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Phenomenon

New album

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Single “Shape Of My Heart,”
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FRI DAY, NOVEMBER 21, 2000

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A Worldwide Phenomenon

Since the release of their debut album, Backstreet Boys have shattered sales records all over the planet to become one of the biggest selling groups in music.

In 1999, Millennium was the world's #1 best-selling album, went to #1 in 26 countries and was certified gold or multi-platinum in 45. Backstreet Boys were honored with five Grammy nominations and won four Billboard Music Awards, a People's Choice Award, Juno and MuchMusic Awards in Canada and “Best Group Award” at the MTV Europe Music Awards.

The release of BLACK&BLUE leads the Boys into the new Millennium with another international smash, “Shape Of My Heart.”

Backstreet Boys BLACK&BLUE global assault begins on November 17th with a media junket that will take them to five continents in five days!

Nov. 11 - Wetten Daas/Germany • Nov. 13 - Premios Amigos/Spain
Nov. 16 - MTV European Music Awards/Europe • Nov. 17 - Top Of The Pops/UK
Nov. 17-21 - Into The BLACK&BLUE Media Junket/Worldwide
Nov. 20 - The Rosie O'Donnell Show (One Hour Special)/U.S.
Nov. 21 - MTV Primetime Special/U.S. • Nov. 20–Dec. 5 - CBS Early Show/U.S.
2001 - BLACK&BLUE World Tour All Year Long!
Bumper Crop Of Pop Compilations Renews Genre
Sets Boost Exposure For Artists Without Hurting Their Album Sales Or Image

BY CHUCK TAYLOR
NEW YORK—Pop compilations, once at home alongside the Pocket Fisherman in the post-midnight infomercial realm of the '70s, have crossed into the millennium as primary players in the U.S. music industry, now sharing the platinum spotlight with the likes of the very artists the high-profile collections showcase—and often helping sell those acts' own sets.

With current-based pop sets gathering as many as 19 top 20 Billboard Hot 100 hits on one disc, youth-oriented brands like "Platinum Hits," "Totally Hits," and, in particular, the "Now" series—all released through various cooperatives of major labels—have changed the way that the industry markets product. With few exceptions, today's compilations reach the public consciousness through a massive attack of short- and longform television advertising—once considered lowbrow—and can be purchased by both toll-free phone ordering and at retail stores.

In July "Now 4" debuted at No. 1 on The Billboard 200, displacing Eminem and making history as the first non-soundtrack compilation to top the albums chart in America. In its opening week, the set sold 320,500 copies. Nearly two-thirds of those came from brick-and-mortar retailers, while 88,000 were ordered direct from television marketing (Billboard, Aug. 5).

Anticipation is nearly slap-happy for the fifth in the series, which contains (Continued on page 98)

Industry Debates Breaking British Acts In The U.S.

BY PAUL SEXTON
LONDON—Seeking to turn the tide of state-side commercial indifference, a suite full of prominent U.K. music industry executives met Nov. 9 here as part of Billboard's "Atlantic Crossing" event—and their common goals and passionate concerns in promoting British talent proved as deep as the ocean.

The event, subtitled "A Working Party For Artists & Music," was a follow-up to Billboard's Sept. 5 cover story "The British Invasion: Why Can't U.K. Music Conquer The U.S.?") and aimed to advance the debate opened by its report, which generated widespread coverage and discussion in the British media. The venue was the capital's Mandarin Oriental Hyde Park Hotel in Knightsbridge.

Some of the more contentious observations, aired by a panel of speakers drawn largely from the U.S., were the following:

• "Maybe we're spending a little bit too much time looking for the next [multi-platinum U.K. pop act] Steps."

• "Why would we sell any records in America? We're not there."
—Doug D'Affie, founder, Songline.
(Continued on page 102)
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- TIME -

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Public Thanks In The Marketplace

“My needs are small; I buy them all; At the 5- and 10-cent store I’ve got plenty to be thankful for.” So sings Bing Crosby on a vinyl test pressing of Irving Berlin’s “Plenty To Be Thankful For,” which the actor-singer performs on a phonograph and listens to alone while seated in his snowbound Connecticut lodge, picking fruit at a turkeys’ dinner, in a scene from the 1942 film “Holiday Inn.” Crosby’s character, Jim Hardy, is a crooner who let the girl and his self-respect get away—but although he retrieves both by the last reel of the movie musical about counting one’s annual blessings, he’s still feelin’ the works.

Since ancient times, the bounty of the marketplace and the people who control it have been seasonal metaphors for thankfulness and conciliatory gestures. Surprisingly, there are few songs specific to Thanksgiving, a fact lingering in the book of Don McNeal’s when he wrote “My Thanksgiving” for his latest solo album, “Inside Job.”

“Other than the one from ‘Holiday Inn,’ I can’t think of any,” says Henry. “There’s probably a lot of folk music and Celtic music about the harvest, and my friend Katey Sagal made an album (‘Wall...’) in 1994 with a wonderful song on it called ‘Can’t Hurry the Harvest,’ but I wrote ‘My Thanksgiving’ around this time of year. I do my best work in autumn,” he notes, adding with a laugh, “For me, that’s the height of every year’s winning road that brought me here/For every breath, for every day of living/This is my Thanksgiving.”

The historical antecedents for these secular and religious occasions are many, with their connotations of virtue and commerce at least medieval in origin—as when pious travelers to shrines were catered to (or connived by) roadable vendors. The harvest marketplace was the symbolic site to experience not only the abundance and well-being or to show, says Henry, “public forgiveness, as they do in the Jewish tradition,” and proclaim the healing of breaches.

Among the harvest festivals of the medieval world that either tolerate or derive from recorded results from the Romani and Jewish communities, Thanksgiving of Sukkot, or the Feast of Tabernacles, to recall the Israelites’ 40-year sojourn in the wilderness. And, while not included in the 12 great liturgical feasts of the Middle Ages (500-1500 A.D.) like Easter and Christmas, there was the harvest-time Christian feast of Michaelmas, and the feast of St. Martin’s Day, the 11th of November, when fattened goat was eaten in homage to St. Michael the Archangel. In all cases the celebrations were designed to recall local canons of order but also reaffirm the merits of self-control and tolerance between feast days. And as civilization became more stressful, the wisdom of such occasions only grew more evident.

English historian E.P. Thompson notes in his book “Customs In Common” (New Press, 1983) that “few folk rituals survived with such unchallenged reverence until our time.” As the holiday became more evident, the historical festival was a nod to the origins of the harvest month, with its charms and suppers, its fairs and festivities. Even in manufacturing areas, the year still turns to the rhythm of the seasons.”

In the U.S., if the Puritans of the 1600s argued for fasting on Thanksgiving, their conservative will was soon eclipsed by hungry pilgrims’ harvest banquets in the New World—as well as the business transactions that underlay them. Centuries later, a Feb. 10, 1900, edition of the Dry Goods Chronicle trade journal cited the “great festivities of the year,” even those that mark “an event which is sacred to many,” as dates that should “also be made an occasion of sending a feast of gratitude to God and the continuous supply” of goods to the people. The enduring popularity of the cautionary Hollywood classic and its social subtext: the art of appreciation.

The needs are small; I buy them all; At the 5- and 10-cent store I’ve got plenty to be thankful for. For more information, please visit www.americanradiohistory.com.
CenterSpan, Listen.com Make Bids For Scour

BY EILEEN FITZPATRICK

LOS ANGELES—While Listen.com expected to quickly close its acquisition of Scour in bankruptcy court, another suitor has expressed interest in buying the file-sharing company.

In U.S. Bankruptcy Court here Nov. 14, CenterSpan Communications, which plans to launch another peer-to-peer-to-peer application next year, said it plans to make a competitive bid to purchase Scour’s assets.

The lattered file-sharing company has been sued by the Motion Picture Assn. of America (MPAA) and the Recording Industry Assn. of America (RIAA) for copyright infringement over its Scour Exchange file-sharing application. But any company buying Scour would be shielded from liabilities resulting from settlements or judgments in the lawsuit, according to bankruptcy papers filed Oct. 12.

At the hearing, Judge Kathleen March granted Scour’s request to take the exchange software program off its Web site. The software was removed Nov. 16.

R&A attorney Steve Fabrizio says that the trade organization would only drop the suit if Scour Exchange were permanently removed and past infringements were resolved.

An MPAA representative did not specifically address the status of the suit but said the organization was “pleased that the ille-
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Speculation Surrounds BMG/EMI Deal

Pact Terms, European Commission’s View Seen As Critical

BY RAY WADDELL

NASHVILLE—The SFX Music Group’s new structure under SFX CEO Bruce Eckerman’s reign now has become clear, as the company reaps in eight North American regions under a national executive management team.

The announcement clarifies regional boundaries for SFX, the dominant concert promotion and venue management company. It also gives titles to a bevy of top concert business executives whose responsibilities heretofore have been somewhat vague in the wake of the most aggressive acquisition spree the industry has ever seen and SFX’s subsequent acquisition by radio company Clear Channel.

Chairman Jack Boyle, founder of SFX’s acquisition and concert site Cellar Door, will continue overseeing music operations, joined by new COOs Irving Zuckerman, co-founder of SFX acquisition Contemporary Productions in St. Louis, and Rodney Eckerman, formerly with SFX acquisition PAC and most recently COO of the SFX Music Group. Eckerman will be responsible for all venue, finance, and regional operations, and Zuckerman will serve as a West Coast based representative for SFX Music Group.

The executive management team also includes Arthur Fogel, former president of global tours and concert company SFX acquisition TNA, based in Toronto. Fogel will oversee national and worldwide tour production, TNA chairman Michael Lollet is overseeing international mega-tours by the Rolling Stones, Pink Floyd, and U2, will continue as a senior consultant for the SFX Music Group.

The move brings clarity to what does who at what SFX Music Group. “All along Rodney and myself have set up a regional system that overlays bookings, marketing, operations, and finance,” and we’ve done this,” says Zuckerman. “We now have a model in each region for everyone to deal with, both inside and outside the company.”

All top executives will report to Boyle, “We don’t see it as much of a change,” says Boyle, who sold Cellar Door to SFX for more than $100 million in 1999. “We’re working with the same people who have been working with all along; they’re just getting the titles they deserve. Irv, Rodney, and Arthur have already been doing this work; it’s time people understand what they’re doing.”

It’s been understood by many industry insiders that Boyle, Zuckerman, Eckerman, and Fogel would run the Music Group for some time. What might surprise some, however, is that Zuckerman will vacate his longtime region of St. Louis and head to Los Angeles, where SFX faces fierce competition from rival Live Nation and House of Blues.

Zuckerman stresses that his concerns aren’t within the local market, but he will remain a “big picture guy” on the SFX tour team and will interface with agents and managers on the West Coast.

“It’s important that we increase our presence dramatically in L.A.,” says Zuckerman. “I’m not out here representing the local market. L.A. is the capital of the entertainment industry, and as co-CEO my job is to see we’re represented here in a face-to-face way. We want to be sure we are front and center in all opportunities.”

Fogel, currently putting the finishing touches on a U2 arena tour to begin early next year, will run all of SFX’s national and international touring and production efforts.

“Basically I will oversee worldwide touring activity, including both acquisition and execution of touring deals,” says Fogel, adding he’s part of an overall SFX touring team that includes Bruce Kapp and Brad Watra in Port Land, Brad Paisley, Pearl Jam’s street Boys, ‘N Sync, and Tina Turner tours in 2000) and Louis Messina in Hous ton (George Strait Country Music Festival).

“Clearly, there are several people involved in the day-to-day acquisition of concert and management of these tours. These people will keep doing what they’ve done and done well,” says Fogel. SFX produced 25-25 tours for 2000; the number for 2001 depends on the opportunities, says Fogel. “Tour production is clearly a vital part of our overall plan on a worldwide basis. We don’t necessarily have a mandate to acquire the biggest and best [tours], but we have to acquire acts that will hopefully build to that level and be around for a long time.”

Fogel’s input is valuable, Boyle says. “Michael Kohl is one of three or four people I’ve worked with Graham and [Robert] Sillerman, who have made real big contributions to our business,” says Boyle. Fogel approached Boyle last week with the George Strait tour, Ozzfest, and a lot of the country touring, says Boyle. “Louis is a very important part of our operations. He’s so darn good we all take (Continued on page 111)

American Music Awards Give Hill Four Nods

BY JILL PESSELNICK

BMG’s Clive Davis and Clive Davis with Hill topped all nominees for the 28th annual American Music Awards, which will be presented Jan. 8, 2001, at the Shrine Auditorium in Los Angeles. The show, hosted by Britney Spears, will air live at 8 p.m. EST on ABC.

Hill garnered four nominations: favorite female artist in the pop/break and country category, favorite adult contemporary artist, and favorite country music album for "The Album of a Lifetime " (EMI). Other leading nominees include Marc Anthony and Creed with three nods each.

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Native American Music Keeps Growing Steadily

BY DEBORAH EVANS PRICE

NASHVILLE—Having recently received a Grammy nomination, the Native American music category has produced another successful Native American Music Awards (NAMA) show, and garnered increased attention at retail, the Native American music community stands poised to gain a wider audience than ever for its indigenous music.

The fact that the Grammys now have a Native American category brings more attention to this music from consumers, retailers, and trades,” says Mitchell Markos, president of Santa Monica, Calif.-based Triloko Records. “There’s a major growth area for this music, all the way from normal retailers, such as the Tower and Virgin stores of this world, to the museum and gift shops and national parks where this music is also enjoyed.”

Tom Bee, president of Albuquerque, N.M.-based Soar Records, had been lobbying for 10 years to get the National Academy of Recording Arts and Sciences to add a Grammy category. “Justice has been served,” says Bee.

“I will look forward to the worldwide attention on the beauty of this music, because this particular category will focus on traditional music, music that has spoken these shores, on this continent, prior to the coming of the Europeans,” he adds. “Like I told people, we weren’t here sitting in front of the teepee with our arms crossed, saying, ‘Damn, I wish we had some music we could dance to.’ We already had music we could dance to, you know.”

In today’s culture, the Native-American musical heritage is carried on by a broad spectrum of artists. “Every year I’m astounded by the quality of the recordings that are coming out,” says Ellen Bello, NAMA president and producer.”They are just getting better and better, and the range is incredible.”

“Now it’s split right down the middle between traditional and contemporary native sounds,” says Markos of the show, which was hosted by actor Rodney Grant. “They had it consistently moving. It ran the whole spectrum of what’s going on in Native American music—its core spirituality and its fusion with other styles from new age to rap to blues. “For the highlights, there were two acts [the audience] voted wild for;” he adds. “Robert Mirabal was incredible. He put on a show [with] dancers, and his heart is absolutely in everything he’s doing. People really related to him. They also loved Indigenous. That guitar player really can play.”

Rita Coolidge, a member of the Triloko Records’ Walela, was honored with the Lifetime Achievement Award. “Receiving the Lifetime Achievement Award from NAMA was a great honor,” said Coolidge.

(Continued on page 110)

FXM Acquisition Creates Industry Buzz

BY RAY WADDELL

NASHVILLE—FXM, the company founded by Robert Sillerman in order to build a “super” artist management corporation, is off and running with the acquisition of the Firm, but the industry is not sure that the personal-management field is a good candidate for wide-spread consolidation.

With its purchase of the Firm, forecast months ago (Billboard, Aug. 19), FXM has notched an audacious start in what figures to be a long list of high-profile acquisitions, if Sillerman’s past record is any indication.

A master builder of entertainment properties, Sillerman assembled the radio conglomerate SFX through acquisitions and sold it for more than $2 billion before moving into the concert/sports world and building SFX Entertainment, which he sold to Clear Channel Communications in a deal valued at $4.4 billion.

The Firm, founded by Jeff Kwatinetz and Michael Green, represents Backstreet Boys, Limp Bizkit, O’Dell, Shania Twain, and actor Rodney Grant. “They had it consistently moving. It ran the whole spectrum of what’s going on in Native American music—its core spirituality and its fusion with other styles from new age to rap to blues.”

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(Continued on page 110)

IMAX Explores Country History

BY PHILLYSS STARK

NASHVILLE—Country music will hit a big screen screen—next summer with the release of an IMAX film that traces the musical roots of the genre. The feature, with the working title “Twang,” is being produced by Nash- ville-based Gaylord Entertainment and directed by Steven Goldmann, one of Nashville’s most prominent music-video directors, Claire Bisciglia, a consultant to Gay- lord who serves as executive producer of the film, says Goldmann was chosen directly because “he has a unique and passionate understanding of the music.”

Goldmann says, “Claire was up from New York.” She said to me right from the beginning, ‘The ground rules are [that the film] needs to be true worthy—isn’t that beautiful, larger-than-life images, but we want it to be a film no one has ever made before.”

Goldmann, Award-winning musican, producer, and songwriter Earl Scruggs serves as the film’s music producer, a daunting task since the entire story is told with music. In fact, only one scene in the film, in which an actress plays the ghost of Minnie Pearl, has any dialogue. At present, no soundtrack is planned.

The film is expected to premiere in June during Fan Fair in Nash- ville and will later move to about 150 IMAX theaters in 26 countries. The giant IMAX screens can be up to eight stories tall.

The cast is a who’s who of country music stars, including Alabama, Dolly Parton, Vince Gill, Alan Jackson, Jo Dee Messina, Martina McBride, Dixie Chicks, Lyle Lovett, Connie Smith, Dwight Yoakam, Charlie Daniels, Loretta Lynn, Trisha Yearwood, Pam Tillis, Mary Chapin Carpenter, Joe Diffie, Asleep At The Wheel, and Marty Stuart.

Stuart brought his own camera crew along to the various locations and shot 21 hours of film for a 45-60 minute companion educational documentary which will be used in schools as a study guide. Stuart’s project includes historical background information and interviews with some of the country music artists.

“We wanted to make it very relevant to schoolteachers and children from a social-studies [viewpoint],” says Bisciglia.

Goldmann wrote the film’s script, which uses a fictional story line about a Native American man who dies in a war and is brought back to life.

(Continued on page 110)
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ForeFront’s 6c Talk Releases Best-Of As Prelude To Solo Sets

BY DEBORAH EVANS PRICE
NASHVILLE—A greatest-hits project usually symbolizes the closing of a chapter in an act’s career. 6c Talk’s forthcoming package, however, is titled “Intermission: The Greatest Hits.”

This year group members Toby McKeehan, Kevin Max, and Michael Tait have been taking a hiatus from the veteran Christian rock band to work on solo projects and prepare for the release of their hits collection.

“It’s just chock-full of fun things,” says ForeFront Communications director of marketing Anne Mabry of the release, which releases Tuesday (21). “They’ve got mixes on there that are a little bit different, just nice surprises all through the project. I think the guys did a really good job of making sure that the whole thing was entertaining. It’s not so much just a marking-time thing. They made it worthwhile.”

Since releasing its self-titled debut album in 1989, 6c Talk has made a career of creating worthwhile and developed a reputation for cutting-edge music and videos. It has won numerous accolades, including three Grammy Awards and a dozen Gospel Music Assn. Dove Awards, among them artist of the year in the 1996—the first time a rock band won that honor.

Its live album, “Welcome To The Freak Show,” is a recently certified gold, and its 1995 “Jesus Freak” disc has been certified double-platinum, one of the few Christian releases to hit that mark.

Produced by McKeehan and Mark Heirnemann, “Intermission” is nearly 50 minutes in length and includes such 6c Talk classics as “Just Between You And Me,” “What If I Stumble,” “Consume Me,” and “Jesus Freak,” drawn from their past three studio albums (they have five studio albums and a live project to their credit). Also included are “My Will” from the multi-artist “Exodus” project and two new cuts, “Chance” and “Sugar Coat It.”

“[With] ‘Sugar Coat It,’ we wanted to take a song musically down the history path of 6c Talk,” says McKeehan. “We tried to bring all elements together there and not sweat the cohesiveness as much but just deliver something that gave you all three vocal styles and at the same time talked about our career from an inside perspective.”

On “Intermission” McKeehan says 6c Talk opted not to include songs from the first two albums. “We have a plan in place to kind of make a mix tape of those two,” says McKeehan. “The first two albums were a lot different, and I think we’d rather go in and create a mix tape and make a little more current-sounding. [With] those two and some of the hip-hop-oriented things off [the band’s 1992 album] 'Free At Last,' we are going to make an old-school record, mixed by a DJ. I don’t know when it will be out. We are trying to figure out if we want to schedule it before or after our next album.”

For Tait, hearing “Intermission” is an enjoyable stroll down memory lane. “Playing the songs from back then reminds me of the days when ‘Love Is A Verb’ came out and ‘Socially Acceptable.’ I listen to them and go, ‘Wow! and smile,’” says Tait, who adds that 6c Talk nearly titled the album “Superfreakish Hits That Last.”

When it came time to do a hits collection, the band felt it seemed too soon. “After having five studio records, a best-of could be considered a little premature,” says Tait. “But hey, I’m happy. It’s product out there. It’s a good thing. It keeps 6c Talk’s presence in the marketplace.”

“I’m not a big fan of greatest-hits records,” admits Max. “I think of it as a retrospective look at an artist, and I think 6c Talk is still growing. 6c Talk is still becoming different things, going through an evolution, and I think the solo albums are part of the evolution. It’s been a natural process. We’ve all become artists. We’ve all become writers.”

The band has a history of taking its time and keeping fans clamoring for more, usually waiting two to three years between albums. “I think if you put your heart and soul into your work, it can breathe for a while—I really believe that,” says McKeehan. “I think you get to know songs better. It’s tempting in a marketplace like we have today to put things out quicker, because people forget about you very quickly.”

Retailers say that fans don’t forget about 6c Talk, and each project the band releases is a well-anticipated event. “We’re really excited about the album,” says Jimmy Moore, music buyer for Christian Supply. “People still see them as the top band in Christian music. . . . I think the album will sell well, and as far as the solo albums go, I think it’s a neat concept, but people will still want to hear 6c Talk.”

“There are rumors that de Talk may not have another album after this one, so that may spur sales of this one as well,” he adds. “The Christian market is ready for another full-length de Talk album. This will whet their appetites.”

During 2000 de Talk members only performed two shows—both Billy Graham cruises—and spent their time away from the band to work on the hits package and on their solo albums, which reignited rumors. Nevertheless, all three band members adamantly deny any split. “We are taking a break right now, and we are doing solo records. Then we’ll get back together and go at it again,” says McKeehan, who has also been spending time working with Gotee Records, the label he founded with Todd Collins and Joey Elwood that has broken such acts as Jennifer Knapp and Grits.

The band plans to put out an EP in April that will include two new cuts from each member’s solo project as well as a new de Talk song. Then, if all goes as planned, Tait’s album will be released in July, Max’s in August, and McKeehan’s in September.

“We decided we were going to approach it together,” says McKeehan. “We’ve worked this platform together for 10 years, and we thought we’d use that to launch these records and then continue to work together.”

Each member is understandably excited about his solo album. “I am so stoked,” says Tait of his project, which he describes as poprock with edge. “I can’t wait. I’ve been working on it for over a year, writing the songs, being in the studio, caressing each word, trying every moment to make it the absolute best it can be.”

Max declines to reveal much about his project. “I really kind of want it to be a surprise. I don’t want to give out too much information about what it’s like yet. I’m still making it,” he says. “I’m really excited, and it’s coming together better than I ever thought it would be.”

“I can’t wait to buy Kevin and Michael’s CDs,” says McKeehan. “I just want to experience their music. I tried to stay away from listening to too many of the demos, because I want to take their artistic journey, and I want to hear in the music all the things that have been inside of each of them that couldn’t really come out on a de Talk record for some reason or another. And I’m excited to put my passion and my hidden journeys and ventures on my CD. It’s an exciting time. I want to get back to the basics of hip-hop.”

6c Talk has long been a favorite among young fans of Christian music, and ForeFront plans to utilize its youth appeal in the marketing of “Intermission.” The label has partnered with Interlandscape, a Nashville-based promotions and marketing organization that targets Christian youth groups, to organize what is being promoted as the largest ever “lock-in” (a church-organized overnight event for young people), slated for Nov. 17. The centerpiece of the lock-in activities is a Fox television network special, “Intermission With De Talk,” that will air at midnight.

“It’s a 90-minute special that will be a combination of pre-produced as well as live segments,” says Mabry. The show is being produced by Chad Hines, formerly of MTV’s “House Of Style.” Mabry says the special is highly anticipated, and the response from churches has been positive. “Our target is 1,000 churches participating,” she says.

The label is sponsoring contests at radio. Winners will be flown to Nashville for the live part of the show Nov. 17. There will also be Internet contests that will send winners to the event.

The label plans a strong presence at retail for the release, which will be distributed by Chordant to the Christian retail market and to the general market through EMI Music Distribution. At Christian retail there will be floor displays that house both “Intermission” and the “Jesus Freak” book.

Mabry anticipates “Intermission” having a long shelf life. “We have solo projects in the works from all three guys,” she says. “I think as each of those come out, it will breathe new life into the greatest-hits project as well.”
Artists & Music

Renewed Fame For Folk Interpreter

BY WES ORSHOSKI

NEW YORK—Ramblin’ Jack Elliott is feeling a little bit worn out. He’s spent the past two weeks in and out of airports, hotel rooms, and taxis, travelling from gig to gig. Yesterday he was in California; today he’s in New York. Running on little sleep and bothered by a nasty cold, Elliott says he’s had just about enough of this routine.

“It’s draining my love of life; my vitality is being sucked right out of me,” he says. “I’m just thinking about dropping out. I’m absolutely about retiring. I’ve been thinking about it real hard for this whole year, and a lot the last two weeks.”

At 69, the man hailed as the link between Woody Guthrie and Bob Dylan has picked one heck of a time to consider calling it quits. Since a 1966 Grammy win for best traditional folk album ("South Coast on Red House Records), his career has undergone a resurgence that’s seen Elliott honing, with a National Medal of Arts, an additional Grammy nomination, and a feature film profile by his daughter, Aiyana. Largely due to the publicity generated by Aiyana’s documentary, “The Ballad Of Ramblin’ Jack,” released earlier this year, Elliott has for the first time in decades begun selling out the 50-60 small rooms he plays annually. The newfound interest has earned him more money per gig and afforded him the freedom to choose which shows he actually plans—a luxury he had since he first gained fame in the ‘50s and ‘60s, according to his booking agent, Keith Cash.

While his career is healthier than it’s been in Elliott himself isn’t so fit anymore. In need of a hip replacement, the singer often uses a wheelchair. Because of a bronchial condition, he asks audiences to refrain from smoking at his shows. He avoids playing certain songs because he can’t hit their high notes anymore.

Though age has begun taking its toll, Elliott is as sharp as the charming, former form he was 40 years ago. Tonight, he’ll play to about 75 people who’ve filled almost every seat at the Bitter End in New York’s Greenwich Village.

He’ll sing the tunes that have become his signature songs—Jesse Fuller’s “San Francisco Bay Blues,” Guthrie’s “1913 Massacre,” and Dylan’s “Don’t Think Twice.” But he’ll spend most of the evening telling stories about his adventures traveling with his musical companions: the late banjo player Derroll Adams and Guthrie—his mentor, friend, and biggest inspiration.

“It’s times like these, when Elliott’s sitting before devoted admirers, that you wonder if he’s serious about retirement. Playing live is what keeps him going. For Elliott, who has never had a manager and has written only a handful of songs in his career, the shows have (Continued on page 20)

Hall's 'True,' On GiuseppeJoe!,
Looks At Death From Both Sides

BY DANIEL JENKINS

SAN FRANCISCO—It’s no secret that songwriters draw inspiration from personal experience, and Dave Hall is no exception.

Hall, whose third release, “True,” bows Dec. 1 on independent label GiuseppeJoe Records, is a regular in the bar scene. He has received critical praise for his ability to meld a catchy pop melody with a penetrating and insightful lyrics.

Leaving behind his band and going for a more acoustic sound than on previous recordings, he set about to explore themes of life and death on this latest project. “I’ve spent a lot of time with songs reflecting the death of a friend. About seven months ago, an artist I was producing knew an old friend of mine, and told me that he had died,” he reveals. Hall was “young and creative. I got me thinking that this was a life that hadn’t really lived yet.”

The project sprang from Hall’s inclusion of “You,” a song that he wrote more than 10 years ago to pay homage to his grandmother. “It was just for her,” he says. “Originally, she asked me to sing at her funeral, but she kept on living.” Hall revised the song for a recent celebration of her 100th birthday. This led to his decision to bookend the album with two separate song trilogies. “The second trilogy is aimed at taking a look at death from the perspective of a life fulfilled,” he explains.

“God Is Wide,” a lighthearted examination of God’s presence, is the last song on the album. It is also the first song to fill a niche for himself who God is.”

