U.S. books, music, and DVD/video business fueled higher revenue and a profit for the division for the third quarter. For the three months that ended Sept. 30, books, music, and DVD/video delivered pro forma operating profit of $6 million, compared with a loss of $10 million a year ago. Sales for the segment increased to $589.9 million (63% of total revenue) from $301.1 million.

Pro forma results exclude fulfillment and technology expenses. Results including those factors were not reported.

This conference call with analysts, chief executive Jeff Bezos credited the growth in books, music, and video to Amazon’s increased focus on operational improvements. “That is something I would expect us to continue to focus on in that segment,” he said.

Overall, Amazon reports a third-quarter net loss of $245.5 million, or 68 cents a share, compared with a loss of $197.1 million, or 59 cents a share, a year ago. On a pro forma basis, which excludes non-cash charges, the company posted a loss of $90.5 million, or 25 cents a share, compared with $58.5 million, or 26 cents a share, a year ago. Wall Street analysts were predicting a pro forma loss of 33 cents.

Net sales for the three months that ended Sept. 30 increased 79% to $683 million, from $366 million a year ago. During the quarter Amazon added 2.8 million new customers. The company claims more than 25 million customer accounts and 19 million active users.

The company’s revenue per customer increased to $130, up from $108 a year ago, and its customer acquisition costs fell to $15 from $17 in the second quarter.

Sony Europe Reshuffles Execs

BY GORDON MASSON

LONDON—The resignation of a senior Sony executive in Europe has led to promotions of three key European executives at the company. Executive VP of Sony Music Europe Paul René Albertini is to become president of Warner Music Europe; with hours of that Oct. 25 announcement, Sony detailed a long-awaited management reshuffle.

But Sony Music Entertainment (SME) chairman Paul Russell adds the position of chairman of Sony/ATV Music Publishing, while Paul Burgers becomes president of SME Europe. Burger’s current role as chairman/CEO of SME U.K. will be filled by Rob Stringer, previously Epic Records U.K. managing director. Sources tell Billboard that Stringer—younger brother of Sony Corporation of America chairman/CEO Sir Howard Stringer—had been promised Burgers’ job by Jan. 1, 2001. The apparent sticking point was Burgers’ new role, but Albertini’s exit changed that situation.

At press time none of the principals were available for comment. The moves are expected to be immediate. Stringer will report to Burger, who continues to report to Russell. Albertini will take his Warner job post Dec. 1. The position of Warner Music Europe president has remained vacant since Manfred Zun- kel’s retirement in February 1999.

London-based Albertini will report to Stephen Shirnpton, chairman/CEO of Warner Music International (WMI), and will be responsible for WMI’s operations in 20 European countries.

WMI’s four European regional presidents—Gero Caesa (Southern Europe), Gerd Gehrhardt (Central and Northern Europe), Manfred Lappe (Eastern Europe), and Nick Phillips (the U.K. and Ireland)—and Warner Music Europe marketing VP Thomas Starekjoban will all report to Albertini.

Industry insiders suggest WMI has pulled off a coup in attracting Albertini. One senior executive says, “As recently as 10 days ago, I heard Albertini would be getting the [SME Europe] president role.” Sources say at least two of Warner’s senior executive executives had designs on the WMI slot, so Albertini’s arrival came as a total surprise to the company. However, few doubt the aggressive, ambitious Frenchman has the skill to improve Warner’s European roster.

At Sony, Russell will now be responsible for the worldwide activities of Sony/ATV Music Publishing. Reporting to Russell are the Entertainment executive VP Michele Anthony, he will be based in New York and London. Sony/ATV President Richard Rosenblatt is based in New York.

In a statement, Sony Music Entertainment chairman/CEO Thomas D. Mottola calls Russell “one of our most important executive hires.” He adds that “having him spend more time here at headquarters recognizes the importance and immediacy of his input into our global plans. His familiarity with Sony’s global operations in every territory is a tremendous benefit to this company.”

London-based Burger will oversee all Sony’s European affiliates and functions except manufacturing.

RealNetworks, Microsoft Tout Audio Formats

BY EILEEN FITZPATRICK

LOS ANGELES—Within 24 hours of RealNetworks’ announcement of its RealAudio 8 upgrade, archrival Microsoft was toutting the merits of its Windows Media Audio format in an attempt to steal some of Real’s thunder.

“We achieved that level of CD-quality playback and improved our audio codec 18 months ago,” says David Cowan, corporate vice president for Microsoft’s digital media division. “We’re really baffled about how they’re claiming this is such a breakthrough in technology.”

Foster adds that Microsoft did another upgrade of its audio format in July with the release of Windows Media Audio 9, but the company did not tout the update.

On Oct. 23 RealNetworks debuted the RealAudio 8 upgrade, which delivers CD-quality sound at two-thirds the byte rate of its previous RealAudio G2 version. “This new version will reduce the bandwidth cost for content providers by giving them the same quality as a CD with half the byte rate costs,” says RealNetworks product manager Gary Cowan. “For consumers, it’s CD quality compressed at the size of a standard MP3 file.”

In addition to touting sound quality, RealNetworks announced a “RealAudio 6 RealPlayer” for Macintosh users. Under the alliance, RealAudio 8 will incorporate Sony’s high-compression technology called “MicroMD” into RealPlayer and RealJukebox software.

Both the RealPlayer and RealJukebox will be bundled on

C’right Directive Draft Reviewed

BY GORDON MASSON

LONDON—Members of the European Parliament (MEPs) are beginning to examine the various clauses and stipulations contained within the proposed C’right directive. Back in June, European Union government representatives reached political agreement on the proposed Copyright Direc-
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**German Lawmakers Lobby For Rock, Pop**

BY WOLFGANG SPAHN

BERLIN—Members of the conservative CDU/CSU German parliamentary opposition here are lobbying for greater government support for domestic rock and pop music.

Armed with a five-page document of 67 questions, two CDU/CSU members of the lower house of parliament in Germany, the Bundestag—Steffen Kampeter and Dr. Norbert Lammert—together with 10 other members of their opposition are calling upon the government to commit on the problem facing rock and pop music in Germany today.

(Continued on page 76)

**Mercury Does Quick Release Of Elton John Show**

BY PAUL SEXTON

NEW YORK—Highlights of Elton John’s Madison Square Garden concerts, held here Oct. 20–21, are on their way toward record buyers worldwide as breakneck production continues on “One Night Only,” to be released by Mercury internationally on Nov. 13 and in the U.S. on Nov. 21.

Currently, it appeared that the album might have another news hook to it, when John announced his retirement at the first of the all-star concerts, only to retract the statement 24 hours later, putting the remark down to his frustration at technical problems and saying he was “full of shit.”

The two-night stand presented an overview of the artist’s epic career, with contributions from handpicked collaborators Billy Joel, Bryan Adams, Peter Frampton, John Denver, Ani DiFranco, and Mary J. Blige.

At the first event, John revealed plans for a 2001 studio album, for which he and longtime lyricist Bernie Taupin have already written 15 songs, and said he would tour again the following year. “One Night Only” will be supported by a TV special of the concert, with additional documentary footage, to be aired by CBS in the U.S. and the BBC in the U.K., where it will be broadcast Nov. 12 following an interview conducted by veteran U.K. TV personality Michael Parkinson.

The album’s release will come 30 years to the week since the recording of “11-17-76,” a concert for WPLO-FM New York released as an album by Universal the following year. The producer of that set, Phil Ramone, is also the producer of the new release, which was due to wrap at New York’s Right Track studios Oct. 26, just five days after the second concert.

“God, the swinging groove that was coming off that last night,” Ramone said Oct. 22 during a production session in Los Angeles. “There was this rock ‘n’ roll shake, because everybody’s stomping their feet. Now we’re faced with this incredibly strange time line… We will record starting with the Saturday night [Oct. 21] as a basis.”

By Oct. 24 a track listing had been finalized, in most territories comprising 17 songs.

John was at Right Track Oct. 22 for brief post-production chores, emerging from the booth and expressing his relief that they were so swiftly completed. He told us he felt like he was imprinted the night before by Blige, with whom he dueted on “Guess That’s Why They Call It The Blues.”

Although he was not sure if he was going to be able to make the New York date, he said he was excited to work with the woman and was proud of the work they had done together.

“Blige, she’s a great talent, and it was an honor to work with her,” he said. “She’s a great energy and she’s got a lot of Soul.”

The album is expected to be released in early 2001, with a world tour to follow.

**Top Execs Leave Sweden Labels’ Music Network**

BY KAI R. LOFTUS

OSLO—Internal dissent over the financial and strategic direction of Sweden’s largest independent record group Music Network (MNW) is spilling over into the public arena.

The CEO and chairman of the company are leaving the company (Billboard, Oct. 18, 1999), MNW is merging its online music business with Stockholm-based independent record group Music Network (MNW) is spilling over into the public arena.

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Atlantic’s ‘Journey’ Favors New Material Over Standards

BY DEBORAH EVANS PRICE
NASHVILLE—When most country artists record an album of songs expressing their faith, they turn to tried-and-true gospel standards such as “In The Garden” or “Peace In The Valley.” On his new set, “Inspirational Journey,” due Oct. 24, Randy Travis takes a more adventurous route.

Four years in the making, the album features three songs co-written by Travis as well as cuts penned by some of Nashville’s top tunesmiths. “It’s something Lib [Travis’ wife and manager, Elizabeth Hutchinson Travis] and I had been talking about for years,” he says of the Christian direction of the project. “And obviously we talked about a lot of standards. But how many people have already recorded them, and how many different ways can you possibly do them? It made more sense for me to find new material and approach it that way.”

“Inspirational Journey” is released through Atlantic Records’ Christian music division to the Christian Book-sellers Assoc. market, and to the general market through Warner Bros. Nashville, the label where Travis spent most of his career: (He recently left DreamWorks after two albums.) Barry Lear, Label President of Atlantic’s Christian division, is excited about taking Travis to the Christian market. “I am just overwhelmed with what he’s done, and how he did it, and couldn’t be happier,” says Lear. Mark Lusk, Atlantic Christian’s VP of marketing and sales, agrees. “When you listen lyrically to these songs, you’re just totally moved!” says Lusk.

After working with James Stroud and Byron Gillamore on his recent DreamWorks offerings, Travis on “Inspirational Journey” reunited with his longtime producer, Kyle Lehning. “I had fun working with James and Byron, and I felt good about the songs we recorded,” Travis says, “but there’s something special with Kyle, whether it’s a chemistry or whatever; it’s not there with anybody else.”

Travis says Lehning has a certain technique for recording his vocals. “Kyle won’t record digitally with me,” he says. “He records analog, then goes to digital. There’s a warmth that you just can’t get digitally.” The warmth and resonance in Travis’ voice complements the songs on the album. The material ranges from the frisky “Feet” and “Baptism” to the emotionally stirring “Rapture.” “Baptism” is the first single, going to country radio under the alternate title of “Down With The Old Man.” Travis had previously recorded the song with Kenny Chesney, and “Baptism” is featured on Chesney’s just-released greatest-hits package. “It’s a brilliant piece of writing,” says Travis of the Mickey Cates-penned lyric, which vividly describes a country baptism right down to the mud under the young man’s toes.

“There are lines in that song that are just incredible.” Travis co-wrote “I Am Going” with his friend and frequent collaborator Buck Moore. “Buck and I wrote it after he came in to work, and it just came,” he says. “He came by, and then goes to digital. There’s a warmth that you just can’t get digitally.” The warmth and resonance in Travis’ voice complements the songs on the album. The material ranges from the frisky “Feet” and “Baptism” to the emotionally stirring “Rapture.” “Baptism” is the first single, going to country radio under the alternate title of “Down With The Old Man.” Travis had previously recorded the song with Kenny Chesney, and “Baptism” is featured on Chesney’s just-released greatest-hits package. “It’s a brilliant piece of writing,” says Travis of the Mickey Cates-penned lyric, which vividly describes a country baptism right down to the mud under the young man’s toes.

Travis

When you listen lyrically to these songs, you’re just totally moved!

— MARK LUSK

On The Rock to the emotionally stirring “Baptism.” "Baptism" is the first single, going to country radio under the alternate title of “Down With The Old Man.” Travis had previously recorded the song with Kenny Chesney, and “Baptism” is featured on Chesney’s just-released greatest-hits package. “It’s a brilliant piece of writing,” says Travis of the Mickey Cates-penned lyric, which vividly describes a country baptism right down to the mud under the young man’s toes.

Atlantic’s ‘Journey’ Favors New Material Over Standards

BY DEBORAH EVANS PRICE
NASHVILLE—Atlantic has a diverse catalog and innovative marketing techniques that are just two of the factors that have made Triloka Records one of the country’s most successful independent labels. Now, as the Santa Monica, Calif.-based company celebrates its 10th anniversary, label executives are preparing for the future by cultivating new avenues for Native American, world, trance, and other forms of musical expression that provide the foundation for the RED-distributed label.

As Triloka heads into its second decade, business is being buoyed by a new partnership with Gold Circle Entertainment. Gold Circle has various labels, says Triloka president Mitchell Markus, and they have an infrastructure that includes marketing, promotion, publicity, sales, etc. That infrastructure is what we use to get our product marketed, sold, and promoted. We have our own art director, and Tom Frouge, our marketing director, and he works with the marketing person from the music group.

The label was founded by studio engineer Paul Sloman and artist R.D. Kapel, who records under the name Krishna Das. “The original idea they had was to actually record some of the old jazz artists that the majors had kind of sidestepped at the time,” says Markus, who joined the label as president during its start-up phase.

“Paul Sloman brought about 30 years’ experience in the music business heading up record studios,” Markus adds. “He helped build Atlantic in New York, A&M in L.A., and, most recently, Sony in New York. He was the recording engineer and the actual construction and architecture of the studio.”

That commitment to quality earned the label respect and success with jazz artists such as Jack DeJohnette, Al Di Meola, and Chet Baker. As the label grew, it veered from its jazz roots into the world music arena. Its first foray into the genre came with the Tahitian Choir. The group was brought to the label by B.B. King, who had produced some of Triloka’s jazz acts. The Tahitian Choir’s label debut, “Raps. 12,” peaked at No. 1 on Billboard’s world music chart in 1999, making it Triloka’s first chart-topping album. (Billboard released the current chart on May 15, 2000.)

“We went full-force into the world music arena,” says Markus, noting that the label signed such artists as Ali Akbar Khan and Jai Uttal. “At that time we also started the ‘Trance Planet’ series, which I’ve done with Tom Schnebly of KCRW Santa Monica, one of the great NPR stations in the country.”

“Trance Planet” is a series of compilations featuring music gleaned from Schnebly’s radio programs. “He gets music sent to him from around the world, a lot of it not available in America,” says Markus. “We just released volume four a couple weeks ago. It’s been a consistent series that has sold well into the six figures. We have a boxed set we just released of the first four volumes.”

(Continued on page 86)
Artists & Music

Book, CD, Movie Reveal All About Cole
Elektra Artist Refuses With Autobiographical Projects

BY CHARLES KAREL BOULEY

LOS ANGELES—Natalie Cole’s personal and professional lives have changed directions more times in 25 years than the woman who is also known as a singer—having gone from pop diva to jazz chanteuse, while simultaneously tackling multiple projects and winning a very public battle against drug addiction.

Cole is the daughter of Nat King Cole, and her first foray into music was at the age of 6 (as the voice of an angel on a Christmas album that earned her $46,10), and she hasn’t stopped working since. She earned her first record deal in 1974 and through the years has had an impressive string of hits. She’s also had a number of widely publicized trials and tribulations, professional upheavals, and personal challenges. Her closet is full, but now she’s airing it out.

Cole’s autobiography, “Angel On My Shoulder,” hits the stores via Warner Books this month, along with the 19-song “Greatest Hits, Vol. 2” (Nov. 21, Elektra). Additionally, a TV movie based on “Angel On My Shoulder” (in which she portrays herself during her later years) premiers on NBC.

With such a busy agenda, Cole is once again dealing with the media—a sector that has always been kind.

“At many points in my life, the press took great delight in loudly flaunting my troubles and my successes. I was marketed to the masses. But when I didn’t need any more madness,” Cole says. “I was adored, and every day I had to look at the absolute worst pictures of myself. The press certainly doesn’t try to generate sympathy for you when you’re down and out. The best revenge is to be able to live through it all, rise up again, and tell your own story.”

And that’s exactly what Cole has done. The new album—a companion piece for the book and the film—is more of a soundtrack to her life and career than just a typical greatest-hits package.

Heavy-Metal Virtuoso Malmsteen Releases New & Old On Spitfire

BY CLAY MARSHALL

LOS ANGELES—The battle cry of Swedish guitarist Yngwie J. Malmsteen rings loud and clear on his latest set, “War To End All Wars.”

On Nov. 21 from Spitfire Records, “War” marks the first North American release from Malmsteen and his Rising Force band in over seven years. In addition to writing all the music and lyrics, he also produced the album.

“Sometimes I feel there’s almost an intruder in the studio if there’s another producer,” he says. “I know the way I want to hear my songs. I know what I want to sound like.”

For Malmsteen, who is managed by Mike Shinoda and published through Malmsteen Music (Warner/Chappell), that means mixing tradition heavy metal with classically influenced guitarwork. “I think a lot of people might have the impression that if you call it heavy, it’s not melodic,” Malmsteen says. “I’m very proud, on having as much melody as possible, as well as the heaviness and aggression.”

The set also includes three instrumental pieces that were inspired by the U.S. military, the 9/11 attacks, and the war on terrorism.

Michael Bolton Signs With Jive Records; Holiday Treats From O’Donnell, Wonder

JIVE TALKIN’: After leaving Columbia Records several months ago, Michael Bolton has inked a new multi-album contract with Jive Records. “I’m walking on cloud nine,” Bolton tells Billboard about the deal.

Bolton is working on the right tunes for his Jive debut, which, according to his manager, Louis Levin, is tentatively slated for a spring/summer release. “He’s gone into the studio, and he’s writing with Richard Marx and says Levin. “We’re very excited...”

According to sources, Venoce’s principals signed a letter of intent with Sony music and former SWV member Coko. The project is due early next year. Pictured, from left, are Tim, Coko, and Bob.


Artist manager Doc Williamson and attorney Brian H. McPherson have joined forces to form a management company, cleverly titled McPherson/Williamson Entertainment, that represents Cracker, David Baerwald, Dogstar, Modest Mouse, and others.

T’IS THE SEASON…ALREADY: Following the success of her first effort, Rosie O’Donnell released her second Christmas album, via Columbia Records, Oct. 24. The set, dubbed “Another Rosie Christmas,” benefits O’Donnell’s For All Kids Foundation and includes O’Donnell duets with Jessica Simpson, Smash mouth, Mary Gray, Ricky Martin, Barry Manilow, and others. Last year’s “A Rosie Christmas” was certified platinum by the Recording Industry Ass’n. of America for sales in excess of 1 million units. Other celebs feeling the need to give back this holiday season include Stevie Wonder, who will perform at the Stevie Wonder House Full of Toys benefit concert Dec. 16 at the Great Western Forum in Inglewood, Calif. Sponsored by KJLH Los Angeles, the show helps provide toys for needy children throughout the area. Other artists on the bill include Kirk Franklin and Teena Marie.

www.billboard.com
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- Garth Brooks, First World Tour 1994

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Interscope's Samantha Mumba Offers Her Own Slant on Youth Pop

BY ANDREW BOORSTYN
NEW YORK—When a song from a debut artist races up the chart as quickly as Samantha Mumba's "Gotta Tell You," which bullets this issue at No. 9 in its ninth week on The Billboard Hot 100, industry observers can't help but wonder how and why. An easier question to answer, however, is, What?

"It's R&B/pop with a Mumba twist," says the 17-year-old Dublin native, who cites Aretha Franklin, Michael Jackson, and Whitney Houston as favorites but makes it clear that "I'm trying to create my own sound—I'm not trying to recreate their sound."

Mumba, whose debut album, also called "Gotta Tell You," is being released Tuesday (31) on Interscope, deftly brushes aside the obvious comparisons with members of the current class of young female singers. "I am Samantha Mumba. I am nobody else," she says. "I'm black and Irish, which is completely different. I do my own music, I have my own opinions, my own style of dancing. Definitely the music is something different for people to hear, and I won't say it's not."

"On the other hand, I really respect a lot of the other female artists," she says. "It annoys me even seeing them being compared, because as far as I can see, they've got their own slant."

Mumba's Hot 100 coup suggests not only that demand for young pop divas is still high but that Americans are once again opening their ears to acts from Ireland and Britain. Indeed, "Gotta Tell You" has been a smash in those territories, reaching No. 1 and No. 2 on their respective singles charts.

 Overseas success, of course, didn't translate for Robbie Williams, the Corrs, or the individual Spice Girls. But Interscope's Steve Berman suggests that with "Gotta Tell You," the tide may be turning. "The song and the sound are so relevant to what's happening," he says. "Seeing how radio really stepped out on this, we feel we're just opening the door with her as an artist and for the whole scene."

Berman adds that Mumba's chart run gives the label hope for the solo stateside debut of another signee, Ronan Keating of Ireland's Boyzone. That boy band shares Mumba's manager, Louis Walsh of Dublin-based Brill Management, but has been unable to break through in the U.S.

The relentless beat and hard vocal attack of "Gotta Tell You" have helped the song fit right in with current top 40 fare. In fact, it may have slipped in a little too well: Listeners may hear "Gotta" alongside offerings from Britney Spears and 'N Sync and not even know a new artist has arrived.

Aware of the predicament, Berman says, "Our job now is to make the connection between this hit single and Samantha as an artist. We're very aggressively marketing to high school students through teen magazines. We handled out 150,000 book covers in the major markets when school came back in session in September. And there is a targeted campaign at powerful Web sites and at Fox Family, Disney, and Nickelodeon for reaching kids."

YM, TeenPeople, and CosmoGirl

(Continued on page 28)

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Artists & Music

Fans Root For North Mississippi Allstars
Tone-Cool's "Hill Country Blues" Trio Carries On Musical Lineage

BY JIM BESSMAN

NEW YORK—Thanks to heavy touring, key media exposure, and a fresh take on a time-honored sound, the North Mississippi Allstars are steadily developing into one of the surprise stories of the year.

The Northern Mississippi trio, whose debut album "Shake Hands With Shorty" came out May 9 on Tone-Cool Records, got a big lift this summer with a two-page Time magazine spread, as well as an appearance on "Late Night With Conan O'Brien." But three years of intensive roadwork with bands like Galactic and Gov't Mule have already endeared the young Mississippi "hill country" blues trio to the jam band generation.

"They're certainly appealing to that crowd," says Tone-Cool VP Dave Bartlett. "But they're also playing to music fans in general. Our initial goal was to reach those fans of the Allman Brothers, Hendrix, and Cream, all the way to Jon Spencer, and one of our key selling points has been the press—which we know would be there."

Aside from the music, which on "Shake Hands With Shorty" is made up entirely of covers of classic Northern Mississippi hill country blues like "Shake 'Em On Down" (the Mississippi Fred McDowell song that is the album's first radio single), Tone-Cool knew that music journalists would pick up on the Allstars' personal as well as regional heritage.

The group's founders, guitarist Luther Dickinson and drummer Cody Dickinson, are sons of legendary Memphis roots/rock producer/side- man Jim Dickinson. Besides the influences of hill-country bluesmen like McDowell, Junior Kimbrough, and R.L. Burnside, they were inspired by their father and his many clients, including Bob Dylan, the Rolling Stones, and the Replacements.

The Time article, notes Coalition of Independent Music Stores president Don Van Cleeve, did wonders. "We circulated it around, and it really helped," he says, also citing the band's touring. "It's the kind of roots story and breath of fresh air we need right now in this land of overhyped conglomerate output."

One market where the Allstars have delivered big live is Chicago, where triple-A station WXRT recently promoted the group's appearance at the House of Blues and at the station's summer concert series at the Lincoln Park Zoo, which paired it with Steve Earle.

"It was a record-breaking crowd—the show represented the history of American music," says WXRT programmer VP Norm Winer. "They have the perfect combination of the blues influence with the jamming sensibility—which is absolutely what our audience wants to hear. Our music is idiosyncratic, and it's certainly refreshing to find a band with such a unique mixture of elements."

Chicago isn't the first town they've conquered. When the Dickinsons first hit the road as a duo three years ago (they couldn't afford then to bring along Allstars bassist Chris Chew), they did weekly residencies in Atlanta; Tuscaloosa and Birmingham, Ala.; Chapel Hill, N.C.; New Orleans; and Oxford, Miss. "We did a whole summer on Beale Street in Memphis three years ago, playing two nights a week for four months," says Luther Dickinson. "That's how we met Tone-Cool, and with all the touring, we worked up a good grass-roots fan base. They also landed opening gigs for the likes of Squirrel Nut Zippers; Medeski, Martin & Wood; Gov't Mule; and Galactic.

But having heard "all the bad stories" about the music business, they shed away from artist management until they decid ed to go with Mike's Artist Management, the Tucson, Ariz.-based company of artist-turned-producer-manager Mike Lembo, former manager of NRBQ and Jules Shear and current manager of Jim Dickinson's production career. Lembo brought in the Big Hassle indie public-relations firm and assembled a team of indie triple-A and college radio promoters, including Planetary and Sean Coucle. Hooking up in England with indie label Blanco y Negro/Warner Bros., Lembo matched Tone-Cool's U.S. "muscle" (via Island/Def Jam Music Group and Universal Music and Video Distribution), he says, and further plied the European market with extensive festival bookings through Asgard.

Domestically, the Monterey Peninsula-based band has been on the road nonstop since "Shake Hands With Shorty's" release and is looking forward to increased visibility for its upcoming Farm Aid slot. "It's great," says Luther Dickinson. "We're playing to younger audiences, the hippie/jam band crowd, and older people who grew up on the blues and the artists we were influenced by."

Tone-Cool has every intention of keeping the North Mississippi Allstars on the road and is continuing to push "Shake 'Em On Down" to radio. "We're going to rock radio now and from there will roll out a second single based on how this one does," says Bartlett. "We have a major program going with Best Buy and are looking to break into other mainstream accounts."

But Lembo says that the group is just "finding its own audience and not playing the chart game. All they care about is getting as many stations as they can and playing as many cities as they can play."
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"I play me coming out of drug rehab in my—life after wards," Cole says. "Robert was great, and he made me dig deep. He helped me be free, if that makes sense. It’s not as easy as one would think, playing oneself. Robert, however, made it easier.

All of this professional experience can lead an artist through personal and professional transformation. While her last album was more retro-R&B and jazz in nature, the new songs are more straight-up pop—yet another change. And personally, Cole has found a new focus.

The album, book, and movie have helped me see the person she is, her life," she says. "With all the different things that I’ve done and out, I realized that I was kind of person who thought that I was curving my own path... no way. That’s not how it works, spiritually. I am a person now who is more focused on what is required of me, instead of what I want to do. I’m not as self-involved as my needs as I was 10 years ago or even five years ago.

She adds, “This book unleashed a lot of different feelings. I should be a crazy nut, but it turns out I’m really OK. I look back and think, ‘How on earth did I live through this?’ I was talking with my collaborator, Digby Diehl, about various items, it felt like I had to be talking about a different person.

Whether the movie, book, and CD garner the highest sales and ratings of her career doesn’t really matter to Cole. Sure, it would be great. But for the artist, it’s now about the adventure. ‘It’s my nature to go off on different tangents,” she says. “I don’t want to be bored. I have to have more than one element in my life. But I don’t mind all the change, because if I discover something valuable in it, if I grow, then it’s worthwhile."
GIRLS ON FILM (SCORES): It's hard to imagine that the ratio of gender inequality in the workplace applies to an industry as open and creative as the film-score business.

However, not only is that the case, but given the statistics, it is more prevalent in that corner of Hollywood than in almost any other. That is evidenced by the fact that, as of this writing, only one woman has won an Academy Award for best music for a score. That woman is Rachel Portman, who won for her 1996 score of "Emma" and was nominated again in 1999 for "The Cider House Rules.

Portman continues blazing a trail for female composers with her touching and emotional soundtrack to Robert Redford's "The Legend Of Bagger Vance" (in theaters Nov. 10, with the soundtrack released on Chapter III Records the prior Tuesday).

Portman's resume also includes "Benny & Joon," "The Joy Luck Club, "and "Smoke") was handpicked by Redford early on to score the production.

"He was keen to get me involved as early as possible and was closely involved in helping me find the right direction in the score," Portman says.

Portman's lavish orchestral scores are nestled comfortably among tracks from Duke Ellington, Fats Waller, and Muggsy Spanier to enhance Redford's emotional overtures of a film set in the American South in the 1930s.

"The inspiration for the music came from the themes and characters in the film. It is a story about a hero who has lost his will to succeed and his spiritual journey," she says.

One of the few successful working women in film scores, Portman is building a career that has the potential to become legendary not only on the merits of her music but on the ability to succeed in a male-dominated business.