Hall plans a college tour and night club appearance throughout the U.S. during the winter and spring in support of the album. Selected tracks will also be available on the new CD for local radio to feature on their stations.

Joe Romano, artist representative at GiuseppeJoe Records, is also looking into getting Hall’s music into film and television for broader exposure of the artist.

“I’m struck by his ability as a composer and arranger,” says Romano. “I’m really impressed with the complexity of his music to be intense. There’s great potential to appeal to a wide and diverse audience.”

Coming To Terms With The British Evasion; Loving The Beatles; Touring With Weezer

LONDON CALLING: After declaring on the cover of the Sept. 9 issue that there’s a “British invasion” in rock, Billboard followed up with a forum on Nov. 9 in London, where we examined what can be done about the problem. British acts are having breakthrough in the U.S. (see story, page 1).

Tagged “Atlantic Crossing,” the forum featured six experts from both sides of the ocean, surrounded by 50 invited guests from all facets of the U.K. music industry. After introducing remarks by the panelists, the guests were encouraged to participate in the discussion.

While the world’s problems obviously weren’t solved in the two-hour session, several different points arose that suggest there will be no easy solution.

Keynoter David Massey, executive VP of A&R for Epic Records Group (U.S.), pointed out that 99% of all the U.S. No. 1’s last year were from American acts, compared with 75% four or five years ago. He said, only half in that, the only countries with whom Britain shares a cultural affinity—U.S. and Canada—were the U.S. and Canada. “I think the U.K. or any other territory tries to send the U.S. in a clone of what’s already working stateside, the act is usually met with a no-vacancy sign.”

Panelists Opedias, VP/PD WBCN Boston, brought up the notion that British rock has no longer become de-fanged—no one from England has the menace of the Sex Pistols or the glam of an early Bowie. Any excitement we need from rock in the U.S. can get from such home-grown acts as Limp Bizkit.

From the floor, Universal Music International senior VP of A&R and marketing Max Hole, brought up the idea of signing a wide variety of British acts that have had U.S. success, suggesting what others lauded not say, which is that the music exported to the U.S. just isn’t good enough. (In Europe, we can get from such home-grown acts as Limp Bizkit.

To a point I agree, but at the same time, I don’t see how our standards can be so much higher that acts receiving critical and commercial acclaim outside the U.S., such as Stereophonics, Robbie Williams, or Travis, can’t break through here. In the end I tend to agree with Billboard director of charts Geoff Mayfield, who suggests it’s all cyclical—with this cycle lasting much longer than anyone would like.

DRIVING THE POINT HOME: Coincidentally, the night after I returned from London with thoughts of Atlantic Crossing still in my mind, I watched a special featured on the Beatles on ABC in conjunction with the release of “1,” a new collection of 27 of the Beatles’ No. 1 tunes, which aired Nov. 14. As the special featured the group not by song by song, it drove home the fact that few other groups, some would say none, have had as enduring a legacy as the Beatles. I imagine if acts really thought about it and used the Beatles as a watermark, they’d never pick up their instruments again out of fear of certain failure. That the Beatles’ musical life spanned only eight years and was over by the time any of them was 30 is even more daunting.

The special tends to over-glory the group but Jack Clarke brings everything back down to reality when he confesses that he thought the Beatles was “just another bar band,” admitting that was the biggest musical mistake he’s ever made. The Rolling Stones’ Keith Richards jokes at the Beatles’ spiritual enlightenment journeys to India, dryly proclaiming, “I drew the line at swamis,” while taking a giant swing of Jack Daniels. Some of the talking heads in the documentary give the Beatles credit for everything from introducing yoga to the U.S. to contributing to the fall of communism. But isn’t it really enough that they gave us music that, close to 40 years after its introduction, still makes us smile?

STUFF: Dave Massey, executive VP of A&R for Epic Records Group, has expanded his duties to include an international A&R role for Sony Music International. Massey, who will split his time between New York and London, will look at international signings, primarily in Europe, and help create strategies for breaking through of “The Beatles” territories. Both Massey and Sony declined to comment . . . Weezer will headline the second annual Yahoo! Outloud music tour. The outing, which hits 20 cities, concentrating on college towns, kicks off Feb. 17, 2001. Tickets will be available only through the outloud.yahoo.com Web site.
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BY LEILA COBO
MIAMI—The scenario is this: Your mom is a famous singer and actress. Your stepdad is a manager and concert promoter. Yet they don’t take your singing aspirations seriously.

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With the follow-up to her self-titled 1999 debut, Noelia—the daughter of Puerto Rican superstar Yolandita Monge—expands on her balladeer image to achieve an edgier, far more rhythmic sound. “Golpeando Puerta,” (Fonovisa) that Nov. 27, highlights a more aggressively confident Noelia and lays the groundwork for the multifaceted image that she wants to develop from this point on.

With a first album, you’re just starting, and you naturally let others guide you, because they know more,” says Noelia. “We’re all testing things, and it’s like a big experiment. Now, I want to establish that I’m a pop singer. I can transmit my experiences through my voice and my dancing and my acting.”

It’s a concept that has been worked and reworked in the English-language market, from Janet to Britney Spears. But in the Hispanic market, such promotion is notably absent.

To lay a Jackson/Spears-like foundation, Noelia has returned to hit songwriter/producer Estefano—the mastermind behind the single “Tu” and most of her first album—who knows all about marrying song to dance through his work with Chayanne and Paulina Rubio, among many others. Her once-skeptical stepfather, Topy Mamery, is now her manager. Also, Noelia has co-written two songs on the album with songwriter and former BMG executive Pablo Manavello. One of them, “El Suspito De Un Angel,” is dedicated to her mother: It serves as the final word on persistent rumors that the two are estranged.

“The lyrics are very childish,” says Noelia. “It’s like it was written by the little girl inside me. It speaks of the maternal link, which never breaks. Life goes on, each one takes their own direction, and parents don’t always agree with the decisions we take.”

Noelia’s decision was to become a singer on her own terms. Although she was close to her mother—even singing background for her, as well as working as her road manager while Monge shot a soap in Colombia—she wanted to do her own thing. She moved to Puerto Rico (Monge was living in Miami with Mamery) and met salsa singer Gilberto Santa Rosa, who helped her record a demo.

By mere virtue of being Monge’s daughter, several labels were interested. She chose the West Coast-rooted Fonovisa, which was the one most removed from her Puerto Rican reality and the label most likely to let Noelia carve out her own artist niche.

The results were stunning. With one album, Noelia became a star in and out of Puerto Rico, a feat for a newcomer.

“I honestly thought she’d do well,” says Mamery. “(She) is very savvy. She’s taken everything she’s heard from her mother and me since she (Continued on page 21)
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RENEWED FAME FOR FOLK INTERPRETER
(Continued from page 16)

paid the bills for the better part of 50 years. He's never really had any other job than wandering troubadour.

"It's like I'm an upstart," he says. "I think it's getting better. But I'm not filled with the belief that I'm really a high-roller or that we've gotta win this rodeo. I just believe it when I see it... I'm owning my agent almost as much money as I'm making. He pays for the airline tickets, and he takes it out of my money. Each time I play a bigger and better gig, I'm momentarily elated for a chance to pay my phone bill." Considering Elliott's influence on folk, rock, and the fusion of both, it seems almost criminal that he's lived hand-to-mouth for so long, says Nashville-based Case, who also represents Alison Krauss, Jesse Winchester, and Elliott's friend and admirer Guy Clark.

Though he's released more than 20 albums, Elliott earns little to no royalties on most. Lot 47, the company that distributed "The Ballad Of Ramblin' Jack," paid Elliott a $5,000 consulting fee for the movie's soundtrack, released by Vanguard. That's the most he's ever paid for an album, says Aiyana. "It's an outrageously hard business. It's impossible to make a living as a folk musician, particularly one as down-to-earth and authentic as my dad. He's just kind of living gig to gig for a long time. Just the fact that he's still out there doing it is a testament to what he does. If he's getting better bookings, that's great. He needs them."

Aiyana's film, shown on 56 screens in art houses in 75 cities, serves as both a treat for devoted fans and a compelling introduction for those unfamiliar with his background. It leads viewers through Elliott's early fascination with cowboy culture, rodeos, and the American West, which eventually inspired him to leave his Brooklyn, N.Y., home as a teenager to join a touring rodeo.

Elliott returned home after his parents posted a $500 reward for information on his whereabouts. There he became smitten with Guthrie's songwriting and guitar picking after hearing the singer on a local radio program. At age 19, Elliott met Guthrie and later became a fixture in the Guthrie household, a lifelong friend, and an eventual inspiration to young Arlo. Elliott would soon meet Adams, with whom he spent years traveling throughout Europe, playing in bars, on street corners, and in train stations.

During one such performance, in a train station in England, Elliott caught the eye of an adolescent Mick Jagger, who was watching from across the tracks. Some 20 years later, Jagger ran into Elliott in a hotel and explained that he bought his first guitar after seeing him that day.

When Elliott returned to America, he enjoyed his greatest success. The 1967 Greenwich Village folk scene was in full bloom. During this time abroad, Elliott's reputation had grown legendary. Those in the local music scene, the film explains, gave the singer a hero's welcome. Fans clamored to get into his shows, which received rave reviews. A short time later, Elliott met Dylan while both were visiting a dying Guthrie in the hospital. Dylan and Elliott quickly became friends, performing and touring together.

"Elliott[1] definitely was the link between Guthrie and what we're playing now," says singer-songwriter Joe Ely, whose "Me And Billy The Kid" Elliott covered on '88's "Friends Of Mine." "He was definitely a catalyst. Without him, there would be a vastly different music scene."

In 1980 President Clinton recognized Elliott for that influence by presenting him with a National Medal of Arts, calling him an American treasure. The film shows Elliott standing with President Clinton and a fellow honoree, saxophonist Sonny Stitt.

Aiyana says part of the reason she made the film, which is to be released on video this spring, was to get her... (Continued on page 22)
BEST SPANISH MALE: Alejandro Sanz
BEST SPANISH FEMALE: Luz Casal
BEST SPANISH GROUP: Estopa
BEST SPANISH ALBUM: El alma al aire, Alejandro Sanz
BEST FLAMENCO ALBUM: Alma, José El Francés
BEST SPANISH NEWCOMER: Estopa
BEST LATIN MALE: Carlos Vives
BEST LATIN FEMALE: Gloria Estefan
BEST LATIN GROUP: La Mosca
BEST LATIN ALBUM: El amor a mi tierra, Carlos Vives
BEST LATIN NEWCOMER: La Mosca
BEST INTERNATIONAL MALE: Tom Jones
BEST INTERNATIONAL FEMALE: Madonna
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Artists & Music

RENEWED FAME FOR FOLK INTERPRETER

Continued from page 30

father more recognition and to make his life a little easier. "I've seen how difficult it is, and I'm just really happy that he's still out there doing it. I feel like we've a little bit out of touch with the free spirit he exemplifies."

Elliott spent much of July and August promoting "Ballad," doing between five and nine interviews per day. Elliott's appearance on CBS' "The Early Show" was probably his first television appearance since his 1989 performance on "The Johnny Cash Show," Case says.

"Prior to the [1990 Grammy win], he hadn't been in the press at all. I really don't think anybody was even thinking about him," Case says. "The movie certainly focused some light on him and created some interest that wasn't there previously. And I think the film really tends to remind people of the impact he had on folk music initially and his enormous impact on Bob Dylan, which has been ignored. It's basically a documentary about a guy who was not really that-well known. But you can't go see that movie and not be curious about seeing him in person."

Elliott, who is working on material for a new album with Danny Kortche and Dave Alvin, says he's thinking about writing his autobiography. In the meantime, fans may absorb "Best Of The Vanguard Years," released Oct. 31.

He does harbor some regret about not sticking to the traditional path the music industry has laid out for artists—release an album, tour to promote, release another, tour again. "I've been in the business," he says. "I'm just not motivated. I could have been a millionaire 10 times over. I guess I'm not doing it right. And it doesn't just happen accidentally or automatically—there gotta be some sort of plan, and as you saw in the movie, in my life, there's never been a plan."

Elliott feels as though he should capitalize on all this new interest in him, but he's not really feeling up to it. "I think it would be fun to be rich for a change and not have to travel, but I'm getting tired of working. And in order to capitalize, it involves working. And I'm a lazy guy," he says, grinning.
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Artists & Music

NOELIA
(Continued from page 18)

was 10 years old and applied it to her life." Mamery adds that he never thought it would lead to a debut selling 50,000 copies in the U.S., according to SoundScan. "Of course, the support she's gotten from her label has been indispensable."

Fonovisa—which lost its biggest act, Enrique Iglesias, to Interscope—is banking heavily on Noelia to make her mark on the pop charts. "That's why we've signed her," says Fonovisa GM Gilberto Moreno, adding that the label plans to release and promote Noelia's material worldwide with a very "aggressive" marketing campaign. "It's rare for an artist to sell more than half-a-million copies on a first album. She is undoubtedly our strongest suit in pop."

With that in mind, they paired her with Estéfano, a hitmaker who was the No. 1 songwriter on Billboard's 1999 year-end Hot Latin Tracks songwriters' chart. In keeping with his writing style, Estéfano didn't give Noelia tons of songs to choose from but wrote tracks specifically for her:

"I wrote for specific artists, for a specific moment, because all moments are different," says Estéfano, who wrote six tracks that were produced by Julio Reyes and Marcelo Acevedo for Estefano Productions. "This was particularly interesting because Noelia had changed as a person. Besides mastering her voice, she's become a bit more self-assured. There's been a big challenge transcending the success of the first album.

Life's twists and turns have also seasoned her approach to music. Noelia was ready to cover the full gamut of emotions. "When [Estefano and I] start discussing work six months ago, we talked and talked," she says. "He knows me very well. It's like going to therapy. From that, he gets ideas and puts songs together. When he hands them to me, it's as if I had written them myself."

"My objective is to consolidate her with this album and make her a great entertainer," says Mamery. "I think she has a niche in Latin pop, because she's not only a singer. She's a great dancer; she has charisma onstage. That's a great combination that we want to exploit."

Although Noelia has sung on numerous specials, including the Billboard Latin Music Awards, she has yet to embark on a full-fledged tour of her own. Before doing that, Mamery wants to build up her repertoire, record several more songs that she and Estefano have been working on, and present Noelia as an artist with more than one hit.

Currently, the plan is to hit the road in the spring—starting in Argentina, working up through the continent, and eventually landing in Spain. There, Noelia is distributed by Spain's Via Musical (GVM) and is one of three Fonovisa artists who have been chosen for heavy promotion for this fall through MuXXi, GVM's independent arm.

"She's at the right place, with the right people, at the right time," says Mamery. "She's the new sound of Latin pop."

SAVE A PRAYER: We were recently reminded that you can rely on your local retailer to do more than push the latest band du jour. During our visit to the pop shop in New York, its trustee owner, David Shabiro, was sharing what he described as a "special" CD with a few of the indie shop's customers. The disc was "Polichinelle" by the Prayer Boat. It was absolutely gorgeous—a set of intimate, meticulously executed tunes. We were tense at the notion of having somehow missed covering this wonderful gem of a record.

Then Shabiro announced that the album was, in fact, roughly a year old and that it hadn't earned the promotion it deserved—and, as a result, it failed to connect with listeners.

A little Internet investigation led us to the band's Web site (homepage.eircom.net/~prayerboat/home.html), where you can purchase this wonderful collection. The site also provides some background information about the U.K.-based act, which is the brainchild of Irish singer/composer Erossett Tinley. Apparently, the line-up has evolved slightly since the recording of "Polichinelle," and Tinley is currently working on another album's worth of material. And the good news is that we're not alone in discovering the Prayer Boat. Slowly, the band is developing a cult following.

"We get E-mail from around the world from people who heard some of our records in the oddest places," says Tinley. "Most people have come to hear us through friends or friends of friends. We have never been afforded the opportunity to tour much outside of Ireland and the U.K., and yet the music is out there somewhere."

Although there's a bit of industry interest, things don't appear to be set in stone—good news for a smart major-label A&R visionary looking for something special.

Here's some truth: The Prayer Boat is not cut from trendy cloth. Put up against teen pop, they're timeless and are performed in a lean, intimate manner that assures repeat listens. And when the hits of the day have faded and aged poorly, "Polichinelle" tunes like the tear-stained acoustic ballad "It Hurts To Lose You" will still sound fresh and relevant. Some thing to consider.

Meanwhile, check out the band's site and get a copy of this truly memorable album.

MEET THE MOB: Remember when rock music was no-frills fun? Somewhere between the new-wave era and the hair-metal movement, rock was simple, unabashedly pop, but aggressive enough to keep punks happy. Maybe we're just showing our age, but they sure don't make music like that anymore.

Or do they? The Pop Mafia, a five-man band based in New York, comes pretty darn close on its slymmin' self-made disc, "Down At The Astoria." Produced by the band with John C. Vlabakis, the set offers a tasty blend of jams that proudly wears the influence of early Elvis Costello and the Replacements, among several others. However, at the core, the Pop Mafia does a fine job of establishing its own sound, one that's contemporary enough to draw a mass rock audience approval. For proof, all one needs to do is dive into the guitar frenzy of "Midlife Crisis" or feel the romantic pain of "Prizefighter." This is solid material that leaves the listener hungry for more.

For booking and other information, contact Stephen O'Donnell at popmafioso@yahoo.com or Shane O'Connor at decibulz@aol.com. You can call either of them at 718-777-2901.
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Fifth Avenue & 61st Street,
New York City

Black tie

For further information, please call Marcy Frank at (212) 836-1448 or e-mail her at frankm@ujafedny.org

UJA-FEDERATION OF NEW YORK
STEVE RAY VAUGHAN & DOUBLE TRouble

**Track Listings:**
1. Give Me Love
2. Push Me High
3. Little Black病
4. Thunderbird
5. Steel"n' Wine
6. Take Me Home, Country Roads
7. Voodoo Child (Slight Return)
8. Crossflying
9. Pride & Joy
10. Stormy Monday Blues
11. Pride & Truth
12. Crossflying
13. Stormy Monday Blues
14. Pride & Joy
15. Voodoo Child (Slight Return)
16. Steel"n' Wine
17. Take Me Home, Country Roads
18. Crossflying
19. Pride & Joy
20. Little Black病

**Overall Rating:** 4.5/5

**Pros:**
- Strong performances by Ray and Double Trouble
- Classic blues-rock tracks
- Ray's guitarwork is exceptional

**Cons:**
- Some tracks feel repetitive
- Double Trouble's presence might overshadow Ray

**Verdict:**
A solid collection of Ray's best material, suitable for fans and newcomers alike.
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out-sweat even, as though she’s on “Midnight Rodeo” and “Twisted.” She also pines convincingly on songs like a Woman Gets Lonely” and the powerhouse ballad “Sin.” Various funky, earthy, and emotional touches deliver quite a ride and seldom dull. Unless everybody involved in this project drops the ball, this record could be a star-making vehicle.

JAZZ

DAVE GROHL / The Late Show with David Letterman

DAVE GROHL’s Charms Of The Night Sky quartet (the trumpeter joined by violinist Marc Feldman, bassist Greg Cohen, and accordionist Guy Klucevsek) has as much in common with Middle Eastern chamber music as it does jazz, with compositional complexities and lyrical subtleties at the fore. The group’s eponymous recording, newly deepening its deep groove on German indie Winter & Winter—stands as one of the most remarkable records of the past five decades, regardless of genre. Grohl’s second RCA album, “The Late Show with David Letterman,” follows his tribute to Mary Lou Williams, “Soul On Soul.” Issued earlier this year, the album highlights the trumpeter-garner laurels as Deadbeats’ top jazz artist of 2000. With such a prelude, the group’s latest recordings” reveal a different face, as it lacks the melodic freshness of the first Charms disc. Still, it’s a welcome testament to Deadbeats’ ambition, and the haunting title track ranks among his very best work.

LATIN

IGNACIO PENA

El Mundo Al Revés

PRODUCER: Paulo Morientes

Singer-songwriter Ignacio Pena’s first outing, on Universal, is a lovely collection of pop tracks that evoke the personal thing from Erich Clapton to Oasis. Clearly influenced by English and American pop, Pena doesn’t break new ground, but his song and his songs are at least distinguished enough to separate them out for what this album shows. Slow and midtempo pop ballads like “Melia” and “Un Retra” to the groove, the album highlights touches of cellos, violin, and acoustic piano. Thanks to thoughtful, well-written lyrics that never fall into triteness, this manages to be an album without a single throwaway track.

TAM TAM GO!

Nubes Y Clanes

PRODUCER: Juan Castello, Nubes Castello

EMI 7243 07323 0 2 1

After a six-year absence, Tam Tam Go! (which was the brainchild of brothers Nacho and Javier Castello—return with a thoroughly delightful pop album that’s both catchy and compelling. The group’s tracks are as good as those you’d expect from a band that alludes to pop culture and love but are written with a fine-tuned approach that treats a flight of fancy. The Campillo brothers, whose debut album, “Spanish Shuffle,” was recorded in English, revert to that language on their new release “Love, Net,” an English version of “Atrapados.” Nowadays, nearly as often as the original Spanish, the act continues to attract its global chamber music voice.

WORLD MUSIC

The Tannahaw Weavers

Acchemy

Singer-songwriter Pat Harris’ “Tannahaw Weavers” is a loose collection of songs that evoke the personal thing from Erich Clapton to Oasis. Clearly influenced by English and American pop, Pena doesn’t break new ground, but his song and his songs are at least distinguished enough to separate them out for what this album shows. Slow and midtempo pop ballads like “Melia” and “Un Retra” to the groove, the album highlights touches of cellos, violin, and acoustic piano. Thanks to thoughtful, well-written lyrics that never fall into triteness, this manages to be an album without a single throwaway track.

NEW AGE

PAUL WINTER

Journey With The Sun

Soprano saxophonist Paul Winter has a tradition of celebrating the winter and summer solstices at the Cathedral of John the Divine in New York City. These downtown concerts have become annual events, and “Journey With The Sun” re-creates Recorded live in the cathedral, the album’s “journey of introspection, healing, and inner peace.” The album is a testament to Winter’s ability to blend traditional folk, jazz, and world music styles into a cohesive whole.

NEW & NOTEWORTHY

PAT & MIKE WALLACE

The Gig (Shag’s Mine)

PUBLISHER: EMI

Saratoga: 050065

REMARKS: Pat Wallace, the former lead singer for the influential reggae band The Skatalites, and Mike Wallace, the former frontman for The Upsetters, have been touring and recording together as Pat & Mike Wallace for several years. Their collaboration has resulted in a unique and dynamic sound that combines elements of reggae, ska, and soul.

R&B

LUKE PEARL, featuring Snoop Dogg and O T&B

Starr

PRODUCER: Warren G

PUBLISHER: Interscope

Hollywood Records 11322 (CD, pop)

Luke Pearl’s latest single, the third from his debut album on Pookie/BlueBoy Records, is a happy, bouncy track called “You.” The single is also featured on the DreamWorks soundtrack to the film “Save The Last Dance.” Representing both the East and West Coasts with guest performances from Snoop Dogg and Q-Tip, the song has a melange of hip-hop styles that bounces along with the lyrics about girls asking boys to throw their hands up and groove along to the beat. Rahsaan’s lead vocals have his typical hyperactive sound, and the song will remind listeners of his days with the trio Tino, Tono, even with the difference of voices. However, it’s not likely that you’ll be able to listen to this song lyrically. For now, we’ll just have to hit the replay button and settle for the repetition. Not surprisingly, “You” doesn’t feature Luke Pearl’s former lead female singer, Dawn Robinson, who left the trio to embark on a solo career. She’s been replaced by Universal Records singer-songwriter Jill.
test. Expect full saturation at radio within moments.

INSANE CLOWN POSSE’s Let’s Go All the Way (3:30) PRODUCER: Mike E. Clark, Insane Clown Posse WRITERS: G. Gunner, B. Palm $250 15200 (CD promo)

What crazy guys. This single leads off the new album "Fins" released Oct. 11, which shouldn’t be confused with "Glozanz," released simultaneously. The dual album release capitalizes on the Clowns’ growing corps of followers, the Juggalos, following the gold success of 1999’s "The Amazing Jeckel Brothers," released Oct. 11 on the Billboard 200. The witty spelling idea is great, but will anyone get the joke? Juggalos may appreciate it, but it’s questionable whether anyone else will notice the difference. On “Let’s Go All the Way,” the Juggalo quartet’s lead single, ancient and, besides, the lyric rhymes the same yelling the listenable vocals. David keeping the remix in stride, and it may become an instant trendsetter, given the track’s catchy beat and the Juggalos’ distinct sound. It’s a standout track on the album, which is set to be released in the fall.

DARK PUNK One More Time (no remix listed) PRODUCER: not listed WRITERS: not listed PUBLISHER: not listed

Just in time for the dance floors of Billboard ‘s Modern Rock Tracks chart with its debut, the 10th hit “Stupidly," returns to the sound of the crime with the Forbidden Four, mics, a dark, industrial reworking of the track. While adding electronic elements and effects, the remix leaves behind the original sound, keeping the loyal fan base intact. David Draiman has a pleasant listenable version of the song, fittingly, in the agitprop chorus. The rewrite is a great bonus for stations already spinning the single and may very well open the door for fans to the electronic revamp, which is a good move. Draiman’s vocals are still strong, but it’s easy to root for the original in this case. Draiman’s pronunciation is intelligible, and the track is a nice write, but it lacks the bite of the original. Four-letter word with its offensive上了. It’s easy to see how the song might be offensive to some, although Baker’s intention was clearly evident in his original version, which he passed on to the public.

DANCE


For fans of Penston’s now-classic hit “Finally,” her recent absence from the dance scene has been felt by the fans. Her new single, “Limitless To Love,” is a smooth, house-driven track that is sure to please fans. It features Penston’s signature vocals and a catchy beat that is sure to get listeners moving. The track is a perfect blend of old-school house and modern dance, making it a great addition to the dance floor.

2. ENYA Only Time (3:37) PRODUCER: Presse, Simon Davis

WRITERS: Enya, R. Ryan, N. Ryan

PUBLISHERS: Billboard. Blackwood. BMG

Reprise 10050 (CD promo)

Not since 1988’s career-establishing "Olive Tree” has Enya offered a composition with so much commercial potential. “Only Time” takes in a “Day Without Rain,” the artist’s first full album on new material in five years, and it’s a warmly engaging, memorable effort. The track has already begun to build a following at AC radio, and it may seem like a long shot for a crossover (given the current yield-driven climate at top 40), it’s certainly worth of attention at the major marketumbling, not least because it could serve as an interesting contrast to the mainstream mayhem at top 40, particularly during the holiday season. When Enya listeners are perhaps more open to the sweeping, almost ethereal flavors of the song. Enya is at her absolute best here as she mediates on the post-end-pull of relationships. Working within an arrangement of harmonies often reminiscent of the Beach Boys, Enya embodies grave and romantic as she ponders the intangible yet enthralling elements of love. Kinda makes you feel all warm 'n fuzzy, doesn’t it?

CHRISTMAS

PERRY PAYNE Santa Claus Won’t Get Up Up On The Trailer Park This Year! (3:26)

Contact: 724-749-9141 or ierry.com, (PTI)

CELINE DION “Don’t Save It All For Christmas Day (no remix listed) 5000 Music/65921 (album track)

LEXI SALAH The Truth About Christmas (3:21) Stone 100 (CD EP)

COLLIE RAYE “I’ll Be Home For Christmas (4:24) Epic 67725 ( EP CD) (CD track)

SALSOUL ORCHESTRA Merry Christmas All (no remix listed) 300383 (CD promo)


LEONARD SALTZER Experience Hendrix/GMC (CD remix)

PATSY MAHRAM The Daughter Of Santa Claus (3:37) Christmas 2001 (3:17" single)

Contact: 212-371-4132.

CRADLE My First Christmas With You (no remix listed) 300383 (CD). Cargo

MARIAN CAREY 0 Holy Night (4:27) Columbia 9119 (CD EP)

The JOSEPHINE BAKER Story

By C. B. Park

Safari Publishing

350 pages, $25

In Luis Buñuel’s autobiography, “My Last Laugh,” the surrealist filmmaker recalled an early encounter with the then-expatriate American singer and actress Josephine Baker. Buñuel was watching an Americanistant on the French film “Siren Of The Tropics,” starring Baker: “The whine of the star appalled me,” he wrote, describing her turdlike and petulant flits on the film’s set. Eventually, the future director “quilted the tropics and its siren.” Baker was the most remarkable black female entertainer of her day, whose presence as a star of stage, screen, and recordings could not be ignored. Nonetheless, comparably unfattering descriptions could have come from many of those close to her. Hometown friends helped her escape above poverty in her native St. Louis, only to be forgotten as her fortune improved. Discarded lovers were numerous, vowing to the legacy of a reckless, Machiavellian nature. Later in her career, audiences advanced her money for concert tours, and publishers tried to exploit her autobiography. After coming to Baker’s whips, the hopeful investors would usually leave with a small check from an unfulfilled commission agreement. Yet audiences were given good reason to love Baker; and they continued to do so even as her career slid into a posthumous eclipse. Effortlessly charismatic and often hilarious, she tempered her innate, earthy sex appeal with physical comedy, a skill that helped her survive a rough youth in the Midwest. Her sympathies were always with the underdog, a response to the racial prejudices that dogged her throughout her lifetime.