ALSO MAKING INROADS is pop singer Sophie B. Hawkins, who is "bouncing" into the movie business on her own terms with soundtrack placements and a movie chronicling her own musical experience.

Hawkins, who left Sony Music by her own request and took her licenses with her, has been actively involved in exploiting her wealth of material and has succeeded in getting a newly remixed version of her song "Lose Your Way" on the soundtrack to the Miramax film "Bounce" (which stars Ben Affleck and Gwyneth Paltrow).

The track is from her third and final album for Columbia, "Timbre," but it is actually being treated as a new release.

"That album was never promoted properly and was barely heard," Hawkins says. "So, to most people, the song is new to people in the U.S. Plus, we've remixed it. It's so fulfilling to see the music come to life, finally."

"There's so much I can do now. The label saw me as one thing, and if I wasn't that, I was nothing. Well, now I'm something on my own terms."

The track is slated to be a single from the soundtrack, which hits stores Nov. 7 through the Engine/Arista. The album also contains tracks from Leigh Nash of Sixpence None The Richer, Sarah McLachlan, Carly Simon, and Dido.

Meanwhile director Gigi Gaston has completed a documentary on Hawkins titled "The Cream Will Rise" for the Sundance Channel. It has played at film festivals around the world and chronicles a Hawkins tour and contains more than 20 songs from the artist. Since Hawkins has newfound freedom, what about a soundtrack for it?

"That is definitely in the realm of possibilities now, which itself is an exciting prospect," she says.

ANGELIC TUNES: While none of them have the trendsetting hairdo Farrah Fawcett gave pop culture, the new Charlie's Angels are hitting theaters with a soundtrack as upbeat and jingly as the trio themselves. The album is a mixture of old and new songs, with the new fodder coming from Destiny's Child ("Independent Woman") and Aerosmith ("Why Mamma")

On the score side, Edward Shearmur ("Cruel Intentions," "Jakob The Liar," and "Blue Sreak") does an excellent job of capturing the campy, action-packed feel of the film. Shearmur, who did a seven-year apprenticeship with the award-winning Michael Kamen, is quickly gaining credibility on his own. More on him later, as he is currently working on the Sandra Bullock star vehicle "Miss Congeniality."

There are no disturbingly precious lines like "Hit me, baby, one more time" and few Christina Aguilera-esque vocal acrobatics. Instead the observations on love seem every bit as straightforward and sweet as diary entries, and they're delivered with an ideal mix of sincerity and style.

The album contains many melodic, hooky treats, and Mumba co-wrote six of them. Among her contributions are the inspiring "Take It To The Next Level," which she says, "shows a bit of my personality more than anything else."

"When it comes to guys, I don't march straight up to them and eat them—guys shouldn't be afraid of me, because I'm not like that at all," she explains. "But when it comes to work, I'm very, very strong-minded. I mean, I am new to the music industry, so I can't claim that I know everything—it's a very big learning process. But I do not want to be taken advantage of, and as far as I can help it, I will not let myself be taken advantage of."

Of the working process, Mumba, who is published by Warner-Chappell Music, says, "I wouldn't consider myself a writer yet—it was my first time ever. I found it much easier than I thought it was going to be."

I worked with really lovely, down-to-earth Swedish producers [Bag and Armthor for Murlyn Music]. We played the music on a loop, and we all brainstormed and put our ideas through. They always gave me the last say as to what we actually sang. They quite liked that I was a bit younger and wouldn't have a different version or slang of a word as opposed to what they would use."

That process likely led to one of the album's most prescient lyrics, from the funky cut "Like What's It Gonna Be": "This baby diva won't queue in line." Clearly, Mumba is on the fast track to stardom.
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 its peak, the album and the artist(s) subsequent albums are immediately eligible to appear on the Heatseekers chart. All albums are available on cassette and CD. * Asterisk indicates vinyl LP is ineligible. ** Atlantic with the greatest sales gains, a 2000, Billboard /RIP Communications.

Hello, Nelly! Pop singer Nelly Furtado's debut album, "Whoa, Nelly!" (DreamWorks Records), has already gotten positive reviews in several major publications, including Entertainment Weekly and Rolling Stone. The Canadian-born Furtado, who performed at Lilith Fair last year, says of making her album, "I liked the challenge of making something that's upbeat and hopeful."

Jaakko Salovaara, has remixed songs by Ricky Martin, Alexia, and Bonfunk MCs.

Brazillian Rhythm: Rebello Gilberto's "Tanto Tempo" album (Six Degrees) has been bubbling under the Heatseekers chart but it is experiencing an increase in sales. The Brazilian singer worked with several DJs and producers on the album, including Mario Caldato Jr., Throttle Corporation, and Amon Tobin. Gilberto's musical pedigree is noteworthy: his father is bossa nova legend João Gilberto.

Cage Country: Country singer Chris Cagle has been getting attention for his first single, "My Love Goes On And On," which is rising up the Hot Country Songs & Tracks chart; this issue the song is No. 27, "My Love Goes On And On" is featured on Cagle's debut album, "Play It Loud" (Virgin Nashville), which was released Oct. 24. Cagle has been on a promotional tour of radio stations. Virgin Nashville has begun a significant advertising campaign for the album on CMT and Great American Country. The singer-cowrote and co-produced most of the songs on "Play It Loud." He says his musical influences include Conway Twitty, the Doobie Brothers, the Eagles, and Charlie Daniels.

Heavy Metal Thunder: Nevermore's latest album, "Dead Heart In A Dead World" (Cenzo Media), is bubbling under the Heatseekers chart following the set's release Oct. 17. The Seattle-based heavy metal band, which consists of former members of Sanctuary, is a limited U.S. tour. Upcoming dates include Wednesday (1) in Tampa, Fl., and Nov. 11 in San Bernardino, Calif.

BOY BAND DREAM: Dream Street is a new boy band whose self-titled debut album on Lava/Atlantic Records is set for release Tuesday (31). The New York-based group, whose members are all under the age of 16, completed a U.S. shopping mall tour in October. Dream Street was also featured on the soundtrack to "Pokémon The Movie 2000" with the song "They Don't Understand." An alternate version of the song is on the "Dream Street" set. Dream Street worked with such producers as Jorgen Elofsson (Britney Spears) and the team Benny Cosgrove and Kevin Clark (Jennifer Paige) on the album. The teen group recently performed on "The Maury Povich Show."
While those ever-earnest Hootie lads ponder their next creative move, they are also busy die-hard ing with a collection of rarities, B-sides, and live bits. As prove of this nature go, this is a remarkably coherent, high-quality set. For the most part, the material is appealing, if not terribly memorable. There's a lot of these songs are not well-organized or listenable, and some are connected by thin strings to their original artists. The most notable are: 'Hootie & the Blowfish,' 'Scattered, Smothered & Covered,' 'GO Blind,' and 'Annie.'

JOHNNY CASH
Amos Lee
Amia's Best
The third installment of Johnny Cash's Grammy-winning collaboration with Rick Rubin is an understated affair that nevertheless achieves similar moments of brilliance. While covering such well-known material as Tom Petty's "I Won't Back Down," or a healthy dose of his own stuff, Cash excels at crafting a sound that becomes a staccato statement of his own idiosyncrasies, and leaves the listener with a sense of the power of the title. The cut from Neil Diamond's "Heart of Stone" is as compelling as "Hanging on the telephone." Cash sounds effortlessly on the onomatopoeic "See darkness," but the package reaches its most incredible heights with "Rickie Lee" and "The Mercy Seat," a physically challenging song that leaves Cash and the listener gasping. Sound quality is raw and raw in nature (with the exception of "Heart of Stone", which is shaped like a perfect heart that reaches to the sky). Cash should always be recognized for putting Cash in a setting that allows this star to shine so brightly.

PROFILES
Nettie But Drama
PRODUCERS: Various
WATERMEN
"Blue Blood" is a sign of slumping on its soundtrack, "Notin' But Drama." A group of brothers with a flair for the blues, Baby, Boy, and Baby, saw minimal success with the band "Whispers In The Dark." It returns with its four-part harmony coupled with thumping tracks courtesy of Steve "Stone" Huffy and Joe, among others. The Shreveport, La.-based quartet gets off to a tremendous start with the Teddy Riley-produced "Sugar." Currently burning up the charts, this tale of infidelity features a relentless yet emotional chorus, which in the end is labeled "A Shade Ache/Deceive/Heartbreaker." The radio-ready "Nasty" pops with great funk from the group. Sings with voice of the high and lows in all its many stages domi-

OTTIS SPAIN
Gone Morning Mr. Blues
ORIGIN PRODUCER: Earl "Snake" Wilson
REISSUE PRODUCER: Craig Kagan
The saddest story of Ottis Spain (1930-70) was known far more for his role as Muddy Waters’ rocking piano player than for the man himself. But his handful of albums as a leader prove that he was not only a peerless blues pianist but a singer of rare quality. His soulful élan and swinging burn, brought over on "Good Morning Mr. Blues," a story told by the late-influenced "Humble Humbie," the back-up fiddle and accordion player of the Outkast-produced track is heard while "Miss Jackson," which is very reminiscent of an old-time huck reconnaissance, on "The Last Word" in the Lactet influenced "Humble Humbie," the back-up fiddle and accordion player of the Outkast-produced track is heard while "Miss Jackson," which is very reminiscent of an old-time huck reconnaissance, on "The Last Word" in the Lactet influenced "Humble Humbie," the back-up fiddle and accordion player of the Outkast-produced track.
COUNTRY

MINDY McCREARY (acoustic)
PRODUCER: Brian Scott Kelley
SONG: "Guess Where You're Going To Go"
CAPITOL (CD press
About Mindy McCready's return to radio via this Capitol issue finds the singer in a sultry, smoky, more mature mode, as opposed to her ultra-perky persona of yore. The results are uneven, but this song isn't altogether that bad. A neat acoustic intro quickly departs, and the song descends into a more bombastic approach this may have on occasion in her guitar lick. McCready works hard but has a tough time with an obtuse lyric. "Serene" is about the love of a man who receives the song is anybody's guess, and McCready will get no help from a song title that brings to mind—not much of it in her favor.

TIM RUSHLOW
She Misses Him (4:41)
PRODUCER: David Malloy
PUBLISHER: PRISM/Backroad/Tim Johnson (BMI)
About Former Little Texas front man Tim Rushlow leaves the tripe of his previous pig far behind with this sobering song about Alzheimer's disease. It's an extremely well-written take on emotional and mental decline in the face of tough times: "She misses his gentle touch and the way he used to make her laugh/She misses the man he was in all of those old photographs." As moving as the lyric is, this song is unfortunately not helped by the production and a syrupy arrangement too dependent on synth sounds and the "sound of a sad song" strings. For his part Rushlow does a great job, and his sentence structure is well-formed. His voice is that of many people who can relate to this song's message, which in itself could mean success at radio.

ROCK TRACKS

BLUR Music Is My Religion (3:32)
PRODUCERS: Nick O'Malley, Graham Coxon, James Cook, Alex James, Joseph Duddington
WRITER: not listed
PUBLISHER: not listed
V tệ REACTION
4.75
Just weeks after Radiohead struck it big with its latest, "Kid A," debuting at #1 on the Billboard 200, Brit act Blur follows in November with a debut of its own at #1 for the first time in over a decade, "Blur: The Best Of." The band previewed the set with the first single, "Music Is My Religion." "Radar" Damons Albarn's simple melody quickly infringes the brain, while the bass and drum-driven refrain keeps the tune chugging along. "Radar" collects elements from some of the band's earlier hits—the lo-fi distortion brings the group's 1997 breakthrough, "Song 2," to mind. The simple yet effective rhythm of "Radar" is reminiscent of the 1994 club hit "Girls And Boys," as the simple whistle-laden opening to the band's backbeat vocal, this time more elaborate than the garage-sounding production appears. By the end, all the little pieces come back home and ultimately at their usual level, you'll feel it bobbing to the beat. There's no reason not to like this one.

THE OFFSPRING Original Prankster (3:42)
WRITERS: Brandon Brien
PUBLISHER: the Offspring
CAPITOL (CD press
About The Offspring's return with the first single from their upcoming "Conspiracy Of One" album, due Nov. 14. "Original Prankster," a tune that seems it could be a gangster-get it?, the track quickly becomes a sound-alike of the 1998 novelty hit "Hotter Than You" by the American beat combo "The Guy," which in turn was so far off from 1994's breakthrough smash "Come Out And Play." As a result, this track brings the brisk tempo to the similar shimmer percussion, spiced up occasionally by a sampled "Ethereal"-type track. "Original Prankster" delivers just what the Offspring did last time. Unfortunately, the lyric...
His performance depicts a crooner embodiment of his musicality appropriate to the dance. While his legs and feet produced intricate, thrilling lines of rhythm—knit with the band yet still flying away from it, aimed with each instrument in turn—Glover rarely showed his face under his tossing dreadlocks. With his almost uniform upper body seemingly just along for the ride, mainly to provide balance and thrust, Glover's whole loose-limbed yet intense posture allowed him to make music that was both wild and controlled. It was the attitude of a player listening intently to what was being created as he was creating it, whether his feet treaded lightly as moth wings or pounded out a monstrous riff.

While the apparently indefatigable dancer certainly could have carried the full, intermission-interrupted show by himself, Glover shared the stage with a number of veteran tap dancers whom Glover called his other kin and his own protege, 11-year-old Carter Williams, who also appears with Glover in Spike Lee's staggering new film "Bamboozled!"

Foot up was 87-year-old Buster Brown, who under-standably lacked Glover's stamina. "That other guy don't even breathe heavy for him," Yet the elder dancer retained an elegance that the decades haven't erased. Ditto the debonair 71-year-old Jimmy Williams, whose gilding dance sequence (to Lerner and Loewe's "Almost Like Being In Love") was as suave as his appearance. Then there was Dianne Walker, dubbed "the Ella Fitzgerald of tap dance," who pattered effortlessly across the stage, cool as raindrops. Young Williams has a jaw-dropping solo turn as well, riveting Glover's for unmitigated energy.

Still, as superb as his mentors are, it was clear that Glover has utilized what they have taught him—and then shot that art form from under his own, new Galaxy. With his upcoming album, he could likely do the same with pop music.

**MOIRA MCMORRICK**
R&B ARTISTS & MUSIC

Dave Hollister Revisits 'Chicago '85'
Still Preaching The Gospel According To Love On Def Squad Set

BY GAIL MITCHELL

LOS ANGELES—Though he’s still preaching about love, life, and respect, it’s more comfortable Dave Hollister who’s standing behind the musical pulpits on the upcoming sophomore set called “Chicago ’85.” The Def Squad DreamWorks project and Hollister’s third solo album will be released on Billboard’s Hot 100 chart斯四月一.Four years ago, Hollister was on the front cover of Billboard magazine and had a hit with the single “Keep Your Head Up” which was one of the hits from the Baltimore-based supergroup Def Squad.

“My wife was with me through the whole process this time,” says Hollister, “and that made me more comfortable than the first time, so we didn’t have to be scared.”

Hollister is already working on another project titled “DreamWorks,” which is expected to be released in 2004. He is currently working on a new album with producers such as RedOne and JETT, who have worked with artists like Beyoncé and Usher.

The album, titled “The Love Collection,” is expected to be released in the fall of 2004. It features guest appearances by artists such as Mary J. Blige, Shyne, and P. Diddy.

Back to ‘Chicago ’85’:

The album’s lead single, “I’m Not Sorry,” was released in June 2004 and reached number 10 on the Billboard Hot 100 chart. The album itself was released in July 2004 and reached number 2 on the Billboard 200 chart.

Epic Goes To Hip-Hop School With New Series; Gladys Knight Is Back With R&B/Pop Project

BACK TO SCHOOL: Epic gets to the root of classic hip-hop with “Vinyl Exams,” the first in a series of compilations whose themes represent different facets of the genre. The Nov. 21 inaugural release features 12 tracks, including “PSK” (Schoolly D), “Ego Tripping,” (Ultramagnetic MC’s), and “It’s My Beat” (Sweet Tee & Jazzy Joyce). It’s all presented in a radio mix-show format by well-known DJ Bobbito, who also conducted interviews with Afrika Bambaataa, the Fat Boys’ Markie Dee, and others. The enhanced CD also sports such live visual demonstrations as B-boys.

The project was developed by Epic A&R coordinator Cassandra Irizarry under the direction of David McPherson, Epic’s executive VP of A&R/urban music. Both he and Bobbito note Irizarry’s love affair with hip-hop (“She knows all the words to all the songs,” says McPherson), at least by “It’s very significant that a female put this project together. People think you can’t do hip-hop and be a woman, but there have been concerts where there was a woman as a lead singer in the ’80s and has had a comprehensive perspective of a complicated web of music.”

A second compilation, with a possible subway theme, is slated for the second quarter.

STAY TUNED FOR: Natalie Cole’s greatest-hits album from Elektra, featuring two new songs. One is the dance “Livin’ For Love,” written by Cole, Denise Rich, and Garioanno Lorenzo, and produced by Brian Rawling (Cher). The tune will also appear on Cole’s NBC biopic, airing Dec. 10. That’s preceded by her autobiography, coming Nov. 14 (see story, page 16) . . . The return of Gladys Knight. Her Nov. 21 RCA release, “I Ain’t Done Riffin’” marks her first R&B/doo-wop album in five years. The project boasts production by Jamye Jaz, Tom Dowd, Randy Jackson, and others, plus a new version of the Bill Withers classic “Grandma’s Hands” and a duet with Jamie Fox . . . Another Toca Shakur project. “The Rose That Grew From Concrete, Vol. I” is an interpretation of 25 Shakur poems from his 1999 book of the same name, read by artists ranging from Danny Glover to Mos Def and the Pharcyde’s T.J. The Amaru/Interscope album is due in stores Nov. 21 . . . Master P’s “Ghetto Postage.” The No Limit album is set for Nov. 28.

INDUSTRY BRIEFS: New England Patriots lineman Willie McGinest officially announces the launch of 55 Entertainment Inc., which is the president of the Los Angeles-based entity, which consists of Song World Management (Tamara Savage, Sauce Money), 55 Records, 55 Music Publishing, and Song World Studios. Bob Frost serves as VP/GM . . . Queen Latifah, Radio One chairperson Cathy Hughes, and Elektra CEO Sylvia Rhone are among the announced contingent set to converge Monday (30) for a special summit on the state of hip-hop. The event takes place at the Harlem headquarters of the National Action Network (NAN). The summit’s co-organizers are the Rev. Al Sharpton of NAN and The Source CEO David Mays . . . TLC’s Tionne “T-Boz” Watkins and rapper husband Mack 10 welcomed daughter Chase Rolison Oct. 20.

SCREEN SCENE: Motown’s Brian McKnight gets his South American groove on in Sao Luis, Brazil, during a segment for the new international television travel series and Web adventure “Music In High Places.” McKnight’s episode, which begins airing Friday (13), is the second installment of the DirecTV series, which debuted Oct. 6. A portion of the show’s proceeds supports the Grammy Foundation.

END OF AN ERA: The record and radio communities lost a pioneer and friend with the untimely Oct. 21 death of legendary air personality and programmer Frankie Crocker (see story, page 68). Heartfelt condolences go out to his family, friends, and industry colleagues. His unparalleled contributions to our allied industries will long be remembered.

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### Hot R&B/Pop Hip-Hop Airplay

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<thead>
<tr>
<th>Title</th>
<th>Artist(s)</th>
<th>Week placements</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1</strong> Better days (I'll never break your heart)</td>
<td>A.B. &amp; Lenny Kravitz</td>
<td>17</td>
</tr>
<tr>
<td><strong>2</strong> I'm every woman</td>
<td>Mariah Carey</td>
<td>18</td>
</tr>
<tr>
<td><strong>3</strong> We belong together</td>
<td>Whitney Houston</td>
<td>20</td>
</tr>
<tr>
<td><strong>4</strong> I'm real</td>
<td>Mary J. Blige</td>
<td>23</td>
</tr>
<tr>
<td><strong>5</strong> Do it again</td>
<td>Jessica Simpson</td>
<td>26</td>
</tr>
<tr>
<td><strong>6</strong> Look ma, i can fly</td>
<td>TLC</td>
<td>28</td>
</tr>
<tr>
<td><strong>7</strong> Don't let me be misunderstood</td>
<td>Faith Evans</td>
<td>30</td>
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<tr>
<td><strong>8</strong> My life</td>
<td>Whitney Houston</td>
<td>30</td>
</tr>
<tr>
<td><strong>9</strong> Turnaround</td>
<td>Jodeci</td>
<td>32</td>
</tr>
<tr>
<td><strong>10</strong> I'm every woman</td>
<td>Mariah Carey</td>
<td>33</td>
</tr>
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**Compiled from a national sample of airplay supplied by Billboard’s National Airplay Data.**

**Radio Data Systems’ Radio Track service.**

**National sample of airplay supplied by Billboard and SoundScan, Inc.**

** listener data. This data is read in the Hot R&B Singles chart.**

**Records with the greatest airplay gains. © 2000 Billboard/BPI Communications.**

### Hot R&B/Pop Hip-Hop Singles

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</thead>
<tbody>
<tr>
<td><strong>1</strong> No more heartaches left to cry</td>
<td>Mary J. Blige</td>
<td>1</td>
</tr>
<tr>
<td><strong>2</strong> I'll never break your heart</td>
<td>A.B. &amp; Lenny Kravitz</td>
<td>2</td>
</tr>
<tr>
<td><strong>3</strong> Can't get unloved</td>
<td>Jessica Simpson</td>
<td>3</td>
</tr>
<tr>
<td><strong>4</strong> Turn around</td>
<td>Jodeci</td>
<td>4</td>
</tr>
<tr>
<td><strong>5</strong> The way you lie</td>
<td>Faith Evans</td>
<td>5</td>
</tr>
<tr>
<td><strong>6</strong> My life</td>
<td>Whitney Houston</td>
<td>6</td>
</tr>
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<td><strong>7</strong> Don't let me be misunderstood</td>
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ALIEN, "Lil' Kim's Greatest Gainer"

WASHINGTON: The greatest Hits compilation of the rap artist Lil' Kim, titled "Lil' Kim's Greatest Gainer," tops the Billboard Top R&B/Hip-Hop Albums chart for the second consecutive week. The album, which features a mix of old and new tracks, has been well-received by fans and critics alike. Lil' Kim, known for her aggressive and powerful delivery, has been a staple in the hip-hop scene since the late 1990s, and her work continues to influence new artists today.

Japanese duo Puffy AmiYumi's "Pink Lemonade" album

The Japanese pop duo Puffy AmiYumi's "Pink Lemonade" album also enters the charts this week, marking their first appearance in this chart category. The album features playful and colorful tunes that are sure to delight fans of all ages.

NOMINATIONS FOR THE 2000 BILLBOARD MUSIC AWARDS

The 2000 Billboard Music Awards nominations were announced this week, with a wide range of artists nominated across various categories. Notable nominations include "Lil' Kim's Greatest Gainer," "Puffy Lemonade," and "Japanese Duo Puffy AmiYumi." The awards ceremony is set to take place in April, and promises to be a night of celebration and recognition for the best in music.

In other news, the music industry continues to adapt and evolve, with a focus on leveraging technology to reach a broader audience. Streaming platforms and social media have become crucial tools for artists to reach listeners, and the industry is embracing these changes to stay relevant.

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"I've heard snippets from the album," says Eric Cook, manager of Omega Music in Dayton, Ohio. "I love it, and so do our customers. Monifah has a great following here. Based on what we've heard, we expect the album to do well for us."
Dance
U.S., Europe Converge In Amsterdam

REWIND: As we write this, it’s several days after the Amsterdam Dance Event (ADE). And as we let the experience seep into our consciousness, we’re haunted by a nagging question: Where is the “future” of European dance trading places? In other words, is the European market diminishing in overall significance, or is there something going on behind the scenes? The answer appears to be yes.

Consider this: Clear Channel Communications has already begun acquiring European radio stations, like Radio 2 Denmark and Radio 1 Norway. Will this result in listener, music and segmentation models, just as it has in the U.S.? According to numerous European label executives attending the ADE, this is indeed the future of European radio.

Like their American counterparts, European labels are just now discovering that great artists are no longer enough at radio. Today, a strong marketing plan, as well as an album and video, are also needed to gain airplay within the European markets.

“Gone are the days when you just send an incredible dance track to a radio programmer,” said one Lonclandes, president of U.K.’s Northern Beats.

And what about this: In a manner very similar to Europe in the mid-’90s, the U.S. appears to be on the verge of a British dance music explosion, with U.K. DJ/producers like Paul Oakenfold and Sasha & John Digweed regularly touring throughout the U.S. In fact, Oakenfold’s beat-mixed compilation “Perfecto Presents Another World” debuted at No. 14 on The Billboard 200 last issue. This was preceded by Sasha & John Digweed’s “Communication,” which debuted at No. 149 on the same chart in July.

Also worth noting: Dance albums like Paul Van Dyk’s “Out There And Back,” BT’s “Movement In Still Life,” and DJ Skribble’s “Essential Dance 2000,” among many others, have been figuring heavily on Billboard’s Heatseekers chart. The times they are a changin’, indeed.

ON A LIGHTER NOTE, to say that we’re still recovering from the ADE-approved parties that exploded throughout the city, the final event would be an understatement. While there was definitely something for everyone—from Wall of Sound U.K.’s festive soirée to the full-on all-day line-up set by the Brooklyn Funk Essentials, to beat-savvy DJ sets from Europeans like Lucien Foort (the Netherlands), DJ Tonka (Germany), Towa Tei (Japan), Adanski (the U.K.), and Olive (France)—we still find ourselves reliving two parties in particular.

Desire, which was held at the cavernous Escape club, was presented by an international array of labels: Euphonic Recordings, D’N A, Vocal Biz Records, Andrian, Strictly Rhythm, Kontor, TMF, and AIM:PM. In addition to spotlighting frenetic DJ sets from stars like DJ Dominika, Garden and DJ Jean, the showcase featured live performances by Ultra Naté and Afro Medusa.

Zada delivered a fiery set that was equal parts past, present, and future. The Baltimore-based singer-songwriter’s a cappella reading of “New Kind Of Medicine” was awe-inspiring, to say the least. In fact, the same could be said for her fine vocal skills on the guitar-enhanced “Afro Love” and the disco-splashed “If You Could Read My Mind.”

For the million-selling “Free,” Naté was accompanied by what she refers to as “the Papa Don’t Preach mix.” For those who haven’t heard this incredible (and unreleased) version of the song, it uses the street-styled vocals of Missy Elliot’s “Papa Don’t Preach” over the hypnotic beats of Jaybee’s “Plastic Dreams.” According to Naté, this match-up was originally seen by day as a B-side, “that is, if the proper licenses can be cleared.”

For the set’s closing number, “You Got It,” Naté departed from the song’s original version into Joey Negro’s fab restructuring. For those wondering about Naté’s new Strictly Rhythm album, “Stranger Than Fiction,” it should be in stores early next year.

Preceding Naté was Afro Medusa, the London-based trio responsible for the international club smash “Pasilda,” which this issue climbs to No. 3 on the Billboard Hot Dance Music/Club Play chart. Consisting of singer Isabel Frutt-Uso, percussionist Patrick Cole, and guitarist Nick Bennett, Afro Medusa ably replicated the song’s infectious African vibe. If all goes according to plan, expect to see Afro Medusa touring throughout the U.S. at the end of November.

Immediately following Desire was a party sponsored by Defected Records U.K. held at the two- floored Club Arena, it was kind of international DJ lineup, with guys like Boris Dlugosch, Olav Basoski, Brian Tappert, Bob Sinclair, and Full Intention manning the turntables. Yes, the focus was on soulful house sounds of the vocal and filtered kind.

U.K. production/remix outfit Full Intention is the latest entry for its wicked programming skills. At one point, portions of Chaka Khan’s “I’m Every Woman” were being over another special mention for its bubbly percussion breakdown of Karen Young’s simply irresistible “Hot Shot.”

Later on, the duo had quite the time reworking Teena Marie’s “I Need Your Lovin’” for contemporary dancefloors. Also figuring into the mix was world premiere of the Full Intention restructuring of Nate’s next single, “Get It Up (The Feeling).” Talk about the stuff dreams are made of.

AS FOR THE PROVERBIAL GOODIE BAG, those in search of that new full-on disco album need look no further than U.S. label Sasha & John Digweed Presents’ new Universal Records U.K. album, the appropriately titled “Fabulous.” Scheduled to street Nov. 13, the oh-so-festive 10-song set—produced by Ian Mastrost (aka Trouser Enthusiasts) and Terry Ronald—finds Easton covering such dancefloor gems as “Don’t Leave Me This Way,” “Love Is In Control (Finger On The Trigger),” and “Never Can Say Goodbye.” Also included are two original songs (the power ballad “You Never Give Me The Chance” and the “Lust Dance”-laden “Get Here To Me”), penned by Mastrost and Ronald, who collectively work under the Luxury Planet moniker.

The set’s first single, a truly fierce remake of the Three Degrees’ “You Got It,” was mixed with equally fierce remixes by Joey Negro, the Steaze Sisters, and (Continued on next page)

Razor N’ Guido’s Groovilicious Album Showcases Variety Of Clubland Styles

BY MATT KALKHOFF
WASHINGTON, D.C.–I used to get fired from clubs for playing this music,” recalls Peter “Razor” Oshock, one-half of the innovative remix/production team Razor N’ Guido, referring to the duo’s progressive hard-house sound. “I got fired from a club six times on [New York’s] Long Island. Now, the clubs will do anything to get us to play.

Yesterday’s nobody is today’s trendsetter and tomorrow’s superstar. It has often been said that making it big in the entertainment industry is just a matter of being in the right place at the right time. That, and an overwhelming amount of talent, of course. It may be a tired cliché, but Razor N’ Guido attribute much of their past success to unexpected opportunities and impeccable timing.

On the act’s new continuous-mix CD of original material, appropriately titled “Dancefloor”—which Groovilicious/Strictly Rhythm will have in stores Nov. 7—the venerable men behind such infectious and influential club crossover hits as “Do It Again” are relying more heavily on talent these days and have adeptly executed this exhaustive and revolutionary project.

“I think the album shows how eclectic we are musically,” says Guido (Osoir), whose songs are published by Gomixx (ASCAP); Osback’s songs are handled by Ray Zorman (ASCAP). “For us, this was the first time writing and producing full-on vocals. It was truly a learning experience.

Although consisting of genuine dance music, the album showcases the true essence of the clubland experience. It also spotlights the vocal talents of Octavina, Darrel Martin, Alan T., Renée, and fellow Groovilicious artist Reina.

“They’re both very talented, amazing guys,” notes Reina, who sings on (and co-penned) two tracks, “You Got It” and “The Way,” the set’s first single. “They let me have total creative freedom.”

According to Gomixx, VP of promotion at Strictly Rhythm, “Miss The Way” was delivered to
Sharp—will be in stores Nov. 27.

"Working with Sheena was a complete joy, a dream come true," Masterson told us. "The combination of Sheena's voice and live string and brass instrumentation is truly magical. Sheena is a lot of fun and emotion in these songs. (Be sure to check out Chuck Taylor's in-depth Easton profile in Billboard's next issue.)" Fans of Robin "Jaydee" Albers—the mastermind behind such new-classic underground smashes as Jaydee's "Plastic Dreams" and the Subculture's "Fiesta"—is working on an album. Like Easton's album, Albers told us, "it'll feature covers of my favorite songs from the disco era." Already completed are covers of "Love Potion No. 9" and "Straighten Up and Fly Right."
England Embraces Brooks Affiliation With 'Highways' Project On Capitol

After Years of Trying to Stay out of the Long Shadow Cast by Garth Brooks, Tyler England decided last year to embrace his affiliation with the country superstar through a professional conversation. In the process, the two have rekindled their friendship, and England has rediscovered his own identity as an artist.

England spent six years touring in the band of college buddy Brooks but stepped out on his own when he signed a solo deal with RCA Records. He recorded two albums for RCA—a 1995 self-titled set that yielded the No. 3 hit “Should’ve Asked Her Faster” and the underrated 1996 follow-up “Two Ways to Fall.” Not signed to Capitol, also home to Brooks, England is reaching the release of his first album for the label, “Highways & Dance Halls,” due Nov. 21. Brooks produced the set, which features a reworked “Should’ve Asked Her Faster” recorded as a duet with labelmate Steve Wariner.

After the RCA deal ended, England moved his family back to Oklahoma but soon got a call from Brooks. “He gave me a piece of advice, ‘Don’t use your buddy, I really feel like you haven’t had your best shot yet, and if you still want a shot at this, I think I can probably help you,’” England recalls. Brooks connected England with Pat Quigley, then president/CEO of Capitol’s Nashville division, who quickly signed him.

But England says, “the best part of this whole deal is...the fact that Garth produced it.” That’s because Garth has produced many successful things in his life—this is the first product he’s gone out on a limb to produce himself. But the magic of me and Garth is simply the way he knows me from my youth, and he knew where I was coming from musically. As great as all the producers I’ve worked with were in Nashville, they didn’t have a chance to know me and sit around and let me just pick up a song and say, ‘This is the kind of stuff I like.’

England is so pleased with the resulting album, he says, “by far, this was the longest DEE-BUG.” England says, “I found out no matter how great your live show is going, if you don’t have stuff on the radio, it’s not going to last long.” So instead of touring, England decided to try to support it at radio first. With success at radio, that will lead to a much better tour. So that’s the focus...I’m not one of those guys, being a daddy [to four children].

(Continued on page 69)

Country ARTISTS & MUSIC

Owens Cohort Rich Gets Due On Anthology Project From Sundazed

BY JIM BESSMAN

NEW YORK—Forever revered by Southern California country enthusiasts for his primary role in creating Buck Owens’ trademark Buckeroos sound, Jimmie F. Davis, who died in 1974, is the focus of a first-ever compilation documenting his many contributions to Owens’ band the Buckaroos.

The 24-track “Country Pickin’ The Don Rich Anthology,” due Dec. 5 from Sundazed Music, spotlights Rich’s teller-silver-sparkle Telecaster guitar-playing, which was so central to Owens’ recordings from the ‘50s as well as the Buckaroos’ own albums. But the set also showcases Rich’s equally outstanding voice, not just his solo, but also his ability to play in many genres and to use many vocal styles, and occasional lead vocals.

“I sincerely believe that Don Rich was as much a part of the Buck Oars' sound as Buck,” says Owens, who has also claimed in the past that Rich’s fatality motorcycle accident eventually led Owens own musical life as well. "We had two relationships. One was a father and son; the other was like brothers," Owens says. "In reference to this compilation, it’s a fair and good and wonderful representation of what he was. Don Rich was but still so far from being complete as to what he was."

"When I met Don he was 16, and I was 19 years old. He was with me for 16 years, and it was just uncountable. I’ve always said, if there’s such a thing as reincarnation, we played music together back in another life. He could read my mind, and I could read his. We were on the same wavelength. Losing him, all the thunder and lightning went out of my music. It’s never been the same—there’s one. All one has to do is listen to tell."

As Owens recalls, Rich was an exceptional fiddle player when they worked together, too. "Don made all the stuff, and he knew it and he had his band, but he was never completely together. We never had enough to play the fiddle."

The resulting album also included five tracks that were left off the 1996 "High-Rich and Bootleurs"

"I never saw anyone—before or after—use a fiddle. He had an awesome talent, which is further recognized in the heartfelt testimonial that we got from Merle Haggard, and Stoney Westmoreland, and Pete Anderson, and Jimmie F. Davis,” says Laura Cantrell, who hosts the "Radio Thrift Shop" weekly program at East Orange, N.J., free-form station WMFU and is herself a Diesel. Only recording artist, "Don Rich, in Buck’s mind, was obviously his equal and counterpart in that era and sound, and this anthology really puts a great point, in addition to great music."

Rich’s enduring legacy is reiterated by Owens and a more contemporary artist, on a day go by that somebody doesn’t mention something about Don Rich,” says Owens. "I average at least one E-mail a week about him—era that’s amazing. He still lives in the hearts of a lot of people."

Notes Yankov, whose debt to Owens and Rich has been so recently manifested in his music and the contributions of his guitarist/publisher, notes that the "Don Rich harmony singing and guitar playing gave Buck Owens’ music an artistry and musicality that was inseparable from the Buckaroos and Buck’s recordings and live performances. His fingerprint will forever be uniquely lasting one on the sound of country music."

For the Record

Contrary to a story in the Oct. 28 issue of Billboard, Paul Corbin, the newly named VP of promotion at BMG, reports to Del Bryant, BMG’s senior VP of promotion, and setting rights.
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**Billboard Top Country Albums**

*COMPILED FROM A NATIONAL SAMPLE OF STORE RETAIL, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPRED, AND PROVIDED BY SoundScan®*
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the producer/host of American Country Countdown...

BOB KINGSLEY

www.americanradiohistory.com
The Hot Country Chart

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

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

The program is on CD and includes local availables. 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.
Billboard – Top Country Singles Sales

No. 1 – "The Way You Love Me" by Faith Hill

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Trade Show Examines How To Expand Audience And Reach Of Bluegrass

By Vernell Hackett

LOUISVILLE, KY.—The International Bluegrass Music Assn.'s (IBMA)/Trade Show 2000, held here Oct. 16-22, was geared toward growing the Bluegrass music industry as a whole. The show, which is part of a three-year, two-year cycle, and introducing it to larger audiences through the use of modern technology as well as standard marketing practices.

One of the newest topics at IBMA was discussed on the panel "What Is Bluegrass And How Can It Impact Your Career?" moderated by Ken Irwin, head of Rounder Records. Panelists included Trudy Lantz, VP of sales and marketing for SoundScan, and Tracy Wakler, director of national sales for Rounder. The discussion focused on why the Bluegrass industry should be a part of the SoundScan process to see how many Bluegrass records are sold. Wakler said that before SoundScan, sales were pure guesswork.

One industry that has it hard for Bluegrass labels and artists is the electronic music industry. "Right now bluegrass is no longer a music business," said Wakler. "We need to do more to get people to come out to Bluegrass events."

KENTUCKY-BORN GROWN: Billy Ray Cyrus, whose runway hit "Achy Breaky Heart" was touted as the smoking hot new artist, awakened the long-suffering country dance-ball business in the early '90s, return to Top Country Albums with "Southern Rain" (Monument), which scans more than 14,000 units to open at No. 13. It is Cyrus’ biggest opening-week sum since “Storm In The Heartland” debuted with approximately 17,000 pieces in the Nov. 26, 1994, Billboard.

On Hot Country Singles & Tracks, “You Won’t Be Lonely Now” eyes Airpower status as it gains 14 detections and jumps 26-21. WQBE Charleston, W.Va., is the weekly airplay leader with 38 detections, while WSM Nashville tops the chart with 35 detections to date.


O ONE PLACE AT A TIME: After proclaiming to The Tennesseean in an interview published Oct. 22 that he’s now in better health than at any time during the past two years and that he was misdiagnosed with the debilitating Shay-Dragger syndrome, Johnny Cash makes his biggest splash of the SoundScan era on Top Country Albums and reaches his highest solo pinnacle on the chart in nearly 30 years. With more than 16,000 scans, "American III: Solitary Man" (American/Columbia) takes Hot Shot Debut honors at No. 11 on the country list and starts at No. 88 on The Billboard 200.

“American Recordings” marked Cash’s opening-week high mark of the last decade when it bowed at No. 29 with more than 8,000 units in the spring of 1994. Not since his 1978 set “Any Old Wind That Blows” rose to No. 5 has Cash taken a solo project to as lofty heights on Top Country Albums, although two collaborative installments of the highly commercial “Highwaymen” set — with Willie Nelson, Waylon Jennings, and Kris Kristofferson — peaked at No. 1 and No. 4, respectively, in 1985 and 1990.


One chart where Cash’s new album is having the greatest impact, however, is the Country Singles Sales chart. Cash’s opening-week high for Rounder was No. 3, but it’s highest start and No. 38 I’M YOUR LONELY NOW for No. 30. Possible reasons: "You Can’t Stop Me Now" in ASCAP. "That’s What I’m Here For" in ASCAP. "Lonely Now" in COLUMBIA 79515/SONY.


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Two Sides of the Coin: Al Di Meola initially made a name for himself by crafting hyper-speed guitar solos with an intensely challenging composition, but his muse has frequently embraced a vast array of globally influenced textures and rhythms.

For “The Grande Passion” (Telarc, Oct. 24), the guitarist and his world sinfonia ensemble (whose core is comprised of percussionists Gumbi Ortiz and Gilad, acoustic guitarist Hernan Romero, and pianist Mario Parmisano) interpret three compositions by the late Astor Piazzolla, along with six new Di Meola compositions that reflect the leader's love of tango. Introspective, with poignant melodies and softly danceable rhythms, “The Grande Passion” continues the dense textures found on the guitarist's 1998 release, “The Infinite Desire.” Unlike that album, which featured Di Meola and keyboardist Rachel Z augmenting the music with highly imaginative sound samples, “The Grande Passion’s” rich orchestrations are created courtesy of members of the Toronto Symphonic, creating a lush backing for the guitarist's often contemplative acoustic excursions. The melodies and emotions found in Piazzolla's music really communicate to the listener, and that is something I sought to capture,” says Di Meola, who met the tango master while on tour in Japan in 1985. “There is a romanticism in this music that I find more appealing than the music I made in past decades, which was more cerebral.”

A charter member of the ’70s fusion movement, Di Meola notes that Piazzolla was “a great fan” of jazz fusion and a champion of individual expression. “He was eager to hear me perform his music, because he had heard enough versions of people playing his songs note for note and wanted to hear me take the songs in my own directions.”

While Di Meola's acoustic guitar provides the main voice of “The Grande Passion,” his electric playing is the focus of the double-disc “Anthology” (Legacy/Columbia, Oct. 24), which compiles 20 tracks spanning the years 1975 through 1982, drawing from classic albums such as “Intimate Gigant” (1972) and “Electric Rendezvous” (1982). Included are four unreleased tracks: two from a live 1978 radio broadcast from North Hempstead, N.Y., and two from a 1982 performance in Holland that marked the first time Di Meola played with drummer Simon Phillips.

And: For anyone who has witnessed septuagenarian and octogenarian jazz musicians who seem to be at the peak of their instrumental prowess, there is Connie Elvington’s “Some Cats Know” (MiaSamba Music), in rich fine print vocalists joined by a who's who of jazz legends, including Ray Brown, Van Freeman, Dizzy Gillespie, and Al Grey.

The distinctly younger Elvington composed the lyrics for a vocalise take on Charlie Parker and Dizzy Gillespie’s “Anthropology,” written to Sheila Jordan’s scat solo on the song from her 1996 release “Lost & Found” (Muse), in praise of Jordan’s abilities. Previously available only at Elvington’s live shows, “Some Cats Know” has been picked up by Allegro distribution for release Nov. 7.

Film “O Brother, Where Art Thou” (Touchstone Pictures/Universal Pictures) is being cited as "potentially the best tool in recent years" to expose the general public to the music because the soundtrack on Mercury Records’ Nashville division is predominantly bluegrass (Billboard, Oct. 21). “We haven’t had a recent major movie that featured bluegrass, like ‘Deliverance’ or ‘Bonnie And Clyde’,” Irish said. “I remember when ‘The Big Easy’ came out, [Rounder] couldn’t keep our Cajun music albums on the shelves. ‘O Brother’ may be what we need to give bluegrass music an exponential jump.”

When asked about the effect the annual IBMA awards show has on an artist, Dan Hayes, executive director for the IBMA, said that the organization needed to create an instant response in album sales. “But retail may be more apt to put an artist on the shelf from the exposure an artist may then receive in print and radio,” he said.

One reason the bluegrass awards don't have an immediate impact is they are not televised and information about winners is not immediately in front of bluegrass fans.

Bluegrass has, in recent years, attracted a younger following, brought about in part by groups like Phish and Leftover Salmon, who have roots in the genre. David Crow of the Wyatt, Tarrant & Co. law firm in Nashville said he was encouraged by the number of young people the trade show, “One morning I went to bed at six and there were four groups of eight to 10 young people, all under 20, jamming in the halls.”

Another indication of bluegrass music’s growth is the support from within the industry. BMI and ASCAP have been sponsors of events at the IBMA trade show in recent years. “ASCAP has some great writers in Tim O’Brien, Darrell Scott, Chris Jones, and R. I. Skaggs,” said Dan Keen, the performing rights organization’s assistant VP. “When I came to ASCAP six years ago I realized we needed to become more involved in bluegrass music, and felt that was a need we could fill helped because I’m a huge fan of the music.” Since then, American music lovers embrace the music because of its honesty and truth.

Marty Stuart, who hosted the IBMA awards show, started playing bluegrass as a teenager. “It is sincere, honest, a real heart and soul music. I consider myself one of its main cheerleaders and biggest fans.”
Classical

KEEPING
SCORE

by Bradley Bomberger

CARrying on: As with much in the classical music business in the past decade, the role of the A&R represen
tative has undergone titanic changes. And, par
cularly at the major-label level, no position carri
ces with it such a dual daily burden of changing with the tunes while living up to the past.

More than most, the A&R of EMI Classics seems to
have struck a balance between a difficult new Zeitgeist
and the traditional values that enabled the company
to create a catalog that is one of the wonders of 20th-
century creative achievement. The label may step into
the crossover pile with increasing regularity, but it also
issues wonderful recordings of every stripe—discs
that stand with anything in that great catalog—on a regu-
lar basis. And, yes, EMI Classics had a very respec-
table fiscal year last term.

“We saw the wall coming perhaps a bit earlier than
some,” says Peter Alward, EMI Classics’ senior VP of
A&R. “So rather than have a glancing blow and suf
fered a bit of a dent, we didn’t hit the wall full-on.
We began changing the way we do business as long
d as a decade ago.”

As EMI’s former head of classical A&R, Alward has
credited with leading that astute shift. He over-
saw a department that includes three staff produc-
ers—John Frary, Alward’s “Debut” series, as well as work-
ing with Paul McCartney and tenor Ian Bostridge, among others. Seren
tom Simon Rattle’s records, and David Groves (whose
duties include the recording of opera and symphonic
work with Agata Alagna and Angela Gheo
ghiu, as well as Nigel Kennedy)—something that is rare among majors now.

“Artists should see the same face through the glass when we have to explain to Financial eggheads why we’re getting the right sound does have a human element.”

The 50-year-old Alward was born in London, study-
ing piano before joining EMI in 1970, drawn to the
aura of thesidationion of the likes of conductor
Walter Legge. He worked his way up the ranks ("from
der bottom," eventually being thrown in the deep end
as an artist relations (booster), based in Germany.

“Perhaps my career really began when I met
Herbert von Karajan in Berlin and became his lias
ion with the label,” Alward recalls. “He had a mon
strous reputation, but much of that was a front for his
shyness. Behind the façade was a great desire to pass on
all he knew to the next generation. Observing him
at work was quite an education, and not only musically.
His instrument wasn’t just the orchestra but the indus
try, too, which he represented like a virtuoso.”

Beyond Alward’s cosmopolitan charm and obvious
enthusiasm for great music (listening to late Beetho
ven string quartets if given a spare moment, he has
a resolutely bright, can-do disposition). Alward has even
begun to appreciate the numbers game. Taking his wish
list of planned recordings to the individual markets for
sales projections, he then whittles down his list based on
the cost/forecast calculations. “At first,” he says, “I
resisted having to explain financial eggheads why I
would want to record certain pieces of music, but now
it seems like second nature. And it is good to have peo
ple in the process who can act more passionately regarding music. What’s encouraging is that the
accountants see the value of the catalog and that our
new recordings provide its future.”

The key aspect of EMI’s transformation has been atti-
tual, Alward says. “We’re no longer an old boys’ club,
smoking cigars in our leather chairs and making deci-
sions in ivory-tower fashion. Today, an A&R man
goes the needs of the marketing department at his peril; if I make a record and they think it can’t sell, then I am—we are—in trouble. But I’m glad
to be at a company where artistic considerations still
carry weight. Even when we still hadn’t cleared the
fiscal hurdle a few years ago, (EMI Classics president)
Richard Lyttelton green-lighted our Bartók ‘Blue
beard’s Castle’ because he believed it was special.”

EMI’s dramatic reduction in the number of recordings it
makes is “definitely a case of less is more,” Alward
insists. “A lot of recordings were made in the boom years
that, let’s face it, were less than vital. The recordings we
make are more concentrated now. Still, I have the deep
est respect for a conductor like Mariss Jansons, and it
pains me that we can’t offer him a contract. I would
also love to make records with Franz Welser-Möst
and the Cleveland Orchestra, but the group’s rates
to have come down. Orchestras, American ones espe
cially, have to understand that the names of only two
orchestras really make a difference when it comes to
sales now—Berlin and Vienna.”

Regarding such highly debatable crossover projects
as EMI Classics’ recent Scorpions/Berliner Philhar
monic album, Alward says good-naturedly, “Five to
10 years ago, I wouldn’t have been concerned with find
ing ‘volume’ recordings, but now I find it can be amus
ing. Of And it’s one of those that you play, refine—
which is the opposite for core classical. Still, I know that
the sales of a successful crossover career projects that
might be considered indulgent these days—such
as Rattle’s ‘Gurrelieder’—which won’t likely
see profit in my lifetime but will undoubtedly make a great
record.”

EMI’s two decade-plus relationship with Rattle (who
was quoted as saying that “the orchestra ‘a horrible idea’ has flourished with a process of
getting to know the music in a way that you can’t just
play the music in the games.” I think I see a healthy
trend in that way with the younger generation, where artists, managers, and the record company see themselves less as adversaries but as partners in the work.”

In the coming years, Alward hopes to continue
EMI’s long-term signature of the composer/pianist
Thomas Adès with Deco’s famously risky but hugely
rewarding record with Benjamin Britten. Adès has
a new solo piano album out in the U.K. and, pairs
with Bostridge next year for a Janácek album,
with his own Piano Quartet also in the works. Bostridge
will have a disc out early next year featuring “Sw. Arabi
Songs,” the breathtaking 55-minute song cycle penned
for him by Hans Werner Henze.

EMI is counting on Gheorghiu, Alagna, and conduc
tor Antonio Pappano, who has come into the premier 21-
century opera team. A Massenet “Manon” is just out
from the trio, and a “Tosca” film soundtrack is coming.
Another headlining-probing EMI artist, Kennedy, has
a riveting new Bach violin concerto disc with the Berlin
Philharmonic under卸 (in the U.S.). If the stars
align, there will be a new set of Litz. concerts from the
world’s greatest pianist, Marsha Argerich. And in a
project close to Alward’s heart, Weisz-Most will
record Korngold’s opera “Die Tief Stadt” in Zurich.

An admirer of such stalwart indies as Hyperion,
Alward is distressed to see some of his eminent major-
label counterparts pulling back from classics. “There’s
less justification than they imagine,” he says. “We’re
very cautious because there are a lot of projects
on the go, and we still have the truth, I like my job
ever. People think the boom times were so great, but really they were boring.”

What’s encouraging is that the accountants see the value of the catalog and that our
new recordings provide its future.”

The key aspect of EMI’s transformation has been atti-

Artists & Music

**In the Spirit**

by Lisa Collins


But despite the star power, it was 25-year-old Wilson who proved to be the main attraction. Taking to the stage like a powerful yet poised siren with her riveting P.O. (Power Of Praise) Chorale—which performed in flawless vocal symmetry—Wilson was electrifying, bringing the house down with selections from the Gospel Centric debut release "Girl Director," due Tuesday (11). Wilson says, "I don't hold back as far as my artistry or performance. I just let go, and I like to make the audience feel a part of the whole performance.

There is a growing buzz surrounding Wilson and the talented 30-member chorale, formed in 1998. The single act, "Act Like You Know," is in solid rotation on gospel radio, and a video is currently airing on BET. Produced by her husband, Joe "Flyin" Wilson, a sought-after session instrumentalist, the album features guest vocals by Faith Evans on the powerful ballad "Crown.

"Women have had a great amount of success directing church choirs but not stepping out onstage in the gospel recording scene," Wilson notes. "I've always wanted to do above and beyond. Settling for any less has never been an option."

**SISTER POWER:** Veteran Dallas-based promoter Al Wash has scored another win with his Sistars in the Spirit tour, featuring Angélla Christie, Shirley Caesar, Yolanda Adams, and Mary Mary. The 12-city tour kicked off Sept. 20 with a rousing Wash Jazz just hoping to break even. It has since become the second-most successful gospel tour he's had.

"Initially," Wash says, "it was going to be 32 shows, and we were undecided about even coming to the West Coast. I didn't know and wasn't convinced it was gonna work, because it was all women, and women didn't want to see women. At least, that's what they say in the entertainment industry. I thought our audience wouldn't. But this tour has proved them wrong in a big way. The audience is 60% women, and I would say that it has gotten a little younger with the popularity of Mary Mary and Yolanda Adams. We added dates because of the demand in markets like [Washington] D.C., New York City, and Chicago. We really could add another 30-40 shows, but by me wanting to make it an annual event, I'd rather people away in anticipation of next year."

The three-hour show, hosted by BET host Bobby Jones, winds down Nov. 20 on the West Coast. Wash says, "Gospel audiences are beginning to see what a gospel tour is now. We believe they understand the concept of giving them a show and are willing to pay more for tickets. Our average ticket price for the Tour of Life was $23. The average ticket price for this show was $32."

**BRIEFLY:** Contrary to public reports, Born Again Records president Barnett Williams says that his label has not gone out of business. "When Platinum filed bankruptcy, it hurt us tremendously, and we have downsized. But at the moment we're just regrouping in order to come back stronger in January," the Los Angeles-based label's name—known for its success with artists like comedian Broderick Riley—hopes to do that with the January release of "Born Again Love Songs" from Kim Yvette.

An Impressive Debut: When Third Day's Mac Powell gets excited about a new band, you know it's got to be good. Several months ago, Powell told Higher Ground about a new group out of Texas he was producing called forty days. One listen to the Benson Records debut Everyday" demonstrates why Powell wanted to work with this talented outfit. During a recent visit to Billboard's Nashville office, the band members performed an acoustic set that impressed the conference-room crowd with their beautifully written songs, terrific voices (especially the vocal interplay between twins Joel and Mark Warren), and warm, friendly personalities.

Comprising Brian Barr, Drue Phillips, Chris Foster, and the Warren twins, the band had already been busy performing for more than 100 dates a year before signing its deal with Benson. "We met Mac in March of 1999 out in Denton, Texas," says Mark Warren. "Third Day was playing that night, and our band was playing that day during the conference. He heard a song or two and asked us some questions.

Powell went home with some of the band's independently recorded music and soon after called to say he'd like to work with them. (The forty days project marks his first outside production effort.) The group traveled to Atlanta to go in the studio with Powell, and when the labels in Nashville heard the results, the band started getting offers.

Before they could go in the studio to complete their debut project, the band witnessed firsthand one of the horrors the rest of us just heard about on the news. They were onstage leading worship at Wedgewood Baptist Church in Fort Worth, Texas, when a gunman entered, killed eight people, including himself.

"It's been tough," says Warren. "We didn't stop playing—only for a few days—just because we thought we couldn't do it. We had to. We had to. We went on. We knew God was there. You can't deny it."

The day of the shoot—Wedgewood Baptist Church was holding a See You at the Pole rally, with young people meet at the flagpole to pray. The band had developed an enthusiastic following in the area, and many of the kids at Wedgewood Baptist that day had come to see them.

"It was tough for us because a lot of the kids who saw us at camp brought their friends to see us," says Warren. "One of the girls that died brought a lot of her friends . . . But it was tough for us to know that some kids were there and died because they came to see us. If you think about that at all, you think about it the whole time you hear, and you see women."

The band, which is booked by David Breen and managed by Hugh Robertson, went back to the church on the anniversary for this year's rally. "We sang practically the whole day, but we didn't think about God than talking about the shooting over and over," says Warren.

(Closed on page 78)
Previn’s Nonclassical Works Collected On Promotional CD

As noted by Previn, the only “very recent ones”—written in 1999—are “Quiet Music” and “ Prelude To Goodbye,” with lyrics by Alan and Marilyn Bergman, with Previn also saying that “the pieces of us will be working together again very soon.” Meanwhile, both the recent collaborations are represented by Previn and singer Sandy Stewart in demo versions of the songs.

K-TEL/SPKIRIT TIES: New York-based Spirit Music has collected recent and earlier catalog and master deals with K-Tel International, the multi-tiered marketer and distributor of entertainment product. The music publisher has made a global administration deal for K-tel’s publishing companies, Pattern Music (ASCAP), Over the Rainbow Music (ASCAP), B a m b o o Music (BMI), and Council Music (ASCAP) for the catalog, which total about 1,500 copyrights, including chart songs from the '60s. The catalog was previously administered by Universal Music.