Originally recognized for her flexible physique, clad in a corset made of bananas during her famous “jungle dance” at the Folies-Bergere in Paris, Baker was described by artist Paul Colin as having a body that was “part prizefighter, part kangaroo.” She charmed East Coast audiences with her initial tours in the chorus of Eubie Blake’s Roaring ‘20s revue “Shuffle Along.” Having come over to Paris when still a teenager, there, freed from the segregationist atmosphere still ascendant in America, she came into her own as a cabaret star. In addition to dance

unmitting, Baker developed her voice into an astonishing instrument, and she performed constantly, from the decadent era of Germany’s Weimar Republic onward. Despite her frivolous image, Baker campaigned for racial equality, worked on behalf of the French Resistance, and entertained Allied troops during World War II, even with her imperious health. Given Baker’s peripatetic existence, her insatiable craving for the approval of audiences, and a marked propensity for general iniquities in her immediate surroundings, simply amusing the facts of her crowded life would be a formidable task for any biographer. Big-band scholar Aron Wood resists admirably to this challenge, documenting both milestone and niche material with rigorous and objectivity. While he is clearly impressed with Baker’s talent and tenacity, he never loses sight of the star’s flaws, sometimes deviating manipulatively or behavior to some is explained away as a misinterpretation of the star’s tendency to exaggerate her loneliness and brutal honesty.

Amazingly, Wood finds room and his array of historical data and commentary on the various milieus through which Baker passed in the arc of her career. The semiotics of her career are dissected in plain-spoken terms, as are the disparities between European and American culture in the first half of the 20th century. As a cabaret star for the greatest artists of her times, Baker had a magnetism that attracted such admirers as Pablo Picasso, Jean Cocteau, Man Ray, and René Crevel, all drawn to the star to the flame of the “dark star” of the Folies. Wood’s commentary on Baker’s career and its cultural context is often enlightening. Baker’s triumphant return to America after the war was tarnished by a snub she received at the Stork Club. Not only did Baker feel that this was racially motivated (which was perhaps correct, as the author points out), but she implicated the Stork Club itself as a culprit. The entire affair is given a detailed, well-considered account by Wood, very much in character with the balance of his enterprise. RICHARD HENDERSON
Xzibit Gets ‘Restless’ On Loud Set
New Album Includes Appearances By KRS-One, Tha Liks

BY MARCI KENON

LOS ANGELES—A better stage couldn’t be set for the Dec. 12 release of “Restless,” underground rapper Xzibit’s third Loud Records set. Promotion of the album, executive-produced by Dr. Dre, began in June with the Shady/Interscope/Death Row tour with Xzibit (aka Alvin Joiner) sharing the stage with Dr. Dre, Snoop Dogg, Ice Cube, and others.

“It’s a building process,” says Dre, who appears on several tracks, including the lead single “X.” “I had Xzibit involved in my record, and then I put him on my tour. I gave him advice on certain moves and mistakes not to make. Then we got into his album.”

“X,” co-produced by Mel-Man and Scott Storch, also features Snoop Dogg. The single was serviced to radio Nov. 7 and will be released commercially Nov. 28. The accompanying Dave Meyers-directed video is being released in late weeks of Nov. 20, not selling any records. Underground means you’re not creating your music for one audience. It’s back-to-the- basics, street rhymes, and beats.

To further that cause, Xzibit—who was born in Detroit and lives in Los Angeles—has started Open Bar Entertainment, a label distributed by Edel. So far he’s signed Defari, who’s featured on the “Restless” (Continued on page 90)
Femi X is no stranger to the spotlight. While a student in his mid-teens, he was a regular on the national TV program “Teen Sharpe” with his group the Soul Patrolro. In 1989, after finishing a performing-arts course, Femi X spent two futile years signed to an indie label before leaving to set up his own label, Hard II Kill, in 1996. He was then asked to join a rap group which named Hard II Kill (HIIK). The group “had street success in the U.K. and also did well in parts of Europe,” says Femi X.

A chance discovery of the group rapport on train by Richie Po of the Rampage DJ collective led to HIIK appearing on “Yo! MTV Raps” with Fab Five Freddy and freestyling with Guru at an London after-party. Femi X’s album weaves strong hip-hop beats with a touch of R&B-laced joints such as the seemingly autobiographical “Gone But Not Forgotten”—with an unmistakable British flavor that comes through in the interludes— as well as “East London’s Most Wanted” and “London Town.”

Through no major label deal has been struck yet, the artist vows “London Town” will get a release as a single.

The athletic 6-foot-2-inch rapper’s other pursuits include being a DJ and an actor. He’s appeared alongside Harvey Keitel in “The Young Americans” and was Lawrence Fishburne’s stunt double in “Just Cause.”

RUFF CONTEST: RuffNation/Warner Bros. group the Outsid-a links has linked up with the Hip Hop Connection magazine, London radio station Choice FM, and U.K. digital television channel MTV Base to give one lucky Brit a chance to remix the group’s new single, “Keep On.” The winning mix will be featured on the Outsid-a’s next single, “Money Money Money,” set for release in late January/early February 2001.
Nesby ‘Needs’ A Hand; Recognition Releases DVD + Set

NEW YORK—On the eve of Third Millennium Entertainment’s third anniversary, company founder-president Jimmy Folise can’t help but reflect on where the company has been and where it’s headed. “My original plan was to make Third Millennium a products company,” explains Folise. “I thought I would bring different singers, songwriters, and producers together for various projects. But things began to slowly change when I met [singer] Judy Torres.”

According to Folise, he put Torres in the studio with songwriter/producer Brinsley Evans. The pair emerged with the house jam “I’m Working Again,” which Folise released on his then newly launched Third Millennium Records. After two more singles (David Knapp Featuring Angie Blake’s “Calling Back” and Giuseppe D.’s “Pepstat EP”), Folise decided that helming a label wasn’t for him. Switching gears, he concentrated on his new production imprint. His first client: Torres.

“What can I say,” says Folise, smiling. “I’m good at taking care of other people’s babies, and Judy handed down to me. A good manager encompasses a [guide] counselor, friend, confidante, and co-conspirator. In Judy’s case, it’s like a very personalized production company.”

Besides Torres, Folise’s New York-based Third Millennium Entertainment manages remixers/producers Richie Santana, Davidson Ospina, George Calle, Plasmic Honey (aka Sal Basile and Christian Gambella), and Norty Cotto, as well as singers Angela and Nikki Richards. (Richards has worked with Mariah Carey.)

For Folise, it’s important to keep his artists’ role as musically diverse as possible. “Each remixer has his own niche, each brings something different to the table,” Folise notes. “Before signing a new remixer, I talk to the others to see if this new signing would be problematic. It should never be about controlling what each mother handed down to me. It should be about respect.”

Such words bring a smile to Torres’ face, who, in addition to recording songs for an upcoming album, is one of the hosts of WKTY New York’s daily morning show. (She also hosts the station’s weekly freestyle show on Sunday nights.) “With Jimmy, you feel like you’re all on the same team,” says Torres. “For the first time in my career, I feel like I’m an integral member of a team as opposed to just being told what to do. We can disagree furtively and still respect each other.”

Furthermore, notes Torres, “it’s about total acceptance. And Jimmy accepts each of us for who we are and what we each decide to become. Simply put, he’s an incredibly caring individual.”

Prior to embarking on a career in the music industry, Folise was a licensed investment consultant at two Wall Street investment houses (Kemper Securities and Legg Mason). Explains Folise: “Once I realized I really disliked working within that whole Wall Street environment, I immediately began thinking about how I could love music in a way of life.”

In the early ’90s, Folise was handling club, retail, and record pool promotion for Pegasus Promotions/Street Information Network. This led to a short stint (director of promotions) at ZYX Records. By the mid-’90s, he was made managing director of Tony Moran Enterprises.

“I must say, it took quite a bit of my time to start my own company,” acknowledges Folise. “But I wasn’t able to accomplish certain things at Tony Moran Enterprises, so I simply began thinking about what I could do for myself. Fortunately, friends offered me the support I needed to make it on my own. It all happened very naturally.”

Looking ahead, Folise says he wants the company and its profile to take a giant step forward, which may occur sooner than he thinks. In addition to securing remix/production work for his collective of remixers, Folise confirms that there is much label and interest surrounding Torres’ album.

“People are liking the new songs that she’s recording,” he observes. “It’s true, and also realize the fact that Judy has a very loyal and strong fan base, as well as a daily forum on WKTY. At the end of the day, it all comes down to that one person willing to take a chance.”

MICHAEL PAOLETTA

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<td>&quot;Glorious&quot;</td>
<td>ANDRAS JOHNSOIN</td>
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<td>&quot;Stand Up&quot;</td>
<td>MAGIC CUCUMBERS FEAT. JOCILY BROWN COLENAHLEY</td>
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<td>&quot;Rise in Venus&quot;</td>
<td>STEVE LAVERIER</td>
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<td>&quot;Sentimiento&quot;</td>
<td>BERNIE GILBERT</td>
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<td>&quot;Forgive Me&quot;</td>
<td>SUGAR BABIES</td>
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<td>&quot;Ceda Vez&quot;</td>
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<td>&quot;Rock DJ&quot;</td>
<td>ROBBY WILLIAMS</td>
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<td>&quot;Answering Machine&quot;</td>
<td>GREEN VELVET</td>
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<td>&quot;Most Girls Love&quot;</td>
<td>SPANISH GUITAR</td>
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<tr>
<td>&quot;Don't Be Afraid of the Dark&quot;</td>
<td>LA SIREDA</td>
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<tr>
<td>&quot;Your Child&quot;</td>
<td>MARY J. BLIGE</td>
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</tbody>
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**Power Pick**

**Hot Shot Debut**

**New**

1. "One More Time" - VISION PROGNO
2. "Heart Goes Boom" - MA DI DA DAI (Joyo 7926)
3. "Embrace" - ANDRELL & NELSON
4. "Pull Up the Bumper" - GRACE JONES & FUNKST ARRUE
5. "Mr. Right" - TIME OUT
6. "You See the Trouble with Me" - BLACK LEGEND
7. "Bangal" - AFRO-CUBAN BAND
8. "Pitchin' in Every Direction" - ULTRA 64
9. "Glorious" - ANDRAS JOHNSON

**Dance Trax**

(Continued from preceding page)

Music/Club Play chart. Since the beginning of the year, the duo—Chris Cox and Barry Harris—has remixed and/or produced eight No. 1 jams, including Ann Nesby's "Lovin' Is Really My Game," Ultra Naté's "Desire," and Abigail's "Tell Me Don't Fight." Since January 1999, 14 Thunderpass-certified tracks have reached the summit of the Hot Dance Music/Club Play chart.

Staying with Thunderpass for one more minute, the wowsome penned and produced "So Fabulous, So Fierce (Freak Out!)" for the Walt Disney movie "102 Dalmations." The song, with vocals by Jocelyn Enriquez, appears in the film and on the accompanying soundtrack. Cox and Harris have also remixed LeAnn Rimes' "Can't Fight The Moonlight" and co-produced "The Christmas Song" (Dance Trax, Billboard, Dec. 11, 1999) on Christina Aguilar's recently issued holiday album "My Kind Of Christmas." Separately, Harris beatmixed "Circuit Sessions 0.03" (Dance Trax, Billboard, Oct. 21) for 4 Play Records, while Cox handled the mixing chores on Nervous Records' "New York Ambiance," which arrived Nov. 14.

In support of its truly essential new Blue Note album "Tourist," French act St. Germain, a London-based Ubiquity

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**Dance Trax**

(Continued from preceding page)
Napster Is Talk Of Town Meeting
Attendees Of CMA Assembly Also Discuss Satellite Radio

BY PHYLIS STARK
NASHVILLE—The recently announced Napster/Berteilsson partnership (Billboard, Nov. 11) was the focus of the Country Music Assn. (CMA)-sponsored town meeting, held here Nov. 8. The second annual meeting, which included approximately 500 attendees, also included discussions of new business structures for record companies and radio.
At a session titled “ Catalysts In Music’s Digital Realm: Change Agents Impacting The Industry,” CMA senior director of international and new business development Jeff Greenberg said, “I’m sure Napster is proving anything other than that people like getting music for free. I’m looking forward to [supermarket chain] Kroger launching Kroger so I can get free Doritos.” Green then asked the panelists for their thoughts on the Napster/Berteilsson part. Calling the deal “a watershed moment in the communications component of the Internet,” Mary Ann Glavas, CEO and co-founder of ElectricArtists, talked about how Napster has created a culture of teens and young adults who use Napster to discover cool music. “If you kill the culture (of Napster) out of stupidity, desire to dominate, or not understanding how kids use Napster, then you’ll killed the spark...and we’re all in a bad shape,” he said. “If DMG celectively [that culture, it will benefit, culture] everyon.”
Added David Pakman, senior VP of business development at MyPlay. com, “There is a cultural phenomenon that we find Napster but as there was with MTV when it first launched. “My concern is we will make it too difficult for people to use, and it will lose some of its perceived value... Napster showed how you make it really easy,” Pakman said. “Napster is successful because it’s (Continued on page 41)

American Music Assn. Meets To Improve Roots Music Scene

BY WADE JENSEN
NASHVILLE—Members of the recently formed American Music Assn. (AMA) gathered here Nov. 10-11 for a summit that offered differing opinions, and forecasts for the future of the alternative country music and culture.
Approximately 400 attendees from all walks of the industry engaged in discussions about radio programming, record retailing and distribution, and the state of the industry.
The AMA commissioned an Internet-based consumer research project that launched Oct. 1 and is about 68% complete, according to AMA officials. The survey thus far hints that roots music interests are primarily 25- to 34-year-old males with at least four years of college who make $40,000-$100,000 or more annually. The preliminary analysis suggests heavy participation by professional and managerial types living on the West Coast, the Northeast, and the Southeast.
In various sessions, many participants made clear that they think the roots scene is just around the corner from swaying the pervasive slep-ticism shared by much of the broader music industry. “American music has really taken a beating (due to lack of) sales success,” says Sony Music Nashville senior VP of sales and marketing Mike Kraski, whose corporate umbrella includes the Lost Canal imprint and its roster of roots and alt.country artists. “In reality, we’re one significant success away from a real breakthrough.”
Citing Dixie Chicks as a signifi-cantly different stylistic success for mainstream country radio, Kraski said, “There will be a breakthrough (regional) artist, and he’s not too far in the offing. Country radio is a mess, and they know it’s a mess.”
Another common trait of the alt.country scene is a polite but, firm disagreement among many insiders on defining what roots music really is, which artists belong to it and which do not, and how inclusive or exclusive a national radio format should be. Some worry about losing the format’s defining inclusiveness, while others see the need for a “one, come all” as equal parts blessing and curse.
“At what point do you draw the line?” said David Pakman, Mattson Rainer, PD at KNBT New Braunfels, Texas, a full-time commercial roots station located between Austin and San Antonio. “Do we draw the line between running an eclectic radio station and holding a core audience?”
Warner/Reprise Nashville senior VP of global marketing Bob Saporiti brought some much-needed humor to one discussion on the topic. “It’s like I was on my way to vote in Palm Beach County [Fla.]...took a wrong turn and ended up in the ‘Great American convention.’ “On a more serious note, Saporiti expressed support for the new organization. “We’re all frus-trated, I say, by the core” (the business). “We’re here because we love the music.”
On the subject of branding roots music, Phyllis Barney, executive director of the Washington, D.C.-based Folk Alliance organization, suggested that “we should brand the genre only with those [artists] who associate themselves with it.”
Saporiti also encouraged the AMA to form alliances with other trade groups, including the Country Music Assn., and to not isolate itself. “You need all the alliances you can get, so all chips must come off all shoulders,” he said.
In the radio session titled “The Mysteries Of American Radio Unveiled,” it was noted that approximately 90 stations in the U.S. program roots music either full or part time.
The two-day event included performances from such acts as Rodney Crowell, Rhonda Vincent & the Heartland Express, Jim Lauderdale, Steep Canyon, Old Crow Medicine Show, Porter Wagoner, Chris Knight, and Pat Haney & the Weel Readheads.

Garth’s Big Day. It was the party of the century as more than 1,100 guests gathered at Nashville’s Gaylord Entertainment Center to celebrate Garth Brooks’ selling 100 million albums. Capitol threw the black-tie event complete with a video recap of Brooks’ career, as well as a performance by Brooks and some of the songwriters who have contributed his biggest hits—Victoria Shaw, Larry Bastian, Kim Williams, Stephanie Davis, Tony Arata, Kent Blazy, and Pat Alger. Trisha Yearwood, Martina McBride, Steve Wariner, Charley Pride, and Wynonna were among the guests. Pictured, from left, are Karen Berry, CEO of Capitol Music; Mike Duncan, president of Capitol Records Nashville; roy lott, president/CEO of Capitol Records Group; and Eric Nicoli, chairman of BMI Group.

It’s About Time: New Country Music Hall Of Fame Set To Open Next Spring

THE OPENING of the spectacular new Country Music Hall of Fame in downtown Nashville next spring will be cause for celebration for many reasons, not the least of which is the fact that the current hall of Fame is so badly outdated.
Perhaps because the new Hall of Fame project was in development, the current facility on Music Row appears to have suffered from a bit of neglect. First opened in 1967, the old building will close in December to give the museum staff time to pack up and move the museum’s vast treasure of costumes, instruments, recordings, and memorabilia, much of which has never before been on display due to lack of space, a problem that will be largely resolved in the huge new building.
A recent farewell visit to the old facility was a reminder of both the museum’s strengths and its shortcomings. The Grand Ole Opry exhibit, in particular, featured some stunning items on display, including Webb Pierce’s 1962 Pontiac Bonneville, complete with its hand-tooled leather upholstery, ornamental handcrafted and solid-frame bed that make it one that you should see before it’s finished in the new building. The same is true of Elvis Presley’s gold Cadillac, although that display has already left the building.
Some of the newer exhibits, including ones featuring Hank Williams and Patsy Cline, are excellent. But, sadly, several of the other exhibits are almost completely outdated. A display of “contemporary” country artists, for example, includes a 1970 Tammy Wynette dress and a 1971 Charlie Pride stage costume. A sign near that display refers to “modern” performers like Emmylou Harris, Ricky Skaggs, and John Anderson, all of whom have been recording for two decades or more and none of whom are exactly core artists for country radio these days.
An interesting question-and-answer game tells visitors that the standard royalty rate paid to songwriters for record sales is 4 cents per cut, half of which goes to publishers. Today’s actual rate is 7.56 cents. The same display indicates that there are more than 1.100 songwriters who are members of Nashville Songwriters Assn. International (NSA). In fact, NSA has 15,000 songwriters serving a display says the BMI-licensed country song with the most performances is “Gentle On My Mind,” written by John Hartford, having been performed more than 3 million times. To date, that song has received 5 million performances and is surpassed by the much-recorded “Georgia On My Mind” and “I Will Always Love You,” which have both notched 6 million performances.
Based on everything we know so far, the new Hall of Fame will be a glitzy, glamorous, and thoroughly modern homage to country music past and present. No doubt it will give the country music industry a much-needed sense of pride, but it is long, long overdue.

ON THE ROW: As first tipped here Oct. 14, Fletcher Foster joins Capitol Records in Nashville as senior VP of recording. He previously held the same position at Arista/Nashville.
Cindy Mabe is promoted to director of marketing and artist development at Arista/Nashville. She previously was manager of marketing and artist development at sister label RCA. Mabe succeeds Deb Markland, who has resigned.
VP/GM Brian Baughn has exited Monik Family Music.
Country Music Assn. Award-winning songwriter Tia Sillers has re-signed her music publishing deal with Famous Music. Also, her hardcover book, “I Hope You Dance,” co-written with songwriter Mark D. Sanders and named after one of the title’s songs, has sold out its first printing.
Keaton Music Group’s Chris Keaton has been named Nashville-based A&R consultant for the Lexington, Ky.-headquartered Hello Records. Other recent appointments at the company are CEO Step-

(Continued on page 93)

by Phyliss Stark

Nashville Scene

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BILLBOARD NOVEMBER 25, 2000
www.billboard.com
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 SheDAISY plus songs from their new Christmas album Brand New Year.  

The program is on CD and includes local avails. Licensed country music stations should receive a copy of The Gift VII by the first week in December, otherwise, call (210) 652-3937 and we’ll mail one to you.
CORN BREAD & CHICKEN: With Hot Shot Debut honors at No. 1 on Top Country Albums, Alan Jackson logs his third-largest opening week sum for a set of new, nongeographical season. His “When Somebody Loves You” (Curb/Nashville) sells 67,000 copies and enters The Billboard 200 at No. 15.

The new title is Jackson’s fourth to start atop the country chart since “The Greatest Hits Collection” gave him his fattest-first-week total to date when it moved more than 110,000 copies in the Nov. 11, 1995, issue. “Everything I Love” and “High Mileage” bowed at the top of the page in 1996 and 1998, respectively. Jackson ventures into high-tech redneck territory with “www.memory,” the lead single from the set, which gains 133 detections and encodes at No. 1 on Hot Country Singles & Tracks.

Elsewhere on our radio chart, three other tracks from “When Somebody Loves You” enter with unsolicited album inclusion, including “Three Minute Positive Not Too Country Uptempo Love Song,” Jackson’s latest commentary on the state of country music. Starting at No. 72 with spins at 29 monitoring stations, the “Three Minute Positive” takes issue with the narrow thematic scope and ideal duration of today’s country radio fare. “There’ll be no drinkin’ inklain, no leavin’ nothin’That stuff, it just don’t belong?In a three minute positive not too country uptempo love song, Jackson winds up the chorus. His biggest success with such a song is “Gone Country,” which three right height hooks at carpooling wannabes who invaded Music Row during the early-90s boom period. It peaked at No. 1 in the Jan. 28, 1995, Billboard.

SPACE COWBOY: Tim McGraw takes the biggest increase on Hot Country Singles with his track and cyber single, “Things Change,” which gains 350 detections and hops 49-43. The only available sources for the track are stereo lifted from McGraw’s performance on the Country Music Association Awards show and an unmastered studio version that is being downloaded from Napster. Although the audio quality from these sources is considered to be inferior, it apparently isn’t dampening the enthusiasm of country programmers who place a higher priority on getting to listeners.

According to sources at Curb, the label has no immediate plans to offer a station-sounding mix, and there’s plenty of speculation around town as to exactly how it made it to cyberspace. Medium airplay (244 plays per week) is heard at KYVY San Antonio, KXKC Lafayette, LA; WCTO Allentown, PA; WKKH Atlanta, and WKIS Miami. McGraw’s “Greatest Hits,” which does not include “Things Change,” starts spinning Nov. 21.

BACK TO THE FUTURE: Garth Brooks’ “Wild Horses” (Capitol) takes Hot Shot Debut reins on Hot Country Singles & Tracks at No. 2, with airplay at 48 monitored stations. In its original form, the track appeared on Brooks’ “No Fences” (1990). A new mix has been serviced to country stations. Spins from both versions will be included in the week's detection totals. All accounts releases of five other Brooks titles, an updated “No Fences” will include the new mix of “Wild Horses.” Those six catalog sets start scanning Tuesday (21).

NAPSTER IS TALK (Continued from page 39)

fun, fast, and free.

Radio took a beating at the hands of both satellite and terrestrial broadcasting executives at a session titled “Tuning In The New Radio Spectrum.” XM Satellite Radio senior VP of programming Lee Abrams, when asked why he thinks satellite radio will fly, replied, “Radio as a@Override

COUNTRY ARTISTS & MUSIC

COUNTRY SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher – Licensing Dir) $1 Sheet Music Dist.

1 16 4 6 I'M IN EPIC 73450/SONY

2 15 12 3 5 MY LOVE GOES ON AND ON VIRGIN 90037

3 14 15 6 7 NOBODY'S GOT IT ALL EPIC 73450/SONY

4 13 17 5 1 THAT'S THE KIND OF MOOD I'M EPIC 73450/SONY

5 12 18 7 2 PATTY LOVELESS SONY

6 11 19 8 3 LARRY JOHNSON COLUMBIA

7 10 20 9 4 TAMMY COCHRAN COLUMBIA

8 9 21 10 5 JOHN ANDERSON POLYGRAM

9 8 22 11 6 BARRY MANILOW POLYGRAM

10 7 23 12 7 JOHNNY CASH POLYGRAM

11 6 24 13 8 THE KINLEYS POLYGRAM

12 5 25 14 9 JOSH TURNER POLYGRAM

13 4 26 15 10 ALAN JACKSON POLYGRAM

14 3 27 16 11 GEORGE STRAIT POLYGRAM

15 2 28 17 12 MARTY STUART POLYGRAM

16 1 29 18 13 JON ASHLEY POLYGRAM

17 33 20 19 14 WILLIAM HILL POLYGRAM

18 32 21 20 15 BILL MONROE POLYGRAM

19 31 22 21 16 THE ROLLING STONES POLYGRAM

20 30 23 22 17 RAY PRICE POLYGRAM

21 29 24 23 18 THE BEATLES POLYGRAM

22 28 25 24 19 MARTY HARRIS POLYGRAM

23 27 26 25 20 GEORGE HAMPTON POLYGRAM

24 26 27 26 21 GLENN FELDMAN POLYGRAM

25 25 28 27 22 CLIFF RICHARD POLYGRAM

26 24 29 28 23 THE JON SPENCER BLUES EXPEDITION POLYGRAM

27 23 30 29 24 BILLY JOEL POLYGRAM

28 22 31 30 25 JULIETTE LEIGHTON POLYGRAM

29 21 32 31 26 STEVE MILLER POLYGRAM

30 20 33 32 27 THE FIREBALLS POLYGRAM

31 19 34 33 28 THE ROYAL ROONES POLYGRAM

32 18 35 34 29 THE SHADOWS POLYGRAM

33 17 36 35 30 THE OASIS POLYGRAM

34 16 37 36 31 U2 POLYGRAM

35 15 38 37 32 DAVID BOWIE POLYGRAM

36 14 39 38 33 ELTON JOHN POLYGRAM

37 13 40 39 34 THE BEATLES POLYGRAM

38 12 41 40 35 HAIM POLYGRAM

39 11 42 41 36 THE BANGLES POLYGRAM

40 10 43 42 37 THE ROLLING STONES POLYGRAM

41 9 44 43 38 THE BEATLES POLYGRAM

42 8 45 44 39 THE BEATLES POLYGRAM

43 7 46 45 40 THE BEATLES POLYGRAM

44 6 47 46 41 THE BEATLES POLYGRAM

45 5 48 47 42 THE BEATLES POLYGRAM

46 4 49 48 43 THE BEATLES POLYGRAM

47 3 50 49 44 THE BEATLES POLYGRAM

48 2 51 50 45 THE BEATLES POLYGRAM

49 1 52 51 46 THE BEATLES POLYGRAM

50 0 53 52 47 THE BEATLES POLYGRAM

Records with the greatest sales porn this week. 1 Recording Industry Association of America, poll of net sales for retail shipment of 1 million units (Platinum), with multimillion titles indicated by a numerical following the symbol. © 2000, Billboard/Blip Communications and SoundScan, Inc.
Growth. Heatseeker Impact shows albums removed from Heatseekers this week.