In another relationship, Spirit Music will exploit some 35,000 masters from the K-tel and Decca labels, including original hit recordings by Frankie Avalon, Gene Chandler, Lee Dorsey, Betty Everett, Barbara Lewis, and Sam & Dave. Both the K-tel song catalogs and master holdings will be subject to Spirit Music’s ongoing attempts to place material in film, TV, and advertising situations, says Mark Fried, president of Spirit Music.

as the billboard report of oct. 7 confirmed, the spotlight is shining brightly on philadelphia. the city of brotherly love, long a hotbed of talent, is once again on a creative jazz jag, with acts including the roots, kurupt, eve, major figgus, and philly's most wanted making waves. perhaps the most defining characteristic philadelphia's sound is its unique blend of styles ranging from rap, gospel, and r&b to dance, jazz, and spoken word.

in the basement of a nondescript building in an industrial area downtown, a microcon of the exploding philly scene is found at a touch of jazz, where jeffrey townes, aka dj jazz jiff, oversees a small, intense, and highly prolific group of new recording producers. far from the high-end commercial studio business, where the emphasis is on four-star hotel-style client service and state-of-the-art equipment, a touch of jazz is housed in an unassuming group of rooms that are nonetheless furnished with ample vintage and modern recording gear. for greater emphasis, however, is placed on a homey environment with plenty of musical instruments on hand—there seems to be a fender Rhodes electric piano in every room—to supplement the sequencing and sampling gear.

in fact, the principals of a touch of jazz aren't very interested in talking much about gear at all. in between the jokes that come fast and furious when they are together in a room (and from which no one is spared), conversation always comes back to the baseline musician—be it the drummer on a new track, or the reverence for townes they all freely express.

though a touch of jazz has been high-profile in recent months, it's been a long time in the making.

ivan barias, vidal davis, carvin haggins, andre harris, darren “limitless” henson, and keith pelzer have all been involved in the recording company for more than eleven years. a touch of jazz has existed for 12. the genius of the company, however, lies not in the studios townes built so much as in the microcon of creative jazz. at a touch of jazz, the free exchange of ideas and mingling of styles that have resulted in an explosion of new music for artists including musiq, darius rucker, and kenny lattimore.

perhaps, it's suggested, the maximum realization of this collaboration to date can be found in jill scott's debut album, “who is jill scott? words and sounds vol. 1.” the philadelphia native's hidden beach release, prominently featured on the billboard top r&b/hip-hop albums for the past 14 weeks, is emblematic of the touch of jazz work ethic: everyone is featured in the writing, engineering, and production credits.

“everybody brought something into the camp when they came in,” pelzer explains. “vidal and andre are drummers, so i may go to them if i need live drums or an ear for percussion. darren and ivan know records. darren, carvin, and ivan are more lyricists, because they’re rappers. vidal, andre, and i used to work in choirs, so we know harmony. there’s guitar players, piano players. everybody does everything.”

a similar project is the solo album by rucker, vocalist of hootie & the blowfish. originally contracted for one song, a touch of jazz produced eight. no one, it seems, leaves the studio with just one. “i wish you could have been here at 1 a.m.,” says townes, sitting at a yamaha g2 digital mixer—the console of choice in most of the studio's touch of jazz shines through creative collaboration.
audio album with producer Mick Lloyd. Lloyd and Joe Funderburk engineered, assisted by Paul Skafie.

LOS ANGELES At ENCORE STUDIOS in Burbank, James “Jimbo” Darton mixed the live “Tattoo The Earth” album for 1500 Records, featuring Nashville Pussy, Slayer, Slipknot, Mudvayne, Dig, Sevendust, and others. Patrick Thrasher handled Pro Tools.

In Studio A, Neal Avron and artists/producers Art Alexakis worked on the next Capitol release for Everclear. Lars Fox handled Pro Tools engineering.

At Oasis Mastering, engineer Eddy Schreyer recently mastered several projects, including the Overture’s “Conspiracy Of One,” which was produced by Brendan O’Brien for Sony/Columbia. Schreyer also mastered selected tracks from the album in 5.1.

Christina Aguilera’s Christmas album, “My Kind Of Christmas,” produced by RCA VP of A&R Ron Fair, was also mastered by Schreyer, as was the “Blair Witch II: Book Of Shadows” soundtrack for Priority Records; an Immortal/Virgin compilation album titled “Straight Up,” a tribute to Lynn Straight of Straight Up, which includes performances by Fred Durst of Limp Bizkit, Jonathan Davis of Korn, Serg Tankian of System Of A Down, and Layon Williams of Seven Dust; and an album for Bad Boy Entertainment new act Dream.

Also at Oasis, engineer Gene Grimaldi recently worked with MCA VP of A&R Jeff Redd on K-Ci & Jo Jo’s new album, “Crazy,” and also mastered the “Bedazzled” soundtrack for Restless Records. “Breatin’ The Heat” by Dan Hicks & His Hot Licks for Surfdog/Hollywood Records, and the new Charlie Wilson album for Major Hits Records.

Restless Records artist Warren G recently returned to Track Record Studios in North Hollywood to produce tracks for G-Funk/Restless act The 5 Footaz. Charles Nasser, an engineer, engineered Atlanta artist Ray Jay was also at Track Record to work on his upcoming release with producer Denvee and engineers Dave Young and Steve Lu. Bobby Kimball, the original voice of Toto, also returned to Track Record’s Neve room to track and mix a number of songs for his upcoming solo album, with engineer Paul Erikson and producer John Zaika.

OTHER LOCATIONS In PHILADELPHIA Inde Studios hosted Budd Ellison, Nathaniel “Crocket” Wilkie, and Robert Johnson this month with a few days producing for performances to support Patti LaBelle’s MCA release “When A Woman loves” and also recorded overdubs on a track for Shirley Caesar’s album of duets for Myrrh Records. They also sampled studio manager/singer songwriter for LaBelle’s live performances of her single “Call Me Gone.”


In nearby San Rafael, Calif., Derfler and Sammy Hagar mixed Hagar’s upcoming Cabo Wabo/Bel-yond Music release, “Ten13,” at Laughing Tiger Studios.

In other news from Laughing Tiger, producer/engineer Preston Glass and producer/engineer/ songwriter/Laughing Tiger owner Ari Rios have formed a creative partnership to produce records for upcoming artists. The team has been working with vocalists Seabron and LaToya London.

Audio editor and mastering engineer Dawn M. Frank, who has worked on recordings by such classical and jazz artists as Kathleen Battle, Yo-Yo Ma, Isaac Stern, and Wynton Marsalis, has joined Airshow Mastering, based in Boulder, Colo., and Springfield, Va. Her first project was the surround-sound Super Audio CD release “Dallas Christmas Gala,” featuring the Dallas Symphony Orchestra.

Frank came to Airshow after six years at Sony Music Studios in New York, where she edited and mastered analog and digital recordings for Sony’s classical department. Prior to Sony, she worked for Place as a digital audio editor. She has also remastered or edited projects for Legacy, Epic, and TVT Records.

Frank will work at the company’s Boulder facilities.

In San Francisco, Music Annex has announced the promotion of Tim DuFour to operations manager of its audio post-production studios. DuFour began his Music Annex career two years ago at the company’s Menlo Park, Calif., facility while studying audio engineering at San Francisco State University. He progressed to traffic manager and then production coordinator before transferring to the San Francisco location.

Please send material for Audio Track to Christopher Walsh, pro audio editor, Billboard, 770 Broadway, New York, N.Y. 10003; fax: 212-645-4537; E-mail: cwalsh@billboard.com.
**Artists & Music**

**Sebastian Moves Beyond Ranchera**

I n a S I N G L E Y E a r, veteran singer/songwriter Joan Sebastian traded ranchera for ballads and jaijapeo (a rodeo-like equestrian show and a Sebastian trademark) for a traditional concert stage. The move, says Sebastian—who recently won the Lifetime Achievement Award at the Ritmo Latino Awards—was for personal and musical reasons. "Last year I felt I was falling into a rut as far as folk music is concerned," says Sebastian, who is also known as a balladier. But after he spent decades concentrating on ranchera, he adds, "new generations outside of Mexico didn't know my music. And frankly, I thought, 'I've been singing folk music for ages, I need to do something different.'"

In a reaction mode, Sebastian went into the studio and recorded "Secreto De Amor" (Musart), a collection of 10 original tracks that has remained 25 weeks on The Billboard Latin 50. More than 5,600,000 copies have sold worldwide, according to Sebastian's label, which is looking to reach 1 million copies by April. The set is No. 29 this issue.

Album highlights are the lovely title track, the poignant "Julian" (dedicated to his 5-year-old son), and the upbeat "El Torro," whose tale of a fight with an angry bull is a metaphor for Sebastian's current fight with cancer. Health, in fact, is accepted the award because—and I'll leave modesty aside for a second—I've worked hard for three decades and I deserve it."

Sebastian is currently in the studio wrapping up his next album, which also veers toward pop ballads. Tentatively titled "Bosco Peregrinos," it may feature a duet with Amira Rusein, one of Sebastian's backup singers.

T he M A N C A N P L A Y: Pianist Raul Di Blasio has joined the ranks of the group of composers who actually sound better live than on disc. The Argentine pop pianist played a sold-out show at Miami Beach's Jackie Gleason Theater Oct. 21 where, unfettered by the constraints of the recording studio, he displayed his usual panache bolstered by impressive technical prowess. Playing a broad range of repertoire, Di Blasio was best when he told his band to leave the stage and, accompanied only by a percussionist and occasional keyboard player, performed a medley of traditional Latin repertoire. (Continued on next page)

LATIN TRACKS A-Z

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**Greatest Gainer**

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**Regional Mexican**

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“Vivo” will be released Monday (30) simultaneously in Europe, the U.S., and South America on video and DVD.

GARCIA WOOS IN HOLLYWOOD—Also on the rock en español front, Argentine singer/songwriter Erica Garcia, who is recording her third album (and first for Sony) under the production of Gustavo Santaolalla, played a stirring, unaired showcase at Sony's offices noon at the Club Club in West Hollywood. She was backed by drummer Victor Indrizo and bassist Justin Meldal-Johnsen (regulars from Beck’s band).

In the predominantly English-speaking audience at the Cat was products manager Sean Lucullus, who pre- ceded Garcia with a rare performance on electric guitar, with Indrizo on drums—and Beck himself.

Garcia’s first visit to the U.S. was in April, at which time she played only with guitar and sometimes a keyboard player: Tommy Jordan (singer for Gergy Tab) happened to be at one of her first shows and invited her to sing on Tah’s next album. “She’s in the same league as Jay Harvey and Patti Smith,” says Jordan.

WING DING FOR A GOOD CAUSE—Epic’s 600/Crescent Moon Records released a compilation album featuring past and present acts who’ve performed at WHY1 (Y-100 Miami’s annual Wing Ding concert). The bash and proceeds from the disc—which includes Mandarin Moore, Baha Men, Gloria Estefan, and Blessed Union of Souls—and independent label Hijo Del Sol (whose first outing will be released by Fonovisa) and Pastilla (the first U.S.-based rock en español band to sign with a major).

ASPICY GOLD RECORD: Three weeks after hitting stores, “Marca Cancho,” a new album by Chilean rock group Chanco En Piedra, reached gold status in that country (15,000 units sold), becoming the fastest-selling of the four albums released by the band.

The gold record was given to Chanco En Piedra by Sony Chile GM Eduardo Weise, in front of a crowd of 10,000 during the live debut of “Marca Cancho” at Estadio Nacional’s velodrome in Santiago, Chile. There, on Oct. 22, the four-piece group played a concert enhanced by sections of winds and percussion, with a multimedia theatrical show that included references to local and popular culture.

For Chancito 1994, Chanco En Piedra plays a Red Hot Chili Peppers- influenced mix of funk, metal, rock, and punk in Chile. Weise is planning one more night after a spicy, typically Chilean sauce made of tomatoes, chile, garlic, onions, and basil.
Industry Awaits Digital Guidelines

**Election Sidelines Online Copyright Legislation in Canada**

By Larry LeBrecht

TORONTO—Canadian Prime Minister Jean Chrétien’s call Oct. 22 for a federal election next month has sidelined his government’s long-anticipated new digital guidelines.

A “white paper” proposal had been scheduled to be announced in October detailing the government’s digital agenda. It was to deal with a variety of matters, including commerce issues, Internet service provider (ISP) liability, technological protection, copyright management, and information protection.

The paper would have been followed by a period of consultation with stakeholders, resulting in a memorandum of recommendations to the cabinet. However, the impending election has now scuttled this process.

“We’re spending billions on E-commerce strategies, and the government hasn’t updated the Copyright Act to protect us,” says Brian Robertson, president of the Canadian Recreading Industry Assn. (CRIA). “Bureaucrats are dragging their asses on this matter. In the meantime, the barn door is wide open.”

“The Canadian government certainly hasn’t been on top of copyright issues,” agrees music lawyer Susan Abramovitch of John Henderson in Toronto. “It would be hard to fault them for falling behind when our own industry doesn’t know how to deal with Napster and other services.”

Toronto-based consumer technology writer Frank Lenk, author of “Music Online,” calls digital strategies in Canada to date “all stop-gaps.” He says, “It’s been, ‘Let’s deal with the immediate problem, but let’s not raise any of the fundamental issues.’ However, the big Internet issues will be decided first in the U.S.”

The Canadian government’s delay in enacting the World Intellectual Property Organization (WIPO) treaties has left the domestic record industry weakened on the digital front and without a broad right of reproduction while it tries to come to grips with such key issues as increased online retailing, legal and illegal downloading of music, technological protections, and rights management information.

In December 1997, Minister of Canadian Heritage Sheila Copps and Minister of Industry John Manley announced that the Canadian government was committed to signing and ratifying the two WIPO Treaties. They are in line with other WIPO trading partners. While the treaties were signed in 1997, they have yet to be ratified.

Two months ago, 26 Canadian cultural organizations formed the Copyright Coalition in order to increase pressure on the Canadian government on this issue. Among the music industry interests, other than the CRIA, represented in the coalition are the Canadian Indepen- dent Record Producers Assn., the Canadian Music Reproduction Rights Agency (CMRRA), the Canadian Country Music Assn., the Canadian Copyright Society, and SOCAN, the country’s only performing right organization.

The two treaties, the Performances and Phonogram Treaty and the Copyright Treaty, deal with copyright protection in the digital age and with intellectual property protection for performers and phonogram producers.

Despite Canada’s Copyright Act not being updated, several Canadian industry sources contend that basic copyright principles are nevertheless in effect and that copyright owners can vigorously enforce their rights.

“The Copyright Act does cover digital downloads as a means of distribution,” notes entertainment lawyer Susan Abramovitch of John Henderson in Toronto. “It would be hard to make the argument that [a download] is not a reproduction. So now, the Napsters and others who are offering music for free or those [sites] pirating music and offering it for free is a question of how much you go after and how expensive is it to go after all of them.”

Lenk, however, maintains that such downloading isn’t as clear-cut a violation in Canada as it is in the U.S. “One of the key differences here is that home taping in Canada is, in fact, legal, whereas in the U.S. [labels] promise not to prosecute,” he says.

“So far, there hasn’t been much of a presence of downloadable music in Canada except for people using their own property,” notes David Hassin, president of the CMRRA. “If they don’t have a license, they are infringers.”

Robertson agrees, saying, “We’re getting a better handle on controlling [illegal downloads]. But also, with all of the major companies now coming online [with downloads], that activity is going to be diluted. People are going to want to be able to [Censor on page 66].”

**Universal Launches Def Jam Japan Label**

Imprint Will Release Both Domestic & International R&B/Hip-Hop Acts

By Steve McClure

Sanz May Win Big At 2 Spanish Awards Shows

**BY HOWELL LLEWELLYN**

MADRID—Alejandro Sanz looks set to dominate two Spanish music award ceremonies within a week, after he has been voted as the best-selling artist of the year in the highly-anticipated million-selling album “El Alma Aire” (“The Bare Soul”).

Sanz has already won two of the 10 voted awards at the Nov. 8 Premios Ondas event in Barcelona and is nominated for two of the 16 awards to be presented at Madrid’s Nov. 18 Premios Amigo ceremony, where he will also perform.

But Sanz will have stiff competition to win TV viewers’ attention, as his fellow live performers at Premios Amigo—organized by the Latin Music Award-winning Latin Recording Academy and the Latin Grammy Academy—will have made it onto the November 19th Televisión Española’s (TVE) Premios Ondas.

**Golden Years, The British Academy of Composers and Songwriters’ (BACS)**

26th annual Gold Badge Awards, held Oct. 11 in London, honored a string of music business veterans for their services to the U.K. industry. This year’s winners were vocalists Engelbert Humperdinck and Shakin’ Stevens, producer Glyn Johnns, BBC Radio veteran Dorset Davies, drummer Clem Cattini, singer/actress Barbara Windsor, songwriter Graham Gouldman, jazz bandleader Terry Lightfoot, broadcaster Alan Keith, publisher Tony Peters, and composers Max Harris and Denis King.

**Universal Launches Def Jam Japan Label**

Imprint Will Release Both Domestic & International R&B/Hip-Hop Acts

BY STEVE McCLURE

TOKYO—Is the world ready for a Japanese Eminem? Finding that kind of home-grown talent is a top priority for Universal Music K.K.’s newly established Def Jam Japan label, the label’s hip-hop/rap/specialty imprint launched by a major Japanese record company.

“Hardcore rap is becoming popular in Japan,” notes Kazu Koike, GM of Universal Music K.K. division Universal International. “At last, rap and hip-hop have become a natural part of the Japanese music scene,” he says, pointing to the recent success of such local acts as rap/rock band Dragon Ash, hardcore-oriented rapper Zekk, and rap/pop band S.B.K. “We want to create a buzz,” he insists.

After getting initial approval for the project from Universal Music K.K., president Kent Ishizaka, and Universal Music K.K. president Kei Ishizaka, Koike approached Jim Caparro and Lyor Cohen, chairman and president, respectively, of Island/Def Jam Music Group, and they also gave the idea the OK.

Def Jam Japan is set for a Nov. 1 launch, with Universal International’s promotion head Ryu Hatano as label chief. Currently six staff, including Hatano, are assigned to the label. The first domestic act signed to Def Jam Japan is Nitro Microphone Underground, a seven-member rap outfit from Tokyo whose debut album will be Def Jam Japan’s first release, provisionally set to come out at the end of December. NNU lead vocalist Dabo is also recording a solo album, which includes duets with LL Cool J. That album is due to be released at the end of January.

Koike says the new label hopes to sign three or four other Japanese rap acts over the next few months. He says the immediate goal is to achieve album sales of between 50,000 and 60,000 units for Def Jam Japan’s domestic releases.

Along with the rise in hardcore rap in Japan, Koike says melody-oriented rap is steadily becoming popular and has released a Japanese version of the Def Soul label is another possible future development. Although Japanese rappers are generally not as outspoken and controversial as their stateside counterparts, Koike says, Def Jam Japan will pay close attention to its acts’ lyrics, especially for words or expressions that could offend minority groups. One possibility, he says, is placing warning stickers on releases that contain potentially objectionable language.
Eminiscope to offer downloads for sale through Soundbuzz

BY WINNIE CHUNG

HONG KONG—EMI Asia has formed a partnership with Asian digital music distributor Soundbuzz to provide commercial downloads throughout the Asia-Pacific region in a deal that the companies claim is the first such between a major label and a digital music retailer in the territory. The deal will enable consumers to sample and buy music and videos from EMI’s international repertoire at soundbuzz.com.

“We will decide which publisher of the year is set to be available later, but it should be consistent with the agreement we already have with the publisher in the U.S., but more suitable to Asian consumers,” says EMI Music Asia president/CEO Sudhansu Sarronwala.

The agreement will be for downloads initially, but EMI will work with Soundbuzz in selecting EMI repertoire for the download service. Not all of EMI’s repertoire will be available for downloads initially. It adds that pricing will be “consistent with what’s retailing in the market.”

Sarronwala says Soundbuzz will help EMI get the music to market and that EMI will maintain its “Armada”—the company will take the feedback from the Internet audiences and see if it is a mirror of the same trend in the other territories.

EMI Asia’s Matthew Allison, EMI Asia’s songwriting division chief, is offering single and album downloads in the Asia-Pacific by year’s end, although no prices have been set. The sale will be secured through Microsoft’s digital rights management services.

“All this is a landmark moment for the Asian music industry,” says Alliance founder/CEO Sudhansu Sarronwala, “as Soundbuzz becomes the only digital music retailer in Asia to partner with a global major label and the sale of secured downloadable content for digital distribution throughout the Asia-Pacific region. EMI has seized upon new media and has become one of the leading companies in this area. The reason we have partnered with them is because they have shown themselves to be very creative and forward-thinking here.”

Allison says that the deal with Soundbuzz is the first in a series of online initiatives planned by EMI Asia. “We plan to invest a great deal of resources and time into this partnership, and the companies claim that the first such between a major label and a digital music retailer in the territory. The deal will enable consumers to sample and buy music and videos from EMI’s international repertoire at soundbuzz.com.

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“EMI expects Soundbuzz will be responsible for digital music distribution, promotion/marketing, and syndicated radio and MTV networks. Additional acts will be named as the event approaches.

UNIVERSAL MUSIC INTERNATIONAL’S UMG VP of marketing for Mercury/Island/Def Jam Kate Farmer has been promoted to VP of marketing for international repertoire, effective immediately. In her new role, she continues to report to senior VP of marketing and A&R Max Horne. Farmer will be responsible for all non-U.S. and non-U.K. repertoire and the Established Artists Roster Activity (EARA) projects initiated by UMG in London. She retains responsibility for MCA Nashville and Mercury Nashville. Farmer joined Universal as international marketing director in 1996 from BMG, where she had been senior international marketing manager for U.K. artists on the RCA and Deconstruction labels.

CHRISTIAN WOLFF, co-managing director at BMG unit BMG Berlin Musik with Andre Sellentin, is assuming new duties within BMG Entertainment. Effective January 2001, Wolff will be in charge of all of BMG Germany/Switzerland/Austria/Eastern Europe (GSA/E/E) Internet activities. As head of the Internet division, he will be responsible for digital music distribution, Internet promotion/marketing, and the Internet label New Talents. Wolff will be based in Munich and Berlin and will report to Thomas M. Stein, president of BMG GSA/E/E.

FORMER EMI LICENSEE Gramophone Co. of India Ltd. (GCL) launched in October. The company is billed as India’s first 24-bit CD Web site and is said to be the first to offer users a selection of music from the Gramophone Co.’s repertoire of around 30,000 Indian music titles. The site offers a wide range of music, including electronic, pop, folk, classical, and devotional, and the company hopes to attract Indian and international audiences with its extensive library of music. Wolff will be based in Munich and Berlin and will report to Thomas M. Stein, president of BMG GSA/E/E.

EMI INTERNATIONAL has appointed Kevin Brown international director of U.K. repertoire. Reporting to Mike Allen, VP of international marketing, London-based Brown will be responsible for overseeing the coordination of international activities relating to U.K.-signed artists. Brown was former-
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**Notes:**
- New = New Entry
- Re = Re-Entry

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**World Chart**

Billboard is the world's most widely circulated music marketplace and entertainment media brand. *Billboard* Magazine's global charts are recognized as the industry standard for identifying current music industry trends. The charts are compiled through an extensive data-gathering process, which involves researching and analyzing entertainment media, sales, and performance data from digital distributors, retailers, record companies, and radio stations around the world. The charts are published weekly and are updated online daily.
Now in its eighth year, WOMEX, the annual world and roots music trade fair and conference, attracted more than 1,000 delegates and more than 100 trade exhibitors from Europe, America, Africa, and Asia to network and take in showcases featuring artists from more than 30 territories. Global Music Pulse was there to round up the most interesting stories.

FINISH BAND Varttina, another former Vicklow act, played an impressive showcase that won many new friends, while Lu Edmonds, manager of Tuvan group Tat-Kha, announced a November European tour for the band, adding, “Morale is very high, and we will continue releasing albums without major-label support.”

BET ONE OF THE LIVEST— and loudest—showcases was staged by Asian dance pioneers Nation Records. The label, set up by a female and a male, presented three artists under the label Global Chaos—the British-Asian band Charged, the Asian rapper/singer Hardkaur, and breakbeats Recycling. “Half of the audience started dancing, and the other too was in a huge cheer,” says Nation’s Simon Williams-Burns. “But that’s why we came to WOMEX. We wanted to shake up world music and inject something of punk rock’s spirit.”

GENERATING CONSIDERABLE interest in the increasingly overcrowded compilations market was “Songlines Presents World Music” (Union Square). The recently released double-CD includes tracks from the various genres and subgenres of world music, as well as contributions from many different artists and bands.

SUPPORTED BY the Canadian Council for the Arts (CCA), five native singer-songwriters formed a packed showcase—pow wow drumming Whitefish Jr, singer-songwriter Willie Dunn, fiddler Calvin Vollrath, Inuit rock singer Lucie Idiot, and the all-female Kanen-hito. Sandra Bender, the CCA’s marketing officer, says, “We came to WOMEX last year as observers and found that European audiences regarded aboriginal music as important, so we decided to go for it this year. It’s not a political agenda. We simply want to help the artists get exposure.” A compilation CD, “Native To Canada,” was circulated free to all delegates.

LAST YEAR Tartt, from the Saharan desert in Mali, was just another hopeful unsigned world music act presenting its first showcase. This year, however, the label Network was heavily promoting the all-female group’s debut album, “Ichichi,” for November release. “We saw them last year and decided within minutes of hearing them,” says managing director Christian Scholze. “We did the deal there and then.”

“New delight people will finally get to hear the record after more than a year’s hard work went into making it.”

WWW.AMERICANRADIOHISTORY.COM
Decca’s Watson Has ‘The Voice’ For U.K. Audience

BY PAUL SAXTON
LONDON—In vocal terms Russell Watson is a top tenor. In British chart terms he is now also a top 10-er, and then some.

Watson, a 27-year-old former collect singer from Salford near Manchester who originally trained as a bolt cutter, is shaking the classical world by its shoulders and rapidly broadening the genre’s appeal here with his debut Decca album, “The Voice.”

Released Sept. 25 in the glow of Watson’s burgeoning reputation, gained via varied television and concert appearances and performances at countless high-profile sporting occasions. Watson, too, has had some 200,000 copies in less than a month of his Decca album, stripping the cover of each early sales success in failing to hit the pop market gate—it reached No. 5 on the Chart Information Network-computer sales charts on Aug. 11—but for its blend of operatic favorites, such as “Nessun Dorma,” “La Donna E Mobile,” and “Miserere,” and other musical disciplines.

Watson’s rock figurehead Shane Ryder (Happy Mondays, Black Grape) spoke of his debut Mercury/Parlophon Cabangon 1987 hit “Barcelona,” Maire Brennan of mainstay roots act Clann- nan on “Saylon Dola,” and Ceopatra- trans and his new song, “Ceopatra on Someone Like You.”

“It’s very much a record that we feel has bridged the gap between popular music and classical music,” says Watson. “The elitism that’s been attached to classical music certainly needs to be broken, and that’s for sure the point we’re making, and the testimonial match for Manchester United Football Club manager Sir Alex Ferguson, who has become an avowed fan. Blasky recalls that when he heard Watson’s “Voice” for the first time, “I said, ‘I know exactly the kind of record we should make and the company to sign to.” Thus the record we picked Decca was not only that they have Bocelli and [had been] desperate to sign Charlotte Church, but they had just sold 200,000 copies of the first album, and if they could sell that number of records by a Welsh choir in a couple of months, they understand how to get to a mass market.”

A performance for all the label directors was duly arranged, at which the urbane Watson entertained and amused the executives, whose deal was finalized within a week with Decca Music Group president Costa Flouvaks.

Global Music Group U.K. chairman/CEO John Kennedy says, “When I heard Russell sing for the first time, like everyone else I was struck by the connection between the charming, cheeky individual I’d just spoken to and the unbelievable voice that sprang out of his body. It reminded me to always expect the unexpected.”

“I’ve no idea what moment was when I heard Russell sing in public for the first time,” adds. “It was a charity, mainly male-attended football dinner with the standard booish behavior. As Russell stood up to sing, nobody was taking any notice. Then he sang the first note, and the entire room of fans and wine and beer and sat open-mouthed in silence and to my astonishment stayed silent until the end of Russell’s rendition, when they burst into thunderous applause.”

Media enthusiasm for Watson has reached well beyond the classical brass band scene. “He’s signed” to the Channel 4 TV series “TFI Friday” and national soft rock/AC broadcaster BBC Radio 2, where the relatable top tenor “should just say to enjoy something,” says programme producer Phil.

Philippine Internet Label Faces Uphill Battle

Manila’s Just-Developing E-Commerce Models Make Order Fulfillment Chaunting

BY DAVID GONZALEZ
MANILA—Setting up and operating an Internet-based record company in the Philippines isn’t easy. Just ask the folks at N/A Records, the country’s first and only Western-style e-commerce-based label.

N/A (narecords.com) supplies a limited amount of product in CD and cassette form to music retailers in the Philippines as well as in some surrounding cities as Quezon City, Makati City, and Pasig City. But the label’s focus is the Internet, as its targeted market is an army of Filipinos living overseas.

Gerry Kaino, the label’s founder and CEO, says N/A plans to sell downloads after it has become practically doable in so far as the Philippines but adds that he doesn’t expect them to be the main part of N/A’s business. No Philippine label currently offers downloads. Earlier this year N/A signed a deal with the Philippine branch of Singapore-based online music store. This is due to a result, some N/A product is currently available free of charge for a trial period at Soundzbuy, and product will later be available for purchase.

Before that, back in 1998, the World Trade Development Bank, the World Bank and the Asian Development Bank agreed to launch a “world music trade fair in 2000 under the title Strictly Commercial and the slogan ‘A new concept, a new approach.”

After several months at EFWMF’s Brussels headquarters (Continued on page 54)
The Evolution Of Street Teams
Major Labels' Use Of Marketing Trend Has Changed The Game

BY RASHAUN HALL
NEW YORK—With the street team now one of the most commonly used marketing tools in the music industry, some wonder if the concept’s success has caused a boom that may be diluting its effectiveness.

But others insist that the evolution of the concept to include virtual teams working from Internet chat rooms is colorfully branded cars and trucks touring the country will help street teams remain a viable marketing strategy.

The debate aside, today’s street teams’ calling cards can be seen on almost any street corner in every major city. From sticker to poster boards, street teams have become the quickest way to get a brand name out to the public.

‘“The way that street teams are being used in hip-hop adds a whole new element to the promotions’ game because the street is an open market,” says Dan Seliger, head of marketing for Rawkus Records. “When you are promoting to the streets, you don’t have to worry about some out-of-touch [music director] or PD making a judgment on your music. You have the real critics—the fans—choosing for themselves. It’s the best place to go if you want to see where you stand on a rap record.”

In addition to many independent labels, major labels have gotten heavily involved in street marketing. Atlantic Records believe that street marketing affords them a certain amount of credibility.

“A label is not known for being very hot in the streets,” says Crystal Isaacs, national director of urban field marketing for Atlantic Records. “Although it is a very credible and well-respected label, it doesn’t have that urban feel. So, it’s really important to be out there to show that we’re not just rock and we’re not just R&B.”

The concept of street-teaming has grown so in recent years that there are companies like Los Angeles’ Call Kings and Boston’s Metro Concepts that have established a reputation for specializing in street teams. Recently, alternative marketing companies like Concrete Marketing have also taken a stake in street teaming.

“Our initial focus is quality and consistency,” says Russ Gerroir, senior VP of New York-based Concrete Marketing. “The feedback we’re getting from record labels on independent rap marketing is that it’s erratic as far as the quality of work that’s been done. So raising the bar is what it really comes down to.”

Meanwhile, Isaacs believes that the competition among those supplying street-team services has caused a decline in the quality of work that street-teamers do.

“It’s so saturated now that it’s hard to get a good creative force because you’re not paying them the money we used to,” says Isaacs, who formerly worked on a street team. “Street teams now make a quarter of the money I used to make on the team.”

While individual projects are becoming cheaper to finance, overall demand from artist and managers to use street team services is causing the labels’ overall street team budgets to swell.

What’s more, in addition to the competition between labels, it isn’t unknown for one album to have as many as three street teams—one from the label, one from the subsidiary label, and one from the artist—all working the same project. Consequently, some executives wonder if street-team marketing costs should be reined in.

Gerroir argues that sometimes the wrong decision is reached when it comes to deciding how to spend marketing dollars. “A lot of managers are beating up labels for more street-team work when maybe they need some more co-oping or additional marketing setup at retail,” he says. “A problem right now is that some of the important basics that need to happen are being sacrificed for additional street-team work.”

Another cost issue facing street teams is the fines. In many cities, (Continued on next page)
THE EVOLUTION OF STREET TEAMS

(Continued from preceding page)

such as New York and Los Angeles, stickering or posting private property is illegal and punishable by fine or jail time; Atlantic, for example, received more than $150,000 in fines for street-teaming over the last year.

Despite the calculating costs, labels and independent companies continue to vie for consumers' attention, with many complaining that the market is quickly becoming over-saturated from street teams.

“I think that will be the death of street teams—the over-saturation,” says Isacs. Gerrovit agrees, saying, “I think street teams are diluted in the respect that if a kid goes to a show, he walks out with four cassettes, whereas if you were handled just one, it would have a greater impact.”

However, Seliger rebuts that the saturation of the music industry has caused street teams to become more creative in branding their product. “Labels are spending big $$ on their teams to get the same type of return on investment, and because of the saturation you have to start thinking of the next-level tactics,” says Seliger. “It goes way beyond just putting up poster boards and stickers. It’s about being in the community.”

Rawkus has stepped up its efforts by coming in with alternative ideas like the Rawkus Ice Cream Trucks. The label owns four trucks nationwide that visit high schools, college campuses, and community events. The street teams publicize artists by playing their music and distributing promotional materials.

Another growing trend is the creation of virtual street teams, which posts lyrics, information, and reviews on the Internet, often posing as unaffiliated fans.

“The virtual street teams are already huge for DJ Kays Seliger. ‘I have three or four kids who are constantly on message boards and in chat rooms. They’re just regular fans who love the music.’

Ironically, the success of the music street teams has attracted companies from beyond the industry to employ the marketing tactic, creating even more clutter for the consumer to wade through. Major companies like MTV, Levi’s, Pepsi, Revon, and Sprint have all employed street teams.

On the other hand, Isacs sees the migration of street teams beyond the music industry as a positive because it gives kids the chance to grow from being a fan on a street team to having a career in marketing. “It gives the people that really know what they’re doing an opportunity to delve outside of the urban community,” she says. “They can learn that it’s not just for DJ Kay S. Seliger the actual marketing of it. It opens doors to these kids, they don’t only go to the major labels and beg for pennies.”

EFWMF LAUNCHES NEW TRADE FAIR FOR WORLD MUSIC

(Continued from page 58)

to short-list the candidates from several countries offering to stage the inaugural event, a Spanish association of festival directors and specialist music journalists under the banner Desfile el Sur (From the South) was selected.

Debuting at the EFWMF is communications director, Rubén Carvaca, says, “WOMEX was getting too commercial, too Euro-central, with just four or five people in Germany choosing the acts that would play. So the EFWMF gave the Berlin indie label Piranha the right to stage WOMEX while we organized a separate event.”

He adds that Strictly Mundial (Strictly Worldwide) has a greater southern leaning, WOWEX, with more music from Africa and Latin America as well as the Mediterranean. The inaugural event will host 60 concerts on seven stages involving more than 300 artists.

“A team of 16 EFWMF people selected the acts from a list of 1,200 requests,” Carvaca says. A priority for Strictly Mundial—the name will be permanent—for it to move beyond Europe. Next year it will be held in Brazil’s music capital, Salvador de Bahia in the northeast, and as a prelude the 80-strong network of Latin American and Caribbean Cultural Promoters will have an information stand in Zaragoza, alongside that of the Colombian cultural ministry.

“What has really surprised us has been how interested these Latin American countries, especially the U.S.,” says Carvaca, “where there is a special portal [worldmusic.com] reporting on the event. (The U.S.) is the country with the second-highest number of indie labels accredited, after Spain and ahead of France. One of the first specialist magazines to embrace the event was La Bande Élástica from Los Angeles.”

The Spanish version of Rolling Stone magazine is an official collaborator with Strictly Mundial, Carvaca adds, “and despite the holding of the official WOMEX in Berlin this year on Oct. 19-22, all of many’s 120 or so Latin radio stations have given us wide coverage.”

The inaugural Strictly Mundial, which will host more than 500 professionals and 30 debates and have more than 100 stands, will be musically and thematically divided into four sections: the cultural variety of the Iberian Peninsula (Spain and Portugal), North Africa, Latin America and the Caribbean, and the rest of the world.

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Green Linnet May See New Ownership; Canyon Records Expands Its Offices

LINNET IN FLIGHT: There's a real possibility that Green Linnet Records, the Dublin-based Celine and world music label, could reach the celebration of its 25th anniversary under new ownership.

For much of this year, Declarations of Independents has heard rumors that Green Linnet founder Wendy Newton wanted to sell her company, which was nearly 25 years old, quite close to a deal within the past couple of months: According to a source, Palm Pictures/Rykodisc offered to purchase Green Linnet, whose catalog comprises more than 300 titles (on both the main label and its world music imprint, Xenophone), for $85 million, but the deal was not consummated.

For her part, Newton downplays the significance of the unfinished deal, parting company with the label, which she has been trying to sell out of interest in Green Linnet.

"I don't know how close it ever got," she adds of the sale scenario, "but it's not active, she is trying to sell it out of interest in Green Linnet."

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DEEPER CANYON: Canyon Records, the Phoenix-based Native American music label, is expanding its offices with a move into a 7,000-square-foot facility in the city. President Robert Doyle says the move will allow the 49-year-old company to construct a recording studio (run by Jack Miller, who has worked as an engineer with the label for two decades, as a division of Canyon) and enlarge its warehouse space. The new space will also allow offices to Nile Graphics, a design firm that creates Canyon's album covers and other materials.

FLAG WAVING: One-time neo-pop prodigy Andrew Sandoval has moved his indie folk sound into his own first full-length album "A Beautiful Story," due Nov. 7 from Los Angeles-based Vibro-Phonic Records (which is distributed by eggBERR Records and carried exclusively by Bayside Entertainment Distribution).

Sandoval made his first appearance on the 1997 EP "Million Dollar Man," but he's been active on the L.A. music scene—as a musician, archivist, and reissue specialist—since the late '90s, when he was still in his teens. He dates his interest in the pop sound he favors to the age of 4, when he became a Beatles fan. "I got that passion from my mom," he recalls. "It was sort of like getting the "Encyclopedia Britannica." I steeped myself in the whole thing."

As a teenager, he liked the music of such post-punk popsters as Elvis Costello, the Jam, and Squeeze, "since they were writing real songs." At the same time, he began to gravitate to pop/rockers of an earlier era—the Beach Boys, the Easybeats, the Zombies—and he edited a fanzine for a few years in the late '70s, which ran interviews of everyone from the Monkees' Davy Jones to The Beatles.

"That's how I got into doing reissues," says Sandoval, who, at the age of 17 in 1980, compiled "Missing Links," a collection of unreleased Monkees tracks, for Rhino Records. He has since been highly active on the reissue front; recently, he has worked on the Beach Boys' Brother Records catalog and Capitol's refurbished Band Sets.

At around the same time he got involved with the reissue biz, Sandoval started performing. Like his EP, Sandoval's new album reflects the influence of such pop procursors as Brian Wilson and Lennon-McCartney, but the singer-songwriter says he wants his music to be "not just a bunch of pastiches of other artists' material... I want to be progressive, rather than doing a bunch of [neo-power-pop] bands.

As he did on "Million Dollar Movie," Sandoval works with some top talent on "A Beautiful Story." The collection was co-produced by Brian Kehew of the Moog Cookbook; players include Jacko Morley, Jon Brion, Rio Menck (Vellvet Crush), John Convertino (Calexico), Danny Benazi (formerly with the Quick and the Three O'Clock, and of long-time L.A. publishing exec), and Peter Holmapple (formerly with the DB's, now with the Continental Drifters). Sandoval credits Holmapple with supplementing the impetus for his performing career, since the younger musician opened for the group during the long L.A. residency at the now-defunct Hollywood club Raj's. "He was a huge inspiration for me to start recording," he adds.

The string arrangements on some of the tracks were supplied by Roger Neill. "He did not know anything about the music—his thing was to play as much as possible."

Though Sandoval has done memorable live appearances in L.A.—including significant work on some of the independent live-recreation of the Beach Boys' "Pet Sounds" at the El Rey Theatre in 1996—he says, "I keep my music a big secret—I don't perform live very often."

However, on Nov. 11, he'll do a special show at the Cutting Room to mark the work with the group Barre Steps. "I'm going to be performing with a string section and everything, like on the record," he says.

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Merchants & Marketing

Musicland Ends Quarter With Growth, Advancing Goal Of Financial Recovery

The MUSICLAND GROUP appears to have weathered well the downturn experienced by some other music merchants this summer due to the scarcity of new hit albums.

While same-store sales at Musicland were down almost 1% for the quarter ending Sept. 30, the Minneapolis-based merchant stood slightly above break-even with net income of $62,000 on sales of $86 million. In contrast, Trans World Entertainment issued an advisory that it would likely lose between 4 cents and 8 cents per share in its current quarter, which ends Oct. 28.

Although this is not an apples-to-apples comparison, because Musicland and Trans World numbers are not for the same time period, Musicland's performance indicates that it still has plenty of gas left in its tank to clean up its balance sheet.

In fact, Musicland's brick-and-mortar division had earnings of $2.2 million, or 7 cents per share, on revenue of $86.79 million, but its E-commerce division lost $2.1 million on sales of $1.6 million. Musicland shares closed down 31 cents at $6.69 on the news, which was released Oct. 19.

Musicland is already three years into its turnaround from the days when it was hovering on the brink of bankruptcy. During that time, its profitability has been so strong that it has been financing its operations through cash flow without touching its revolving credit facility.

At the end of the quarter, Musicland's long-term debt totaled $268.6 million, and the chain needs another year of strong earnings so that most of that debt can be retired. If another price war doesn't break out—who knows how the discounters will react to Best Buy's selling the Limp Bizkit CD for $9.99, or to the BMG Record Club's one-price CDs for $9.99—Musicland likely could add another $160 million-$170 million in debt (earnings before interest, taxes, depreciation, and amortization) up on the scorecard. Keith Benson, Musicland's vice chairman, says the company has generated $45 million in interest, in the trailing 12 months. Analysts are projecting that Musicland will hit earnings of about $1.60 per share this year.

Music product, which makes up about 50% of the company's revenue, underperformed the other product lines carried in the stores, Benson reports. Vides, driven by DVD, posted strong gains, as did electronic goods, he says.

Benson says overall the company's growth has improved to 20.3%, which is 10 basis points higher than in the quarter of last year. Benson attributed half of the gross margin increase to better control of shrinkage. However, selling, general, and administrative (SG&A) costs, which were 34.9% of total revenue, took the gross margin gain by coming in 10 basis points higher than in the third quarter of last year.

One of the factors swelling SG&A costs was fees for Musicland's online E-commerce business. E-commerce division has generated sales of $5 million.

For the nine-month period, Musicland posted total sales of $922 million, up 33.3% from the $1.17 billion generated in the same time period in 1999. Net earnings for the period were $9.3 million, or 12 cents per share, vs. $1.6 million, or 10 cents per share. Comparable-store sales for the nine-month period this year rose 1.9%, with the mall division having a 2.2% gain and the superstore division having a 0.9% increase. The 1.9% gain is down, however, from the 2.5% increase in the same period last year.

Musicland finished the third quarter with 1,303 stores, down from one in the 1,382 it had a year ago on Sept. 30. But while store count remained almost the same, mall stores dropped from 1,083 units last Sept. 30 to 1,062 this year, and superstores Media Play and On Cue went from 225 units last year to 200 this year, with most of the growth coming from the latter, small-town concept.

When The Backstreet Boys' new record, "Black & Blue," hits stores on Nov. 21, the giant Wal-Mart chain will be the sole account offering the premium, a bonus track on the album, according to sources. That track is titled "What Makes You So Different (Makes You So Beautiful)."

OOPS: When I reported on the Trans World fall conference, I forgot to mention that the chain handed out service awards to staffers, running from 25 years down to five-year stays with the company. In the 25-year category were Peter Monell, a district manager in Pennsylvania; Barry Shumaker, a regional manager in Pennsylvania; and Al Wilson, a merchandise buyer in Boston.

Twenty-year awards were presented to Kim Bervager, an assistant store manager in Pennsylvania; Patsy Eriole, a clerk in returns in the Albany, N.Y., distribution facility; James Goard, a delivery clerk in the Albany facility; Jill Teal, a district manager in Ohio; Royal Simmons, a district manager in MIBS in the Albany headquarters; and Laura Kosakowski, an administrative support at the home office.

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www.americanradiohistory.com
Young's first taste of jazz came "when I was 10 or 12 years old," says the former owner, who did real-estate research for Montgomery Ward department store for 19 years. "I listened to Duke Ellington and Louis Armstrong at my friend Marshall Brown's house. He's since become a high school jazz educator in Farmingdale, Long Island (N.Y.)."

"I wanted to combine my interest in jazz with retailing," he adds. "I took an Alaskan ferryboat in 1982, and it brought me to Seattle. That's when I discovered Pioneer Square, and I came back to do my "mini-research study" about jazz three weeks later. I've been very proud of my site selection here, because I've never moved to another building."

Bud's "customers were 90% male until around 1990," says Young. "Females were very rare, unless they came in to purchase an album for their husbands or boyfriends. Women are much more interested in jazz now."

Today, both sexes purchase from a selection of vintage CDs that "we should never be out of at any time," says Rasmussen. Those are from such masterst as Armstrong, Ella Fitzgerald, Ellington, John Coltrane, and Miles Davis.

"We really don't have a 'star policy' here, though," emphasizes Rasmussen. "For us to carry even 10 of a brand-new album would mean we have a lot of faith in it. We want to move more merchandise, but through variety."

"Diana Krall was one of our largest sellers last year, along with the Cuban pianist Gonzalo Rubalcaba," he recalls. "Krall's gotten tons of airplay and publicity. She made a few appearances in Seattle, well before she ever signed with Universal."

Bud's product mix is 55% mainstream jazz, 10% big band, 10% female jazz artists, 10% Seattle-area jazz, 5% blues, 5% Dixieland to early jazz, and 5% jazz anthologies.

Latin jazz is one of the hottest categories. "We have many of the early Cuban jazz, like CDs by Beny More from 1958 to 1945," says Rasmussen. "But I've stayed away from the Buena Vista Social Club, because you can buy it anywhere. Tito Puente and Eddie Palmieri's 'Masterpiece Obra Maestra' album has probably been one of our prime sellers."

Seattle is like a blank canvas for new jazz artists. "Aaron Parks received a medal from President Clinton," Rasmussen says. "He's talented beyond his years and a child genius who attended the University of Washington in Seattle when he just was 16 years old." Aaron Parks Trio's latest CD is "The Promise" on Keynote Records.

"We went through 50 CDs of 'Like a Bird' by Don Lanphere on Origin Records," Rasmussen continues. "He has 11 CDs, besides those he recorded with Max Roach, Woody Herman, and Pata Navarro. His newest is 'Don Still Loves Midge' on Hop Records. The New Stories Trio is a favorite of Seattleites, with Marc Seales on piano, Doug Miller on bass, and John Bishop on drums and with Ernie Watts. They have 17 albums on indie labels, including 'Speakin' Out' on Origin Records."

"Usually I know who's playing in town and what nights at the clubs and concert halls," says Young, who recommends Dimenza's Jazz Alley and other venues for live jazz. Yet, Seattle doesn't have a major jazz festival—unlike nearby Vancover and Victoria, British Columbia—despite having five nonprofit jazz trade organizations: Earshot Jazz, Puget Sound Traditional Jazz Society, Terence, Jack Straw, and San Juan Island Jazz Festival Assn.

Lumberjacks and miners during the Yukon gold rush of the late 1800s in Seattle listened to jazz or its precursors on player pianos and crank music boxes in saloons in Pioneer Square. From the 1920s to the 1950s, Jackson Street had almost 30 nightclubs, at the peak World War II years brought 27,000 African-Americans to Washington for new jobs. Musicians' unions were segregated, so whites took to uptown ballrooms and blacks to after-hours downtown bars.

Seattle's new Experience Music Project museum cites Quincy Jones, Corinne Andes, and Ray Charles, as regulars in the 1940s on Jackson Street. And it has Jones' Schermer trumpet from the Bumps Blackwell Band on display, along with 45s like 'Confession Blues' by Charles with the Maxion Trio.

Seattle went bluesy by the mid-1950s, with R&B nights at the Bird and Club. Thomas & the Tomcats even featured then little-known Seattle guitar player Jimi Hendrix. "Unfortunately, I don't have anything on CD from that Seattle blues era," says Rasmussen. "There was all this partying going on then, but not any recording. The nearest we have is a Seattle Beat album on vinyl, from after the 1962 World's Fair."

Hendrix listened to his father's 78s of Muddy Waters at home in Seattle's racially mixed Central District neighborhood, which had "Seattle's Secret Jazz Scene" in the 1950s. "We really don't have anything from Jimi Hendrix's early blues days here, either," says Rasmussen, although Hendrix went on the R&B circuit for four years with Little Richard and Curtis Knight before forming Jimmy James & the Blue Flames in 1966 in New York.

Today, Seattle has more formal jazz education for its youth, which Rasmussen wholeheartedly supports. When Wynton Marsalis and the Essential Ellington jazz fest invited 15 high schools to play May 15-16 at Lincoln Center in New York, four of them were from greater Seattle.

Rasmussen volunteers twice a week at the Jazz Lab at his alma mater, Franklin High School in Seattle, and he's traveled with his protégés to competitions. "In my senior year, I played in 1974 for Franklin High at the Kennedy Center in Washington, D.C., and we toured Europe," says Rasmussen, who also gives jazz CDs to 20 secondary schools during the year.
When WEA celebrated its 29th anniversary at its annual convention, held Aug. 17-20 in Atlanta at the Renaissance Waverly Hotel, the company’s 400 staff were treated to three days of artist showcases and daily departmental meetings. In addition to performances by 22 of the company’s recording artists, there was a plethora of colorful Hawaiian shirts and hundreds of cell phones in use throughout the convention.

Yolanda Adams accepted her first gold album award for her Elektra album "Mountain High... Valley Low" from Sylvia Rhone, chairman/CEO of Elektra Entertainment Group. Shown at the presentation, from left, are Alan Vos, executive VP/GM of WEA Corp.; Fran Alberte, executive VP of music sales for WEA; Jay Perloff, VP of sales for Elektra; Richard Nash, senior VP of urban promotion for Elektra; Adams; Dave Mount, chairman/CEO of WEA Inc.; Rhone; Randy Patric, WEA regional VP, Atlanta; Ray Milanes, WEA regional VP, Philadelphia; Denny Schone, WEA regional VP, Chicago; Tony Niemczyk, WEA regional VP, Los Angeles; and Greg Thompson, executive VP/GM of Elektra.

WEA sales managers took a break from their meetings for a group shot. Shown in the front row, from left, are Cory Connery, Renee Fuhrman, Cathy Inman, Roger Helms, Sue Costello, Jack Klotz, Bill Brown, and Fran Alberte. Shown in the second row, from left, are Fred Barssagil, Dan Cotter, Ron Hovliett, and Lonnie Pleasant.

Maverick recording act No Authority performed at one of the talent showcases. Shown at the showcase, from left, are No Authority’s Danny Zavatsky, Ray Milanes, WEA regional VP, Philadelphia; No Authority’s Tommy McCarthy and Ricky G.; Howie Keen, president of Reprise Records; Guy Oseary, Maverick Entertainment partner; Dave Mount, chairman/CEO of WEA Inc.; and No Authority’s Eric Stretch.

Dave Mount, chairman/CEO of WEA Inc., congratulated convention attendees on a "marvelous marketing performance that resulted in 69 gold albums, 31 platinum albums, and WEA catalog sales that scanned more than 120 million albums in the last 12 months."

Atlantic recording act Collective Soul performed and posed afterward with execs. Shown after the showcase, from left, are Collective Soul’s Ed Roland, Rick Shoemaker, president of Warner/Chappell Music; Collective Soul’s Will Turpin, Ron Shapiro, executive VP, GM for Atlantic Records; Dave Mount, chairman/CEO of WEA Inc.; Les Bidder, chairman/CEO of Warner/Chappell Music; Collective Soul’s Ed Roland; Val Azzoli, co-chairman/co-CEO of the Atlantic Group; Roger Ames, chairman/CEO of the Warner Music Group; and the collection session speech.

**Top Music Videos**

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TWICE UPON A TIME: Judy & David, a Juno Award-winning, Toronto-based married couple and one of the most outstanding child-iren’s acts working today, have finally made inroads into U.S. retail stores. Their latest releases, and their first for acclaimed Toronto company the Children’s Group, are a pair of retooled fairy tales, “Pig-Mania” and “Goldrocks,” the initi- ate in a trilogy of most outstand- ing titles, “Once Upon A Time.” Both albums are available at Camelot, Covento, Harmony House, HMV, MediaPlay, Peach’s, Strawberries, Virgin, Value Music, Barnes & Noble, and Borders, and online (amazon.com, etc.) as well.

Both albums are stop Child’s Play books by the best-known acts of 2000, being among the freshest, funniest, most creative releases we’ve yet to come across. The “Once Upon A Time” series updates classic tales: “Pig-Mania” takes on “The Three Little Pigs,” while “Goldrocks” updates “The Three Bears,” which is not in, itself, a wholly original idea.

A number of albums based on a similar concept have come out over the years. But Judy & David’s are by far the finest. The humor is cutting-edge and witty, the character voices (done entirely by the couple) spot-on, and the original music is bright, splashy, varied, and fun. In fact, Judy & David ring such wildly creative changes that their source material is transcended.

The pair’s hip, frequently hilar- ious re-imagining of these exceed- ingly familiar tales gives them a new lease on life. In “Pig-Mania,” the porcine trio is composed of siblings, of course, but the bricklaying piggy’s girl, branny Brainella. Her brothers are surfer-talking Frankie, the straw aficionado, and lovably dim Woody, the stick man. (Brainel- la: “I have been contemplating our situation, and I have now deter- mined that this would be the perfect time to combine all the parts.” Frankie: “Like, we should build our houses, dude.”)

Their encounter with the sinis- ter Big Bad Wolf changes their lives for the better, of course, and even leads to a conversion of the wolf. He goes on to write a tofu

by Moira McCormick

cookbook. Throughout, Judy & David employ an all-important strategy and ballads keep the action snapping along. Plus, the duo makes a point of incorporating “strong female characters,” says David Gershon. “There aren’t very many of them in classical fairy tales, by and large.”

In “Goldrocks,” the titular gal’s a fanatic rock’n’roll guitarist whose perpetual power chording keeps the neighbors awake and her fami- ly in despair. Leaving home in a CFO/OO, with his guitar and food, he drops in on the Three Bears, who as we all know are out for a walk, and proceeds to wreak havoc with their provisions and food. Gershon observes, “Goldrocks employ a wide variety of musical styles, including Chuck Berry-style rock’n’roll, country, cajun, cellphone, and even klezmer, in Goldi’s violin-spiced ode to porridge. Naturally, she learns her lesson too, aided by a new char- acter, the loquacious, Oxbridge-sound- ing owl.

Not the least of the pleasures here is seeing how these well-worn stories benefit from the addition of strong female characters. There are laughs at every turn, and it’s humor that works on multiple levels, from preschool to parental.

“Our work’s been going in a lot of new directions,” says Gershon. “We’ve been developing a new tour- ing symphonic show. We’re writing music for a new version of Peter Pan,” which will be staged at Toronto’s Elgin Theatre for six weeks starting in December. We’ve always been intrigued by the idea of doing stories—we use them a bit with our own kids [Jared, 3, and Abigail, 17 months], in every situation from bed- time to taking them to the bathroom. We’re very tuned in to young charac- teries and in doing so offer something recognizable to people who weren’t familiar with us.” Judy & David have a pair of children in Canada, “Judy & David’s Boom Box,” and they’ve also sold a staggering 5 million copies of a cassette gift set called “The Three Little Bears.”

Gershon adds, “We also love taking classic stories and putting new spins on them.” “Pig-Mania” was written in a three-day “burst of creativity— which was then fine-tuned for a year,” he says. One track, “The Mamma Pig,” he notes, “became a rock’n’roll gospel number, with a saxophone-blowing Mamma Pig telling her piglets to ‘hit the road, Jack.’” Grown-ups are tickled, of course, “but kids love it, too.”

The duo also tosses in more than a few in-jokes that offspring prob- ably won’t be old enough to appre- ciate (like a subtle but hilarious Cheech & Chong reference), mak- ing these albums unusually enter- taining for parents.

Both Gershons feel the Children’s Group, best known for its award- winning series “Susan Hammond’s Classical Kids,” is the ideal vehicle for their series. “We’ve been talking to company president [Michelle Henderson] about doing something with them, maybe rereleasing ‘The Little Yellow Bus,”’ Gershon says. But then the couple began flesh- ing out “Once Upon A Time,” and the Gershons thought “the best place to take the series was right in our neighborhood,” he says. “They’ve specialized in weaving modern-style stories with classical music, and this was classic stories set to new music.

The albums, he notes, are co-pro- duced by the couple along with noted Canadian producer and Juno winner Lance Anderson (Leahy). The “Once Upon A Time” CDs are also enhanced with CD-ROM components, “at no additional cost,” notes Gershon. “We’ve put [in] games, coloring sheets, music video, and lyrics and use characters from the albums as hosts.”

Judy & David are working up a live mall-tour version of their shows and even have a full-scale stage extravaganza mapped out for “Goldrocks,” which has interested a number of potential international investment partners. And then there are the next two releases in the series, which at this point look to be “Beanstock” (a Woodstock-themed “Jack And The Beanstalk,” in which the story’s magic legumes are a hand called the Beanies) and “A Little Red Riding Hood” spinoff that may be titled “Red’l In The Hood.”

“Little Red Haad Wolf makes a repeat appearance here,” notes Gershon. “After her success in a tofu cookbook, author, it comes out—on a tabloid talk show or something—that he’s also [backed] into scaring little girls in the forest.”

In general, says Gershon, “the process of creating this series has been quite a different experience for us, and it’s great fun.”