[Top Country Chart]

**No. 1 Hot Shot Debut**

- **1.**
  - **Artist:** Alan Jackson
  - **Title:** Where Somebody Loves You
  - **Position:** 1

**Greatest Gainer**

- **1.**
  - **Artist:** Billie Gilman
  - **Title:** Classic Christmas
  - **Position:** 8

**Pacesetter**

- **1.**
  - **Artist:** Jon Pardi
  - **Title:** Canada Winds
  - **Position:** 26

**Most Added**

- **1.**
  - **Artist:** Tim McGraw
  - **Title:** The Trouble With Girls
  - **Position:** 13

**Falls Off Chart**

- **1.**
  - **Artist:** Kenny Chesney
  - **Title:** Thank You for Living
  - **Position:** 1

**Excerpts from Billboard's Country Charts**

- **Top Country Albums**
- **Top Country Catalogs**
- **Top Country Songs**

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**Notes:**

- Albums with the gold, platinum sales this week.
- Recording industry data: Of America RIAA certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million album units (Platinum).
- The number of copies sold of a particular album is based on the number of copies sold in a given week.
- The number of copies sold of a particular album is based on the number of copies sold in a given week.
Artists & Music

Classical KEEPING SCORE

by Bradley Bamberger

A MERICAN MADE: To countervail tales of cutbacks and the cruel market, we have the example of a classic label that is expanding its enviroavance to success. Having turned the corner into its second decade a couple of seasons back, Trov, N.Y.-based Dorian Recordings experienced a "watershed" last year, according to co-principal Dorian Levine, with more than 40% growth in sales over the previous year. This year looks to bring similarly robust results, both domestically and in previously beset Europe and Asia. In both their early 40s, Levine and his partner, audio engineer former Bell Labs engineer Craig Dory, hail from Toronto and Des Moines, Iowa, respectively. Sensing room for imagination on a more personable level during the corporate excesses of the CD boom, the pair hatched their boutique audiophile operation in upstate New York, drawn to the renowned acoustics of the Troy Savings Bank Music Hall. Since then, Dorian has grown and diversified naturally, with Levine and Dory remaining hands-on and eschewing the grandiose expectations that have hindered others in the field.

"We've learned how to stretch a dollar, and Craig and I certainly aren't rich yet," Levine says. "But our business model works for us, and the longer you're around, the more it helps. people that you do. Every day, we try to create a heartfelt musical experience that people can then re-experience at home. Even a lot of our artists are shocked at how long we're willing to work to get the best sound, and we also work hard to push the repertoire in novel directions and maintain quality in the designs and booklets."

"The whole idea is to cultivate a bond with the cus-
tomer and to make them a fan of the label, and that is the one thing that we've learned."

Over the years, Dorian has dusted the far corners of the century's repertoire with young stars like violi-
nists Ulrike-Anna Mathé and Rachel Barton, as well as with such veterans as pianist Antonin Kolek and organist Jean Guillou. The label has also recorded some prizes of the American canon with the Dallas Symphony Orchestra. But it has been the company's enthusiasm for the world of early music that has led it to a more individual and profitable path.

One of Dorian's first long-term signings was the Baltimore Consort, and the group's playful, folk-tinged virtuosity went down a storm with such hit discs as "The Art of the Baroque" (which earned a parental-advisory sticker) and "La Rocoque'n'Roll: Po-

ular Music Of Renaissance France." Major-label refugees like vocal act Pomerian have swelled Dor-

ian's early-music ranks, along with such discoveries as popolar Pennsylvania ensemble Chatham Baroque. The label recently issued the astute compilation "Shakespeare's Music," drawing together Elizabethan airs and folk tunes from across its catalog. The pre-Eliza-
tebian era, though, is where Dorian has minted green, as its artists' investigations on the crossroads of early classical and traditional folk forms have led to the ever-

popular realm of world music.

In recent seasons, Dorian's catalog has swelled with Celtic titles (with A&R leads often coming from the hard-touring artists). The Baltimore Consort's wooden-flute virtuosi, Chris Norman, has become a marquee solo attraction, and acts from harpist Carol Thompson to string band Greenfire have developed real follow-

ings. The live, acoustic orientation of Celtic music-making fits with Dorian's recording style, and the discs pres-

ent opportunities for cross-promotion to the classical and world markets (as well as, sometimes aptly, the nge-age one). The early music/folk nexus, by its wide-

re, is a genre with a besieged but still thriving audience. The majors, seem to have forgotten the hindered remaining hands-

and Dory aren't so sure that "around sound" isn't the "ID classes" of the digital age.)

For this Bach anniversary year, Dorian issued the anthology "Sacred Songs in Recital," with the famous cantata collections, Laibach and company recently scored with the conductor's trans-

lation of the "Goldberg Vari-

ations" for Baroque strings and continuo. Rangel's Bach album from '91 includes his own, very pianistic "Gold-

bergs." Issued earlier this year, this second thought-

fully crafted (and sometimes slow) recital of "Intimate Works" also features two small Bach gams.

Among Dorian's best new releases is "Lie Down, Poet's Heart," a heart-tugging set of English lute songs and folksongs, with a "new world" slant.

Among Dorian's best new releases includes "Handel's early cantata "Apolo E Dafne" is due soon from Laibach, as is the label debut from new signing Red Peppermint, which is based in Baroque music. And new new act with Anima, a Brazilian group that molds medieval European and age-old Amazonian instrumentation. Obviously excited by his latest prospect in the world of Early Music, Dory believes it, but the sounds they get really work together.

Dorian is distributed by Allegro in North America, Nimbus in the U.K., In-Astak in Germany, Abelle in France, Harmonia Mundi in Spain, Rockian Trading in Australia, Universal Music IMS in Japan, and Meyong Eun in Korea.

www.americanradiohistory.com
In a different light: While jazz lore is ripe for tales of exciting jazz history, it is usually the straight-ahead artists who get to challenge one another in the live setting, with the more contemporary artists relegated to studio work and "greatest hits" live sets.

This situation was addressed during the 1999 Montreux Jazz Festival with several events curated by Warner Bros.' jazz division, where contemporary jazz artists were given the opportunity to strut their stuff on the standards that make up their collective songbooks.

"We wanted to present some of our smooth jazz artists in a live setting, so people could see what they make happen musically," explains Warner Bros. jazz executive VP/GM Matt Pierson. "In a straight-ahead setting, when guys get on stage and jam, they call a blues or a standard, and they just blow. I wanted to have a vibe where the more contemporary players could call their own standards, like 'Watermelon Man' or 'Westchester Lady,' and get to challenge one another.

Featuring the bulk of the label's jazz roster, many of the proceedings are captured on the two-CD set "Casino Lights '99" (Warner Bros., Nov. 14), a sequel of sorts to 1999's "Casino Lights," which featured artists such as Al Jarreau, Michael Brecker, and Larry Carlton, who returns on "Casino Lights '99" as a member of Fourplay. "'99 showcases such musicians as Rick Braun, George Duke, Bob James, Kirk Whalum, and Boney James, joined by some of their more straight-ahead label brethren: Kevin Mahogany, Mark Turner, and Kenny Garrett.

"In Europe, straight-ahead jazz does very well, but some of the more contemporary artists don't enjoy the same recognition," states Pierson. "The European audience expects jazz to have that particular straight-ahead swing. Hopefully, we gave them an opportunity to see how these artists create their music, to understand their personal vision."

Vocalist Gabriela Anders, who is featured with the George Duke Band on Duke's "Brazilian Love Affair," as well as on her own "Five Of Love," says that the audiences were initially "a bit passive, but as we played they became very passionate and responsive to the music. The musicians were all very excited to be working together, and you hear that in the performances."

According to Randall Kennedy, Warner Bros. VP of jazz marketing and sales, crowded fourth-quarter retail shelves necessitate "putting the album up front, and attracting consumers by virtue of the artists who perform." The label has also made available a download of James' "Westchester Lady" for retail Web sites. Although "Watermelon Man" has been serviced to smooth jazz radio, both smooth and traditional jazz radio outlets have been encouraged to play tracks from the full set.

Additionally, the full album has been serviced for play in movie theaters nationwide during November and December. Kennedy estimates that "Casino Lights '99" will be heard in approximately 13,000 theaters, amounting to roughly 25 million impressions.
Songwriters & Publishers

Deston Songs Off To Strong Start

Deston Child's Company Enjoying Global Chart Success

BY JIM BESSMAN

NEW YORK—Less than a year after its launch, boutique publisher Deston Songs is enjoying massive international chart success while continuing to expand its U.S. operations.

The New York-based company— which was founded Jan. 1 by songwriter Deston Child; his longtime manager, Winston Simone; and former PolyGram Music Publishing president David Simone (who had signed Child there)—is currently scoring with Ricky Martin's worldwide chart-topping hit “She Bangs.” It was co-written by Child, who also co-wrote and produced Martin's breakthrough smash, “Livin' La Vida Loca.”

The Baha Men’s “Who Let The Dogs Out,” another global hit, was written by former artist Ansmiel Dougias, who is also signed to Deston Songs, along with the Baha Men. Deston tallies more than 30 cuts by its songwriters, five of which account for eight of the eight Top 10 hits on Martin's forthcoming album. Besides Child and Dougias, the roster has Victoria Shaw, Hunter Davis, Randy Cantor, Peter Arrato, Robbie Seidman, Julia Sierra, Manny Lopez, Antonio Muñoz, and Kevin Bowe.

The edel music-financed publisher, meanwhile, is releasing a Los Angeles office for next year, to follow the recent opening of its office in Nashville. So it's now fully primed, as Simone notes, to target the Latin and country genres, as well as pop.

The "thing I love about publishing," Simone says, "is that anything can happen. It's like ‘Almost Famous’. Here's a so-so artist [Douglass] from Trinidad with a song he wrote in 1996 for Carnival. The Mets adopted it, so we took it to the World Series and now even chanting it in the man's room.”

But having a huge hit record isn't the only objective of Deston Songs. "I'd say syndication is also in your mind, and through who loves and respects the tradition of the songwriter," Simone says. "But he feels like songwriters are treated like second-class citizens. So we try to treat them as stars: We only plan on 12 to 18 writers, and we'll give each of them phenomenal attention as their song- pluggers — with songwriting and production commitment. We're the ones who have to deliver for the writer."

Simone blemns Deston Songs to the publishing companies of "the last turn of the century," where "Music publishing was always the center of the music business, but the song got lost. We're very serious about bringing it back."

Child, of course, is most pleased by the direction of the company and its initial successes.

"It's like Hair Club for Men: I'm the president and the CEO," he says. "For years I've been signed to big publishers — Cotillion, which became Warner Bros.; then EMI and PolyGram — and there was always some frustration of not having control over what happened to my music and feeling like the publishers were overwhelmed by the vast catalogs they owned and the hundreds of writers and artists that were part of their families."

(Continued on page 104)

F 0 R  A N D R U N N I N G: SongCatalog.com, the online-to-business site that started up this past month, is off and running with some 6,000 songs, and "hundreds of songs are being added daily," according to SongCatalog.com President Tom Reilly. Already signed up are such publishing firms/catalogs as Leiber & Stoller Music, Curb Music, Bal- nur Music, Wrenching, Wind- swept, Cheever Songs, and Dunn songs. They represent such major writers as Jerry Leiber and Mike Stoller, Richard and Alan Adrissi, Victoria Shaw, George Merrill, and Shannon Rubicam, as well as other writers from England, Scotland, Ireland, Australia, France, Cuba, and Canada.

SongCatalog.com provides centralized and catalog searchable by such classifications as genre, publisher, theme, keyword, and tempo. A user interested in a pop song for a wedding reception could provide a click on the “quick tour” button for both buyers and sellers.

SongCatalog.com is a privately held company with office locations in Nashville and British Columbia, with a management team that comprises Steven Morris, Cara A., and Christopher Whitworth, and Sujith Subasanghe.

PR E S L E Y P U B D E A L S WITH CHERRY LANE: New York-based Cherry Lane Music will on Jan. 1 acquire worldwide administration rights to a portion of the Elvis Presley song catal- logs Elvis Presley Music and Gladys Music. The deal is for the 25% of the catalogs controlled by Susan Abarbach, the widow of publishing giant Jean Abar- bach. The other 75% is owned by Julian Abarbach, Jean’s brother, and Elvis Presley Enterprises, and it was a song catalog for almost a decade. A representative for Williamson says it has renewed its deal for the 75% controlled by Julian Abarbach and Elvis Presley Enterprises. The Elvis Presley Music/Gladys Music catalog contains such Presley-recorded classes as Jerry Leiber and Mike Stoller’s “Jailhouse Rock,” “Hound Dog,” and “Loving You,” along with “Don’t Be Cruel,” “All Shook Up,” “Love Me Tender,” and “Can’t Help Falling In Love.”

T H E R E E L STUFF: The BMG Music Publishing Canada-spon- sored Reel People, Reel Music event at the 2000 Toronto Film Festival will be Webcast world- wide by Yahoo! from now until the end of the year. Acts/writers to be showcased are Duncan Sheik, Biaze Pascal, and Wave. The publisher, Reel People, Reel Music is the only music event held at this year’s film festival, one of the largest in the world.

A Studio Vet Steps Out On His Own With Marcussen Mastering

by Christopher Walsh

A&M. In addition, recording engineer Louie Teran has joined the team.

Marcussen Mastering opened in August, with room design by famed studio architect George Augspurger. To date, says Wistreich, business has been exceptional.

“People are really happy with the way it sounds,” Wistreich says. “The number of artists coming in has really accelerated, and the interesting thing is, we’ve been diversifying, too. We’re starting to do quite a bit of jazz.

While the workload leaves little time for planning, Marcussen notes that future formats and distribution schemes—currently much-debated subjects in the music industry at large—must be addressed. Like many of his peers, Marcussen is waiting for more-definitive developments before adding to his already-considerable capital investment.

“We’re just going to be aware of what’s going on around us,” he says. “We’re looking at DVD-type work. I can’t predict the future, but there are going to be a lot of options. How that affects the mastering world, I’m not wholly certain. Are we going to be ripping files for download? Of course we are, but what percentage of our business is that going to be? It’s going to be an interesting time.

“One thing I know is the CD business is not going to go away,” he continues. “In 20 years the CD could go away, but let’s be realistic about it. There are so many people buying so many CDs. My facility is primarily geared to the standard way of making music, meaning compact disc/cassette masters. But I wanted to be a room in a future where, to where we could take it, where it’s going to go.”

“That’s really our fork in the road,” says Wistreich. “We’re not sure if our last room is going to be [for] DVD or what. We’re waiting to see the industry’s response. That’s the biggest question for the final room. That’s why we’re naming it “Studio X.”

As for now, Marcussen’s mastering suite was designed with multi-channel capability in mind. To date, he has been offered, but turned down, one multichannel project, spending that time mastering another stereo album.

“I’m really busy doing a ton of two-channel work,” he explains. “It would be great to be a pioneer in the six-channel world and really be secure at the infancy of it, but I’ve also got a lot of responsibility and obligation. My focus has been on maintaining my business, getting Dave’s room completed, and getting all of the construction done. At that point, I think we’re going to dive into multichannel. We’ll gear up for that in the first quarter of next year.”

In the meantime, Marcussen is continuing his pace, with more recent projects including Don Henley’s platinum-selling “Maggie’s Farm,” “Mad Season” by matchbox twenty (double-platinum), and “The Madding Crowd” by Nine Days, as well as such just-released albums as Marilyn Manson’s “Holy Wood,” Poe’s “Haunted,” and “Timeless Live In Concert” by Barbra Streisand.

“Word-of-mouth about the new facility is terrific,” says Wistreich, “not only because of Stephen’s experience, but also because of, most important, the sonic results.”
DVD Audio Is Waiting in The Wings

Professionals Say Surround Sound Promises Sonic Nirvana

BY CHRISTOPHER WALSH

"Business is booming!" exclaims Joe Coleman, owner of New York’s Audio Video Salon.

Coleman has good reason to be jubilant. While the specialty dealer of mid- to high-level audio/video systems has been around for 31 years, rarely have conditions been so ripe for success. As the nation’s robust economy rolls onward, advancing technology has affected every aspect of life, right down to consumer electronics and entertainment. The increase in disposable income, enjoyed by so many, has come at a time when audio and video are converging on a relatively new platform.

Far superior to VHS and CD, DVD delivers high-resolution video and high-resolution, multichannel audio, and it has tremendous storage capability. All this gives content providers more creative choices. Consumers have taken to the new format enthusiastically, outfitting their homes with sophisticated audio-visual systems, a major component of which is a surround-sound speaker array.

There are big bonuses on Wall Street, and people are spending tons of money on houses and apartments," says Coleman. "The building boom goes along with the custom installation boom. DVD is really helping the business."

**DVD AUDIO FINALLY HITS**

DVD Video has indeed given the consumer electronics industry ample reason to cheer. More than 7.5 million DVD players are currently installed in U.S. homes. By year’s end, shipments are projected to reach 14 million. When DVD-ROM drives and game consoles are factored in, the numbers are even more impressive. On the software side, it’s projected that some 1.7 billion DVDs will be manufactured worldwide in 2002, up from more than 500 million this year.

With DVD Video a proven winner, the music industry has finally joined the party. Though the major record companies have repeatedly delayed their DVD Audio launch in order to settle copyright protection and other royalty issues, Warner Music Group became, on Nov. 9, the first to release titles on DVD. The other majors are soon to follow.

An executive at Sony Music Entertainment, for example, confirms that more than a dozen DVD Audio titles are in development. Meanwhile, Silverline Records shipped the first available 24-bit/96 kilohertz DVD Audio disc, “Swingin’ For The Fences” by Gordon Goodwin’s Big Phat Band, during the first week of October. Silverline also released Aaron Neville’s “Deville,” Oct. 24, and its sister label, Inermege Records, released “Venice Undergound,” featuring guitarist Peter DiStefano, Oct. 10.

Unlike quadrophonic mixes, surround sound can now be effectively delivered via DVD Audio discs or Super Audio CD, the format developed by Sony and Philips. Most consumers and professionals feel that surround sound promises sonic nirvana for music fans. The quantum leap forward in storage capability these new formats offer enables a plethora of new possibilities in the creation and delivery of content, plus a listening experience many consider far superior to stereo.

Ironically, it is technology that simultaneously enables and threatens a successful launch of DVD Audio. The prevailing view among many recording studio owners, producers, and engineers is that the major record companies are so preoccupied by free downloading of music—and the consolidation of the industry—that there is little focus on high-resolution audio and video. Indeed, both of these would appear to matter little to users of Napster and other file-shaing services, millions of whom eagerly swap sonically inferior MP3 files.

“We’re on the verge here,” says Andrew Kautz, president of Emerald Entertainment Group, one of Nashville’s top recording facilities. “We’ve got some of the best-sounding audio we’ve ever had and some of the worst-sounding audio ever on the Internet. But, at a time when everybody’s saying, ‘Nobody cares about quality, listen to what they’ve got streaming out of the Internet,’ there are people out there that are interested in quality sound and can tell the difference.”

Emerald, a multi-room facility offering a broad range of services, has approached surround sound with caution. Recently, engineer Jeff Balding remixed Lonestar’s “Lonely Grill” album in 5.1 surround, for a DVD Audio release, on the studio’s Euphonic System 5 digital console. “This is the first big project I’ve done in surround,” Balding confides. “And, as far as DVD Audio goes, this is the first one in that format to be done in 96k/24-bit. It’s the first time I’ve ever heard a console run at 96k, and the difference in quality was definitely noticeable and quite a pleasure. There was a lot more depth.”

For Emerald, surround sound has been a matter of client demand. “The big key for us is that we’ll get into it when our clients start paying for it,” says Kautz.

**LIVE CONCERTS ON DVD VIDEO**

As a way for any label, diverse community, opinion varies. But many at the front end of the production chain are united in their belief that the reality of surround sound was initially eclipsed by manufacturer hype. Consequently, studio owners are spending some of the record business, most A&R and promo people are interested in getting stuff played on the radio. There’s so many other things to think about—like what’s happening to the record business and people trying to hold on to their jobs—that surround is the last thing they want to think about."

**READY TO FLY**

For all the uncertainty, however, there is a great deal of optimism. DVD Audio’s introduction, many argue, will have the same result as that of the CD: strong catalog sales. Is there a Pink Floyd fan who would not want to hear “The Dark Side Of The Moon” in surround? How might “Stgt. Pepper’s Lonely Heart Club Band” become “The Electric Ladyland” affect a listener fully enveloped in high-resolution, multichannel audio?

"I don’t anticipate a flood of woe," admits Jake Niceley of Nashville’s Seventeen Grand Recording, which features a Euphonic CS3000-equipped surround mix room. Niceley, one of the pioneers in surround mixing, has done three mixes for DVD Audio yet is not bullish on the prospects of multichannel in the short term. "I still don’t think the record companies know quite what to do with DVD," he says. "I think they are still trying, and there’s a lot of energy in that area, and they’re not focusing on DVD. The industry is going to have to do a lot more about it than they are. No one is going to worry about it if they don’t promote it.”

Chuck Ainlay, another Nashville-based engineer and studio owner—recently engineered Backstreet Boys’ “Show ‘Em What You’re Made Of” at Sound Stage Studios, a room equipped with a Solid State Logic Axion-MT digital console—voices similar questions about the public’s understanding of new formats. "I think with the launch of [DVD Audio], they’re going to do need to more education in the retail stores and magazines," he says. "We, within the circle of the industry, know about it. Consumers are aware of multichannel from DVD Video. I don’t expect DVD Audio to be embraced immediately, but I do expect that [it] will with time.

When consumers start seeing titles they want, and once they experience it, they’re going to want to pay extra money to have DVD Audio. From my own experience, knowing how involving multichannel is to listen to, it’s gotta happen."

Like Niceley, Ainlay has ample experience with surround mixing for music. Among his credits are the 5.1 mix of Vince Gill’s “High Lonesome Sound” and “ gang Comes Alive,” both of which are slated for DVD Audio release.

While engineer/producer Bob Goldwing and the rest of Surround bring music to life, most people will never have the $3,000 to $5,000 to spend on the hardware. So, what is the future of DVD Audio? Ainlay says, "What’s absolutely clear is that this is a new format with an incredible future. We’re going to see incredible things, not just in surround on DVD, but throughout the music business. It’s truly going to bring the experience of music to a whole new level."

"I don’t think the record companies are ready to do it,” says Al Schmitt, another engineer with more surround mixing experience than most (for look at his recently completed 5.1 mix of George Benson’s “Breezin’” on DVD). “It’s an unbelievable way to listen to music. There’s a lot of great catalog things that should be done. When we went from vinyl to CD, people replenished their collection and bought a lot of old catalog things. I think a similar thing would happen with 5.1, but I don’t think record companies are really ready to do it.”

Catalog titles remixed in 5.1 surround for DVD Audio will create a tremendous amount of work for audio professionals, agrees Chris Walsh (not this reporter) of Martinsound, which manufactures the popular MultiMAX surround monitoring control for studio applications. "There’s a wave of new titles that will be made available on DVD Audio. We’re going to see incredible things happen in the music business. It’s a whole new format. It’s going to bring the experience of music to a whole new level."

"I think with the launch of [DVD Audio], they’re going to do need to more education in the retail stores and magazines," he says. "We, within the circle of the industry, know about it. Consumers are aware of multichannel from DVD Video. I don’t expect DVD Audio to be embraced immediately, but I do expect that [it] will with time.

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Jake Niceley in the Euphonic CS3000-equipped surround mix room at Nashville’s Seventeen Grand Recording.

(Continued on next page)
SURROUND 2001
AN EXPANDED PRO/AUDIO SECTION

DVD AUDIO IS WAITING IN THE WINGS

If there is one idea all agree on, it is the potential for the automobile to propel DVD Audio's widespread acceptance. Confined in a small space, passengers have little choice but to sit back and enjoy the surround-sound experience. “That's an incredible way to listen,” says Schmitt. “Once that happens, I think it's going to take off.”

Whether it's catalog or new material, what excites many audio professionals is the multiplicity of surround are the dizzying possibilities offered by six channels of music, as opposed to two, and the listening experience itself. Many liken surround sound to the youthful experience of hearing one of their favorite albums for the first time.

Ken Calliat of 5.1 Entertainment Group, the parent company of the Silverline and Immergent labels, mixed the original version of Fleetwood Mac's "Rumours" and recently remixed the classic album in surround.

Small Labels Take Initiative On Surround Sound

While the major record companies contend with the new world of digital distribution—their own initiatives, still in infancy, as well as those of Napster, MP3.com, and others—their plans regarding surround sound have been slow to emerge. Not surprisingly, many smaller companies, encumbered by the lumbering pace of larger corporations, are briskly and deftly exploiting the new medium.

Asked how many of his new projects are taking surround sound into consideration, award-winning studio architect Russ Berger is forthcoming.

"Every one of them," says Berger, head of the Dallas-based Russ Berger Design Group. "It seems that there's more surround being done out there in the smaller studios than in the big ones. I'm talking about smaller studios and smaller projects—for advertising, small indie films, things like that. There are a number of rooms we've done for smaller clients who are not doing the latest surround album for so-and-so. But they're adding surround ambience for stereo mixes that are going into commercials. They want these enveloping environments. Surround is rampant!"

GIZMO AND TELARC DELIVER

At Gizmo Enterprises, a post-production and recording facility in New York, surround sound certainly is rampant.

Says Rich Tozzoli, a freelance engineer who does a large amount of 5.1 music mixing in the Pro Tools environment at Gizmo, “Gizmo works out arrangements with distributors such as DVD International to mix some of their product and to distribute original 5.1 material, such as 'Romero Live at Trinity Church' [on the Millennium Entertainment Group label] and a solo piano 5.1 recording. Then, there are the eight classical recordings we did in 5.1, other specialty discs like ‘StarGaze: Hubble's View Of The Universe,’ and live Foghat concerts, for example. Each deal is different, and since we're also a post-production facility, we handle the video and mix the accompanying surround audio in one place.

"Since I'm an engineer who works in the format, I can record the performances for the medium of surround in high-resolution audio," continues Tozzoli. "We can basically handle surround projects from concept to finish, all without the constraints of a label. We operate freely in the market. It's all very exciting, and this is just the beginning. We work closely with several DVD authors to take care of the back end and do the DTS and AC-3 encoding ourselves. This allows us to get projects out the door faster and easier. We put out 11 DVD titles this summer alone and are currently working on four more.

"The problem now," Tozzoli adds, "is that the major labels are actually holding things up, but the smaller niche labels are out there getting their hands dirty, cutting deals, and moving product. We don't have to wait for the majors or for DVD Audio to launch. We're making great product now without them."

Audophile label Telarc International is also operating outside the sphere of the majors. Active in the world of surround, Telarc has released numerous DTS CDs (which deliver 5.1 surround) and Super Audio CDs. Telarc will release four DVD Audio titles in February, having made the decision not to rush titles simply to be first.

WATERMARK NOT INCLUDED
The 4C Entity—composed of DVD Audio co-developers Toshiba, IBM, Intel, and Matsushita—has selected Verance Corp.'s anti-piracy watermark for DVD Audio's copy protection scheme. While all major record companies have licensed the technology, Telarc has opted not to include the watermark on its DVDs. Negotiations to resolve the copy protection dilemma have, in fact, been the major roadblock to DVD Audio's launch, but Telarc president Bob Woods and Telarc engineer Mike Bishop are not swayed by the majors' adoption of the watermark.

"It's simple," Woods says. "I don't think that anybody has been able to put something together that can't really screw up the sound. We don't want it on our discs. If at such time we can be convinced that it won't affect the audio quality, we'll be happy to consider it, but at the moment we are very clearly saying we're not using it.

Telarc may be a maverick, its commitment to the highest quality possible has attracted audiophiles for 25 years.

"I see announcements that a lot of people are shoveling stuff at the door," says Woods. "That always happens, and somebody will break price points off the bat, but they've gone to do it with products that I don't think are that stellar. We're not going back and grabbing old analog masters and doing remakes and putting them out. That's fine and will be very interesting for people to do, but those who can do that will, and we'll be doing our new thing. Not everything is suitable for surround, but we can find that silent piano is remarkable. Once you get used to listening in surround, if you turn off those extra channels you miss them, no doubt."

"We've got new artists coming to the label that are very interested in this technology and in being a part of it going forward, just on the basis of who we are now," continues Woods. "But I am keen to say that we're doing every one of these as a new project, with the highest-available technology for each of the formats. The fascinating thing will be to see how long it takes everybody to grasp what making these mixes is like."
More than just "digital"...
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Retailers Cautiously Enthusiastic About High-End Audio Formats

BY STEVE TRAIMAN

There is an expanding home market for surround-sound products in the U.S. based on the rapidly growing demand for home theater systems.

With very little 5.1-channel software available, however, music retailers are viewing sales prospects cautiously. But virtually all are excited about the new multichannel tapes and believe that DVD Audio and other formats offer the consumer a real breakthrough in listening pleasure.

With the first combination DVD Audio/ DVD Video/CD players just hitting the market from JVC at $599 estimated street price (ESP), Panasonic ($799 ESP), and Technics ($999 ESP), along with high-end Super Audio CD (SACD) players from Sony and Philips, some “razors & blades” chains are already providing in-store demos with a handful of 5.1 audio selections.

Warner Music Group created a DVD Audio sampler with a dozen tracks to showcase the dynamics of surround sound, featuring Stone Temple Pilots, Pat Metheny, Miles Davis, Steely Dan, Joni Mitchell, Take 6, and two classical music selections.