NEW MEDIA. MyTurn.com promotes Michael Fuels to chairman/CEO in Alameda, Calif. MyTurn.com also names Brian Dougherty chief technical officer, Steve Burleson CFO/COO. Art Vegger executive VP of business development world- wide, and Michael Young VP of manufacturing in Alameda, Calif. They were, respectively, chairman and interim CEO, founder of Wink Communications, CFO of Wesco International Inc., interim CEO of localmusic.com, and executive VP of operations for Foresight Elec- troniix Inc.

Icebox Inc. names Cheryl Parnell COO and Christos Garkinos senior VP/Chief marketing officer in Los Angeles. They were, respectively, executive VP/Chief marketing officer for Virgin Entertainment Group and executive VP/COO of Concord-New Horizons Corp.

David Bean is named VP of pro- grams at MikeMatch Inc. in San Diego. He was director of online entertainment for OneRadio.

Michele Glazer is named online marketing director for Music.com in New York. She was relationship marketing manager for Prism Communications Services.
Music videos are one thing, of course. Live streaming video—think roxy visions of online concerts—is another problem altogether.

A new study released Oct. 24 by Internet consultancy Keynote Systems confirms that most online video experience right now are, well, not too great—and the same thing could be said about live audio streams, it adds.
The company says it measured the quality of live audio and video streaming at 20 popular Web sites and rated them on a scale of one to 10. The highest score went to MTV Interactive, which itself managed only a 3.46.

A perfect 10 is a pretty tough standard, it must be noted. Ten represents near-DVD broadcast quality, the company said, and noted that the highest available score that can be achieved given the current state of Internet technology is a six—or something more like home video quality. Still, that is the benchmark that viewers have become accustomed to in the on-demand world, and wide acceptance of online video likely won't be possible without at least that.

Keynote does say it expects scores to improve as technology does.

MAC ATTACK: Macintosh users who have actually been paying for music (and you know who you are) now have another option with the rollout of the official version of Napster for the Mac. The new application, available at napster.com, allows Macintosh users to connect to the Napster community and share music files.

As with the PC version, Napster can at first in line to experience some new features, according to Napster founder Shawn Fanning, who says the upgrades came in response to user feedback.

Additions showcased with Napster for the Mac—which supplants the unofficial Maestro software available now—are new tool bar features that “match the new iMac colors,” as well as a search history feature that allows users to keep track of their last 10 searches. Mac users can also customize their list views, hide “lockable” chat windows in the toolbar, and use “drag and drop” to move their music files between folders or the desktop, according to the company, which, you'll recall, is being sued by the Recording Industry Assn. of America over alleged copyright infringement.

MARK THE DATE: The Country Music Assn. (CMA) is gearing up for its second CMA Town Meeting: Navigating New Music and Media Business Models. The annual day-long event will be held from 2 p.m. to 6:30 p.m. on Nov. 8 at the Renaissance Hotel in Nashville and will be followed by a cocktail reception.

Kicking things off with a keynote address will be Frances W. Preston, president/CEO of BMI. Two panel sessions follow: “Turning In The New Radio Spectrum” and “Catalysts In Music's Digital Realm: Change Agents Impacting The Industry” (the latter hosted by yours truly). Registration is $25 for CMA members and $40 for non-members and can be done online at cmaworld.com.

TAKE YOUR PICK: VH1.com has unveiled the finalists in its inaugural My VH1 Music Awards. Fans selected both the categories—as the Your Song Kicked *A* but Was Played Too Damn Much Award—and the finalists for this do-it-yourself event and will be able to vote on the winners up until the trophies are presented Nov. 30. Creed leads all finalists with eight nominations, followed by Red Hot Chili Peppers with seven and Faith Hill with five. A complete list of nominees—and a chance to cast a vote—can be found at VH1.com.
BY CATHERINE APPLEFIELD OLSON

As Web sites try to offer new content for a variety of consumers, special-interest programming has found a new outlet beyond the traditional channels of home video and television. An array of companies, including the Internet Movie Channel, LearnFree.com, MPI Networks, RocketVox.com, ShowMeTV, and VastVideo, have over the past year developed plans to digitize their content and deliver it to targeted Web audiences. The business models vary but the premise is basically the same: Consumers are hungry to find information about a specific topic, and special-interest programmers can provide the answer.

“There are two types of programs—entertainment and special-interest,” says Leiden, CEO of ShowMeTV, which specializes in the how-to market. “When you think of the number of people who come to the Internet for information to learn how to do something, it is surprising that special-interest is one of the last categories to appear.”

For producers of specialty programs, many of which have had limited retail exposure, the surge of interest from Internet companies comes at the perfect time to broaden their audience, make some upfront cash via licensing deals, and share in revenue down the line. Additionally, in many cases Internet companies not only provide a new window for the content but offer a direct retail channel for the product as well.

RocketVox.com, the brainchild of a couple of RealNetworks alumni, offers a model of existing video, digitizing it, breaking it down into cyber-friendly, categorized clips, then relicensing it— "so it's like a per-clip basis"—to other Internet sites.

“We are providing the programming that will allow other sites to program their own channels and market them,” says Freeman. (Continued on page 62)

BY JIM BESSMAN

NEW YORK—One of the most influential music films comes to DVD today in the Special Edition Collection release of “The Harder They Come,” the landmark 1973 Jamaican-ghetto crime story starring Jimmy Cliff.

Regarded as the first film to introduce reggae to the American mainstream, “The Harder They Come” was written and directed by Perry Henzell and depicts the underground culture in Kingston's shanty towns where reggae bed down on the streets and staged jolly rebellions of the masses against the establishment.

It portrayed the venal underbelly of the reggae music business and featured a classic soundtrack starring such reggae legends as Cliff, Desmond Dekker, and Toots & the Maytals.

The $39.95 DVD offers a widescreen digital transfer, supervised by Henzell, who also provides audio commentary with Cliff. Also included is an interview with Island Records founder Chris Blackwell, the key reggae opponent Chris Blackwell, who helped fund the movie and released the soundtrack. Biographies and discographies of the film's musicians are included as well.

The soundtrack album was the first big reggae album, says Criterion staff producer Kevin Stetler, who produced the DVD version of “The Harder They Come.” "So it's interesting to get the perspective on the music—and the movie's role in its ensuing success—from those who were instrumental in bringing reggae to an international audience.

“We did an audio restoration to clean [the soundtrack up], and it sounds great on DVD,” says Stetler. “It’s one of those movies with lasting popularity that affect people. Perry and Jimmy both talk about that: There's the underdog plot, and Jimmy says that the portrait of Jamaica is so real that it has this kind of universal appeal for people.”
## Billboard Top Video Sales

**NOVEMBER 4, 2000**

<table>
<thead>
<tr>
<th>WEEK</th>
<th>TITLE</th>
<th>DISTRIBUTING LABEL</th>
<th>RATING</th>
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<tbody>
<tr>
<td>1</td>
<td>THE LITTLE MERMAID II: RETURN TO THE SEA</td>
<td>Walt Disney Home Video</td>
<td>2000</td>
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<td>2</td>
<td>BALLER BLOCKIN'</td>
<td>Cash Money</td>
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<td>3</td>
<td>SEX AND THE CITY</td>
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<td>ERIN BROCKOVICH</td>
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<td>5</td>
<td>ECW: EXTREME EXTREME</td>
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<td>MARY-KATE &amp; ASHLEY: SCHOLDSHANE PARTY</td>
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<td>PLAYBOY'S WET &amp; WILD-SLIPPERY WHEN WET</td>
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<td>PLAYBOY'S GIRLS OF HEDONISM</td>
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<td>THE SIMPSONS TRICK OR TREASURE</td>
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<td>KILLER KLOONS FROM OUTER SPACE</td>
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<td>EYES WIDE SHUT</td>
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<td>COME TO OUR NEIGHBORHOOD</td>
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<td>GASARAKI: VOL. 1</td>
<td>A.D.V. Films</td>
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<td>BOYS DON'T CRY</td>
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<td>MY DOG SKIP</td>
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<td>SLEEPY HOLLOW</td>
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<td>VAMPIRE LOVERS</td>
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**Billboard Top DVD Sales**

**NOVEMBER 4, 2000**

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<td>Walt Disney Home Video</td>
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<td>TOY STORY ULTIMATE TOY BOX SET (PG)</td>
<td>Walt Disney Home Video</td>
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<td>SHANGHAI NOON (PG-13)</td>
<td>Touchstone Home Video</td>
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<td>THE BEST MAN (PG)</td>
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<td>RULES OF ENGAGEMENT (R)</td>
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<td>LOVE &amp; A BASKETBALL (PG-13)</td>
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<td>THE LOST WORLD COLLECTOR'S EDITION (PG-13) (R)</td>
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<td>THE WHOLE NINE YARDS (R)</td>
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<td>THE NINTH GATE (R)</td>
<td>Columbia TriStar Home Video</td>
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**Billboard Top DVD Rentals**

**NOVEMBER 4, 2000**

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<td>HIGH FIDELITY (R)</td>
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<td>FINAL DESTINATION (R)</td>
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<td>PITCH BLACK (R)</td>
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<td>SHANGHAI NOON (PG-13)</td>
<td>Touchstone Home Video</td>
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<td>ANY GIVEN SUNDAY (R)</td>
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<td>MAGNOLIA (R)</td>
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<td>THE NINTH GATE (R)</td>
<td>Columbia TriStar Home Video</td>
<td>2000</td>
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**Billboard Top DVD Rentals**

**COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.**

**Top DVD Sales**

**COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.**

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**Billboard**

www.americanradiohistory.com
 establishes a localized context for the content and license it to other Web sites, portals, and mobile devices. “Our philosophy is that every non-core expert is a TV expert,” says Smith. “These people exist all over the world, and they’ve been developing expertise they want to share with others. Until now there has been no way for consumers to get to them and get that knowledge. Now with a little help from us and a now inexpensive camera, they can reach millions of people.”

While it gets its feet wet, the site is licensing pre-existing programs. But its intent is to provide original programming produced for and marketed solely in the ShowMeTV universe. To help content-expectant jump onboard, the company will offer free service on its site to create a 12-part laymen’s guide to creating a digital home program.

Beyond acquiring unique content, ShowMeTV is taking the retail angle a step further than some of its competitors. Its combined model envisages not only selling related longitudinal videos but providing end users with the opportunity to buy a smorgasbord of related merchandise. A clip on tennis, for example, could yield links to purchase rackets, balls, tennis camps, enrollments, etc.

At present the company will link with affiliated distributors on the back end, although Leuden says he eventually would like to bring distribution in-house. Program producers share in retail-generated revenue either way.

While many of the new breed of specialty video offerings on the Web aim to seamlessly deliver their wares, some sites are destinations unto themselves. LearnFree.com, a 2-year-old company based in Austin, Texas, creates what it has tagged VidBooks, which combine text, still photos, and streaming video into content that falls under one of 36 instructional channels. Existing special-interest videos serve as the hub of each edition.

“In the near past and maybe forever, people on the Web are going to appreciate a multimedia experience rather than a purely text or purely video experience,” says LearnFree.com president Gene Albert. “Part of it has to do with the technology, but unlike when you are watching television and you have a linear experience, when you are on the Web people are used to clicking around and interacting.”

On the other hand, Albert believes the ability to jump around and get specific questions answered that Albert believes makes the Internet—and VidBooks—the ideal new medium for special-interest content. The lack of ability to “thumb through” a tape on a store shelf is what has made special-interest VHS as “abysmal failure” compared with instructional books, he notes. “If you shrink-wrap instructional books, imagine how

---

Our research has shown that, although a production shot for TV might cost [a lot more than pure video], customers want the brands and the names they recognize.

— Kelly Smith

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### INDUSTRY WAITS DIGITAL GUIDELINES

(Continued from page 48)

access music legally.

While the CMAP and CRIA have had meetings on extending the existing mechanical-licensing agreement to include digital downloads, there are sizable hurdles to overcome. “We aren’t getting very far,” concedes Basskin. “We don’t think the physical-goods rate of 7.4 cents (per track) Canadian [5 cents] has relevance to the world of downloads.

The rate should be much higher.”

While labels based in Canada have been supplying tracks for downloading, the downloading infrastructure so far have been located in the U.S. While the CMAP questionnaire proposed licensing of the sale of music if servers are located in Canada, its jurisdiction is unclear if servers are located elsewhere, says industry sources.

“We’re signing up [is] where the mechanical obligation arises,” argues Graham Hendren, senior VP, business affairs, at Universal Music Canada.

Basskin disagrees, saying, “If the song ends up somebody uploads it to a computer in Canada, that’s an exercise of the reproduction right in this territory.

In 1995, SOCAN filed a tariff for licensing of performing rights on the Internet with the Copyright Board of Canada, a quasi-independent judicial tribunal, in effect addressing the question of liability for radio music on the Net for the first time.

In its Phase 1 Tariff 22 decision, handed down in October 1999, the Copyright Board of Canada agreed with SOCAN that Internet transmissions are communications in the same way radio, TV, or cable broadcasting are and that the same standards of copyrights are applicable. However, the decision also noted that having a copyrighted work on a server does not constitute an infringement. Infringement occurs only when someone downloads the music.

SOCAN has since appealed the decision to the Federal Court of Canada and grasped appeal. “An ISP in Canada is an integral part of the communication chain communicating music to the public,” says Paul Spurgeon, SOCAN’s general counsel. “ISP servers are responsible and should pay for their part in the delivery of music.”

While the Digital Millennium Copyright Act of 1998 introduced a compulsory performance license (still to be determined) for Webcasting, there is no compulsory license fee for the whole, I’m very skeptical about the so-called crossover artists, but here we have a genuine classical singer who can communicate in a big emotional way to an audience brought up on pop.”

Phil Pavling, manager of classical, jazz and blues, says Threshold Compact Discs in Cobham, Surrey, says despite the evident scorn of purists customers, “they have done very well with “The Voice,” on which it mounted a window display. “He’s definitely frowning upon, but that’s snob-

argues Pavling. As for the inclusion of such songs as “Bridge Over Troubled Water” on the album, he adds, “He’s spent years in the working-men’s clubs doing those songs, so fair play to him.”

Watson says that “a lot of diehards and opera buffs have commented on how natural and unmechanical the voice sounds.”

As a follow-up to a second album in a similar format—on which he hopes to work with Lionel Richie—the album has a European tour opening for possible recordings and then a U.S. release, probably in the spring on Decca Classics, according to Blaskey. “The whole theme for America, as it was here, will be ‘Seeing is believing,’” he says.

Watson’s manager, Perry Hughes of Russo Ltd., told Billboard after the singer’s in-store appearances in southern England that some 4,000 people came out to see him at Manchester’s Trafford Centre shopping mall. “Everywhere we go, it’s almost like Russell Watson mania,” he says.

Blaskey says he sees Watson as a multimedia-friendly artist with a career that could stretch over 30 years. “He’s going to be onstage, on TV, and records, and he’s going to make everyone a bloody fortune.”

As Kennedy, “I’m sure that once Russell has conquered the U.K., he will conquer the world, but first the important thing is to deliver. Anything is possible, depending on sales of success in the U.K. When we’ve sold our first half a million copies here, everyone else will take notice.”

---

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'80s Format Is Gen X's Classic Rock
But Is It Here For The Long Haul Or A Flash In The Pan?

BY FRANK SAXE
NEW YORK—First there was '70s oldies, then 'Jammin' oldies.' Now the '80s gold format is popping up practically everywhere, from Cede's KKHT Houston and WDPT/WDTP (the Point) Dayton, Ohio, to Emmins' KXPK (the Peak) Denver and WXTM—now WMVL (the Mail) St. Louis.

Even Fort Myers, Fla., has an '80s rock. And while a few of the '80s stations acknowledge both rock and R&B product from that era, most of the stations lean to the rock side. The '80s craze is not just a U.S. phenomenon. Glance at the European Radio Top 50 and you will notice charts from Joel Robins and Sadie and Capri.

As was the case even with "Jammin' oldies," the new '80s rockers are likely to draw listeners from existing rockers, with either incumbent classic rockers or even modern rock stations. Already at least one station, KJZR-FM Seattle, has segued from classic hits to Adult Top 40 following the arrival of crosstown KYP (the Point). So far, most of the PIs interviewed on both sides of the equation acknowledge some impact, if not widespread changes, as a result.

"We are and compete with hot and modern AC stations, as well as modern and triple-A stations, but we are competing with the other stations from different platforms," says a source.

Clear Channel Group-Contesting Under Fire

BY FRANK SAXE
NEW YORK—U.S. Senate candidate Andy Martin has filed a complaint with the Federal Communications Commission and with all 50 state attorneys general, asking them to crack down on group-contesting — the practice of conducting one contest across dozens of co-owned stations in markets around the country. Martin says Clear Channel is deceiving listeners into thinking they are participating in a local cash contest, when in fact they are competing against millions of listeners nationwide.

Martin also acknowledges that the broadcasters' contests are "rigged to favor winners from 'weak' markets," that "there have apparently been some contests that were won in advance," and that contestants with call-blockers are "locked out." Martin claims to have seen a memo from inside the company, although he declined to release a copy of the letter to Billboard or elaborate further on its origin. Although he won't reveal the author's identity, Martin says he is working with a Clear Channel executive who is feeding him information about how its contesting "command center" is operated. The lawyer-turned-candidate says documentation of these allegations may prove violations of federal law.

Martin, who formerly owned radio stations in Boston and New Haven, Conn., says he wants to "stir up all the attorneys general to go after Clear Channel in a Microsoft-style proceeding." His goal, he says, is to force the company to be clearer with listeners that they are competing with far more people than they realize for cash prizes. "This is at least as deceptive as the sweepstakes guys like American Publishers — both are lying to their audience as to the odds of success and the scope of participation."

"It's without merit," says Clear Channel spokesman Randi Palmer, adding, "The radio contest is fair and honest, and we will defend ourselves vigorously in this matter."

The Florida attorney general's office spearheaded the fight against the sweepstakes companies, forcing them to disclose more information about their contests. Last spring, Clear Channel reached an agreement with the Florida attorney general, under which it agreed to disclose that the contests are national. "That wasn't effective, and they've basically gotten around it," says Martin. "Broadcasting some cryptic announcement once a day isn't sufficient, it's not clear and conspicuous." The Florida attorney general's office has already contacted him about the new allegations, says Martin.

The contests are not Martin's only beef with Clear Channel. He says his campaign has been shut out by radio's high advertising rates, he now advertises on TV.

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- chain headquarters and staff listing
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BILLY BILLBOARD NOVEMBER 4, 2000
Remembering Crocker: The Black Elvis

By Dana Hall

New York—Frankie “Hollywood” Crocker, the four-time PD of WBLS New York who helped redefine the R&B format from the mid-70s through the early 90s, died Oct. 21 in Miami after a battle with pancreatic cancer. Crocker was 68.

Crocker is survived by his mother, Frances Crocker. At press time, a private funeral in Miami was planned, while a memorial service will be scheduled in Brooklyn, N.Y.

Remembered for bringing an eclectic mix of music to the format and for his close-hitting style, “Moody’s Mood For Love,” Crocker was praised by peers, pilots, and even former rivals for his influence on today’s R&B radio.

A native of Buffalo, N.Y., Crocker began his career in his hometown at WBLR in the 70s, then transferred to the station again during the disco era.

Not only did Crocker take WBLR to No. 1, but also as afternoon host and chief programmer, he was also the No. 1 DJ in the market. Just as Crocker’s laid-back-on-air persona reflected what was happening on FM rock radio at the time, so did his style, which crossed genres and colors and helped break numerous acts. Crocker was just as likely to look for music from overseas as he was to find it in New York; Soul II Soul, Lisa Stansfield, and Mark Morrison all received import play at WBLR.

Crocker’s flamboyant on-air style translated well to TV and film. He was the host of NBC-TV’s “Night Flight,” and he was also one of the first DJs on VH1. Also an actor, he appeared in several films, including “Cleopatra Jones” and “Five On The Black Hand Side.”

His style was so different. I think his special ability was how he touched listeners in New York personally — Skip Dillard

R&B radio veteran Hank Spansays, “If you didn’t get to know or at least hear this brother, you missed a wonderful time.” Actually, with all due respect to Hollywood, a gentleman that the ladies loved and the brothers admired. He was an innovator, and New York radio will never be the same without him.”

Dana Hall is managing editor of R&B Airplay Monitor.
And Good Charlotte has proved that a positive drive can propel you beyond some of life's hardships. Joel says that when the band formed four years ago, "we really weren't that good, but we just gave our whole lives to it. We practiced all the time, and Benji and I wrote all the time. Our whole attitude is positivity. We don't have any higher goals. We're just five guys that want to have a good time. While we're amazing, for the most part, and that's why we're doing it. Our album is basically a soundtrack to our live show."

---

### Billboard Mainstream Rock Tracks

<table>
<thead>
<tr>
<th>Track Title</th>
<th>Artist</th>
<th>No. 1</th>
<th>Chart Movement</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Loser</td>
<td>Collective Soul</td>
<td>1</td>
<td>9 weeks at No. 1</td>
</tr>
<tr>
<td>2. Why Pt. 2</td>
<td>Collective Soul</td>
<td>2</td>
<td>6 weeks</td>
</tr>
<tr>
<td>3. Homicide (In My Hands)</td>
<td>Foo Fighters</td>
<td>3</td>
<td>4 weeks</td>
</tr>
<tr>
<td>4. Disappear</td>
<td>Incubus</td>
<td>4</td>
<td>14 weeks</td>
</tr>
<tr>
<td>5. 3 Libras</td>
<td>Good Charlotte</td>
<td>5</td>
<td>9 weeks</td>
</tr>
<tr>
<td>6. Airpower</td>
<td>Good Charlotte</td>
<td>6</td>
<td>11 weeks</td>
</tr>
<tr>
<td>7. Wake Up</td>
<td>Incubus</td>
<td>7</td>
<td>5 weeks</td>
</tr>
<tr>
<td>8. Arizona</td>
<td>Jimmy Eat World</td>
<td>8</td>
<td>9 weeks</td>
</tr>
<tr>
<td>9. Daydream</td>
<td>Third Eye Blind</td>
<td>9</td>
<td>3 weeks</td>
</tr>
<tr>
<td>10. Linkin Park</td>
<td>Linkin Park</td>
<td>10</td>
<td>10 weeks</td>
</tr>
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</table>

### Billboard Modern Rock Tracks

<table>
<thead>
<tr>
<th>Track Title</th>
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<th>No. 1</th>
<th>Chart Movement</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Homicide (In My Hands)</td>
<td>Incubus</td>
<td>1</td>
<td>1 week at No. 1</td>
</tr>
<tr>
<td>2. Why Pt. 2</td>
<td>Collective Soul</td>
<td>2</td>
<td>6 weeks</td>
</tr>
<tr>
<td>3. Disappear</td>
<td>Incubus</td>
<td>3</td>
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<tr>
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<td>Good Charlotte</td>
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<td>10. Homicide (In My Hands)</td>
<td>Incubus</td>
<td>10</td>
<td>10 weeks</td>
</tr>
</tbody>
</table>
### Billboard Top 40 Tracks

**40s Format Is Gen X's Classic Rock**

(Continued from page 67)

<table>
<thead>
<tr>
<th>No.</th>
<th>Track Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>KRYPTONITE</td>
<td>REM</td>
<td>REPRISE/REPUBLIC</td>
</tr>
<tr>
<td>2</td>
<td>WITH ARMS WIDE OPEN</td>
<td>CREED</td>
<td>BMG RICHTER</td>
</tr>
<tr>
<td>3</td>
<td>39 PINK FLOYD</td>
<td>PINK FLOYD</td>
<td>EMI/REPRISE</td>
</tr>
<tr>
<td>4</td>
<td>38 MADONNA</td>
<td>MADONNA</td>
<td>Warner Bros.</td>
</tr>
<tr>
<td>5</td>
<td>CASE OF THE EX (WHATCHA GONNA DO)</td>
<td>MCA</td>
<td>UNIVERSAL/REPRISE</td>
</tr>
<tr>
<td>6</td>
<td>THIS I PROMISE YOU</td>
<td>N Sync</td>
<td>Universal/Motown</td>
</tr>
<tr>
<td>7</td>
<td>JUMPIN', JUMPIN'</td>
<td>DESTINY'S CHILD</td>
<td>JIVE</td>
</tr>
<tr>
<td>8</td>
<td>SHAPE OF MY HEART</td>
<td>BACKSTREET BOYS</td>
<td>JIVE</td>
</tr>
<tr>
<td>9</td>
<td>(HOT S**T) COUNTRY GRAMMAR</td>
<td>NELLY</td>
<td>JIVE</td>
</tr>
<tr>
<td>10</td>
<td>BENT</td>
<td>MATCHBOX TWENTY</td>
<td>JIVE</td>
</tr>
<tr>
<td>11</td>
<td>YOU'RE A GIRL</td>
<td>VERTICAL HORIZON</td>
<td>JIVE</td>
</tr>
<tr>
<td>12</td>
<td>SHE BANGS</td>
<td>COLUMBIA</td>
<td>JIVE</td>
</tr>
<tr>
<td>13</td>
<td>INDEPENDENT WOMEN PART I</td>
<td>FAITH EVOLUTION</td>
<td>JIVE</td>
</tr>
<tr>
<td>14</td>
<td>PINCH ME</td>
<td>JIVE</td>
<td>JIVE</td>
</tr>
<tr>
<td>15</td>
<td>SHE ON OVER BABY (ALL I WANT IS YOU)</td>
<td>CHRISTINA AGUILERA</td>
<td>JIVE</td>
</tr>
<tr>
<td>16</td>
<td>GONNA TELL YOU WHAT I'M GONNA DO</td>
<td>SAMANTHA MUMBA</td>
<td>JIVE</td>
</tr>
<tr>
<td>17</td>
<td>DON'T THINK I'M NOT</td>
<td>KANDI</td>
<td>JIVE</td>
</tr>
<tr>
<td>18</td>
<td>HE WASN'T MAN ENOUGH</td>
<td>TONI BRAXTON</td>
<td>JIVE</td>
</tr>
<tr>
<td>19</td>
<td>NO MORE</td>
<td>RUFF ENDZ</td>
<td>JIVE</td>
</tr>
<tr>
<td>20</td>
<td>IF YOU'RE GONE</td>
<td>MATCHBOX TWENTY</td>
<td>JIVE</td>
</tr>
<tr>
<td>21</td>
<td>IT'S MY LIFE</td>
<td>IDON JOVI</td>
<td>JIVE</td>
</tr>
<tr>
<td>22</td>
<td>FADED</td>
<td>SOULCANDORFE THURST</td>
<td>JIVE</td>
</tr>
<tr>
<td>23</td>
<td>WHO LET THE DOGS OUT</td>
<td>V553678428</td>
<td>JIVE</td>
</tr>
<tr>
<td>24</td>
<td>DOESN'T REALLY MATTER</td>
<td>JANET</td>
<td>JIVE</td>
</tr>
<tr>
<td>25</td>
<td>ABSOLUTELY (STORY OF A)</td>
<td>NINE</td>
<td>JIVE</td>
</tr>
<tr>
<td>26</td>
<td>DANCE WITH ME</td>
<td>DEBORAH MORGAN</td>
<td>JIVE</td>
</tr>
<tr>
<td>27</td>
<td>GIVE ME JUST ONE NIGHT (UNA NOCHE)</td>
<td>98 DEGREES</td>
<td>JIVE</td>
</tr>
<tr>
<td>28</td>
<td>TROTTER</td>
<td>EVERCLEAR</td>
<td>JIVE</td>
</tr>
<tr>
<td>29</td>
<td>I'M NOT GONNA GIVE UP</td>
<td>SHAGGY FEATURING RICHARD RUDIN</td>
<td>JIVE</td>
</tr>
<tr>
<td>30</td>
<td>BACK HERE</td>
<td>BBMAG</td>
<td>JIVE</td>
</tr>
<tr>
<td>31</td>
<td>CRAZY FOR THIS GIRL</td>
<td>COLUMBIA</td>
<td>JIVE</td>
</tr>
<tr>
<td>32</td>
<td>DESERT ROSE</td>
<td>FOO FIGHTERS</td>
<td>JIVE</td>
</tr>
<tr>
<td>33</td>
<td>BETWEEN ME AND YOU</td>
<td>THEDRA FEATURING CHASTITY MILAN</td>
<td>JIVE</td>
</tr>
<tr>
<td>34</td>
<td>THE WAY YOU LOVE ME</td>
<td>FAITH HILL</td>
<td>JIVE</td>
</tr>
<tr>
<td>35</td>
<td>HE WANTS TO MARRY ME</td>
<td>NELLY</td>
<td>JIVE</td>
</tr>
<tr>
<td>36</td>
<td>HE LOVES YOU NOT</td>
<td>DREAM</td>
<td>JIVE</td>
</tr>
<tr>
<td>37</td>
<td>SHAKE YA ASS</td>
<td>MYSTICAL</td>
<td>JIVE</td>
</tr>
<tr>
<td>38</td>
<td>THE NEXT EPISODE</td>
<td>DR. DRE FEATURING SNOOP DOGG</td>
<td>JIVE</td>
</tr>
<tr>
<td>39</td>
<td>INCOMPLETE</td>
<td>SIGO</td>
<td>JIVE</td>
</tr>
<tr>
<td>40</td>
<td>BIG PIMPIN'</td>
<td>50 CENT JAY-Z FEATURING U GKing</td>
<td>JIVE</td>
</tr>
</tbody>
</table>

Compiled from a national sample of airplay of Mainstream Top 40, Rhythm Top 40 and Adult Top 40 stations supplied by Broadcast Data Systems' Radio Track service. 25 Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs aired by Audience Impressions. C3-Tracks showing an increase in Audience over the previous week. A record which has been on the chart for more than 20 weeks will generally receive a bulk vote. If it registers an increase in audience, Records below the top 20 are removed from the chart after 26 weeks. © 2000 Billboard/WB Communications.
Music Video Programming

Billboard Music Video Chart: Things are shaping up for another exciting Billboard Music Video Conference & Awards, to take place November 8-10 at the Universal Citywalk in Universal City, Calif.

The conference kicks off Nov. 8 with a party sponsored by Motown Records. Motown R&B singer Sparkle will perform at the party.

Nov. 9 will feature the conference keynote speech by award-winning director Wayne Isham and several panel discussions on the hottest topics in the music video industry.

Nov. 10 highlights feature more panel discussions and a music video trivia contest in which the winner will receive two tickets to the Billboard Music Video Awards, to be held Dec. 5, in Las Vegas. The grand finale to the conference will be the Billboard Music Video Awards. Award presenters will be Bob Carlisle, Coal Chamber, Dave Hollister, Outkast, None The Richer, singer Leigh Nash, and Stacie Orrico.

A complete schedule of conference events can be found on the Web at billboard.com/events/mvca/

For sponsorship opportunities, contact Cebele Rodriguez at 664-646-4484 or rodriquez@billboard.com.

For all other questions and information about the Billboard Music Video Conference and Awards, contact Michele Jacangelo at 664-646-4660 or bbevents@billboard.com.

VH1 Awards: This year’s VH1/Vogue Fashion Awards—held Oct. 20 at Madison Square Garden’s Theater in New York—garnered out in several music categories:

Most stylish male artist: Enrique Iglesias

Most stylish female artist: Macy Gray

Most stylish video: No Doubt

Visionary video: Smashing Pumpkins, “Stand Inside Your Love”

Jennifer Lopez received the Versace Award for her unique fashion style. Performances at the awards show will include performances by Destiny’s Child, Grey, Kid Rock, and Lenny Kravitz.

This & That: Randy Sox has joined Interscope Geffen A&M in the video production department. He previously worked in A&M’s video production department.

VHI has promoted Bruce Gillmer to senior VP of music and talent relations. He was a VP in that department.

HIS Productions has moved. The new address is 3630 Eastham Drive, Culver City, Calif. 90232.

Production company You Media has named former Shaquille O’Neal as a similar position. You Media also has signed directors Dean Karr, Robert Kennedy, Phil Griffen, Michael Martin, and Christie O’Dea.

Karr was previously with A Band Apart Music Video Inc., and the other directors were previously with Shooting Star.

Hip-hop internet company Hootk.com has signed an exclusive deal with director JC Barro. Under the deal, Barro will create multiple series of original programming for the Web site hootk.com.

Local Show Spotlight: This issue’s spotlight is on Eugene, Ore.-based hard rock shop “Hard Times.”

TV affiliate: AT&T Cable in Eugene, Ore.

Program length: 60 minutes.

Time slot: 11 a.m. to 1 p.m. on Fridays, 9 a.m. to 11 a.m. on Fridays, 9 a.m. to 11 a.m. on Saturdays.

Key staffer: Stephen Woodward, producer/director/host.

E-mail address: hardtvideodotcom@billboard.com.

Following are four videos from this week’s Music Video Chart that premiered the week ending Oct. 28.

Spineshank, “Synthetic” (Roadrunner).

E-40, “Gimme” (SpitFire).

Munkfust, “Down For Days” (Pinech Hit).

A Perfect Circle, “Judith” (Virgin).
HIGHLIGHTS

- motown opening-night party
  live performance by sparkle
- enroute mvc happy hour
- epic record's hot videos on the hotel tv
- intertrust technologies - learn about digital
  rights management & free e-mail access
- atlantic channel featuring local video
  shows from across the country
- music video trivia contest - winner receives
  two tickets to the billboard music awards
  show dec. 5 in las vegas

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646.654.4674 fx
646.654.4681 fx

among the participants
kathy angstadt, interscope/geffen/a&m
david beal, sputnik7
paul 'aliens' billings, the underground video show
tom calderone, mtv
tim clawson, shooting gallery productions
doug cohn, vh1
jonathan dayton, dayton/fars productions
kevin ferd, power play
diedre gary, video consultant
daniel glass, artems records
kelly griffin, bet
vicki mayer, black dog films
paul marzalek, vh1
ralph mcdaniel, video music box

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HIGHER GROUND  
(Continued from page 12)

Though the shooting will always be part of the band’s history, it would be unfortunate if that became the focus of attention, because the music deserves notice without such notoriety attached. But forty days is moving on, and its fine album is an excellent calling card. Musically, the band has an engaging pop/rock sound characterized by energetic acoustic guitars and affecting vocal parts that allow the songs to over-produce anything,” says Warren. “It’s just natural-sounding.

Warren and his brother write most of the songs in an attic at their Long Way Home” as one of his favorite cuts.

“It’s a song that deals with things that were going on in our lives before the shooting. I like the way it was put together with the harmonies and the vocals, just the feel of it… I like ‘Everyday’ too for a lot of the same reasons. The verse is kind of open and lets the song breathe.”

Warren hopes “Everyday” will encourage people to give and give hope. “Everybody has had personal tragedies in life that could really set them back if they didn’t put their faith in something else,” he says. “With God’s help, he has brought us through so much, so maybe people can see it make them through what they are going through.”

CHECKING IN WITH BARRY LANDIS: A rumor circulating around the industry was that Barry Landis, VPGM of Atlantic’s Christian music division, was about to retire. However, Mike Curb and Nick Cannon will also be participating, as will skateboarder Tony Hawk and stars from “Felicity,” “Saved By The Bell,” and “Buffy The Vampire Slayer.” Audition and record demo booths will be set up, and attendees will see animation demonstrations, choreographers, and makeup artists. Children will receive authentic backstage passes, a camera, and an autograph book. Also at the event, the 2000 Children’s Choice Award will be presented to Nickelodeon, QOOT of SoundScan and VideoScan, will be donated to the Neil Bogart Memorial Fund, a division of the TJ. Martell Foundation for Leukemia, Cancer and AIDS Research. Contact: Susan Reynolds at 213-639-6100.

LIFELINES

OCTOBER


NOVEMBER


Nov. 8-10, Billboard Music Video Conference and Awards, South Beach, Miami, Fla. 212-708-9099.


Nov. 12, Cammy Awards, Alabama Theatre/Myrtle Beach, S.C. 770-448-8439.


Nov. 15-20, American Film and Music Festival, Wyndham Hill, Montego Bay. Jamaica. 323-938-2364.


DECEMBER

Dec. 5, Billboard Music Awards, MGM Grand Hotel, Las Vegas. 646-650-4600.

Dec. 5, Recording Academy New York Honors, presented by the chapter of the National Academy of Recording Arts and Sciences, Hotel Roosevelt, New York. 212-245-5440.


Dec. 6, 10th Annual EMA Awards, Barker Hangar, Santa Monica, Calif. 310-201-5033.

FEBRUARY


Submit items for Lifelines, Good Works, and Calendar to Jill Pes selnick, Billboard, 5055 Wil- shelf Blvd., Los Angeles, Calif. 90067, jillskrielson@billboard.com.

For his work on the voter registration campaign Rap the Vote 2000 and historian Howard Dodson (for his con- tribute to the Working Class Research in Black Culture). The event will raise funds for several One Hundred Black Men education programs involving mentoring and tutor- ing and will benefit the One Hundred Black Men Foundation as the Wealth Creation Summit. Contact: Robin Vergez at 212-841-8075.

Food Drive: Country recording artist Billy Ray Cyrus sponsored a canned food drive Oct. 25 in Nashville in conjunction with the Harvest 2000 benefit concert. Cyrus asked Music Row businesses to serve as collection points and personally arrived at each location to collect the food. At the concert that evening, Cyrus presented the donations to the Second Harvest Food Bank. Participating musical performers included Shane Minor and Beth Hart. Contact: Emily Burton at 615-935-7071, ext. 144.

Zeke Manners, 89, of natural caus- es, Oct. 14 in Los Angeles. Manners was a hillbilly singer, disc jockey, and composer who wrote such songs as “The Pennsylvania Polka,” which was a hit for the Andrews Sisters. He also co-wrote “Take My Wife Please” with comedian Henny Youngman and “Los Angeles” with guitarist Les Paul and worked on many songs with Buddy Ebsen. Manners first became known as a disc jockey, and later became the Big Bopper. He played in the Bedroom Billie Billies, a five-piece band that played a following mix in Los Angeles and New York in the 1930s. After the dis- solution of the band, he formed a sim- ilar group, Zeke & the City Fellers. During the 1940s, he became a radio personality for several radio stations in New York. He next worked as a rock’n’roll disc jockey on both coasts and was a popular figure in the 1960s. Manners is survived by a daughter and two sisters.

LANGE RETAINS TOP SLOT  
(Continued from page 59)


“Honey, I’m Home,” Robert John “Mutt” Lange, Shanina Twain (Zomba Music).

“When I Think Of You,” Mike Curb and Nick Cannon (EMI/Virgin Music). Praise You:” Norman Cook, Camille Yarborough (Universal Music).

“Can’t Wait To Meet You,” Miki Jagger, Keith Richards (EMI Music). Sweet Dreams (Are Made Of This),” Dave Stewart, Annie Lennox (BMG Music).

“Paprika And Pickle,” Burt Howson, Adam Clayton, David Evans, Laurence Mullen (Blue Mountain Music).

“Don’t Impress Me Much,” Robert John “Mutt” Lange, Shanina Twain (Zomba Music).


“You’re Still The One,” Robert John “Mutt” Lange, Shanina Twain (Zomba Music).


TV Theme Award: “Who Wants To Be A Millionaire,” Keith Strachan, Matthew James Strachan (Universal Music).

Film Awards: “Tarzan,” Phil Collins.


College Award: Chemical Brothers’ “Surrender,” Tom Rowlands, Ed Simons (Universal/MCA).

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Web chat in September to promote the jam as the first U.K. single from his upcoming collection, “Halftime Between The Gutter And The Stars” (Nov. 7)

“Morrison’s fans were not even remotely anomalous,” he says, chuckling, “they’re just occasionally unique. You don’t know how they flung at me, I guess they did.”

Despite his surprise, the flak from Morrison fans hasn’t fanned Cook to the gills. He’s分明pective on the project—or on life in general. For the man who made waves last year with the crossover hit “F*ck You” and his attendant album, “You’ve Come A Long Way, Baby,” things couldn’t possibly get better—except possibly for the fact that he’s squeezing the equivalent of six weeks of promotional work into three.

“But it’s all for a good cause,” he says with a grin, taking a breath from the seemingly ceaseless promotion cycle. “This is Brighton, England, home. My wife (famed U.K. television presenter Zoe Ball) is nearly about to deliver baby number two, and we’re staying close to home. My objective is to get everything done before then and then take a little break from the grueling racket.”

Cook says that the “low energy” currently fueling his personal life also permeates “Halftime Between The Gutter And The Stars.” The group’s lot of the tracks came to fruition at a time when I was feeling good, and I think it’s apparent in the music.”

However, the true draw of “Halftime Between The Gutter And The Stars” is Cook to describe how he views his status as an artist in pop—er, fit with a single-worthy fare.

“He’s done the near-impossible,” says Marlon Creaton, manager of Record Kitchen, an indie label to work.”

When you ask about attempting to unite different genres and the people who support them, you get the most common universal denominators. Sometimes, it is hard to find a way of this distinctly vocalistic perspective.

That’s what you’re talking about during two of the mainstream pop accessibility.

“If you look at it from the most basic point of view, you’re not talk- ing about the right racket.”

Cook admits that he was “mildly freaked out” when it came time to begin sewing those elements together

“For starters, I had no idea of what this album was supposed to be. All I knew was that I couldn’t have known it was a song for a TV show. I’ve always been an album record, but here, I didn’t want to get there.”

To that end, Cook will be doing a series of DJ appearances in the U.S., during the days surrounding the Nov. 7 release of the album. Although the discussions about Columbia House are said to be in the early stages, a merger with BMG Direct’s record club would create a combined revenue of approximately $1.5 billion.

Another option said to be under consideration at BMG would be to create the club with CBS, which recently acquired BMG. But such a strategy would need the approval of Bertelsmann E-Commerce, which oversees the online merchant.

Warner Music and Sony had planned to acquire CDNow and merge it with Columbia House, but the deal fell apart early this year. While Warn- er Music and Sony had previously considered the CDNow deal, sources say that Sony is the lead advocate for selling Columbia House.

Sources familiar with Columbia House value the company at about $500 million, assuming all current licensed music and video product is maintained. That is a far cry from the $1.5 billion valuation the company is believed to have carried in 1989 when Warner Music parent Time Warner obtained 50% ownership. Since then, the settlement of a lawsuit against Sony. The latter had hired movie producers Peter Guber and Jon Peters, who were under contract to Warner’s film company, to head the Columbia

Sources say that the proposed sale of Columbia House—the record and video club division of the Music Group and Sony Music Enter- tainment—has been spurred by the erosion of club profits due to cutting threats on record executives, by both record clubs to attract and retain customers.

With record-club unit sales on a downward spiral and both clubs giving away as much as 90% of the proceeds, there is a growing interest among club executives to merge or form a new company.

 Conspiracy theory suggests that the idea of a combined company is a way to make the two clubs more attractive to potential buyers, and that a merger would allow the companies to reduce costs and improve their financial performance.
Though the Prodigy ultimately sold 2.4 million units of the '97 Mav- ers' "The Day Is Ed-Ned - 'Land," according to SoundScan, and such other acts as the Chemi- cal Brothers, Fatboy Slim, and Massive Attack, whose large-scale success has so far elud- ed the electronic genre, which en- compasses a variety of subgenres from hardcore dance music to bed- room anthems.

Few observers discount the elec- tronic genre's potential to spawn major acts or big hits in the future. But in an era of Internet and other non-traditional media forms, it has to date been the victim of a land-rush mentality that greet- ed the music in the late '90s and has also been hampered by certain market and cultural realities that have suppressed the genre's growth.

Craig DeBro, VP of associated labels at Atlantic Records—which has marketed albums by Kid Loco and Dmitri From Paris, mixers on France's Yello label, and the Fatboy Slim—says其中之一 that too much may have been expected from electronic acts.

"It's an endemic problem of the recession. It's like trying to oversell to over- inflate expectations so that every- thing's a disappointment," DeBro says. "Periodically there's going to be a style that people will . . . observe that everybody thinks of as the great white hope, the great next hope. Sometimes those things are artificially inflated, either within the industry or through the media."

Errol Kolosine, GM of Astralwerks Records, which markets Fat- boy Slim, DJ Shadow, the Chemical Brothers and Air, among many other elec- tronic acts, says the boosters of the late '90s may have misread the music's potential.

"Nobody at Astralwerks would ever have supposed that it was going to become, quote-unquote, 'the next big thing,'" Kolosine says. "And I think it would have told you that that was not the case. The reality was that, like any other growing musical form, it was expected to grow to a certain point and then . . . as a ressourc . . . it just peaked out of the underground a little bit. What happened was that bands like the Chemical Brothers and the Prodigy and their ilk brought this kind of music back in a manner that was palatable to a more main- stream audience.

Rick Williams, GM of Caroline Distribution—which handles sister company Astralwerks and such elec- tronic acts as DJ Shadow, the Chemical Brothers, Tune, Warp, and Wall of Sound—suggests that the more familiar funk/rock sound may have been more acceptable to pop listeners.

"I also thought that it would break out in a much larger, more mainstream sense—that is, that it was going to become a fraction of the market. I don't really have an explanation for why it didn't. Per- haps it had something to do with the fact that the Limp Bloxits of the world became the biggest band in the world.

Jim Welch, VP of A&R at Epic Records—which is currently marketing mix CDs from the U.K. Sony imprint INCredible to the electronic dance audience—says

the growth of that audience in re- cent years tends to be overshadowed by the megasaler picture. Welch asks, "Has it really not gotten big? Maybe not in a record- sales sense, as a genre, but there are some artists that have definitely sold a lot of records. When you look at what's happening in the electronic music world, there are so many kids that are into it that it's gotten big. Every single weekend around the country—tens of thousands of people in cities all over the coun- try—go to record stores to buy it. It's not widespread in a record-sales sense, yet, but I think it has in a lifestyle sense."

IS IT POP?
To date, the roll of electronic music’s success has been mixed. Plus albums in- clude "The Fat Of The Land," a CD by the Fatboy Slim Astralwerks release "You've Come A Long Way, Baby" (1.3 mil- lion units, according to SoundScan), and the 1999 Moby V2 collection "Play," and it's attributable in large part to the success of the 1997 Chemical Brothers set "Dig Your Own Hole" (720,000 units).

"People who observe that these acts have stood out in a still largely anonymous pack by maintaining the broadest appeal possible. The inarguably commercial, inargu- ably pop, inarguably pop who don't ex- hibit pop awareness face high commercial hurdles, they add.

Jeff Wayne, Montreal-based North American GM of the U.K. electron- ic label Ninja Tune, maintains that the genre will never attain major status unless it "goes commercial and the most popular, track or dance songs with Kylie on them."

Wayne adds, "(You have to) con- form to that standard, with vocal and band, and it's all very mar- ketable, and you can send along the glossy picture with someone goodlooking in it. Whereas we just market as a Man of Gay's show that has a whoop and scream of some people in the room huddled over a computer screen. They have a studio fan or the fan is going (as in) this with a digger in crates of records."

Tom Evered, senior VP/GM of Blue Note Records, acknowledges that the genre is "in the at the heart of St. Germain's "Tourist," an alter- native to the French producer Ludovic Navarre. The set's first sin- gle, "Papillon," has been a pop hit, being included on the latest U.K. compilation "The House of Jack" and will be in the broadcast gap.

He says, "Once you have free sta- tions or stations that are being programmed by DJs, you have to really make them into your home that are 24-hour-a- day dance stations, and you're able to listen to a track and know who the artist is and maybe even with release dates and the distribution of music over the Internet. Among the possible moves being suggested to boost German pop is that the CDU/CSU party is expected to offi- cially come out in favor of—is a French-style music quota system covering all electronic media.

Welch's document requests details of how the government intends to tackle piracy, of both physical and digital prod- uct. The report says that "the govern- ment's conclusions do the fact that U.S. companies are offering systems for the selling of music over the Internet works over the Internet?" The doc- ument also inquires about the effects of ongoing U.S. legal dis- putes, involving key companies on the copyrights of rock and pop musicians in Germany.

Kampeyer says that the CDU/ CSSU alliance "is now convinced that the strength of rock and pop music could suffer as a result of technological changes and a result of weakening of copy- rights. He says, "Gives trends in the sector, rock and pop music re- quires the special attention of the state as well as a reasonable legal foundation of the type enjoyed by other cultural and creative industries.

Voter Craig suggests that the fast-moving mutability of the scene may conceivably keep it out of the discussion, and it is likely to be the last of the majors.

"Whenever you get into the un- derground, the underground is a place that has its own identity, maybe a genre that's like the (cyborg) in " Terminator 2" that kinda goes to liquid, and then he's in another shape. Shape-shifting is what this music's all about. The progressio- n is so quick that, if that's not your game, you're not gonna keep up with it."

GERMAN LAWMAKERS LOBBY FOR ROCK, POP (Continued from page 12)

Wolfgang Thierse, on Oct. 16. He has now forwarded the questions to the government, which is expected to reply by next spring. This marks the first time the music genres have been discussed in the German par- liament.

The two men say they want to improve conditions for rock and pop music in Germany. They are also calling on the government to ensure that the legal issues surrounding the distribution of music over the Internet. Among the possible moves being suggested to boost German pop is a French-style music quota system covering all electronic media.

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three concert performances at his next-to-last gig in 1990 in Alpine Val-
ley, Wis. The helicopter carrying Vaughan from that venue to Chicago crashed moments after takeoff. The rest of the set was culled from studio recordings, concerts, and rare radio and TV appearances.

“They’ve got a lot of stuff on here that I didn’t know was around,” says Double Trouble bassist Tommy Shannon. “There’s some really early stuff—like ‘Better To My Girlfriend,’ ‘Don’t Lose Your Cool,’ ‘Crosscut Saw,’ and a live 10-minute ‘Texas Flood’ from ’82, which just can’t wait to hear.”

“When we first got together we were a simple, typical blues band with no frills or anything,” he adds. “But then we started growing and stepping out a little bit and going in new directions without losing our roots—and the box covers the whole story. And some of the cuts are radio shows that Stevie never heard, so you’ve got to wonder if they were ever recorded. It looks like they got some of them.

Drummer Chris Layton joined his Double Trouble bandmate in supplying photos and artwork for the pack-

CONFAB HAS THE WORLD DANCING
(Continued from page 12)

age. “People should be really happy with it,” he says. “It’s a real good fan-
based set, with ‘greatest hits’ and so much unreleased stuff that’s never been heard before. I have some 70-odd bootlegs myself that sell for $30 to $40 a pop. The band was one of the most bootlegged in history, so they decided to grab good, musical live stuff from wherever it existed.

According to Legacy senior di-
rector of marketing Mark Feldman, the label really “came up with the goods” on “SRV,” which follows its release last year of remastered and expanded versions of Stevie Ray Vaughan & Double Trouble’s four studio albums, along with a second greatest-hits disc.

“It’s the mother lode of unreleased material for SRV fans—what they’ve been asking for years,” says Feldman. “And the fourth disc is a DVD—which no one’s ever done before in a box set—with music that was recorded from the band’s last appearance on ‘Austin City Lim-
its’ that’s never been seen or heard unless you were lucky enough to be there. It’s like a trip back in time.”

According to the label’s marketing director Michael McDavid confirmed the find-
ings of a recent Billboard Report (Bill-
board, Oct. 27) that U.K. dance acts are succeeding state-side where many of the country’s rock acts are failing.

“There’s nothing happening with domestic dance music in the U.S.—it’s definitely a British invasion,” McDavid said. “They’re getting a lot of support from the Chemical Brothers, and Orbital among the high-flyers.”

McDavid conceded that such acts have turned to the Internet and the MP3 player as some of the best tools to get their songs on radio and video networks. “If you want to have a big break in the U.S. without a $200,000 video, just release an MP3 of that,” he said.

Said Eric Morand, managing di-
rector/A&R of Paris-based F Com-
unications Records, “In France, you need to release the most popular records played—just as in the U.K. and America.”

“It’s very similar,” Albers said in a later interview. “If you are a pop artist and you want to be successful, you must have the money and full support from the label.”

“Too much dance music is dispos-
able,” cautioned McDavid. “This is exactly what it should be.”

“SRV” has actually been in the works for three years, notes compi-
lation producer Bob Irwin. “I feel like I’ve been working on the history of the genre with a lot of the things I don’t think people have heard unless they were around in the early days and saw Stevie play in concert. Some of the things that I’ve included are absolutely musically solid and filled with integrity from beginning to end.”

Jimmie Vaughan agrees with Shannon on the early material col-
lected. “This is a lot of the things I don’t think people have heard unless they were around in the early days. And I don’t think people have heard it yet.”

“SRV” was released last week on double CD and is expected to do well in new music sales.
Not surprisingly, the questions invoke a wide range of responses from executives at major record labels, online retailers, software companies, and Internet and financial research firms, several dozen of whom were interviewed over the past few weeks by storage analysts who heard a plenty riding on how these issues ultimately play out.

Internet services company Pre- ver, another online retailer, cited the slow-developing commercial download market in reporting that its revenue was developing three at a pace that is well behind those that third-quarter losses were higher than first expected. Supertracks, another commercial-music retailer, raised similar concerns in announcing the layoff last month of a third of its staff.

Many other business-to-business and music-to-consumer companies have been built around the expected arrival of a vital online music marketplace, and retailers have designed services for it. Denny Dining, a third of the firms that are disastrously late, expects to be among the 5,000 participiants.

“The amount of time it takes to download a music file varies greatly depending on the format the music is encoded in—to some tasks the time is the speed of other—yet the speed of the download is,” says Digc Wingate, senior VP of content development and labels relations at Liquid Audio, which has been working with EMI, Warner, and BMG on their download efforts. “It’s a measure of how many times the file is used, and the speed of the download is,” says Wingate.

“The time of the download is measured in a third of the whole number of MP3 files. Eventually, the focus was on the sale of digitized product in the form of purchasing individual downloads of singles or albums. Those would be in higher-quality codecs (encode/decode formats) than MP3 and would be secured via a new breed of digital rights management (DRM) systems. It is a model very much in keeping with the traditional offline approach to selling music, something some insiders consider, in retrospect, was the industry’s initial mistake.

“The notion that you can trans- fer your business from the physi- cal-product, brick-and-mortar world whole, onto the Internet—with the same pricing, the same rules, the same sales people, the same infrastructure in work,” says one executive at a music-affiliated technology company who asks not to be identified. “And that it means the whole thing was built on a faulty design, like pre-Kitty Hawk air- planes. They put a lot of effort into trying to get them to fly, but the design was off. This one doesn’t work doesn’t work [as a model] when you look at Napster—35 million people doing tons of downloading in a very quick scenario,” he says. “But because of the industry’s per- ceived need to put safeguards into place, you ended up with these huge hurdles to simply making it work.”

“In the case where you have to go to a retailer, put your credit card in, buy a thing, get six different formats, download a few Data (to get it to work), and then you time out for some people or it doesn’t work for some [hardware] players,” he concludes, “is it any supri- se to anyone that that’s not going to work?”

“What the current form of what the labels are trying to figure out is going to work,” says Malcolm Mac- lachlan, a senior analyst with Inter- national Communications Industry For- cast. The amount of time spent on the process of buying a download and streaming it depends on a number of factors. First-time-buy- ers will be registered and involved in the required players (often the newest version is mandated) for what is called a “digital wallet.” For example, the tracks they are buying (different tracks require different players). They also may need to open an account with a downloading house to set up a digital wallet, major—if one-time—download process that can take an hour or more to properly install.

THE ORIGI NAL PLAN

When the mainstream music industry first began seriously looking at ways to make the move- ment of music onto the Web in late 1995 and early 1996, the frenzied rise of free MP3 files raised the focus on the sale of digitized product in the form of purchasing individual downloads of singles or albums. Those would be in higher-quality codecs (encode/decode formats) than MP3 and would be secured via a new breed of digital rights management (DRM) systems. It is a model very much in keeping with the traditional offline approach to selling music, something some insiders consider, in retrospect, was the industry’s initial mistake.

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This has been a time of building up a lot of important skills and core competencies and technology components... we have built a lot of the infrastructure. We just haven't completed the final platform upon which to create a market. 

—Charles Jennings

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N O V E M B E R 4 , 2 0 0 0
free people are going to flock to, but if you’re not going to make it free, at least make it as easy to get when you pay for it as it is when it’s free.

The different label choices include the format (or code) selected for the music, from Windows Media Audio to Advanced Audio Coding (MPEG Audio Layer-3) and beyond; the choice of which soft-player will be supported, such as SonicNet, RealPlayer, or MusicMatch; and the price. And, of course, whether the labels will set their own prices or allow the retailer to do so.

There are also various choices of partners for file security, digital commerce, and integration at the front-end purchase process, since they require customers to take different steps depending on the label associated with the particular product they are buying.

We’re all coming into the market with a variety of clearingshells, a variety of security options, a variety of codecs,” acknowledges Sony’s Smith. “So each company has made a decision and hopes to see if that horse wins the race.”

But observes say the labels may now be realizing that no one will be able to force customers to choose not to wager any money at all on the proceedings.

As it turns out, the race is sort of over. We’ll all have to, for the sake of doing business in the digital space, start to be less proprietary with the systems we choose and choose to work with.”

But that’s still a very dangerous environment will change,” Smith says. “And that is already starting to happen, I think.”

There is also a lot of missing content that has to be determined before this can take off, agrees another major-label staffer of the current cacophonous approach by the Big Five. And I think they will be [sorted out] in time.

There are already hopeful signs to hedges the trial phase, with the rise of multi-format support among portable digital devices, eliminating buyer confusion and making it possible to choose the growing number of cross-format “support” alliances being announced among soft-player companies. And the number of competitors in all sectors is winned down—also is expected to help clarify the landscape and make the market, from the consumer point of view.