Dolby Digital Surround Sound is the prime mix-down system for DVD Audio, with a number of major-label remixes currently under way at various studios. The first releases from Warner were due in stores around Nov. 7 at $24.98 suggested list, including Natalie Merchant’s “Figerily,” Emerson, Lake & Palmer’s “Brain Salad Surgery,” Stone Temple Pilots’ “Core,” Nikolaus Harnoncourt’s “Johann Strauss In Berlin,” Yutaka Sado & the Orchestre Lamoureux’s “Homage,” and a “Jazz At The Movies” compilation.

DTS still has the largest multichannel library available, with more than 150 DTS surround-encoded CDs currently available, according to Rory Kaplan, DTS A&R director and executive producer. “The End Of The Innocence,” Don Henley’s 1989 album, is a recent DTS release, remixed by original engineer Rob Jacobs at the Record Plant in Los Angeles.

HOME THEATER FOR FAMILIES

As of last January, more than one in five U.S. homes—21% (or 22 million)—had a home theater system, up from 18% in January 1999 and 16% the prior year, with 23% projected by year’s end based on first-half factory sales, according to the Consumer Electronics Assn. (CEA).

Revenue from the audio segment of home theater grew by 32% over comparable first-half 1999 figures, with the most dramatic increases for receivers with surround sound and home-theater-in-a-box packages. As for the latter, sales are projected to reach 880,000 units this year, with an average price of $272 and a total of $239 million. Overall, factory sales of home theater audio and video products in 1999 were nearly $4.3 billion, up 11% from the prior-year period.

“Home theater has become an increasingly desirable experience for families,” says Gary Shapiro, CEA president/CEO. “It is an affordable, easy way for families to come together and enjoy a high-impact motion-picture or music experience in the home, without sacrificing sound or video quality.”

“We are trying to work with all the software companies through the DVD Entertainment Group,” notes Gene Kelsey, VP/GM of Panasonic Audio and DVD. “With consumer education a must for DVD Audio to succeed, we wanted to take the first steps in getting the public involved through our first home models that are packed with the Warner sampler and also play DVD movies and audio CDs.”

Retailers are getting in-store support in the form of various point-of-purchase materials and a national ad campaign. The first Panasonic DVD Audio car player shipped in September with the Warner sampler. Two DVD Audio micro shelf systems were due in October, and two portable systems, one with a 7-inch TV screen, will be out for the holidays.

Sony’s first SACD player, the SCD-777ES, was featured in a recent Sunday New York Times ad for J&R Music World and is priced at $1,790. Previewed at the recent Custom Electronic Design & Installation Assn. (CEDIA) Expo was Sony’s DVP-S9000ES, its first combination DVD Video and SACD player, due in stores this month for about $1,500 ESP, and the SCD-C33ES, a five/CD/SACD changer for about $1,200 ESP.

All are stereo units, but, as Louis Masses, marketing project manager for Sony Consumer Audio explains, surround-sound capability is inherently built into the SACD format specs. When the first SACD multichannel players come out next year, Sony Music and other labels will have both stereo and multichannel tracks on the same disc. Also at CEDIA, Philips Consumer Electronics demonstrated the first consumer multichannel SACD player, the SACD-1000, expected by year’s end for about $2,000 ESP. Philips introduced true hybrid stereo/multichannel SACD discs late last year (Billboard, Nov. 27, 1999) and has more than 40 titles available.

“The rollout of stereo SACD titles is ongoing, with 10 new releases hitting the market each month from the full range of Sony Music’s labels, including Columbia, Epic, and Sony Classical,” says Leslie Cohen, VP of business development. Recent SACD releases at $24.98 suggested list include Jennifer Lopez’s “On The 6,” Gloria Estefan’s “Alma Caribena,” Willie Nelson’s “Stardust,” Louis Armstrong’s “Satch Plays Fats,” and two Stevie Ray Vaughan titles, “Couldn’t Stand The Weather” and “Texas Flood,” for a total of more than 100 titles available for the holidays.

(Continued on page 60)
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RETAILERS CAUTIOUSLY ENTHUSIASTIC ABOUT HIGH-END AUDIO FORMATS

(Continued from page 58)

“...the introduction of the new Sony DVD/SACD player can only expand the market for the format,” she adds.

A WHOLE NEW EXPERIENCE

Here’s a sampling of comments on the outlook for surround sound from such traditional music outlets as Tower Records, Trans World Entertainment, and the Musicland Group; consumer electronics chains Best Buy, Circuit City, and the Wiz, with a total of more than 5,200 stores, and J&R Music World’s block-long superstore.

“...DVD Audio will be a pretty exciting thing when it happens,” says Stan Goman, COO of the Tower Records chain. “It will give us a piece of product that won’t be ‘Napster-ized,’ and it will give listeners something different with real value, like the CD vs. the LP.

“The good news is that it’s an incredible product; the bad news is that it will take some time to get more artists and producers to reformat their old tapes and do more new recordings in both 5.1 and stereo,” he adds. “It will be sensational when they do it and will give both classical and jazz a much-needed kick in the butt. Hearing that George Martin is in a studio with the old Beatles records for a DVD Audio remix is amazing. When the new releases start coming, we really must have a total marketing effort to let the mass public know what’s happening.”

At Trans World Entertainment, which operates more than 1,050 record outlets with its recent acquisition of Wax Works/Disc Jockey, John Sullivan, senior VP/CFO, believes that “done right, 5.1 is a whole new mix of high quality and convenience for the music listener. It makes it a theater experience with big sales potential for all of us.” He says that the lack of consumer awareness calls for a comprehensive education program and that, while the first DVD Audio players are pretty high-end, he expects a strong, new sales category when prices drop.

Any time a new platform gives a customer enhanced value in picture and sound quality like DVD Video, it creates a sales explosion,” he adds. “Our video sales for the second quarter were up 26%, driven by DVD.”

In general, I do believe that the difference in DVD Audio is so obvious for consumers that it will be the next big audio sensation, like the CD,” says Gil Wachman, vice chairman of the Musicland Group. The company was an early and enthusiastic supporter of DVD Video, participating in a highly successful two-year cross-merchandising program with Sears Brand Central.

Wachman is pursuing a similarly aggressive and supportive approach to surround sound, with many of his stores carrying a large sample of DTS surround-encoded CDs. “We have a common interest in getting DVD Audio off the ground quickly, while avoiding piracy of this new product,” he adds. “We’re going to be there when it happens.”

“Overall, DVD Audio is and will be an exciting format, but it’s a little slow to take off,” says Jim Koeffler, senior buyer of DVD and VCR product for Best Buy. “We’ve got the JVC DVD (video/audio) combo player and are promoting the DVD box as a multiple playback system for home entertainment—DVD movies, CD albums, and now DVD Audio as an added feature.”

The stores offer about 50 DTS titles, and, with regard to the upcoming holiday selling season, he predicts the DVD Audio market will grow as fast as the software is delivered. Ads in November and December weekend newspapers will show available titles with the players.

“Home theater is our whole reason for being,” observes Lee Goehring, senior buyer of home audio components for Best Buy. “Home-theater-in-a-box systems from companies like Sony, Panasonic, Yamaha, and Aiwa are doing extremely well. DTS also has been good for us, with ‘Saving Private Ryan’ and ‘Jawas’ as top-sellers. We’re anticipating a truly digital home theater Christmas.”

EDUCATION IS KEY

At the J&R Music World superstore in Manhattan, co-CEO and former National Assn. of Recording Merchandisers chairman Rachelle Fried- man says, “We have been selling and emphasizing the excitement of home theater for some time, in the stores, in our catalogs, and now online. We’re all on a learning curve with DVD Audio and have the Panasonic and Technics players, but we’re also offering the Sony [SACD] player for our audiophile market.”

The Warner DVD Audio sampler is being used in the home theater listening rooms, where customers are encouraged to mix and match, but there is also the option of the in-a-box systems. Adds audio/video buyer Mark Stein, “It will take some time to remix some of the older titles in 5.1 and, with most surround sound today available in movies or DTS-encoded CDs, consumers are naturally confused. Education is big.

(Continued on next page)
RETAILERS CAUTIOUSLY ENTHUSIASTIC ABOUT HIGH-END AUDIO FORMATS  
(Continued from preceding page)

key to success for DVD Audio—for retail salespeople as well as consumers.”

“We’ve been supporting the surround sound concept for the last three years, with both simple in-a-box solutions and sepa-

rates,” says Wes Lowzinski, audio buyer for Circuit City Stores. He notes that consumers have embraced the home theater concept strongly over the past six to nine months, as they rec-

ognize the 5.1 version in DVD Video. “We’ve been able to sell the idea, ‘Why buy a DVD Video player and play it in black and white?’—recommending an A/V receiver that offers both DTS and Dolby Digital circuitry and a

5.1 speaker system with five mini-speakers and a subwoofer.

“Some cross-promotions are under consideration for DVD Audio for the holidays in limited test mar-

kets, to help us better understand the technology,” he adds. “We hope that DVD Audio will be as exciting as DVD Video has been in getting consumers involved in the home theater market.”

At the Wiz chain, Mike Wan, VP and general merchandising manager, says, “Home theater and surround sound have been driving my business the last four years, moving from a niche to a much larger share. Once we get this DVD Audio category going, it will get even bigger.”

Adds George Meyer, VP and music merchandise manager, “We were one of the first to introduce 5.1 DTS discs and have had reasonable success, which shows there is a market out there for surround sound.”

The chain has put a lot of money into marketing, including cross-promotional displays in both the audio department and music area.

Wan emphasizes, “We want to exploit technology at the Wiz and showcase it, and our parent, Cablevision, is a business model for home theater. Someday soon, consumers will use a set-top box on the TV to download a live concert in 5.1 surround sound with equipment to reproduce it in the living room. Stereo is flat in today's digital world.”

Panasonic’s DVD-LA85, which the manufacturer says is the world’s first portable DVD Audio/DVD Video player.
By Leila Cobo

WHAT DOES IT TAKE to get a hip-hop version of a Mexican ranchera on the airwaves of Puerto Rico? The answer lies with a sultry blonde who has unflinchingly mixed and matched influences to cast a starlet image and emerge a respected star with universal appeal.

"This album is my risk return," says Rubio, who has seen her fourth disc, "Paulina," remain in the top 20 of Billboard Latin 50 since its release last May. "Paulina" is not only Rubio's first album in four years, it's also her first with Universal Latino (after a lengthy association with EMI/Capitol) and her first produced by hit-maker Estéfano. Two years in the making, it features as its second single the ranchera/hip-hop track "El Ultimo Adios." This week jumped from No. 36 to No. 21 on Billboard's Hot Latin Tracks, thanks to airplay, not only on the West Coast, but also in Puerto Rico.

"It's a fusion that breaks the rules of the game, somehow," says Universal Mexico president Marco Bissi, who signed Rubio to the company in 1998 by buying her contract from EMI. She had one album pending to record with that label. "The moment you break those rules, you have a big hit or nothing happens. But that's the risk you have to take.

With Rubio, Bassi had many things assured. She was a television star in Mexico, a former member of top group Timbiriche, and a solo recording artist in her own right.

But this time, she wanted to go out on a limb in search of a different sound, something that would make her not just another singing actress. Looking for that, Universal went through "three or four" producers before landing Estéfano, who penned seven tracks for Rubio and produced the album through Estéfano Productions. Released in April in Mexico and in May in the U.S., it has sold close to half a million copies in the region, according to Bassi, who expects the disc to reach the million mark.

Despite Rubio's myriad influences-she cites everything from Cyndi Lauper and Madonna to Miguel Bosé, Mecano, and Los Tigres Del Norte—and her multicultural upbringing (Mexico, Spain, Los Angeles), the album has a strong Mexican flavor. Aside from the Estéfano songs, Rubio sings tracks by Juan Gabriel and Armando Manzanero. But the final result is universal enough that the disc is selling everywhere, virtually every country.

"It's an album by a young Latin woman who's grown up onstage, not only in Mexico but everywhere," says Rubio, who speaks perfect English and owns a restaurant in Miami. "I wanted an album that was magical. If you take everything too seriously, it loses its charm and the capacity to enjoy the music."

With this mind-set, Rubio is currently in the middle of a 40-concert tour (with 20 U.S. shows scheduled). (Continued on next page)

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**LATIN TRACKS A-Z**

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
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<td>SONY DISCS</td>
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<td>BMG/RCA</td>
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<td>YOU'TE AMO</td>
<td>BMG/RCA</td>
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<td>TE QUIERO</td>
<td>BMG/RCA</td>
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**NEWS**

1. **NEW ENTRY**
   - CHAYANNE | SON BY FOUR | SONY DISCS |
   - RICKY MARTIN | ANYTHING GOES | BMG/RCA |
   - CHRISTINE AGUILERA | YOU'TE AMO | BMG/RCA |
   - ANTHONY | YOU'TE AMO | BMG/RCA |
   - OSCAR DE LA HOYA | SING TE AMO | BMG/RCA |
   - VICENTE FERNANDEZ | BORRACHO TE RECUERDO | BMG/RCA |
   - PAULINA RUBIO | LA DESEO | BMG/RCA |
   - LUIS FONSI | UNA NOCHE | BMG/RCA |
   - ANTONIO MORALES | TE QUEDA EN MI VIDA | BMG/RCA |
   - SERGIO VIDAL | TE QUIERO | BMG/RCA |

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**RE ENTRY**

1. **RE ENTRY**
   - RIKARENA | HOW DO I LUV U | BMG/RCA |
   - KEVIN CABELELO | PUE`D TELL U | BMG/RCA |
   - LUPILLO RIVERA | PARA QUE SABER | BMG/RCA |
   - MICHAEL BOLTON | YOU MAKE ME FEEL (MIGHTY REAL) | BMG/RCA |
   - PEPE AGUILAR | SI ME OSES | BMG/RCA |
   - TONY JIMENEZ | LA DANCE | BMG/RCA |

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**TOP POP**

1. **TOP POP**
   - CHAYANNE | SON BY FOUR | SONY DISCS |
   - RICKY MARTIN | ANYTHING GOES | BMG/RCA |
   - CHRISTINE AGUILERA | YOU'TE AMO | BMG/RCA |
   - ANTHONY | YOU'TE AMO | BMG/RCA |
   - OSCAR DE LA HOYA | SING TE AMO | BMG/RCA |
   - VICENTE FERNANDEZ | BORRACHO TE RECUERDO | BMG/RCA |
   - PAULINA RUBIO | LA DESEO | BMG/RCA |
   - LUIS FONSI | UNA NOCHE | BMG/RCA |
   - ANTONIO MORALES | TE QUEDA EN MI VIDA | BMG/RCA |
   - SERGIO VIDAL | TE QUIERO | BMG/RCA |

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**POP**

1. **POP**
   - CHAYANNE | SON BY FOUR | SONY DISCS |
   - RICKY MARTIN | ANYTHING GOES | BMG/RCA |
   - CHRISTINE AGUILERA | YOU'TE AMO | BMG/RCA |
   - ANTHONY | YOU'TE AMO | BMG/RCA |
   - OSCAR DE LA HOYA | SING TE AMO | BMG/RCA |
   - VICENTE FERNANDEZ | BORRACHO TE RECUERDO | BMG/RCA |
   - PAULINA RUBIO | LA DESEO | BMG/RCA |
   - LUIS FONSI | UNA NOCHE | BMG/RCA |
   - ANTONIO MORALES | TE QUEDA EN MI VIDA | BMG/RCA |
   - SERGIO VIDAL | TE QUIERO | BMG/RCA |

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**REGIONAL MEXICAN**

1. **REGIONAL MEXICAN**
   - RICKY MARTIN | ANYTHING GOES | BMG/RCA |
   - CHRISTINE AGUILERA | YOU'TE AMO | BMG/RCA |
   - ANTHONY | YOU'TE AMO | BMG/RCA |
   - OSCAR DE LA HOYA | SING TE AMO | BMG/RCA |
   - VICENTE FERNANDEZ | BORRACHO TE RECUERDO | BMG/RCA |
   - PAULINA RUBIO | LA DESEO | BMG/RCA |
   - LUIS FONSI | UNA NOCHE | BMG/RCA |
   - ANTONIO MORALES | TE QUEDA EN MI VIDA | BMG/RCA |
   - SERGIO VIDAL | TE QUIERO | BMG/RCA |

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**TROPICAL SALSA**

1. **TROPICAL SALSA**
   - CHAYANNE | SON BY FOUR | SONY DISCS |
   - RICKY MARTIN | ANYTHING GOES | BMG/RCA |
   - CHRISTINE AGUILERA | YOU'TE AMO | BMG/RCA |
   - ANTHONY | YOU'TE AMO | BMG/RCA |
   - OSCAR DE LA HOYA | SING TE AMO | BMG/RCA |
   - VICENTE FERNANDEZ | BORRACHO TE RECUERDO | BMG/RCA |
   - PAULINA RUBIO | LA DESEO | BMG/RCA |
   - LUIS FONSI | UNA NOCHE | BMG/RCA |
   - ANTONIO MORALES | TE QUEDA EN MI VIDA | BMG/RCA |
   - SERGIO VIDAL | TE QUIERO | BMG/RCA |

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**REGIONAL MEXICAN**

1. **REGIONAL MEXICAN**
   - RICKY MARTIN | ANYTHING GOES | BMG/RCA |
   - CHRISTINE AGUILERA | YOU'TE AMO | BMG/RCA |
   - ANTHONY | YOU'TE AMO | BMG/RCA |
   - OSCAR DE LA HOYA | SING TE AMO | BMG/RCA |
   - VICENTE FERNANDEZ | BORRACHO TE RECUERDO | BMG/RCA |
   - PAULINA RUBIO | LA DESEO | BMG/RCA |
   - LUIS FONSI | UNA NOCHE | BMG/RCA |
   - ANTONIO MORALES | TE QUEDA EN MI VIDA | BMG/RCA |
   - SERGIO VIDAL | TE QUIERO | BMG/RCA |

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**GREATEST GAINER**

1. **GREATEST GAINER**
   - THE COUNTRY 
   - BMG/RCA |
   - THE COUNTRY 
   - BMG/RCA |
   - THE COUNTRY 
   - BMG/RCA |
   - THE COUNTRY 
   - BMG/RCA |
   - THE COUNTRY 
   - BMG/RCA |
Latin Music Federation Vows To Fight Piracy

BY TERESA AGUILERA

MEXICO CITY—The Latin American Federation of Music Editors (FLADEM) ended its sixth international congress Nov. 14 in Mexico City with a pledge to fight piracy and create a worldwide database of songs.

Approximately 150 representatives from music publishing houses, performing rights organizations, and new media companies such as MP3.com gathered for two days to discuss every thing from administration of intellectual property to new models of communication.

Prior to the meeting, an agreement was signed Nov. 9 by major music publishers, members of EMAC (the Mexican Music Editors Organization), and Roberto Cantoral, president of the board of directors of the Mexican Society of Composers and Authors (SACM).

The agreement ended a protracted legal battle between SACM and EMAC over performance rights and fees. This, says FLANDREM president Edmundo Monroy, will help the Latin music industry in general and Mexico in particular.

"Editors, composers, and producers can't fight alone against piracy. We have to put up a united front."

- EDMUNDO MONROY -

in its fight against piracy.

"Editors, composers, and producers can't fight alone against piracy," says Monroy. "We have to put up a united front."

Another agreement was signed between the Chilean Society of Author's Rights and major music publishers to improve distribution of national and international music.

In the new-media arena, MP3.com VP Richard Walker announced an agreement with international music publishers.

There was also discussion about the creation of a world information database for music that "will serve as a sort of fingerprint for each song so it can be identified each time it's used in any part of the world," says Monroy. "In this way, we can track how each composition is used. Right now, different companies are presenting various proposals, and the best one will be chosen."

Monroy added that it would take several months to make a decision and at least one year before any system is up and running.

NOTAS (Continued from preceding page)

uled for 2001) in which she plays with nine musicians and a DJ. Among the scheduled stops is an unplugged show in Tijuana, Mexico, that Rubio has named Paolunque Rave and says will be a reinterpretation of the traditional Mexican palenque (town party) through her music.

Meanwhile, Bussi has plans to release the third single, "Lo Haré Por Ti," Nov. 1 in Mexico. And Rubio is already slated to record the theme for "Quizás, Quizás, Quizás," the upcoming film by Mexican director Fernando Sariñana.

ROCKING THE BOAT IN RIO: Citing dissatisfaction with their performing schedules, several bands, including O RAPPA and Skank, have decided not to play at January's Rock in Rio in a Better World in Brazil.

"We're trying to accomplish as much as we can, but we have 150 bands playing," says Michaela Penasse, assistant to event producer Roberto Medina.

The bands reportedly wanted to perform in the evening and not during the day, as they had been originally scheduled. Among those who will perform at night is Axl Rose, who is scheduled to unveil the new Guns N' Roses lineup during his showcase. Rose will take the stage with Tommy Stinson (bass player for the Replacements), guitarist Paul Tolbais, keyboardist Dizzy Reed, guitarist Buckethead, and former Primus drummer Brain, who replaced Josh Frees. Robin Finck has also rejoined the band.

MORE FROM RIO: U2 is scheduled to land Tuesday (21) in Rio de Janeiro, Brazil, for three days of promotion for Brazil and the rest of Latin America. The band is marketing its latest release, "All That You Can't Leave Behind," which is already gold in Argentina, Chile, and Mexico and of which 250,000 copies have been shipped to Brazil in its first week, according to label Universal.
Aguilera—female menco mony, for Of and album for bia’s been a previous sold were selected
47th awards days ish for Spanish male Artist Sanz
BY HOWELL LLEWELLYN
MADRID—Alejandro Sanz capped a triumphant week Nov. 13 when he walked off with two awards—for Spanish male artist and Spanish album—at Madrid’s fourth Premios Amigo ceremony, just seven days after winning identical awards at Spain’s other major music honors show, Barcelona’s 47th Premios Odamas.

The Premios Amigo Awards are organized by International Federation of the Phonographic Industry (IFPI)-affiliated labels’ body APIVE and voted on by an academy of more than 1,000 drawn from the music industry and media. The Premios Ondas is organized by Radio Barcelona on the Cadena SER radio group, which, like music conglomerate Gran Via Musical (GVM), is owned by audiovisual holding company Grupo Ertzaintza. Ondas winners are selected by a similar committee from within the music industry.

Warner Music Spain artist Sanz was among the acts performing at the ceremony, which took place two months after he smashed Spanish sales records when his new album, “El Alma Al Aire” (The Bare Soul), sold 1 million units in its first week of release (Billboard, Oct. 14). The previous record for a Spanish artist had been a million copies in four months, also set by Sanz in 1997 with his previous album, “Mio” (More).

Another double-award winner at the Amigo ceremony, whose 16 awards are divided among Spanish, Latino, and international categories, was Catalan rumba duo Estopa (Spanish group and new artist), Santona (international group) and album for the artist’s release “Supermara” (Super Mario!), Argentine band La Mosca (Latin group and new artist), and Colombian’s Carlos Vives (Spanish male artist and album for Virgin Spain’s “El Amor A Mi Tierra” [Love Of My Land]). Vives’ achievement went some way to compensate for his Latin Grammys disappointment in Los Angeles in September, after he failed to win any of the awards he was nominated for.

Other winners at the Amigo ceremony, televised live on national channel Antena 3, were Luz (Spanish female artist), José de Francés (flavoured vocals for “Abanico” by Beto Ariola), GloriaEstefan (Latin female artist), Tom Jones (international male artist), Madonna (international female artist), and Christina Aguilera (new international artist).

U2, who performed at the ceremony, won an honorary award for its contribution to music. Other live performances were by Aguilera, Backstreet Boys, Sanz, Hevia, Estopa, Ella Baila sola, and Sergio Dalma.

Among the label executives who flew in for the event were IFPI president Jay Berman, Warner Music Latin America president André Midani, Miami-based BMG Latin Region VP Adrian Posse, Universal Music International senior VP of marketing and A&R Max Hole, and RCA U.K. marketing manager Peter Nilsson.

U2’s Bono spoke a few words in Spanish when accepting the band’s honorary award, but afterward he (Continued on page 91)

**Sanz Sweeps Awards**

**Artist Honored At 2 Spanish Ceremonies**

**Local Approach Works For Czech Site**

**U.K.’s PPL Unveils Online Licensing Services**

**Honor Upholds Shock’s Status As Big Player**

**BY HOWELL LLEWELLYN**

**MARK ANDREWS**

**MARK BRANDELL**

**BY CHRISTIE ELIEZER**
U.K. Indie Oval Goes Around Globe With Its Studio Group Touch And Go

BY PAUL SEXTON

LONDON—When is an album that doesn’t chart, by an unsigned band, a public image, still an international money-maker? Low-key London indie Oval Records knows the answer. The label, run by a trio of varying degrees of visibility by broadcaster and writer Charlie Gillett and partner Gorkin Velikas, has, to mix two metaphors, made a silk purse out of a potbellied white elephant.

“I Find You Very Attractive,” the debut album by Oval’s studio-based group Touch and Go, headed by writer David Lowe, was finally released Sept. 26 in the U.K. via a licensing deal with the bigger indie V2. That’s almost two years since the act burst on to the charts at the end of 1998 with the internationally novel hit “Would You . . . ?”, a 500,000-seller worldwide, according to Oval.

With a strong theme song. Touch and Go never came close to repeating the pop chart success of the irresistible “Would You . . . ?.” Yet by the time the album was available, Touch and Go had not only justified its release but had become an admired earner for Lowe, Oval, its publishing arm (Oval Music), and V2, thanks to an impressive inventory of licensing deals for films, trailers, television shows, and commercials.

Touch and Go has now provided the accommodation for everything from Nokia cell-phones in Israel to Hollywood blockbusters such as “EDtv” and “Man In The Moon.”

Moby’s multimillion-selling Mute album “Play” has had celebrated success in a similar area, but Oval’s diligent pursuit of such lucrative revenue streams has shown that even low-pro files can still be pulled in. Damascus, for example, and made “I Find You Very Attractive” a feat by stealth. Shortly after its release, no fewer than 10 of its 12 tracks had been licensed for use by TV, film, and advertising companies, generating publishing revenue for Oval Music of 100,000 pounds ($144,800), plus another 100,000 pounds in royalty income, not only for Touch and Go, but shared by the Oval and V2 labels and the act.

Putting that in stark commercial terms, a worked successes that unlike such revenue via retail sales, the album would have to sell about 150,000 copies, a seemingly unattainable goal. “This is not a project for a big-budget project,” says Gillett. “In the ‘90s you don’t hear a record by the Champs or Booker T & the MGs, and we had no idea what they looked like. We were happy if you have to know, but maybe this is the sort of band that backed that trend.”

The list of synchronizations for Lowe’s jazz/pop, much of which is instrumentally based, includes placements on such British TV shows as “Gardener Of The Year” and “Meet Jeremy Paxman,” commercials for Wall’s Solero ice cream (U.K.) and Carlsberg beer (Spain), HBO’s “Dove” series, and a variety of motion picture movies and/or trailers, including “Forces Of Nature” and “My First Mister.”

“That’s the way the album has earned its keep as it were” says Gillett, pointing out that the worlds of TV and movies still operate a more relaxed “programming” culture that keeps the door open to esoteric or unknown talent sources, one that is often closed in the tightly formatted confines of radio. Music such as Touch and Go’s—apparently too “wacky” or undefined for radio, with the exception of a novelty one-shot—has proved to have just the right spark of originality for both small and large screens.

Lowe has an impressive track record of commissions, especially for TV music, culminating in his creation of the current package of themes for the entire HBO TV News output on both terrestrial and satellite channels. With some 80 commissions to his name since his TV music debut (for the broadcaster’s BBC Midlands division) in 1985, he also had an incursion on record as a Soundtrack, which released in 1987 an album for Oval. (That set was licensed to Island.)

Touch and Go’s success has had a lot to do with Charlie’s influence from the beginning,” says Lowe. “He’s always been true to the mainstream but with a philosophy to get it into the mainstream if he can.

“So, also the fact that so much of this is instrumental as well gives [TV and film clients] a lot more scope, and maybe it appeals to an older age group,” Lowe says. “The weird thing is the way that we keep getting calls—people don’t put off by the fact that the music’s been used already. I just had a phone call from Channel 4 about using it for a big new drama series, and they weren’t put off by the fact that it’s been used in a million and one different things.”

Edel Records Nets Manasse

By KAI R. LOFTUS

OSLO—When Michael Manasse joins Edel Records’ affiliate in Stockholm, early next year as managing director (Billboard/Bulletin, Nov. 7), he will bring a bit of soul with him from EMI, the company he has served since ‘84.