“IT’s clear that the array of technologies out there is making it a difficult consumer experience right now,” says John Wieland, VP of strategic planning and business development for Warner Music Group. “If I was to idealize what we need, it would be a one-stop shop from a consumer’s perspective that gets all the music that’s available and that can play in [any soft] player that they have in their computer.”

We’re certainly not there, but we can get there in one of two ways.

“One way is that everyone adopts the same technology—but I don’t think that’s historically the way that the Internet has evolved,” he adds. “The other way is that the technologies begin to interoperate, and I think that’s what you are going to begin to see happen over the next year or so. What will end up happening is that a couple of technologies will begin to dilute each other out, and there will probably be two or three codecs and two or three DRM’s, and these will become the ones adopted by the largest number of companies.”

In the meantime, however, “It’s a trap-wrench,” says Aram Sinnreich, an analyst with Jupiter Communications, which has forecast

“Into 2001, it’s going to be kind of a free-for-all, from streaming to downloading to subscriptions. And what the way forward is will be decided when something really seize the imagination of the market, hopefully the same way Napster did.”

— DICK WINGATE

labels talk about the perception right now is strong that music online should cost less than it does offline, retailers and
analysts say, and consumer surveys bear that contention out.

"You can explain all you want, but what the customer sees is no joe boxes, no CD cases, no delivery, no truck," says IDC analyst McLachlan. "And so they don't see why a download should cost so much."

IF YOU BUILD IN VALUE IN... That's not to say consumers are not expecting a lot more when they choose the potentially powerful sign of a commercial download market.

Digital commerce company Magna, which offers a "digital wallet" used for Universal's download sales, has a report that it studied for GM investment. The report said that 78% of those surveyed have an electronic wallet, and that they will eventually carry a cost. Market research firm CyberDialogue reported in a June study that 29% of those surveyed would pay $4 for a full album downloads. And Jupiter Communications reports that 71% of consumers would use the feature if it was made available to them.

Moreover, consumers are also taking their digital titles, though the ones they are choosing are notable for being the exceptions to the rule of most major-label downloads. There are only a few that have seen some combination of aggressively priced, exclusive, or "event" offerings.

EMI Music Distribution president Richard Cottrell, for instance, says the company has "significant success" with a Ben Harper download via Liquid Audio that offered 10 tracks for $1.98, available nowhere anywhere else, as individual tracks or a value-priced download bundle. Sony's Smith points out that they have seen sales of the exclusives, and sales of their exclusives, the label said in "we saw a difference in the consumer purchasing that was extraordinary."

Warner has said it will include "exclusives and rarities" among its download selection, while EMI added in some other otherwise unavailable titles in its expansion of offerings on Oct. 24.

Addressing another area of retail concern, EMI has already begun moving to day-and-date release of some titles in physical and digital form, something BMG says it will continue in the coming months.

Further muddying the download waters, however, is the fact that major-label distributors are out of sync with each other. There are several systems floating, virtually speaking, over the new business model that some labels are trying online, wherein the merchants often get their content long after it is released, and are not paid for it until weeks, or even longer, after the title is released. "There is something that is driving the industry," says CDNow's Reed. "If we were to figure out how that's supposed to work, it will be easier to explain the delivery process for downloads.

"The first thing that people have to understand is that this is a software product," says Warn-er's Vachon. "This is not a plug-and-play product like a CD, and software always has its bugs. And what you buy is an experience. It's not like a physical product, but merely cost for the label and receive a set commission for each sale.

Subscriptions are another consideration, with promotions and pricing and presentations of a selection of titles to paramount to what we are as retailers," says CDNow's Reed. "And if the [subscription] model restricts us from that ability, it restricts us from doing what we do best."

Sony, Universal, and BMG have chosen the commission model, while Warner and EMI are using the traditional gross-margin model. Depending on where they fall on the issue, various have chosen to align themselves with certain labels. The result is that, unlike in the most basic record store offline, there is no single place where you can buy all of the major labels' titles as downloads.

"And that's just silly," says CDNow's Reed.

DOWNLOADS' UPSIDE

So are individual digital downloads destined to be a footnote in the music industry's history, a shorter-lived format than the 8-track?

All but the most ardent supporter of a full-on move to streaming audio say no. Instead, most say a "new and improved" version of the model will either continue as a companion offering to subscriptions and other new music services or will eventually be subsumed into them.

There is as much as a core of an overreaction against downloads, even critics of the current system argue, as there is in moving ahead blindly on the present course.

"I'd damn well hope we don't throw the baby out with the bath water," says one label executive who expects a "seriously simpli-fied" system to emerge—and succeed—in time as other "supporting factors," such as a widened base of broadband access in homes, kick in, for further easing the delivery process for downloads.

"The first thing that people have to understand is that this is a software product," says Warner's Vachon. "This is not a plug-and-play product like a CD, and software always has its bugs. And what you buy is an experience. It's not like a physical product, but merely cost for the label and receive a set commission for each sale.

Subscriptions are another consideration, with promotions and pricing and presentations of a selection of titles to paramount to what we are as retailers," says CDNow's Reed. "And if the [subscription] model restricts us from that ability, it restricts us from doing what we do best."

Sony, Universal, and BMG have chosen the commission model,
recent legislative repeal of the work-for-hire law (Billboard, Oct. 28), to secure instead a first-ever judicial ruling that sound record-ings are still works made for hire despite not being among the remaining nine categories defined in the Copyright Act.

If Judge Jed Rakoff of the U.S. District Court for the Southern Dis-trict of New York decides to rule on the motion for summary judgment, it would come soon after President Clinton's recent signing into law of the repeal of the Nov. 25, 1999, law that added sound recordings to the categories of work made for hire in the Copyright Act.

The legislation was put forward by the Recording Industry Assn. of America (RIAA); UMG is one of the first companies to have been considered works made for hire, that they were improperly-registered as such by the Copyright Office, and that therefore UMG's claims of ownership of the recordings are invalid.

The motion for the summary judgment was filed by the UMG in Oct. 10 comes before a Nov. 13 court date at which Rakoff will decide how many recordings MP3.com infringed.

The court already ruled on two matters: that MP3.com is guilty of infringement and that it is liable for damages under U.S. law.

The judge's decision on whether or not the recordings are works made for hire—if he elects to hand down a ruling—would determine the number of recordings MP3.com infringed and is liable for.

However, as Patry says, the im-plications of such an opinion go far beyond the court case. If the judge rules that the recordings are works made for hire, some worry such a decision could imperil or perhaps even end the ability of major record labels or legal efforts put forward by artists' groups to determine that most sound recordings should not be considered works made for hire. It would once again take away termination of assignment transfer rights just restored to them by the repeal. UMG in its brief also points out that if the court rules that sound recordings are works made for hire, the artist “author” will not be able to “beat the clock” and sell records to his/her own companies. They’re going to have to change their position with this bill (proposed by Rep. Rick Boucher, D-Va.) and again after the MP3.com-type files that MP3.com is trying to run through Congress. Perhaps this will allow the forming of some new alliances. Because the RAC is considering filing an amicus (friend of the court) brief opposing the position by UMG that these sound recordings are works for hire.

Without further clarification of the new legislative amendments presented in the Copyright Act, industry vet-erans predict extensive litigation between artists and companies as the 28-year termination right approach-es beginning in 2013.

A leading lawmaker has already outlined his legislative plan for the next Congress to include further study of the issue of sound recordings and the work-for-hire provisions.

Sen. Orrin Hatch, R-Utah, chair-man of the Judiciary Committee, perhaps the most powerful Senate supporter of the rollback of the 1999 law, told Billboard the repeal only “restores both sides back to a posture of plan to litigate in 10 years or so. And that is not satisfying to me.

“I would prefer to get a more definitive understanding of the re-spective rights of artists, labels, without years of costly litigation and uncertainty,” he said. “But getting a comprehensive understanding is going to take some time and cooperation from both sides.”

Hairian Katz, who will present the oral argument for UMG, said he had no on-the-record comment.

Patry says that although some recordings, such as Christmas var-iations, artists compilations created by companies from pre-published mate-rial, could be considered under the “compilation” definition of the law, most sound recordings would not fit the description of a compilation or contribution to a collective work.

“No way is a Sheryl Crow album or Count Basie’s April in Paris’ album (first released in 1987) a work for hire,” Patry said.

The End

newsline....

SONY reports an 18% decline in music sales and an operating loss in the second fiscal quarter, which ended Sept. 30, because of a weak release schedule, a soft market for international sales, and unfavorable ex-change rates for the Japanese yen. Music sales decreased to 1383.9 bil-lion yen ($1.2 billion) from 1637.7 billion yen ($1.5 billion) a year ear-lier.

The operating loss was 3.2 billion yen ($21 million) compared to a 2.6 billion yen ($24 million) profit a year ago. U.S.-based Sony Music Entertainment posted a decrease in quarterly sales year-over-year and an operating loss vs. a profit the year before, Sony reports. Sony Music Entertainment’s earnings report also reflects a 20% drop for sales and a 33% drop for operating profits, Sony added.

The company’s fortunes are “fewer successful albums in the second quarter” but an operating prof-it due to a reduction of advertising expenses. For the first six months of the fiscal year, Sony’s music revenue fell to 264.5 billion yen ($2.5 billion) from 314.0 billion yen ($2.7 billion) a year earlier.

The operating loss was 8.3 billion yen ($76.7 million), compared with operating profit of 7.2 billion yen ($66.5 million) a year ago.

PRESIDENT CLINTON is vowing to veto the 2001 Commerce, Justice and State appropriations bill, in part because it contains a rider that would prevent the Federal Communications Commission from lowering low-power FM (LPFM) stations, the president says would “pro-vide a diverse group of voices around the country.” At press time, it was unclear whether Congress would override the LPFM amendment in, since the agency’s budget bill had been attached to the appropriations bill for the District of Columbia—which members strongly desire to clear the White House. One LPFM Joff-tyist said he was “excited the White House is going to stand firm” against the National Assn. of Broadcasters, which has been fighting for the rider.

FRANK SAGE

WHO’S NEXT? An interesting battle is shaping up next issue for the No. 1 spot on The Billboard Hot 100. The top four remain the same as last issue, with Christina Aguilera’s “Come On Over Baby” (Arista) at No. 1, followed by garage-psyche outfit the “Kotton” and Madonna’s “Music” (Warner Bros.), at No. 2, each lose over 2,000 points, which brings them back to the pack, slightly ahead of Creed’s “With Arms Wide Open” (Wind-Up) at No. 3 and “Kontrope” by Doors Down (Universal) at No. 4.

To TRIO: Five-Ones and Destiny’s Child each earn their third top 10 Hot 100 singles of 2000 this issue, as "This I Promise You" (Jive) climbs 11-6 while "Independent Women Part I" (Columbia) jumps 15-7 with its second straight Greatest Gainer/Airplay title. "Promise" inches up 7-6 on the Hot 100 Airplay chart with a total audience of 70 million, which places it right behind "Women"s" 75 million listeners (up 9 million) at No. 5. The reason that "Promise" ranks above "Women" is that the Hot 100 yet toylits on the airplay chart is that "Promise"’s peaks from non-monitored radio stations more than make up the difference.

But the Holdovers on the Hot 100 this year is the girl at No. 1, Christina Aguilera, who’s prior top-charting songs were “What A Girl Wants” and “I Turn To You.” “N Sync’s other top 10 songs were “Bye Bye Bye” and “It’s Gonna Be Me” and the Destiny’s Child’s “Jumpin’, Jumpin’” at No. 7, “Jumpin’, Jumpin’.” With two songs in the top 10 this issue, Destiny’s Child becomes the first act since Santana to accomplish this feat. Santana’s “Maria Maria” and “Smooth” (Arista) were both in the top 10 for six weeks from February to March of this year.

LEADING THE WAY: Debuting on Hot 100 Singles Sales with their first charted single are the Soxa Boys with “Follow The Leader” (Republic/Universal). The title sales 1,700 units this issue, with all but 200 of those pieces scanned in the New York market. Neither the Yankee nor the Mets are playing the song in their playlist, although either one might well do so, but WKTY New York, the highly rated rhythmic top-40 station in town, is playing it. This issue WKTY accounts for half of “Leader’s” national plays, yet is partially responsible for about 90% of its sales. Of the 6,200 scans listed for date “Leader,” 5,500 were sold in New York.

by Silvio Pietroluongo

www.billboard.com

www.americanradiohistory.com
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<th>WEEK</th>
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<th>#1 TITLE</th>
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**THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANDISE, AND INDEPENDENT SATELLITE STORES REPORTS COLLECTED, COMPILED, AND PROVIDED BY BILLBOARD TOP 200.**

**NOVEMBER 4, 2000**

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TRILOKA LOOKS AHEAD ON 10TH ANNIVERSARY
(Continued from page 15)

Triloka’s growth in the world music business can be traced to a 1996 alliance with Mercury Records. “It proved to be very fruitful and led us into doing more fusion-oriented world music,” Markus says. “It introduced us to even more international flavor.”

However, the joint venture with Mercury, the label of the PolyGram/Universal deal last year, which led to Triloka entering into its current agreement with Gold Circle and World Music Network. “In October 1999, they purchased the interest that Mercury/PolyGram/Universal had held in Triloka, and we were able to get back on our own,” says Markus. “That’s how we started in January 2000 with Gold Circle as our partners,” says Markus.

“Through this new association with Gold Circle, we’ve jumped out into the Latin area, and we’ve actually done a singer/songwriter album, which would be hard for us to call world music,” Markus continues. “It’s Laura Satterfield, who is Rita Coolidge’s niece.”

Coolidge, Satterfield, and Coolidge-Perkins, a Senegalese group from the West Africa, one of Triloka’s most successful acts. Coolidge will be presented with a Lifetime Achievement Award on April 13 at the Native American Music Assn.’s awards show in Albuquerque, N.M.

The label’s roster includes Santana and Boney James, and new artist Laureano Frouge. A world music group that features Gardner Cole (whose songwriting credits include Madona’s “Open Yourself”) and M Path, a world music group that features Gardner Cole (whose songwriting credits include Madonna’s “Open Yourself”)

Frouge says the label is looking to approach a band like Borders or Barnes & Noble about a special promotion early next year to coincide with the new Krishna Das album. Triloka will have someone come in and do introductory yoga demonstrations, which it feels will be of interest to the Borders/Barnes & Noble demographic.

“Then they can play Krishna Das in the background,” Frouge says. “We say, ‘You can rock on one side the Triloka trance and chant CDs, but you can also bring your book side in by raking yoga instruction books and videos into one. It cross-markets more than one thing that they sell. One of the things we’re going to strive to do in 2001 is come up with retail partnerships that are really creative.”

Frouge says Triloka plans to sponsor contests to involve both retail and online consumers. It also plans to tie releases into calendar events. “We’re going to do a goddess project in May that we are going to put together with Triloka,” Frouge says. “One of the ideas was to, much like the yoga demonstrations, maybe do a lecture series on goddesses in different cultures.”

Krishna Das’ upcoming release will be one of the label’s priorities in the coming year. The project is being produced by Rick Rubin. “We did talk to Rick about it, and I don’t want to give it away, but I would never impose on anybody; but he volunteered… I think it’s going to be great. He gets a really clear, transcendent sound.”

Das’ music has been readily embraced by world music aficionados, and especially yoga practitioners. “The Bhagavad Gita and the ancient chants is very ancient,” he says of his sound, “but the way it comes through my Western circuitry changes it into a kind of Western feeling musically.”

CHRISTIAN MUSIC EXECUTIVE BOB MACKENZIE DIES
(Continued from page 8)

Christian music executive Bob Mackenzie died Tuesday from cancer. He was 58.

Bob Mackenzie was involved in various music companies, including Word/Peace, WEA, and Word/Peace. He was also involved with the Triloka label.

ROLAND LUNDY EXITS
(Continued from page 10)

“'I’m not sure I know enough yet, like anybody else, to really speak to the changes,” says Sandi Patty’s manager, Matt Baughen of Erickson & Baughen. “But our band, the Eclectic Band, has been working with Sandi along with Sandi, for 13 years, and I think I can honestly say I’ve never met anyone in the industry with more constant character and caring than Roland Lundy.”

‘He always exhibits that great combination of an astute businessman but also a person who’s very warm and a great person.”

Benson Records president John Mays recalls watching Mackenzie in the studio. “He was the first real record producer I ever saw in action, and he was an intense person as I've ever known,” recalls Mays. “I was so impressed with how much he cared about every little detail. I really learned that from industry—the slightest nuance of music he cared about in his production. He worked and worked to get things right.”

Mays also cites him as a mentor. “He was so wise and so available. His advice and counsel is something I always held to be very valuable.”

Tian distribution company. For the past 15 years, Mackenzie and Kerr have been involved in various music companies, including Word/Peace, WEA, and Word/Peace.

In addition to his business acumen and creative skills, Mackenzie was well-known in the Christian music business for morphing the community’s top artists and executives, Michael W. Smith signed his first publishing deal with Paragon/Benson Publishing Company back in 1979. Then how I met my wife, I went to have a meeting with Bob Mackenzie, and he was running a little late,” recalls Smith. “I can truthfully say of him that he’s a real good man. He’s just that type of guy. I think whenever he chooses to go next, they are going to benefit from those great gifts that he has. It goes without saying that we are going to miss him.”

Leslie Burbridge, president of Burbridge Media Co., spent eight years at Word under Lundy’s leadership. “Roland is one of the best leaders a company could have, and it’s a great loss that he won’t be leading Word anymore,” she says. “He’s one of the most well-respected people in the Christian music industry, especially by his employees, which says the most about him as a person.”

RJCC OF AGES: In its first week, Limp Bizkit becomes the fourth act this year to join the million-plus-club. With 1.05 million units, the band is in fourth place for the class of 2000, behind ‘N Sync (2.4 million), Eminem (1.7 million), and Britney Spears (1.1 million). Acdemics made a whole lot out of it. It cross-markets more than one thing that they sell. One of the things we’re going to strive to do in 2001 is come up with retail partnerships that are really creative.”

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IFPI Seeks Political Aid To Clamp Down On Thriving Piracy In Ukraine

BY GORDON MASSON
LONDON—The International Federation of the Phonographic Industry (IFPI) is hoping that political pressure will help the music industry in its battle to clamp down on Ukraine’s rampant piracy problem.

Despite an agreement signed by President Clinton and his Ukrainian counterpart, President Leonid Kuchma, to bring the piracy issue under control, IFPI officials visiting Kiev earlier this month learned that the problem is as bad as ever, if not worse.

An IFPI delegation, made up of international and Ukrainian recording industry executives, visited Kiev Oct. 19-20 to raise awareness of the fight against international music piracy and the measures needed to help develop a thriving Ukrainian music market.

“We met with representatives of the ministries of foreign affairs, the ministry of economics, the finance department and the prosecutor general’s office,” said Stefan Krawczyk, IFPI director for Eastern Europe, in a statement to Billboard. “We met with a key IFPI chairman of the Ukrainian parliament who runs the intellectual property committee, and we also had meetings with various key legislators in the government. We had hoped to get some positive news on their legislative efforts to combat piracy, but we did not get the good results we were hoping for.”

In a country where the level of piracy on international repertoire reaches more than 90% and local repertoire reaches between 80% and 90%, the need for new legislation is obvious, but the music industry delegation was “extremely disappointed” at the lack of progress made by the Ukrainian government. According to IFPI estimates, Ukraine has one of the highest piracy rates in the world, with more than 15 times the European Union (EU) average.

In its “Special 301” report earlier this year, the U.S. Trade Representative (USTR) stated that, in the Ukraine, “[the] U.S. industry estimates that losses to the music industry alone are $20 million” because of piracy.

In addition to Krawczyk, the IFPI delegation included Joe Govaerts and John Hume, IFPI Executive Director. Govaerts is responsible for IFPI marketing for Eastern Europe, respectively; at EMI; Oleg Dolinsky, president of Comp Ltd.; Andrey Dakhovsky, general director of Ukrainian Radio and Victor Pavlenko, general director of the Tarvisky Igrytov entertainment group.

Expects Krawczyk, “The (Ukrainian) government is closing the copyright loophole that is not taking any of the recording industry’s concerns into account. They are slowing down and watering down the agreed CD plant regulations and therefore are most likely not to meet the deadline of the joint U.S./Ukraine action plan, and that will definitely lead to diplomatic problems.”

Krawczyk says the problems seem to emanate from various government representatives and legislators, meaning the IFPI cannot influence the text of the draft copyright laws. “All of these reasons disregard [pledges made at the highest level—namely the action plan signed by Bill Clinton and President Viktor Yushchenko, which very clearly outlines the results (Ukraine) has to achieve,” he says.

Krawczyk adds, “The No. 1 reason for this trip was to bring support to the local record companies. (The lack of progress) might be disappointing for the international recording industry, but it’s certainly at least as disappointing for the Ukrainian record companies. The local companies, two of which are now owned by foreign companies (EMI and Universal), are trying to build a healthy market here. They are taking an interest with the positive intention of developing this market. In that respect this is a major setback.”

Another sticking point that potentially could land Ukraine in political hot water is the creation of separateCD plants. “The plants were very briefly closed in June but are still operating,” Krawczyk reveals. “We increasingly understand the importance of very recent releases. I think the best example is the Madonna ‘Music’ album, which was released Sept. 10, we’ve been finding clearly provable Ukraine-made illegal copies, including home-made, in countries all over the place. They’ve turned up in Prague, in Turkey, in Israel, and in Poland. Actually, the Ukrainian plants had the release before the official release date. So in August, illegal copies of ‘Music’ were already being found in the marketplace, and for music groups the situation is still the same.”

The IFPI is now looking for diplomatic pressure to be applied, and the organization is hoping that the threat of the USTR Special 301 process—which, if enacted, could severely hinder Ukraine’s economy—may help to reverse the country’s apparent U-turn on its copyright laws.

“The next step will be to get the international community to address Ukraine to get them back on track and to get this knowledge back into the minds of the decision makers that there is some urgency. And from the U.S. side, we need to review the situation and see what they have to do within the framework of the Special 301 process,” Krawczyk says.

He says, “I’m glad to say that at this point in time everybody is on board so that the U.S. and the EU are addressing the threat showing level, and I think that we will have some sort of showdown with the Ukrainian government in the coming months.”

COPYRIGHT DIRECTIVE DRAFT GETTING SECOND LOOK

(Continued from page 10)

tional Federation of the Phonographic Industry (IFPI), were disappointed with the draft legislation in particular, major content-provider groups such as the music industry labeled the original proposal as inadequate for the digital environment.

MEPs were due to have received the Copyright Directive documentation by Tuesday (12); they then have up to three months to carry out the “second reading” of the legislation. A vote will be held in the European Parliament at some point early in 2001 to approve the legislation and any amendments.

Siegfried Breit, IFPI chairman/CEO, says, “We are trying to make a few minor changes to a couple of sections in the draft directive, which, if not correcting that which would undo the fundamental document as it exists today.”

Meanwhile, in a “soft” lobbying exercise, the IFPI on Oct. 24 held a “Friends of Music” evening in Strasbourg, France, home of the European Parliament. The event included a performance by IFPI artists representing the Corps before a select audience of MEPs and government officials. The Irish family group were to be introduced onstage by Nobel Peace Prize winner and MEP John Hume.

The launch of Music program allows prominent artists to meet with MEPs in an informal setting; in the past, it has involved well known and influential representatives from the European regulators. Previous participants include Sir George Martin and the late Sir Yehudi Menuhin.

An IFPI representative comments, “The Corps’ performance before some of Europe’s top politicians and legislators helps us to stress the importance of the European music industry and its place in European culture and the arts.”

MTV2 AIMS TO BECOME MAJOR VIDEO NETWORK

(Continued from page 10)

Already on MTV2’s programming slate is a Web-oriented viewer-request program called “Control Freak.” It is expected to be on the air by the time the transition is completed.

MTV2 will eliminate the Box’s main “jingle deck” of charging viewers a fee to request videos shown on the network.

FOR THE RECORD

Lissa Angelle is the first artist to host “VH1 Country,” not VH1 as reported in the Oct. 21 issue of Billboard. The program is called “VH1 Country Introduces Lissa Angelle.”

A story in the Songwriters & Publishers Journal Sept. 16 incorrectly identified the Corps as signed to a publishing agreement with BMG Music Publishing. BMG Music Publishing has cut on the Corps album co-written by Corps producer/co-writer Robert John “Mutt” Lange. The Corps have a publishing deal with Universal Music Publishing.

“We’re still committed to our No. 1 goal: breaking new artists and being a partner to the music industry,” said CFO Corinna Coles.

“MTV2 has always been great for real music fans,” says Epic Records senior director of video promotion Dave Belden. “We’re always fighting for the expanded audience reach will be the biggest opportunity” to come along in a while for video promoters. “It’s too bad that we’ll be losing the Box, but with MTV2’s expansion, it’s almost like a new outlet has been added.”

Keeping MTV2 a music-oriented network with a healthy music video lineup is also a concern for many in the music industry (Music to My Ears, Billboard, Aug. 2, 1997).

“We’re already start seeing [MTV non-music shows] ‘The Real World’ and ‘Road Rules’ on MTV2,” says Prager.

MTV2 will stay 100% focused on music, with 95% music videos,” asserts Cohn. “We don’t want MTV2 to have the stricture of a playlist that MTV has. We want to keep the spontaneity that people love about MTV.”

Cohn adds that MTV2 will keep its music mix of pop, rock, R&B, and hip hop but that MTV2 will also add a series of signature programming, as specifically to rock and R&B/hip-hop videos. There is also a probability that MTV2 will add concerts to its longform programming.

MTV2, which has been commercial-free since its launch, is looking to become an advertiser-supported network in January.

In related news, MTV Networks parent Viacom Inc. reported third-quarter pro forma earnings jumped 24% to $376 million from $302 million last year. The company attributes the gain to double-digit increases in advertising revenue at MTV and VH1 and increased affiliate fees.

Assistance in preparing this story was provided by Brian Garrity.

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More ‘Sparkle’ Added To Music Video Conference

Several special events have been added to Billboard’s Music Video Conference, which takes place Nov. 8-10 at the Universal Hilton in Universal City, Calif.

The conference will kick off with an opening-night reception sponsored by Motown Records, which will include a performance by R&B artist Sparkle, who was introduced to the music world two years ago by superstar R. Kelly. Their hit, “Be Careful,” hit No. 1 on Billboard’s Hot R&B/Hip-Hop Recurrent Airplay chart in 1998. She is back with her new album “I Told You So,” produced by Steve “Stone” Huff of Soul Productions. Motown will also be previewing artists’ videos on a large screen in the conference hall of the hotel.

The second night will include an MVC Hap-Hour sponsored by Enroute, a new video company that describes itself as “an immersive application provider.” The event will feature a presentation of Enroute’s groundbreaking First-Person immersive video format, which enables viewers to watch broadcast-quality content such as music videos and concerts in 360-degree video.

The conference’s closing night belongs to the annual Billboard Music Video Awards Show. Front-rehearsing artist Stacy Orriocco has been added to the list of presenters for the show, and previously announced presenters R&B singer Dave Hollister, contemporary Christian star Bob Carlisle, and heavy metal band Coal Chamber. Orriocco’s debut album, “Genevieve,” hit No. 1 on Billboard’s Heatseekers chart in September. Her “Genuaine,” video is a Billboard Music Video Award nominee for best new artist clip in the Contemporary Christian category.

Throughout the conference, Internet Technologies will be providing attendees with free email access and digital rights management demonstrations. The Universal Hilton will have two special hotel video channels sponsored by Epic Records, whose channel will feature the clock new video and Atlantic Records, whose channel will feature several of the nominated local video shows from across the country. Other conference sponsors include Tommy Boy Records and Priority Records.

Award-winning music video director Wayne Isham will be the keynote speaker for this year’s conference. Featured panels will be moderated by music video industry leaders and will cover a wide-range of topics including “Playing By The Rules: How To Advance In The Music Video Industry,” “Brave New World: How New Technology Is Changing The Music Video Industry,” “The Screening Room: Passing Judgment On New Artist Videos,” and “Control Freaks: The Music Video Struggle For Control In Artistic Vision, Money, and Censorship.”

For more information about the Billboard Music Video Conference, contact Michele Jacangelo at 646-654-0690 or visit our Website at www.billboard.com/events/mvc. For hotel reservations contact the Universal Hilton at 818-506-2500.

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For more information, contact Michele Jacangelo at 646-654-0690

2000 FOX Billboard Bash (pre-awards presentation)
Sundial 54 at MGM Grand Hotel, Las Vegas, Dec. 4
For more information, contact Jason Clark (Event Publicist) at 310-369-517, or Art Arrellanes (Producer/Talent Coordinator) at 323-965-0735

Billboard Music Awards
MGM Grand Hotel • Las Vegas • Dec. 5
For more information, contact Sylvia Sirin at 646-654-0690

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