The 42-year-old executive—a former product manager, marketing manager, and marketing director within EMI’s Swedish operations, has been the Oslo-based managing director of EMI Norway for the past five years. But for even longer, Manasse has been an obsessive collector of classic jazz and pop albums and “has been riding a wave with Da Buz, a Swedish modern dance act signed by Petré. The act’s debut album, “Da Sound,” featuring Manasse, was released this year.

Besides that particular lifelong fascination, Manasse’s genuine love of music (characterized by his close liaisons with club DJs and journalists, as well as frequent visits to soul and hip-hop clubs in Stockholm) is recognized throughout the company.

A graduate of the Danish music college in Copenhagen, Manasse handles the club business at Edel and has worked closely with Edel and EMI, the company he has served since ‘84.

“The happy [about Manasse’s appointment],” says Petré, “because he has experience from product management, marketing and dealing with a company. He’s got his focus on local A&R and artist development.”

Of his objectives in running Edel’s Scandinavian affiliate, Manasse says, “The staffing needs to love music and really understand the customers and be the best link between artists and the consumer. A&R is, and has always been, the most important element in a record company. I’m also in favor of swift decisions. I don’t want to control my staff too much.”

Record companies: Julie Borchard is promoted to VP, market- ing for London-based Sony Music Entertainment Europe, where she was senior VP of international for Colum- bia, Epic and Sony BMG. T. HANNES METZ is named senior product manager for rock/alternative at BMG Ariola Munich, effective Nov. 15. He was product man- ager at Virgin Records in Munich.

Manufacturing. David Hollander is named president, Europe, Middle East, and Africa, of Canadian CD, cassette, vinyl, and DVD manu- facturer Cirnara. The London-based Hollander was managing director of the E-Business division at research company Datamong.
### Weeks End Chart 11/1/00

**Hits of the World**

#### Spains

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<tr>
<th>No.</th>
<th>Title</th>
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<td>Get Up On It</td>
<td>The Isley Brothers</td>
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<td>3</td>
<td>Beautiful Day</td>
<td>DJ Jazzy &amp; The Backstreet Boys</td>
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<td>The Spirit Of The Gun</td>
<td>The Isley Brothers</td>
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#### New Zealand

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**WEA Canada’s James Lights ‘Fuse’ Guitarist Rocks Out On Latest Set Following Blues Work**

BY LARRY LEBLANC

TORONTO—After excursions into jump and acoustic blues, power-house Canadian guitarist Colin James returns with the Nov. 14 release “Fuse” (WEA), the most straightforward contemporary rock album of his career.

“It was a time,” explains Vancouver-based James, “It was something I had wanted to do, but then it turned out to be a record of mostly original songs, which hark back to my debut, Virgin album. I really wanted to feel part of every bit of this record.”

“It is quite an amazing piece of product,” says Garry Newman, president of Warner Music Canada.

But despite enormous press and critical acclaim, U.S. sales of James’ previous six recordings on Virgin and Elektra have been minimal. There are as yet no plans to issue the album outside Canada, although James is optimistic an American label will soon step up to the plate.

“We are now shopping this album [to U.S.-based labels],” he says, “I had hoped [if] it won’t come out in the States.”

While most US consumers may be unfamiliar with his recent recordings, James recently got a big boost from the sound of an unlikely source, when the American division of automobile maker Hyundai used his 5-year-old blues track “Freedom” for its TV advertising campaign throughout North America.

James has been one of Canada’s top touring and recording artists for more than a decade, and the album is set for hefty radio and retail support. “Colin has sold over one million records of his catalog in Canada,” says Dale Kotyk, marketing manager for downtown Toronto’s Warner Music Canada. “We’ve got radio and print promotions running in Calgary, Edmonton, and Winnipeg. We’re flying seriously to see him play in Vancouver on Nov. 13. Then he’s in Toronto for three days of press.”

James says he wasn’t concerned about the commercialism of the songs for the album during its planning stages and concentrated instead on creating the record he wanted to make. “I’m happy to be so many of its songs could fit rock and top 40 radio playlists. “I hope we did make a radio-friendly record,” he admits, “but there was nothing we did so I could get on the radio. It just felt like the right time to do a record like this.”

“Colin is a staple for rock radio in Canada, which is the format we are producing him in,” says Herb Porge, director of national marketing and promotion at Warner Canada. “There are also several [top 40] stations playing and supporting the album.”

“There’s a bluesy feel,” Something Good,” coming later on which may cross over.”

“We’ve played Colin’s rock stuff, his swing stuff, and now this return to rock, even though the album still has a R&B feel to it,” says Wayne Weir, director of CKFM.

Work on James’ album began 18 months ago when singer/guitarist Craig Northeby, formerly of Canadian guitar-rock band The Odds, met with him to discuss co-writing songs.

“I hardly knew him,” says James. “We got together for what was supposed to be an hour to see if we could sit in the same room and write. Craig left five hours later, and we had written ‘High.’ Not only that but we laughed all the time. I have written with other people where you sit there busting your brains out trying to get something to do. That never happened this time with this record.”

The pair penned all but two of the songs on the album (James has generally sought out songwriting collaborators for his albums), followed working as part of a team. “It also forces me into having a definite date to work. I have two kids, and it’s sometimes crazy at home writing sessions, but coming over to get me into my studio.”

Core musicians on the recording sessions were Pat Stewart (drums), Nick Neefs (bass), and Simon Kendall (keyboards).

Since the Odds folded in 1999, after releasing six albums over a decade, Northeby has also been writing with Wide Mouth Mounson, Dan mutual Doyle, and Rosanne Cash. He has formed a band with old friend Gin Blossoms guitarist Will Johnson and has been playing with the instrumental soul combo Shartskin, which is based in Vancouver.

Early on, James and Northeby took their writing sessions on the road, traveling to Memphis to hook up with Tennessee tuner, longtime, Joe Henderson. The duo went to the former site of Stax Records—now demolished—where they grabbed a couple of bricks, visited local blues museums, and hung out at R&B station WDIA.

“Every musician should go to Memphis,” says James. “They don’t even have to be playing R&B. They should go just for the history of the music. Joe showed us exactly where the Stax console had been. There’s now a tree growing there. We also went to the Sun Studios. It has changed, of course, from its glory days, but it still has the same bricks on the outside. You can still imagine Howlin’ Wolf trucking his butt up the stairs.”

Hargre are a natural choice to produce the album along with James and Northeby. He had produced James’ 1990 album, “Sudden Stop,” and produced The Odds’ “Little Big Band II” in 1996. With production credits including ZZ Top, Steve Earle, the Jeff Healey Band, and Tom Cochrane, he’s known for gritty rock records where some of the best material is unplanned. He adheres to the philosophy that when musicians have fun, they work better and it makes for a stronger record.

Hardly launched his engineering career at Asking Records in Memphis, where his college band played cut classes to record. There, he mixed “thousands of things,” including ZZ Top, he says. He worked as an engineer at Stax Records in the 70s and later with both seminal R&B artists as Eddie Floyd, Sir Mack Rice, and Al Green.

“Joe and I have a long past,” says James. “Between Joe, Craig, and myself, we have continuous laughter and fun throughout the sessions. We also mixed and mastered much of the album at my studio. I couldn’t have asked for a better August, sitting in the sunlight creating this record.”

James intends to continue recording the diverse records he wants to make rather than those expected of him. “If I work, I want to live out of my album,” he says, “I’m not locking something hard that either. I have a management infrastructure which is quite strong. Donna Mykytyn has been upstairs as my manager, assistant and tour manager, and together we try to cover the bases. I’m not saying that the right person stepped up to the plate I wouldn’t maneuver, but he says, “I’m not locking something hard that either. I have a management infrastructure which is quite strong. Donna Mykytyn has been upstairs as my manager, assistant and tour manager, and together we try to cover the bases. But it’s not saying that the right person stepped up to the plate I wouldn’t maneuver, but he says, “I’m not locking something hard that either. I have an American distribution or it isn’t worth it.”

Independent

Lone No More Country artists Lonestar celebrated the end of its first U.K. tour Oct. 21, with a sellout performance at London’s Shepherd Bush Empire, BMI and Windsong, rug and marketing Nick Stewart was on hand to present the band with framed discs to celebrate 200,000 sales in Britain of “Amazed,” its first BMI Hot 100 No. 1 (Grapevine/BMG). The track currently holds the record for the longest stay this year in the top 40 of the Chart Information Network U.K. singles chart, having spent 17 weeks there. Pictured, from left, are the band’s Keeghan Rainwater and Richie McDonald, Stewart, and the band’s Michael Britt and Dean Sams.

**Belgian, Dutch Acts Line Up To Pay Tribute To Louis Neefs**

BY MARC MAES

MECHELEN, BELGIUM—Twenty years after his death in a car crash, leading Belgian and Dutch artists are paying tribute to Louis Neefs, the late, middle-of-the-road Flemish chansonnier who is now hailed as one of Belgium’s greatest-ever entertainers.

Universal Music Belgium released a new multi-artist tribute album, “Louis Neefs, 20 Year Later” (Louis Neefs, 20 Years Later), on Nov. 7. The album is followed by a live tribute concert, featuring artists from the album, on Dec. 19 at the 15,000-seat Antwerp Sportpaleis venue.

The show will be recorded for radio and TV broadcast. The 29th anniversary of Neefs’ death is Christmas Day.

Although many artists here have recorded songs from Neefs’ repertoire in the past, this is the first official tribute. “The idea was not to release another compilation album of my father’s hits,” says Gunther Neefs, son of Louis and a Universal-signed singer in his own right, who appears on the album. “We thought that it would be good to bring both Belgian and Dutch singers, young and old, together to perform one of Louis’ songs. We let every participant choose a song from the catalog.”

The idea met with immediate enthusiasm at Universal Music, whose Philips label had last released a Louis Neefs compilation in 1989. According to Dirk de Clijpeel, managing director of Universal Music Belgium, the 12 songs on the album are now part of the Flemish cultural heritage. “Strange enough, Louis Neefs never won a gold award for record sales when he was alive,” notes de Clijpeel. “But he has become a Flemish cult figure today.”

Although not featured on the tribute album, Neefs’ close friend and musical partner Rocco Granata has fond memories of the singer and endorses his current high standing.

“Louis is undoubtedly one of the finest voices ever in Belgian popular music,” he says. The producer of Neefs’ first major success, “Wat Een Leven” (What A Life), on his own Cardinal Records label, Granata teamed up with Neefs to launch the concert-booking Show Business Office in 1965.

Neefs had interests other than his own performances, Granata notes. “Apart from Louis, I worked [as a producer] with singers like Jacques Raymond, Marva, and folk group Eleganten, who were on my own label,” he recalls. “Louis and I decided to start a booking office for these artists, and we ran Show Business Office as partners. Unfortunately, booking agency licenses were not valid at that time. We didn’t have such a license and were forced to stop one year later.”

(Continued on page 80)
China Seizes Opportunities Presented By A Fledgling Music Industry

Just a few years ago, the word "yaogun," Chinese for rock 'n' roll, was not sanctioned in the print media. Loosened restrictions tighten the race for talented musicians and execs.

BY MAYA KOVSKAYA

BEIJING—Amid a whirlwind of changes reshaping China, the prospect of increased global trade is bringing with it a flow of capital, culture, technology and people. And the Chinese music industry has been swept up in the process.

As social and economic changes create a growing market for music and entertainment, cultural influences from outside the mainland are stimulating the creative process. Changing government priorities, meanwhile, have brought increased opportunities, albeit under strict conditions, for independent culture. As executives and observers on the mainland view the future of the Chinese music industry, they see significant reasons for optimism. At the same time, the persistent challenges to the development of a healthy industry are sobering.

OUTSIDE FORCES

"The number one problem with music in China is still piracy," says Steve Schwankert, a Chinese music pundit who founded the online retail and news site Chinasbuzz.com in 1998. "Pirates have the product selection and distribution that legitimate record companies have in other nations. Until intellectual-property rights are protected with the same fervor that Chinese officials use to control culture and art, no improvement on the part of the artists or the industry can have a lasting impact."

Music executives agree and increasingly are working together to pinpoint offenders and lobby authorities to take an aggressive stance. An anti-piracy concert featuring some 40 acts was staged in Beijing on Oct. 8, organized by a consortium of 12 companies led by Shen Yongge, the GM of a promising independent company, Zhu Shu Entertainment. The concert aimed to raise both consumer awareness and funds to fight back.

Some record executives in China also believe that the state's persistent unwillingness to privatize release and distribution rights is another serious problem. Splitting production, release and distribution into different corporate entities makes for an extremely inefficient system.

"Companies need to be allowed to release albums without going through a state-owned company, because the current arrangement is a poor business model," says Feng Jiaohou, former Badhead Productions chairman, producer and frontman for underground sensation the Fly.

New Bees Music Productions founder and GM Pu Chong agrees that, until production companies are allowed to be directly involved in the release and distribution of their music, marketing and quality control will be a serious problem and accurate sales figures will be difficult to obtain.

PROBLEMS WITHIN

While everyone agrees that external problems place a heavy burden on the music industry, most admit that internal problems are also quite serious. The industry is plagued by low levels of professionalism in every aspect of the music business, outdated technology and know-how, a lack of marketing savvy, cumbersome and poorly rationalized systems of distribution and retail, and the general lack of an economic base needed to make high-quality products.

"The biggest problem lies in the production companies themselves," says Xiyangyang DMVE's Dai Xiyangyang. "Because they don't have the know-how to handle the Chinese market, they just bring in foreign artists and products."

In the meantime, China's music business is attempting to find its way forward with the help of the long haul.

HONG KONG—This autumn, Warner Music became the first major multinational label to officially set up a record company in China, and the move marked a milestone not just for Warner Music China but for China and the music industry at large.

China's most relevant country is slowly but surely throwing its doors open to the world. There is little wonder why companies, large and small, are all looking upon China as the Promised Land. But getting into China has been an uphill battle for all businesses, more so for the film and music industry because of the country's longstanding resistance to outside cultural influences. Until recently, the Old Guard still had misgivings about opening its doors to foreigners whose cultural values were taken to people.

The non-commercialization of trade relations with the U.S. and the pending accession of China to the World Trade Organization has all been viewed optimistically by most of the record labels in Hong Kong. All have been working toward a closer cooperation with the mainland.

However, China will bring no quick fortunes to the music industry.

IN FOR THE LONG HAUL

"You've got to look at it in the long term," says Lachie Rutherford, president of Warner Music Asia Pacific. "If you're going into China because you want to rip out profits in the next two to three years, it doesn't work that way. You're probably not going to succeed anyway, because of the market conditions there at the moment.

One reason is a piracy level that the International Federation of Phonographic Industry (IFI) puts at 50%, although some sources believe levels are higher. Cassette sales still form the majority of the sales, bringing a low profit margin.

Rutherford sees the job of the internationals as "educators." For that reason, he has pushed for the establishment of scholarships for post-graduate studies in entertainment management at Beida University in Beijing. The scholarships, to the tune of $200,000, will be given out to six to eight mainland Chinese post-graduate students a year. They will also likely be given a chance for internships at Warner Music offices in the U.S.

Helping educate and train industry staff also figures prominently in plans for other companies, such as Sony Music and EMI, both of which have representative offices on the mainland and are also working toward setting up companies in China soon. At EMI, one of the steps taken by Hung Tik, VP for Greater China, is to help raise the standards of his mainland managers to international levels is to ensure that they are included in regional meetings. "That way, they can sit down with the other regional managers and actually get a feel for how things are done," says Hung.

One of the shortcomings of mainland personnel has been the lack of sophistication in their business practices. "In the past, they've had to do a lot of marketing for the products themselves. In most of the licensing deals, they've been watching the wave of the popularity of the artists in Hong Kong and Taiwan," says Sony Music Asia president Richard Denekamp.

Some of Sony's top acts, such as Coco Lee, Leon Lai and Cass Phang, have achieved high sales of between 200,000 to 500,000 legitimate copies in China, mainly on the strength of their popularity in Hong Kong and Taiwan. The same case applies to EMI's Faye Wong, who, although a Chinese national, launched her career in Hong Kong and easily hits the half-million sales mark with each album. Warner Music Hong Kong
Yongqiang. "The industry needs better business people, more professional recording engineers, more creative and disciplined musicians, and more money to get an industry producing music." Longtime original-music promoter, organizer and DJ, Zhang Youda concurs. "The music industry has no shortage of good intentions or talent, but there is a severe deficit of trained professionalmusic business people and even musicians," he says. "I see a lot of diamond-in-the-rough talent go to waste because no one has that critical combination of vision, technology, business smarts, and communication skills to craft and then successfully market a viable original product."

Jin Yen, producer for one industry newcomer, YYD Productions, puts it this way: "China is going through a process similar to what the United States and the United Kingdom went through during its early stages. In a lot of ways, China's music industry is a mess right now. But if Taiwan is a tiny island, China is a huge mountain, and the amount of untapped, undiscovered talent here is staggering!"

FOCUS ON CHINA

One Exec’s View on Beijing

What is the experience and perspective of Western music executives living and working in China? What can they tell us about doing business in the market? Michael Primont, managing director, Cherry Lane Music China, has been a resident of the country for the past seven years, and he shares his views here.

BY MICHAEL PRIMONT

BEIJING—For a Westerner, living and working in China can be daunting. For starters, there’s the language. Anyone who has ever learned a foreign language and lived abroad soon discovers that there are no short cuts. It creates its own set of colors and shapes for viewing the world.

There are differences in thinking between Spaniards and Americans, between French and Germans—but among Americans and Chinese, there is a major gap in comparison with those between Chinese and Westerners. For anyone who runs a business here, learning the language is a must. Without it, you’ll always be a little lost.

China is emerging as a country that had no place for profit or for private property. During the past 15 years, the laws have changed, but it takes more time than that to get people to change the way they think and act.

The pace of change in ordinary people’s lives is astounding. It’s visible and measurable. For instance, in Beijing today, there are 200,000 private cars. When I arrived here seven years ago, there were only a few. In the same time frame, it began to give away apartments for a nominal price to the renters who were occupying them. New apartment buildings are mushrooming everywhere, and Beijingites are becoming the most car-conscious people I ever met.

Although urban consumption patterns have been down in the past year, China’s “little emperors,” as their parents jokingly refer to them, are reshaping the legsions of spoiled city kids produced by the One Child Policy—represent an increasingly relevant exception to the downturn.

“The fastest-growing market segment,” explains Zhi Shen’s Shangyu Dance, is the 18 to 30 age group. Today, the “rock and roll” classes of Beijing are starting to form in the PRC. As the overall socio-economic level of urban life improves, trends in youth culture are just starting to form and express themselves in spending patterns—just as the country transforms its economic system. Beijing youth, for example, began an economic force to be reckoned with. Historically, that’s when youth culture began to tip the scales in the music industry, turning rock ‘n’ roll and pop music into highly lucrative commodities.

It is clear that consumption patterns are changing, and the youth are the ones leading the way. "The Rock and Roll is an exploitation of uncultivated grassroots talent," says Matt Clark, who wears multiple hats as A&R director, production manager and international business manager for Pula, a hot new management company.

One of the most positive results of the increased influx of music from abroad over the past few years, argues Beijing-based electronic musician and former China pop-culture journalist Steve Liebowitz, is a greater awareness of the sounds among mainland artists and bands. Nowadays, you can find bands making music in almost every genre and cross-pollinating them. "It’s almost like the Eastern and Western worlds are converging. A lot of it is still quite unfinished, but the desire to make original music is definitely there."

Increased access to music and news about both international and domestic scenes has been a vital stimulant to new sounds and artists both in and outside of Beijing. While Beijing remains the cultural and commercial center to which bands and artists make their pilgrimages in search of recording contracts, independent music scenes have been broadening and proliferating across the nation. Shanghai, Chengdu, Kunming, Guangzhou, Xi’an and Zibo are among sites of new music scenes developing from the grass roots up.

KEEPING UP

If just five years ago the total number of rock bands in China numbered just a few handfuls, today we see a tremendous upsurge in bands and artists and bands and artists both in and outside of Beijing. While Beijing remains the cultural and commercial center to which bands and artists make their pilgrimages in search of recording contracts, independent music scenes have been broadening and proliferating across the nation. Shanghai, Chengdu, Kunming, Guangzhou, Xi’an and Zibo are among sites of new music scenes developing from the grass roots up.

Continued on page 72
He has produced 8 Grammy Award winning recordings. He has been awarded 36 RIAA-certified Gold albums and 22 Platinum albums in the US. He was also honoured with the Grammy for Producer of the Year in 1988. Meet Peter Asher, Senior Vice President, Sony Music Entertainment and learn how to identify musical talent that will make Rock'n Roll history. From the man who has created Rock'n Roll history... only at the MTV & Planet M Music Forum 2000.

**Topics:**
- A&R - Identifying and turning talent into gold
- Reverse Colonisation - Can the Indian tune go global?

**Speakers:**
- Peter Asher - Senior Vice President, Sony Music Entertainment
- Seymour Stein - President, Sire Records
- Tony Fernandes - Vice President (ASEAN), Warner Music (South East Asia)
- Richard Grabel - Partner, Grubman, Indursky & Schindler, P.C.
- and many more

**Nov 20, 2000. The Leela, Mumbai.**

For information and registration, please contact Malti Kripalani, MTV Asia LDC, 8 Shenton Way, #01-01 Temasek Tower, Singapore 068 811. Tel: 65-420 7195 Fax: 65-2210703. Registration fee: US$ 100 only (includes cocktails & dinner). Cross Cheques or Bank Drafts to be drawn in favour of MTV Asia LDC. Reservations on first come first serve basis. Organisers reserve the right to alter the program design without assigning any reason whatsoever.
FOCUS ON CHINA
Continued from page 70

Hearing well-produced, high-budget, hi-tech tunes also gives local listeners a glimpse of the standards to which they must aspire if they are ever to make internationally viable music. In effect, illegitimate access to music may be better than no access at all, when it comes to developing the musical tastes and sophistication necessary to a nascent industry.

While the Chinese music business is still fumbling in its attempts to capture a significant share in this market, some are beginning to outline as having made progress in developing mainland artists who are not just shoddily imitators of popular Hong Kong and Taiwan stars.

Jingwen Scream Records' Tim Man, the Fly, Cold Blooded and the Republic's production manager; Morris Seckel; Horse, Tongue and No; New Bees Music Productions' Flower and Cobra; Kirin Kid Productions' Han Hong and Li Xiaolong; Zhu Shu's Black Panther and Chen Lin; and Niangyang DJ are among a slate of artists who have each created a few hits. They stand out for their distinctive imitations of the slavish imitation of Hong Kong and Taiwan's saccharine crooner style that characterized most mainland acts until recently.

Cultural production has always enjoyed a special status in post-liberation China. The right to regulate representations, images and ideas that appear within the public sphere has been a prized, if often tenuous, function of the Communist Party regime. In the past few years, however, the state seems to be undergoing a process of redefining its relationship to society. This means it is gingerly loosening anxieties on independent cultural production and tentatively allowing diversity to express itself within certain bounds.

MULTIMEDIA MUSIC
For industries related to cultural production, this is definitely good news. This pattern of tentative tolerance and relaxation of control is reflected especially on the Internet, in the print media, via radio and television, and in the area of public performance.

The Internet, perhaps by virtue of its sheer enormity, is a new media frontier that is logistically challenging to any state with ambitions to exert control over expression. Both international and domestic rock-related Chinese-language Web sites have mushroomed into the hundreds in the past two years, with sites like www.yi.com, www..com and numerous others just surfing the interwaves.

The English-language version of www.Chinamov.com is especially noteworthy for its unflagging support of Chinese rock. Recent editions have featured profiles on the original music scene, artist profiles and reviews, as well as former Tang Dynasty guitarist and current ChineseNow English editor-in-chief Kaiser Kuo's own witty and insightful "Rock Talk" column, put this multi-talented Web site in a kind of digital bastion of Communist Party power. In the past few years, however, the state seems to be undergoing a process of redefining its relationship to society. This means it is gingerly loosening anxieties on independent cultural production and tentatively allowing diversity to express itself within certain bounds.

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JUST a few years ago, the word "Yaogun," Chinese for rock 'n' roll, was not sanctioned in the print media. Now there is a new tolerance and "Yaogun" is becoming a household word. (An ice-cream company, associating the word with something new and cool, thought naming a new popsicle "Yaogun" might make it more marketable).

A rock 'n' roll and alternative lifestyles, such as Popular Music's Rock Magazine and I Love Rock 'n' Roll/So Rock!, are telling examples of this new tolerance. Coverage ranges from Wendy O. Williams to Marilyn Manson, from Allen Ginsberg to Bob Dylan and Phish, from punk to electronic. The new Nicolai Lugansky hit LP, for example, is being released on the recently established label, Mategot.

In China, a tough market for newcomers, Sun has already notched up close to 200,000 units in legimitate sales. So one can only guess how many pirated copies of "Yan Zi" have been sold. Sun, who also writes some of her own songs and plays the piano, was discovered by Warner Music Taiwan and signed on as the label's first regional artist. "She's musical, she writes her own songs, she's instrumentally talented, and her voice is completely different," says Warner Music Asia president Lachie Rutherford. "Although she is packaged by Taiwan this is first and fortiest, as a major international CD.

SOUTH KOREAN ARTIST/SONGWRITER
Chou, Ahn is leaping the cultural gap that divides the East Asian entertainment industries. In his most recent tour to mainland China, Ahn sold out shows in Beijing and Shanghai, drawing fans from all over the country. Ahn was first introduced to Chinese viewers more than three years ago through an import Korean TV drama (*Star In My Heart*), in which he starred and sang on the accompanying soundtrack. Both the TV show and soundtrack found tremendous popularity in China, causing Ahn to release a Korea-China co-produced album with much of the repertoire sung in Chinese.

The driving force behind this international success story is Tabla Plus, a company that promotes Korean singers in China. "The fact that Ahn could both act and sing helped to promote him in China, where the synergy effect between the two areas is very well developed," says Chung Yang Joon, president of Media Plus.

RELIGIOUS MUSIC
In the Philippines usually doesn't sell in big numbers, but local independent Viva Music Group (VMG) has found major success with the religious-themed, "Servant Of All." Released this past May, the album has reached the double-platinum mark (80,000 units sold). According to Rene Salta, head of A & R at VMG, the album's unique concept contributes to its popularity. "Servant Of All" is patterned on a prayer hour for Catholics, and people can reflect and worship while listening to it," says Salta. The album includes both songs and spoken passages. Also, well-known pop artists and film stars perform on the album. Traditional religious songs are given new appealing treatments, and there are open tapes for the performers, such as the Carpenter's "I Won't Last A Day Without You" and Cat Stevens' "Morning Has Broken." VMG's approach to marketing the album is also different, says Salta. Singers from Servant Of All have performed at church events and music festivals, and the album has been distributed to many Catholic churches, where it is always available for sale. In addition, Salta says, a video for an album track called "Julubie" is now the theme song for sister company Viva TV which is in the Metro Manila area. (Both Viva Music Group and Viva TV are part of Viva Entertainment Group.) Salta is the most recent of a group of Asian artists who are finding there is a market if you have the right product.

SINGAPORE'S FIRST
Chinese-language hip-hop act, Chou Pi Jiang, is a featured on the recently released world-music album "Rhythm", which the artist calls "an odyssey of rhythm." The album is on the new Free Spirit, India's first homegrown world-music label, promoted by former EMI distributors Mumbai-based Milestone Entertainment. "Rhythm" (the title combines rhythm and "dham"); the Hindu word for "rune") features Taufiq's brother, the illustrious Zakir Hussain, vocalist Shankar Mahadevan and other classical artists. A rarity is the last recording by Taufiq's and Zakir's father, the late great tabla master. Ustad Allah Rakha. Says Taufiq, who conceived the "Rhythm" project, "We can't make this world of rhythm shifted from tabla to percusion. It could be seen when I heard my father playing with the great drummer Buddy Rich or when I understood Zakir's early experiments with Shashi's S&E and Shashi's S&E or when I heard a host of drummers play at the Seattle World Music Festival." The "Rhythm" album comes with an enhanced CD that includes video interviews and rare footage of Ustad Allah Rakha—who was Taufiq dedicates the album, hailing him as "The Tree Of Rhythm," which is also the album's opening track.
avex group

Next Stage Next Dream
"Dancing Future"
http://www.avexnet.or.jp/
HONG KONG
Continued from page 69

Kong's top artists, Sammi Cheng and Aaron Kwok, also are clearing between 200,000 to 300,000 copies per album. Harry Ho, MTV's senior VP for Greater China, agrees with Denekamp. "There is this real curiosity level for artists from Hong Kong and Taiwan," he says.

Until Warner Music China was set up, record labels operated in a market dominated by major companies in the major cities. In most cases, these offices are fully manned by Chinese staff. One of the things that differentiates a representative office from a proper record company is that the office is usually without a record label's resources to back it up in marketing and promotion plans. Distribution and retailing are signed over to authorized licensees, such as the Shanghai Audio Visual Press (SAVP), Guangdong's Mea Hong Kong and Beijing Audio Visual Press. Rutherford likens it to "having a Coke, opening it and then not being able to drink it."

Warner Music China products will now be licensed out, but it will operate as a normal record label in all other aspects. Sony's Denekamp is hoping to take distribution of Sony products back into his own hands with imminent approval from the authorities for a fully functional joint-venture with SAVP. Moet and SAWP had an agreement to sign and develop mainland talent since 1997.

One label that has not moved toward setting up offices in China has been Universal Music, despite the strength of its label. Its mainland business is conducted through its China division based in Hong Kong.

"We have always followed the policy of really checking out the market and being patient," says Toyoshima, who runs the company's international market. "And we feel the time is right for us to move into China now, and we're confident in our confidence in the market."

Universal's stars, such as Jacky Cheung, Kelly Chan, Leslie Cheung and Ronald Cheng, all do well on the strength of their popularity in other Chinese markets.

INDEPENDENT PIONEERS

The independent label EEG (Emperor Entertainment Group), a relatively new player in the music industry, has yet to see any sort of a presence in China, although it plans to do so very soon. The label, barely two years old, set up a China division in August to look into possible sites.

"China is a huge market with a lot of talent and very little experience," says Raymond Chan, GM of the division. "We hope that we can use our Hong Kong experience to help boost the marketing and promotional strategies there. We don't just want to break up artists in there; we want them to achieve more than that.

EEG's promotional strategies in Hong Kong and Taiwan for its stars Nicholas Tse, Joey Yung and Dave Wang, have been to organize concerts, commercials and movie work. In China, Chan says they hope to achieve the same. "You can't break even with just recordings alone. We have television production going on in China, and we're experienced in organizing concerts there. These will be part and parcel of whatever we set up in China," he says.

With the advent of cable and terrestrial television channels, as well as the Internet, the Chinese audience has already been exposed to far more than their parents ever were. These stations have also provided another channel for record labels to promote their acts. MTV's Hai says his channel's "Artist Of The Month" has proven very popular and effective in promoting acts. "We are committed to doing more with our 'Artist of the Month' promotion as an important platform for them, because none of the other local stations do promotions. We're seeing a stronger partnership up between us and labels such as Warner, Rock and Universal," he adds.

BATTING PIRATES AND CENSORS

High piracy levels may yet deter some labels from setting foot in the country, but most industry people already note a marked improvement in the government's efforts to fight it.

On Warner's part, piracy was one of the reasons that motivated it to set up in China. "If we're not there, then piracy is a virtual crime because no one is there to complain. If you don't have a company and people on the ground who have relationships, then you are asking for trouble," says Rutherford.

EMI's Hung says the government has already been putting in more effort to fight the piracy bands currently operating. "But it is a huge problem, because the country is so big. To be fair, it's not only China's problem but the surrounding countries as well. It's not a problem you can get rid of overnight."

Denekamp at Sony also offers praise for the efforts of the Chinese authorities in the past few years. "They still face a huge problem with imports, though," he adds. "The other positive thing we see on the part of the government is that they've started to realize that their AV industry is in a bit of a mess and they will have to accelerate the process of restructuring the industry. That's why they have welcomed foreign participation."

Censorship is another issue, although most labels accept the fact that they have to play by the rules in China. "We're come across censorship issues in other parts of the world. I don't think it will be an issue in China," says Rutherford.

One of the advantages the music industry has over the film industry in this respect is that there are no quotas on the number of albums record labels can release each year. "This decision actually lies with the distributing licensees. If they think the album will sell, they'll take it. If not, don't worry," says EMI's Hung. "We work very closely with our licensees, of course, and we've had a lot of successes from that collaboration. For instance, in the past, the Japanese-repertoire market was almost negligible, but we introduced [R&B star] Utada Hikaru there, and she managed to sell close to 200,000. Our licensees were very happy."

THE TALENT SEARCH

While the potential for sales and profits is great in China, so is the potential for discovering new talent. Warner Music China has already signed two new acts, Pu Shu and Wan Feng, while Sony Music has signed on 10 names under its present collaboration with SAVP, including youth idol Man Jiang and the contemporary Jinhai Xu. Universal has Zheng Jun and Deng Fefei. Although EMI's Faye Wong and Na Ying are mainland Chinese by birth, they are signed on to EMI Hong Kong and Taiwan. respectively. Even EEG has launched talent contests in Shanghai, Dalian and Chengdu to unearth new talent, whether for acting or singing.

"Hong Kong doesn't have enough composers, and Taiwan sometimes suffers from the same problem," says Rutherford. "But to Beijing and you see songwriters everywhere, Zheng Yadong, who has written songs for Faye Wong, has signed to us as a composer and producer. He's a very talented composer, and there are so many like him in China."

China's accession to WTO can only help things, the record company executives feel. "The market has already been slowly opening as China is moving forward," says Denekamp. "If anything, the WTO can only make things better."

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FOCUS ON CHINA
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provinces, there is a small but growing presence of DJs, such as Kunning's DJ Zeng Ke, who are increasingly following his example in programming.

Recent concerts involving state-sanctioned rock performances in Beijing stadiums are also symbolically significant indicators of the changes taking place, says Cheng Jin, GM of Knock Kid Productions, who has been involved in promoting original music since the late '80s.

On Sept. 16 in Beijing, the Modern Music Concert staged the first show of its kind allowed in the capital in 10 years, despite being a rather tame appearance toward rock music as it observes Zhao Mingyi, drummer with the headlining group Black Panther and the high-profile organizer of the event.

THE NEXT GENERATION

Along with changes in market composition, a slow loosening of the hold on the media, and permission for "well-behaved" rock concerts in the capital, the music industry itself is entering a period of change. The influx of new companies is raising standards and challenging old business practices and conventional wisdom. China's new PNTF status and future WTO membership promise to bring a sharp increase in competition as industry heavyweights and creative newcomers with financial resources, technology and experience that far outgun the domestic companies start to make moves on the mainland.

Two new companies, Pulay Music and YYYD Productions, are making a big splash and represent a new direction for the mainland music business.

Pulay Music is a professional music management company, whose artistic repertoire includes the august Cui Jian, Wang Feng, former lead singer for Bad Boys Street #43; and the multi-talented producer/songwriter/singer Zhang Yadong. Following a massive mainland talent of quality, Pulay's Clark recently initiated a two-month series of "Indie Night" concerts to showcase some of the best acts out there and pique more media interest in rock music and live shows. Pulay Music is gearing up to sign a group of new artists and is pioneering creative ways to foster the development of the non-mainstream music market across the country, as well as preparing to distribute some of China's hottest rock music on the international market.

YYYD brought in JVC's Sam Toyoshima, who was involved in development of London's Abbey Road Studios, and invested some $5 million to create Oasis Studios, one of the largest and most state-of-the-art recording facilities in Asia.

"We want to create an outlet through which China's talent can find its optimal expression," explains YYYD producer Jon Yen. Low-budget recordings and outdated technology have cobbled the development of the Chinese recording industry as much as piracy, some say. Access to this kind of resource on the mainland creates a whole new opportunity structure for musicians and recordings to create the new standard of quality.

The problems that beset China's music industry are far from simple and will take time and effort to solve. No one involved in making music on the mainland denies this. Yet there has been a palpable excitement in the air of late. Many musicians, fans, industry representatives and analysts all believe that, despite the huge difficulties that lay ahead, a process of change has indeed begun. A process of gradual remodeling. As China's problem solving process is in full motion, the door of opportunity is opening for the music industry on the mainland to take the initiative and play an active part in its own transformation.

Credits

Billboard's Asia Pacific edition was reported by Winnie Chang in Hong Kong, Maya Kuskayna in Beijing, Elise Kim in South Korea, David Gonzales in the Philippines, Philip Cheah in Singapore and Nyay Surochni in India.

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A DRAGON IS BORN!

26th September 2000

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Mall Of America's Rotunda Renamed
In Addition To 3 Stores, Sam Goody Brands Central Mall Area

BY MATTHEW S. ROBINSON
MINNEAPOLIS—Having lived together for more than eight years, the Musicland Group and the Mall of America finally got hitched Oct. 24. The result is the renaming of the mall's five-story, 5,000-square-foot central rotunda as Sam Goody Central.

Opened in August 1992 and owned by TIAA-CREF, Melvin Simon & Associates, and Triple Five Corp., the 4.5 million-square-foot Mall of America is the largest mall in the nation. With 2.5 million square feet of retail space, the mall comprises more than 520 stores, 60 restaurants, eight nightclubs, an indoor amusement park, a walk-through aquarium, and its own concert and event venue. In 1997, according to a study by the National Park Service, this $650 million consumer wonderland ranked as the No. 1 travel destination in the U.S.

The newly renamed Sam Goody Central will feature live appearances by stars and up-and-comers from the worlds of stage, screen, and music. Also, Musicland, which operates 1,377 stores, will use sales satellites during performances to capture sales opportunities. And the parents couldn't be happier:

"I think it's a very positive move for our relationship," says mall GM Maurice Bausch. "Together, we can bring some fabulous and exciting events to the mall. And everyone benefits—especially the consumer!"

Sam Goody Central was launched with a daylong celebration featuring local and national musical talents and celebrities, ranging from fitness expert Stephanie Corley to members of the Minnesota Vikings.

With only a 3,500-square-foot Rotunda at its center, the Sam Goody stores and one Suncoast Motion Picture Company video store make up the mall's largest entertainment retailer, with a total 28,000 square feet of retail space. That breaks out into a 14,000-square-foot anchor store at one end of the mall, a new 11,000-square-foot anchor that recently opened on the mall's opposite end, and a 3,500-square-foot Suncoast on the basement level.

Sam Goody has been a prominent member of the mall's family since day one. With the renaming of the central rotunda as Sam Goody Central, Musicland's licensing domination should be complete. "It's a licensing agreement most similar to the naming of a stadium in the sense that we have the signage and the naming rights to what was the Rotunda at the Mall of America," says Musicland president of stores Jonathan Reckford.

"The mall had asked us to build a second stage store at the other end to coincide with their other-entertainment zone," Reckford explains. "We figured that if we were going to make a large secondary commitment and continue to provide a large number of events and presentations at the mall, since Sam Goody is predominately a mall retailer anyway, the biggest mall in the country would be a good place to show what Sam Goody is all about."

Though Sam Goody will now have undeniable dominance over the mall, Bausch does not see the new arrangement as a conflict. "I think they will benefit," Bausch says, "because Sam Goody will bring musical artists and actors to the rotunda, and that brings more customers, which is good for all the stores." Bausch has not heard from RotundTown as to whether it plans to renew its lease.

According to Reckford, the idea for the renaming had been thought up more than a year ago. However, due to complications among the mall's multiple owners, the final plan took some time to iron out. Now that all is in order, Reckford and his staff are excited about the future.

"The mall is unique in America in terms of visitors," Reckford says, noting that the mall is visited by more people than any other attraction in America. "What better place to make our flagship statement?"

Though there are plans to remodel Sam Goody's first anchor store to bring it up to date with its new twin, Reckford says, that for the time being, not much else will change in terms of how the stores are run.

"We are very excited about being highly visible and cementing what was already happening," Reckford says, mentioning a heretofore unheard-of signage arrangement that will have Sam Goody's name literally all over the mall.

Musicland director of corporate communications Lisa Hawko says that Sam Goody Central also represents a great sales opportunity. In addition to promotional signage, Sam Goody Central also includes sales stations that allow consumers to purchase products at the venue itself.

There is also talk of connecting the new central venue to the perimeter stores and even of broadcasting events to Sam Goody stores nation-wide. For now, however, Reckford is happy to have the added visibility and market share that will come of the new arrangement. "It enhances our motivation to bring in top-level acts and to develop our marketing procedures," Reckford says.

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IRMA Summit Moves To LA
Conference Will Examine Impact Of DVD, MP3

BY STEVE TRAUMAN
NEW YORK—Multiple delivery systems for an expanding variety of audio, video, and multimedia will be examined at the Annual Marketing Summit, sponsored by International Recording Media Assn. (IRMA), on Dec. 6 at the Hilton Universal City & Towers in Los Angeles.

"Impact 2001: Physical Media Advances At The Dawn Of The E-Media Age," is the first summit to be held outside of New York. "The move to the West Coast was made to allow greater access to rights holders and content developers," says IRMA president Charles Van Horn. "We believe we will significantly increase our attendance and exposure, while lessening scheduling conflicts for attendees." Advance registration indicated a turnout of several hundred for the event, according to IRMA operations director Phil Russo.

"The recording industry continues to undergo dramatic changes fueled by the birth of new formats and new means of transmission," Van Horn emphasizes in his "State Of The Industry" report. He will provide exclusive statistics from recently completed IRMA research studies of both optical- and magnetic-recording media products, including projections for this year, 2001, and beyond.

Key topics and presenters will take a comprehensive look at the multifaceted opportunities for creators, packagers, distributors, retailers of entertainment media, including DVD Video, DVD Audio, digital TV, broadband, and MP3.

Jeff Fink, Artisan Home Entertainment's president of sales and marketing, will provide insight

(Continued on next page)
IRMA SUMMIT MOVES TO LA
(Continued from preceding page)

into how content providers are differentiating their marketing strategies by developing new ways to enhance the DVD Video viewing experience for movie enthusiasts and general consumers in "The Case For Compelling Content."

Paul Bishow, format launch director of Universal Music Group-ECAT, will examine what promise DVD Audio holds for the consumer and what technical, marketing, and manufacturing issues still need to be addressed so that music labels will aggressively begin promoting and adopting this new, multichannel audio format in "DVD Audio: Welcome To The Next Dimension In Sound."

Jim Bottoms, Understanding & Solutions' joint managing director, will cover the present and future impact of broadband and the digital home: satellite, cable, and direct satellite TV; MP3; and the revolution in downloaded audio on the packaged media business.

"Electronic audio delivery in a secure and controlled environment can be profitable for everyone," says Koos Middlejans, business development manager of Royal Philips Electronics. His presentation on "Solid State, Flash Memory, And The Internet: The Consequences Of Secure Delivery" will specifically address current intellectual property issues and how packaged media will interrelate with the Internet.

Other presentations include Bruce Allan, IRMA board chairman and president/GM of Harris Corp.'s broadcast communications division, on the impact of the emerging "next generation" of interactive, multimedia broadcast on the public's expectations and experience of home video entertainment; Dr. Leo Kivijarv, publications director of Veronis & Suhler, on the prevailing trends in consumer media today, how media have changed our social patterns, and what could be the future of the industry; Dave Rubenstein, president/CEO of Cinemation International, on the status of manufacturing for all leading optical media formats, from music and games to home video and CD-ROM; and "Multiple Delivery Systems: Co-Registering the Revolution in Streaming Technologies," with a presenter to be announced.

At a members-only meeting preceding the summit, new IRMA officers and board members will be elected for the coming year.

BELGIAN, DUTCH ACTS LINE UP TO PAY TRIBUTE TO LOUIS NEFFS
(Continued from page 8)

Granata enjoyed his own recent tribute on Nov. 10 when his much-covered composition "Marina" was the first song to be entered into the Flemish Hall of Fame, launched by author's right's group SABAM and public broadcaster VRT. Universal Music has high expectations for "Louis Neefs, 20 Year Later," which features a string of leading musicians and singers from the Low Countries, including Neefs' sister Connie, who is signed to indie label Eufonia. Says de Clijpeine, "We're also happy that Dutch singers like Rob de Nijs, Stef Bos, and René Froger are on the album. In addition to the repertoire, which is well known in the Netherlands, this gives us access to that market, where the album is due out early next year." Universal Belgium's special marketing division is also releasing a new Neefs compilation here later this month.

The album kicks off with a duet by Louis and Günther Neefs, "Geef Ons Een Bloem" (Give Us A Flower), with instrumental input from harmonica virtuoso Toots Thielemans. Other tracks include Heltlottis' "Billy The Kid," Bart Peeters' "Mijn Vriend Bengy" (My Friend Bengy), a musical version of "Sixteen Tons" by Günther Neefs and Voice Male, and a duet by Connie Neefs and Thijs Janssen of Mijn Dorp In De Kempen (My Village In Kempen). Among the highlights are performances by Jo Lemaire, with a jazz version of "Lieve Een J," and a cover of "Aan Het Strand Van Oostende" (On The Beach In Ostend) by former Soulist singer Paul Michels.

The album is also gaining radio attention in Belgium thanks to de Nijs' version of "Annelies Uit Sas Van Gent" (Annelies From Sas Van Gent), released as a single in October on EMI from his new hits compilation.

Paul de Wyngraft, managing director of public broadcaster VRT Radio 2, says, "We have put the track on our 'A rotation list, and others are scheduled as preferences in our Selecter program. We have also decided to record the Dec. 19 show for broadcast on Christmas Day during a two-hour show featuring the concert material and interviews with people who lived and worked with Louis Neefs." The show will be shown on Belgian TV on Christmas Eve.

"The album is very much anticipated for the year-end period," notes Free Record Shop Belgium marketing manager Christophe Cumps. He adds, "The synergy of the album, the concert, and TV show should make it a top 15 album release [here]. Our customers will be attracted by the excellent cast of artists on the album."
LOCAL APPROACH WORKS FOR ZECH SITE

(Continued from page 6)

"I realized selection, price, everything here was poor. So I figured there had to be a demand for bigger selection, lower prices, and a more convenient shopping experience than traditional stores.

So far, less than $1 million has been invested into albumcy, and the firm is in the middle of a venture-capital funding round.

One element of albumcy's focus on the local market is a feature that gives consumers access to 90-second sound clips from every song in the Czech repertoire. "You can click your way through Czech music history for the last 30 years," Morrison claims. And with half of all albumcy.cz sales coming from Czech bands, it's a policy that's paying off.

Even albumcy.cz's biggest non-domestic hit to date—U2's "All That You Can't Leave Behind"—(Universal/PolyGram)—has been outperformed by two domestic titles, including the multi-artist soundtrack to the Czech film "Samotarci" (Warner Music), which has been downloaded about 30,000 times online. The site now boasts 3,000 hits per day, and Schrantz says his venture commands up to 4% of the overall Czech music market.

According to figures from the International Federation of the Phonographic Industry, the retail value of online albums in the Czech Republic market was $51.1 million in 1999, with domestic repertoire accounting for 92% of that.

A recent survey by the Czech arm of accountancy firm Deloitte & Touche places albumcy.cz as the third-biggest Web site in the Czech Republic in terms of sales, behind first-fractaled.fractal.cz, which sells airline tickets, and czechinfo-info.cz, which sells household appliances.

In total, according to Deloitte & Touche, third-quarter online music sales in the Czech Republic generated revenue of 5.5 million koruna ($140,000) this year. That's three times the 1.5 million koruna ($40,000) generated by online music sales in the first quarter, before albumcy.cz launched, and the mark6e's increase is due to albumcy's arrival, followed by LDR.cz and Czech Republic representative Jiří Donát.

Receiving that money from the customer is an issue for Central and Eastern European markets like the Czech Republic. Nine out of 10 transactions at albumcy are made using cash on delivery, with bank cards making up the rest. Czech payment-card culture is still in its infancy, with most card transactions taking place at cash machines only.

One factor for the dearth in online card payments in the Czech Republic is the lack of security. "The big obstacle is the logistics of delivery and service," he says. "With albumcy's promise of same-day delivery in Prague, that's where the firm succeeds." The company carries out its own deliveries in the city of Prague; orders outside Prague are delivered by post.

Albumcy's sources product direct from labels, including the local affiliates of all five major record companies, cutting out third-party distributors whenever it can.

The company's core business is recasting the record business on board at first was difficult because of the skepticism that prevailed about online record stores in the Czech Republic. "Before we came to the market, the record companies here basically ignored the Internet as a channel for marketing. It's amazing how fast they've changed their minds," says Schrantz.

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AWARD UPHOLDS SHOCK'S STATUS AS BIG PLAYER

(Continued from page 6)

proved successful in the domestic market.

"We identified a niche market early on, whether it's selling Australian music to HMV in Japan or supplying hard-to-find new-age releases to the U.S.," says Cadfas. "We've always been proactive in building relationships by making our presence felt at trade fairs around the world. But the site shockexport.com gives us 24-hour access to information and data, which was previously difficult, because when you're in Australia, you're dealing with many time zones. Orders through the site grew by 200% in the last 12 months."

What has also helped was the drop in value of the Australian dollar against the U.S. dollar to 52 cents, which has made Australia increasingly attractive purchasing source. So did the closure 18 months ago of the export division of former rival Mushroom Distribution Services (now folded into Festival Mushroom Records).

The 1998 legalization of parallel imports saw local affiliates of major labels begin buying consignments to buy locally manufactured items with value-added bonus tracks and different pack-

TO OUR READERS

Declarations of Independents is on hiatus. It will return shortly.

SANZ SWEEPS AWARDS

(Continued from page 6)

confessed he had learned the phrases for the event. "It's the fine art of insincerity. I am what is known in the theater as a ham—I can't speak Spanish, except when the lights go up and I have to perform."

"I'll tell you that Billboard that he remembered when U2 played in front of 80,000 people in 1992 at the Real Madrid soccer stadium, and the band did not go to bed until 10 a.m. the following day. "Madrid is perfect for us," he joked. "In Los Angeles, everybody goes to bed at 10 p.m., so they can get up early to jog into their corporation."

In Spain, people have fun at night and go to bed at 10 a.m."

The Premios Ondas' 46 prizes were shared among radio, television, and cinema categories as well as music. Apart from Sanz, another prize winner was Joaquín Sabina, Luz, Jose Merce, Brazil's Daniela Mercury, and Cuba's Anamar-Timeu. Elton John won an honorary award and performed "Don't Go Breaking My Heart" with Kiki Dee at the Ondas. Mark Knopfler, Eros Ramazzotti, Turna, and Hexagon's Los Panchos also performed.
NRM Is Trying To Lift Itself From Losses; Price War Looms Over Backstreet Album

RED INK: National Record Mart (NRM) continues to struggle, posting a $4.9 million loss, or 97 cents a share, on sales of $27.0 million in its fiscal second quarter, which ended Sept. 25. The red ink was more than triple the loss in the same period last year — when NRM lost $1.5 million, or 30 cents per share — on sales of $39.7 million. Management attributed the loss to a comparable-store sales drop of 1.2%.

For the year, NRM is showing a loss of $9.1 million, or $1.90 a share, on sales of $57.5 million. The company's stock price held steady at 86 cents a share on Nov. 7 and Nov. 9. The loss was a violation of the chain's cash-flow covenants in its revolving lending facility and in its $15 million in notes, but both sets of lenders granted the chain a waiver, according to the company's Securities and Exchange Commission filing. NRM chairman Bill Tektubaum was unavailable for comment, but prior to the loss announcement, he told Billboard Bulletin that in mid-October the company had met its interest payment obligation of $840,000 on the notes.

In addition to making that payment, NRM has already been cutting up on payments to independent distributors, sources tell Retail Track. The chain had fallen behind in payments to suppliers in the independent sector and had been placed "on hold" by many of them, which means that the suppliers wouldn't send product until they were paid up.

Now, most of those independent suppliers that previously reported they had NRM on hold say the chain has since become aggressive in trying to resolve payment issues and in some instances has been taken off hold. But regardless of what has been going on with its independent suppliers, NRM has been diligently current in making payments to all the majors, sources at the big five distributors tell Retail Track.

SPEAKING OF BEST BUY, I see that it went out at $9.98 on the new Ricky Martin album, following up on its Limp Bizkit promotion last month by loss-leadering the Backstreet Boys album, with the most prevalent fear centering on an $8.88 price, the sale price the giant discounters used during the holiday period in 1996-1997. Priced at $5.98, the album will have a strategic advantage for the company's own Best Day and BMG Distribution execs were unavailable for comment.

In related news, an investor, David Weiner, has accumulated a 5.1% stake in NRM by buying on the open market. Weiner, formerly a president of K-tel International, now heads up W-Net, an Internet company specializing in video-streaming-enabled E-commerce platforms. The filing says shares were purchased at between 19 cents and $4.75.

When Jive Ships Backstreet Boys' new album, "Black & Blue," for release Tuesday (21), it will have one of the biggest initial shipments ever, in the 6 million range, according to sources. What's more, sources say that Wal-Mart, the world's largest retailer, is buying 2.5 million copies of the album through its two rackjobbers, Anderson Merchandisers and the Handler Co.

Wal-Mart has the benefit of being the sole U.S. merchant stocking a version of the album with the bonus track "What Makes You So Different (Makes You So Beautiful)" (Billboard Bulletin, Oct. 23). The chain also has an exclusive in-store satellite broadcast on the street date of the band in concert. Still, some suggest that the premium and the exclusive broadcast together don't justify such a heavy order.

Consequently, retailers and industry observers fearfully speculate that Wal-Mart will answer Best Buy's $9.98 Limp Bizkit promotion last month by loss-leadering the Backstreet Boys album, with the most prevalent fear centering on an $8.88 price, the sale price the giant discounters used during the holiday period in 1996-1997. Priced at $5.98, the album will have a strategic advantage for the company's own Best Day and BMG Distribution execs were unavailable for comment.

Jive's $9.98 price point is a far cry from the philosophy that company execs had been espousing since the Federal Trade Commission ended minimum advertised prices. At the National Assn. of Recording Merchandisers Conference this fall, Best Buy executives were said to have told the majors they wouldn't be the first to start loss-leadering records.

It wasn't. Compact Disc World was, offering some titles at $19.99 for members and frequent-buyer's club. BMG Direct holds the distinction of being the first to offer albums below $10 (at $9.98) with its suspended On-Price CDs club. But considering what BMG Direct pays for its CDs, I don't think you can consider a loss leader.

Best Buy was the first national account to loss-leader product below the $10 threshold, with Limp Bizkit. But this time it was joined by Wal-Mart, which sold the Martin album at $9.98. My understanding is that the order to go to $9.98 on select titles came from above the Best Buy music department. Best Buy corporate apparently was motivated to employ strategic use of loss leaders due to sluggish comparable-store sales. But I wonder if Best Buy executives will soon be taught that trying to strategically use loss-leader pricing is akin to the belief that it's possible to fight a strategic nuclear war. Some generals followed that theory during the Cold War, but most believed that a strategic nuclear war would quickly escalate to a nuclear holocaust. Thankfully, the world never found out which theory was correct, but we may soon find out if it's possible to strategically employ a loss-leader pricing promotion or if such a strategy will soon escalate into a full-scale price war.
Artist Harnesses New Media For ‘Virtopera’
Schoener Uses Net To Webcast Opera Performances, Interact With Audience

This issue’s column was written by Kai R. Lofthouse, Billboard’s European new-media correspondent.

In recent months, the public focus on technology’s impact upon music makers has concentrated on the perceived threat it poses to the established record business. But at least one veteran artist—German “musical adventurer” Eberhard Schoener—has been wholeheartedly embracing new media as an essential part of his art.

Signed to BMG’s Munich division, keyboard player/composer/arranger/conductor Schoener has been recording since 1969. “Virtopera,” however, is probably his most ambitious undertaking to date. It involves performing the four acts of his latest opera, utilizing different musical genres, in venues on three continents over a four-month period. Each of the performances is Webcast live on the Internet at virtopera.com. BMG will release the finished project on CD and DVD in 2001.

Technology, according to Schoener, is “both a challenge and a dangerous thing.” As an artist, he says, “I don’t want to judge whether it’s good or bad. But I do think there’s a danger of losing [touch with] our real world to follow the virtual world.”

The first act of “Virtopera”—featuring co-musicians based in London, Hamburg, San Francisco, and Los Angeles linked online to Schoener and a group of musicians and singers in Mantua, Italy—took place Oct. 8. The second act came Nov. 15 from Salvador-d`Bahia, Brazil. Acts three and four will come from Calcutta, India, on Dec. 3, and Cologne, Germany, on Jan. 12, 2001. Participating singers are Helen Schneider (mezzo soprano), Nidia Palacios (soprano), Charles Maxwell (counter tenor), Laurence Green (barytone), Patrick Green (tenor), and rapper Bok Lakermann.

The plot so far: Dieter Meier (one-half of The Hures and the Curses pioneers Yellow), who plays a sage visiting the Palace Theater in Mantua, comes into contact with a three-dimensional computer simulation named Cold Genius, which is trying to learn more about feelings. Meier is keen to introduce Cold Genius to the emotional world; the latter attempts to imitate longing in a song, but fails. His digital origins prevent him from recognizing fear, passion, love, and happiness.

The end of the first act has the two deciding to go to Brazil, where the second act is set. The character of Cold Genius, who only experiences “soul” if he ventures beyond the borders of the Internet, is derived from elements of Purcell’s “King Arthur,” Offenbach’s “The Tales Of Hoffmann,” and “Pinocchio.”

Schoener is not only using new technology to create and perform his music; he’s also using the Internet to interact with his audience. Members of the public who access the live video-streaming Webcast of the performances can contribute to the project’s continual development, including adding vocals to a remix, an ancient Chinese chain poem that will be performed during the final act in Cologne.

(Continued on page 87)

Millions of consumers around the world are ready for digital distribution of music on the Internet. And no one can help you reach your full economic potential as safely as Reciprocal.

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Susan ‘Cindy’ Olsen Revisits Working On ‘The Brady Bunch’

Susan Olsen, who played Cindy on that 70s show “The Brady Bunch,” is all grown up, a single mom, and a graphic artist. She’s also the producer of “The Brady Bunch Home Movies.”

Yeah, and I still battle with a certain dichotomy of feelings. There’s a part of me that says, “I’m not just Cindy—I don’t even like Cindy!” But the truth is that if you’ve never seen a Brady Bunch movie, it’s going to be fun to run from it, to make it a gig, and you have to embrace it.

And you don’t like Cindy, did you feel that way back then? I did. I was 7 when it started and 12 when it ended. The fact that Cindy would have been kind of a drag for me because I wouldn’t have done anything like that. Then I’d go to school and be teased for things that Cindy did.

And the up side? It was just fun—a lot of work, but I loved it! And though I’ve been divorced and I believe I’m free from the Brady Bunch. I don’t think it’s unrealistic, because you can have a family like that.

The main thing is that it showed kids who respect their parents and parents who respect their kids. You never see Mike or Carol Brady put down or make fun of their kids.

If they made “The Brady Bunch” today, would it be any different? You couldn’t do it the same. You’d probably have to have one of a kids who are some, in order for it to be “realistic.” “The Brady Bunch” gets away with being the show it is because it’s real in a way film capsule.

So what is the Brady mystique? Love. The fact that we all genuinely love each other comes through, and I totally think that is why the show has been so successful.

By Sam Andrews

LONDON—Driven by strong demand for catalog titles, DVD sales set a new record in September, the U.K. DVD Committee reports.

During the month, the organization says, consumers snapped up 1.5 million DVD units worth 26 million pounds ($36.25 million). In the last week of September alone, 370,000 DVDs were sold.

In 1999, total DVD sales were 4 million, making the September figures more impressive.

“The British public is embracing DVD video like no new technology ever before,” says the DVD Committee’s David King. “It wasn’t a month for big sellers, but it really showed the strong underlying sales from the catalog.”

On average, King says, new releases account for 15% of weekly sales, but in September only 9% of sales were new releases. King says a trio of strong performers—“Three Kings,” which sold 62,000 units; “Terazan,” 50,000 units; and “Men In Black,” 77,000 units—enticed viewers to stores where they then picked up catalog titles.

With DVD sales up more than 40% from the previous year, King estimates that combined hardware and software sales will push retail revenue to 500 million pounds ($725 million) by the end of the year.

The news is hardly surprising, given the results of a survey conducted by the group last summer. According to the survey, 40% of respondents who indicated they were likely to purchase a new home entertainment device said it would be a DVD player.

“The British public is embracing DVD video like no new technology ever before,” says David King.

This is twice as many people as said they would be getting Internet access, King says, and also left other options, such as digital TV, video-on-demand, and pay-per-view, trailing behind.”

Lavina Carey, director general of distributor trade body the British Video Assn. (BVA), says that the group expects that holiday hardware sales will result in nearly 1 million households owning a DVD player. “DVD video will be established in most U.K. homes faster than anyone could have predicted,” she says.

In addition to celebrating the continued growth of DVD, the BVA (Continued on next page)
celebrated its 20th anniversary with an awards ceremony in London.

The event, held at Her Majesty’s Theater in the capital’s West End theater district, saw honors go to “The Matrix” for best DVD, “East Is East” for best British video, “The Phantom Menace” for best-selling video, and “The Beach” for favorite rented film.

Store of the year honors went to Virgin Megastore, while HMV was named retail group of the year. Rental chain of the year was Choices Video, and Channel Video was named independent store of the year. Online retailer of the year was Blackstar.co.uk.

Marketing honors were also awarded to suppliers. Warner Vision/Warner Home Video picked up one for “Cher—Live In Concert” and for “The Iron Giant,” and MGM Home Entertainment won an award for its James Bond VHS collection.

In addition, Carlton Video picked up an award for the special-interest title “The Second World War In Colour.” Warner Home Video’s joint DVD promotion with Toshiba and Blockbuster was also honored.

Steve Ayres, the former head of independent distributor VCI, who is credited with starting sell-through video in the U.K. back in 1979, was named the video industry individual of the year by Culture Secretary Chris Smith.

The BVA also announced its intention to bow a consumer awards show in conjunction with the British Assn. of Record Dealers (BARD).

The BVA and BARD have launched the initiative as part of an industry-wide strategy to strengthen the profile of video among 18- to 30-year-olds. Nominations will be announced at the end of the month, and the winning videos will be announced in January 2001.

“This will be the first time that consumers can vote for their favorite home video across a whole range of categories,” said Johnny Fewings, joint chairman of the BVA/BARD awards committee.

The awards show is being sponsored by confectionery company Nestlé Quality Street.
### Billboard Top Video Sales

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**Notes:**
- RIAA gold certification for sales of 500,000 units or $1 million in sales at suggested retail.
- RIAA platinum certification for sales of 1,000,000 units or $2 million in sales at suggested retail.
- RIAA double platinum certification for sales of 2,000,000 units or $4 million in sales at suggested retail.
- RIAA triple platinum certification for sales of 3,000,000 units or $6 million in sales at suggested retail.
- RIAA quadruple platinum certification for sales of 4,000,000 units or $8 million in sales at suggested retail.
- Billboard Top Video Sales charts are compiled from a national sample of retail store sales reports. Billboard Top Video Rentals charts are compiled from a national sample of retail store rental reports.
SMILE, BARNEY LOVES YOU: Lyric Studios is getting a jump on Valentine’s Day while Christmas wrapping is still strewn over family floors. “Be My Valentine—Love, Barney,” a direct-to-video feature, comes to stores Dec. 28, running 30-plus minutes and priced at $19.95. Each copy of “Be My Valentine” will come packaged with a free American Greetings Barney Valentine card.

Barney’s marketing support includes involving the title in the ongoing promotion between Barney and Luvs Diapers, called Luvs/Barney Rewards. Consumers save UPC codes from Luvs diapers and other Luvs baby products, as well as select Barney videos. In addition to “Be My Valentine,” the latter category includes “On Over To Barney’s House,” “Barney’s Night Before Christmas,” and “Barney’s Halloween Party.”

Upon accumulating enough numbers of points from the UPC codes, consumers can redeem them for Barney toys and merchandise such as a Baby Bop’s Purse doll, a Baby Bop’s Purse doll, a Love & Lullabies Barney doll, and more. Luvs will push the now “Be My Valentine” in a free-standing box on the shelf, with Barney’s order date scheduled to drop Jan. 14, 2001, which is expected to generate 40 million impressions.

In addition, the American Greetings’ “Val-packs” (packaged valentines) will feature a $1-off coupon good toward purchase of either “Be My Valentine—Love, Barney” or a 10-inch Barney I Love You plush toy. The coupon, which must be redeemed by July 31, 2001, will be found in Val-packs at drug, grocery, military, and drug discount retailers. Each copy of the current, rereleased video title “Barney’s Night Before Christmas” is packaged with a discount coupon booklet that announces the Valentine video to consumers as well.

CHILDS PLAY: A pair of new “Bear In The Big Blue House” titles will be released Jan. 23, 2001, on Columbia TriStar Home Video, amid a plethora of “Bear” promotions and events. The first box, the first four episodes of the popular preschool TV series, which was just renewed for a fourth season on the Disney Channel’s Playhouse Disney programming block. “Bear In The Big Blue House: Storytelling With Bear” and “... Early To Bed, Early To Rise” each run approximately 45 minutes and are priced at $12.95.

The official Bear in the Big Blue House Fan Club is in full swing, and new promotions are under way. The videos will be cross-promoted with Mattel’s Storytelling Bear toy in 2001. A staged presentation, “The Bear In The Big Blue House: Live In Concert,” is running 100 times a day at the Disney-MGM Studios theme park in Orlando, Fla., and is scheduled to continue through 2001. Final—hockey arenas around the country and making television appearances on such shows as “Today,” “Good Morning America,” and “Inside Edition.”

KIDBITS: A new installment of the video series “The Big Comfy Couch,” spun off the PBS preschool TV program and featuring Lornette the clown, her doll Molly, and their friends, will meet viewers at the Turner Home Media. Running 54 minutes at $14.98, the title features two episodes, “Picky Eaters” and “Naptime For Polly.” Reality-based video programming for kids is still being produced. Case in point: a new series from Kid Rom Inc. of North Blenheim, N.Y. Two titles, each 30 minutes at $12.95, have been released. “Brett The Jet,” a live-action feature with an animated plane as the title character, includes behind-the-scenes footage of the U.S. Army Thunderbirds precision-flying team and the U.S. Army Golden Knights paratroops. “Tommy The Trugbird” (the title character is also animated and interacts with live-action kids) features footage of the July 4 fireworks over New York Harbor, as well as footage of tugboats.

SITES & SOUNDS (Continued from page 88)

They can also make suggestions about the music for the next act by sending an E-mail to music@vickdgenias.com or visiting the Web site. They can influence the development of the plot by answering questions online.

Prizes will be given to online visitors who made the most valuable contributions, in Schoener’s judgment, during the first three performances. The top winner will be invited to the closing performance in Cologne. Runner-up prizes include spending a weekend in Schoener’s Swiss country house in the Bavarian Alps.

The first act of “Virtorea” was largely in classical style, but other acts have included diverse musical elements, from traditional opera to samba. More meditative music to be played during the Indian concert will include compositions by Tibetan singers and monks.

The project is hardly a simple undertaking, but what else could be expected from a man who organized an event where veteran German punk femme fatale Nina Hagen sang arias accompanied by the Tokyo Philharmonic. Or a Bertolt Brecht/Kurt Weill evening with Sting, Italian rock artist Gianna Nannini, Jack Bruce, and the Hamburg State Opera Orchestra? Or an interpretation of Mozart’s “Conven- tion Mass,” collaborating with Deep Purple and a boys’ choir?

A former musical director for the Berliner Philharmoniker and Munich Chamber Opera, Schoener has a worthy reputation as a collaborator, having recorded with such artists as Luciano Pavarotti, Stewart Copeland, and Peter Gabriel. His affiliation with BMG stretches back to his first album for Ariola, “Destruction Of Harmony” in 1971. He recorded with WEA, Eurodisc, EMI Electrola, Phonogram, Celestial Harmonies, Sony, Marlboro Music, and Intercord, before returning to BMG Ariola in 1996. Since then, he has recorded five albums. During the past five years he has discovered an affable for opera, having written four 30-minute pieces.

Schoener says that throughout his career, “there’s one man especially who has supported me. Thomas Stein, the president of BMG [in Germany, Austria, Switzerland, and Eastern Europe]. He tells me, ‘You’re the artist, you go figure it out.’”

Kevin Conroy, BMG Entertainment chief marketing officer and president of new technology, describes “Virtorea” as “a great example of BMG’s commitment to reaching new audiences and cutting-edge online content. We’re excited about BMG Germany’s partnership with Schoener on this initiative... . The Internet products that will not only bring music fans closer to the artist but will also allow them to participate in the process.”

Says Schoener, “With Virtorea, I wanted to find out more what the Internet is and what it means for an artist. I think the difference really is that the Internet has no soul or feelings. Therefore, I want to find out what love, magic, and religion exist in this context. I’m not doing this only because nobody has done it before. I love adventure, and I’m very curious. This is a very interesting time and moment; everything is changing.”
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Gurtu Visits The Verve. Percussionist Trilok Gurtu recently stopped by the Verve Music Group's headquarters in New York. Gurtu recently released his Blue Thumb Records debut, "African Fantasy," and is preparing to tour the U.S. in support of the album. Shown, from left, are Jason Olaine, A&R manager for the Verve Music Group; Graham Lawson, Gurtu's manager from Mintaka Management; Gurtu; and Ron Goldstein, president of the Verve Music Group.

CARE BEARS: Tower Records has created the Tony the Tower Bear to benefit the National Children's Cancer Society. The 8-inch bear will be available at all Tower locations and at towerrecords.com for $4.50. $1.50 from the sale of each bear will be donated to the society. Tony the Tower Bear was named in honor of Tony Valerio, a former Tower Records family member who succumbed to lung cancer in 1999. It will be available for sale through out the holiday season. Contact: Sara Hanson at 916-373-2988.

COLE CONCERT: On Dec. 2 Faith Hill and Tim McGraw will perform a benefit concert for the Navy/Marine Corps Relief Society USS Cole Fund at the Hampton Coliseum in Hampton, Va. Proceeds will aid the families of the 17 American sailors who were killed in the USS Cole bombing. Ticket ranges from $29.50 to $95.90. Contact: Jesse Schmidt at 615-946-3879.

HIV PREVENTION: Levi's Jeans and LIFEbeat are joining to present Music With a Message: World AID Day 2000 on Tuesday (21) at the Beacon Theatre in New York. The performer lineup includes 98*, Jessica Simpson, Mya, OutKast, Baha Men, and the Corrs. The concert will be hosted by Carson Daly and Pink and will be broadcast Dec. 1 on MTV as part of World AIDS Day programming. Proceeds will be donated to LIFEbeat's youth HIV prevention programs. Contact: Samantha Kleier at 212-335-7239, ext. 119.

XZIBIT GETS "RESTLESS" ON LOUD SET (Continued from page 2)

track "Loud & Clear," and a trio called Golden State, which comprises himself, Bay Area rapper Crooked (formerly with Qwest), and Ras Kass, who's signed to Priority. "We've got tons of talent out here," noted Crooked. "You gotta be cautious that it's not just gangster, it's not West Coast. We definitely can show you how to make music with the traditional West Coast formula, but we also have our own twist."

Even before the Up in Smoke tour, Xzibit's peers were utilizing his commanding voice and lyrical prowess. He's mentioned in passing by such artists as Boyz II Men, who were signed with the West Coast hip-hop label Priority. Other than the album's release, he'll appear on BET's "L.A. Live" as well as "106 & Park." Radio contest winners in 10 major markets will attend the release party being held in Los Angeles. And Loud has purchased 15- and 30-second spots on both MTV and BET that begin airing Nov. 20.

Artistically, Xzibit knows what he wants, from album packaging to the design of his video set," adds Hause. "He's very hands-on." Xzibit personally delivered "X" to KPW in Los Angeles. "Once we heard it, we put it into rotation immediately," says KPW music director E-Man. "It's been [one of] the top two and three most-requested [records since]."

When Xzibit was invited to Trans World Entertainment's corporate offices in Albany, N.Y., and asked to join the Anger Management tour, he seized the opportunity. "He came up, we had lunch, and he basically played the CD, the one I'd heard before," he says, "and Urban Music for the Retail Chain. "We're anticipating a higher than normal release from him." In the wake of such anticipation, Loud president Rich Isaacs is quite hopeful about the album and proud of Xzibit's growth. "Our sales projections have been outstripped by the marketing campaign with 1,500 kids infiltrating its chat rooms, discussing the album and posting information on bulletin boards since early November. In addition, Hooke.com introduced maga-"
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BY SEAN ROSS
NEW YORK—While the presidential election that won’t leave will probably mean a huge jump for newstalk stations this fall, it’s already been good for a mild boost. N/T outlets were up 15.6-15.7 12-plus this summer to lead all formats in the Arbitron ratings, exclusive Billboard analysis shows.
N/T stations were followed by the customary No. 1 music format, AC, which was deceptively flat at 13.5 share but showed significant changes in key demos. R&B, which briefly overtook AC the previous summer, was right behind this time, up 12.9-13.2. Top 40, after six months of rapid growth, was off slightly 10.5-10.3, while country’s rebound silt to a hail 9.0-8.8.
The No. 6 format, album rock, was off 6.5-6.4, while classic rock was up 8.0-8.2, seemingly helped by its latest new variant, the “80s and beyond” classic hits station. Modern rock was up 83.4-1, albeit a tad short of last summer’s 4.2 share.
In other format news, Spanish-language stations, after several years of rapid growth, had their biggest slide in recent memory, 7.2-6.8, while oldies stations were flat at a 6.5. Adult standards stations were of 3.2-2.3. Smooth jazz outlets were flat at 2.8. Religious stations were up 2.3-2.5. Classical was flat at 1.6. The numbers represent combined listening in Arbitron’s 92 continuous-measurement markets.

AC RESHUFFLES DEMOS
AC, which was the all-format leader when Billboard first looked at national listening 11 springs ago, has lost more than four shares of listeners since then but remains the No. 1 music format. Its 12-plus numbers were flat this time, but broken out by demos, AC was up.

BY FRANK SAXE
NEW YORK—In a first, the largest U.S. Spanish-language radio broadcaster has appointed a liaison to the record industry.
Richard Heftel will be VP of music industry relations for Hispanic Broadcasting Corp. (HBC), who will oversee interaction among all 18 HBC markets and artists, agents, and record labels.
"There are times when you want to look at the whole country, not just an individual station," says Heftel, adding, "There are some advantages in a unified presence." For instance, Heftel says HBC may be able to get bigger acts to visit its San Antonio market, as part of a larger tour that would include promotions with its stations in Los Angeles or San Francisco. It may also help HBC in markets where it competes with Spanish Broadcasting System (SBS) or Enviroment.
HBC president/CEO Mac Telenos agrees there may be added leverage for the broadcaster. "Perhaps in some cases that will be true, but mainly it will be easier for us and them. We recognized a need to have a single coordinated liaison and point of contact between ourselves and a couple of constituencies—the record companies and also the artists and their promoters."
Heftel will have contact with every record label, he says local PDs will still select the ads for their stations. HBC, however, may consider group adds.
"It’s possible, but each each market is going to have the same amount of responsibility," says Heftel, who says he will also serve artists. "As we have more people looking at what’s new, what’s out there, what’s available, it will give us more flexibility in finding a place to put them and [their records]. There are times when you need to put something on the air to find out if it’s going to fly and provide you more test marketing to see if you want to add it to more stations."

BMI Latin national director of promotions George Major says HBC’s new strategy for adding music will slow the process of getting records onto the charts, and it may make it more difficult to add records. "It will be a little harder, but it will be a more secure way to get ahead, because we will be assured they are going to be played."
Major applauds HBC for focusing on the music business instead of simply on the business of selling advertising on its stations.
Heftel will also be responsible for the syndicated "The Renan Show," featuring Renan Almandares Coelho. He also manages CKE, a nightclub in the Venetian hotel in Las Vegas, which reopened on Nov. 11. Until earlier this year, Heftel oversaw HBC’s stations in Los Angeles. Prior to that, he was in sales and management for KSSK-AM-FM Honolulu.

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Out of Prison And Back On Airwaves

BY FRANK Saxe
NEW YORK — Grandma Johnny is nearly a free man once again. The morning personality on dance-top 40 WKU New York is back on the air after spending five months in a low-security federal prison in Otisso, Pa., and he will soon no longer be under house arrest.

It was behind bars that he came to terms with his mistakes and wrote the lyrics to a new song in which he jokingly tells his listeners about his crime and punishment. In doing so, he hopes to put the incident behind him.

Trouble began in January 1998, when Goumba, who was born Johny Sialiano, was indicted on charges of extortion by federal authorities, along with 22 others, in connection with the Gambino crime family, which included reputed mother John Gotti. A subsequent indictment, filed in January 1999, charged Sialiano with evading taxes on more than $2.6 million in income from Scores, a Manhattan topless nightclub he had operated since 1991, as well as taxes on $40,000 in winnings from a Stones football pool (Billboard, Feb. 19).

Sialiano maintained his innocence and rebuffed prosecutors’ attempts to get him to testify against Gotti, a move the mobster, who has never met. The extortion charges were eventually dropped. For the tax charge, Sialiano was given a sentence of three months of prison and five months of home confinement, which will end by Christmas.

Since returning to the airwaves, Sialiano has never spoken about his legal troubles, nor his jailing the song.

"I don’t talk about it on the air, because it doesn’t have any entertainment value. We’re a feel-good radio station," he said. Instead, he is addressing the incident in a song titled "The Feds threw a Party." The lyras are a mix of humor, anger, and mea culpa, penned as Sialiano walked endless circles around a prison-yard track.

"I wrote these lyrics, then I rewrote and rewrote and rewrote them until it represented the essence of my value, which is that I’m a wise ass, but I’m always making a point in some way," he says.

In this case, his point is: Don’t always trust the label. "You can’t out-run the FBI anymore, and I don’t think you can trust the government," he says.

"They say there’s a right side and a left side, and I don’t think either side is fair, except one side is labeled the good guys and the other is labeled the bad guys." Sialiano says he also shed away from anger or bitterness. "It was the first laced with with anger, and then I made it more tongue-in-cheek. I’m joking fun at myself. I’m a happy person and I think when I do complain, so I didn’t want to do anything that wasn’t in the positive."

The song was produced by Brian Hardgroove, who has worked with artists such as Jay-Z, Dr. Dre, and Aerosmith’s Steven Tyler and Joe Perry. Backing vocals came courtesy of D’Aangelo backup singer Voodoo Child, and several of Sialiano’s band’s members provided a Latin-infused bridge. Four takes later, Sialiano was a recording artist.

Blue says he was not worried about adding more to his band’s lineup. "It’s like Howard Stern talking about his divorce or our morning show host Michelle Visage talking about her pregnancy, but [a guest] is the host," Ralphie Marino talking about his kids. Are we proud of this? No, but it’s behind Goumba, and he realizes he has a reputation here and being a comedian than he does hanging in the street."

LOOKING BACK AT LIFE BEHIND BARS
Sialiano, whose native New York neighborhood is dotted with as many red, white, and green Italian flags as stars and stripes, is no prima donna by any stretch of the imagination. But what he found at the Loretto Correctional Facility was worse than he imagined.

"It was not club fed," he understates. His cell block had 135 men and eight “disgustingly filthy” toilets and showers. The entire facility, which housed 1,000, lost 15 phones, making outside contact limited at best. His cellmates included a bank robber, two heroin dealers, a murderer, and a "stick-up" from his old borough, the Bronx.

Says Sialiano, "It’s almost embarrassing what you’re in there for. They’re in there for 20 years, and you’re going five months. Let’s just say you’re not a welcome addi-

(Continued on next page)
### Top 40 Tracks

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<th>Track Title</th>
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<td>Right Here Waiting</td>
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<td>37</td>
<td>Right Here Waiting</td>
<td>De La Ghetto</td>
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<td>38</td>
<td>Right Here Waiting</td>
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<td>39</td>
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<td>40</td>
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### Out of Prison and Back on Airwaves

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<tr>
<th>No.</th>
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<tr>
<td>41</td>
<td>4.4.9 in teens and 14.3-14.7 in 18-34 and off 16.3-16.1 in 25-54 and 15.8-15.6 in 35-64.</td>
<td>Since our AC numbers include top-40 stations (which, by themselves, would be up 5.3-5.4), many of which can now play hard-rocking titles like 3 Doors Down's &quot;Kryptonite,&quot; and since most more traditional ACs have also undergone proportionate (if extreme) changes, it's not surprising to see the format growing at the younger end while shedding a few upper demo numbers.</td>
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### Summer Arbitrations Show AC Strong

(Continued from page 92)

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### Country Levels Again

Country, which had been struggling nicely from an abnormally low 5.2 share last fall, was off a few tenths this time. It was up 4.3-4.8 in teens but down in 18-34 (7.5-7.4), 25-54 (9.0-8.8), and 35-64 (10.3-10.0). While country did a little better this book in terms of finding some music with younger-end appeal (e.g., Aaron Tippin's "Kiss That"), you would have expected to see a rise in 18-24 numbers as well as teen numbers, if that had been a factor. Instead, it's possible that the rise in teens for both country and AC may be a function of younger demos in the workplace this summer, despite the belief that there's less forced listening during these months. |

### Classic Rock Up, Album Rock Off

Albym rock, which looked like it was getting a little help in the spring from the hard-rock boom, was off slightly 12-plus but, again, up in teens (5.2-5’s) and 18-34 (10.4-10.6). It was down 25-54 (8.2-8.1) and 35-64 (5.6-5.5). Classic rock, meanwhile, was up sharply 35-64 (6.3-6.8) and slightly 25-54 (7.2-7.4). Last year, classic seemed to get a book or two's boost from the advent of "classic rock that really rocks" outlets; this year, it's already seeing a little impact from the "new" and "more" outlets, most of which we're counting as classic rock (rather than oldies), because they concentrate on pop/rock artists without significant rhythmic or R&B content. 

### Spanish-Language Radio, which had been growing steadily for several years, fueled by the number of markets that were getting their first Spanish FM (or their first series of sub-format choices), was off 7.2-6.8, its sharpest decline in a year and a half. Spanish-language radio's travels seem to have been driven, again, by drops for the format in New York and Los Angeles, which weigh heavily into these numbers. 

### Remembering 1990

Finally, if you're wondering how the summer 2000 numbers stack up against those from a decade ago, AC was the No. 1 format then with an 18.9 share, followed by top 40, which was down 14.4-13.7 (and losing audience at roughly a clip every book). N/T was a 12.5-share format at the time, followed by album rock with a 9.7 and classic rock, which was on its way to a 13 share, with a 9.5. (Country was actually off a few tenths that summer; after that book, it would grow for three years straight.) 

R&B radio was at a 9.2, meaning that it would add roughly the number of shares that top 40 lost. Oldies was at a 6.4, followed by Spanish (4.0), classic rock (3.8), adult standards (3.2), easy listening (still at a 2.6, but down from the mid-sixties just a year earlier), and religious (2.0). Jazz (1.9) was then only as big a format as classical (1.8). Then came modern rock (0.9), whose three-share gain over the past decade almost exactly equals album rock's losses.

Sean Ross is group editor of Airplay Monitor.
**Papa Roach frontman Coby Dick says that having a record deal doesn’t take away your personal problems. A case in point is the subject matter of the group’s latest single, “Broken Home.”**

Dick says that the song, which is No. 12 on this issue’s Modern Rock Tracks chart and is featured on the Papa Roach DreamWorks album “Infest,” is about “my family falling to pieces pretty much and being stuck in the middle of two parents. One of them was actually not even there. I had a bed-wetting problem for a lot of years, and I had a problem with my father.

“Eventually I came to terms with the situation of my life and put it into a song,” Dick continues. “I had felt like nobody understood me. But then I realized that’s the song that a lot of people do. People are connecting with it whether it be people that are 15 years old or people that are 30 years old. It’s something that transcends no matter what country you’re from or what language you speak or what religion you are.”

One piece of correspondence from a fan particularly struck a chord. “This person sent me a piece of artwork,” he says. “What it is, is a little model cast of her torso. It’s all bandaged. There’s a hole cut in the center where there’s a house, and the house is inside it, and it’s broken in half. She’s healing from her wounds, and she’s coming from a broken home.”

Though Dick says performing the very personal song keeps getting easier, the problems that touch on still run deep. He says, “A lot of people think that I don’t have anything emotional or anything, but you’ve got it wrong. It’s different kind of stress. The life I live is bigger than me. The better your life gets, the worse your life gets. All it is yin and yang.”

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**Billboard**

**Mainstream Rock Tracks**

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<tr>
<th>TRACK TITLE</th>
<th>ARTIST</th>
<th>LABEL</th>
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<tbody>
<tr>
<td>LOSER</td>
<td>3 DOORS DOWN</td>
<td>REINVENTION</td>
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<tr>
<td>WHY PT.2</td>
<td>COLLECTIVE SOUL</td>
<td>RECORDS</td>
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<tr>
<td>HEMORRHAGE (IN MY HANDS)</td>
<td>FUEL</td>
<td>DIS CHORD</td>
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<tr>
<td>AWAKE</td>
<td>GODSMACK</td>
<td>REPRISE</td>
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<tr>
<td>ARE YOU READY</td>
<td>HUMAN LIEGE</td>
<td>CREED</td>
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<tr>
<td>B.I.T. (BIG IN BLACK)</td>
<td>PRIMUS</td>
<td>QZ</td>
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<tr>
<td>LAST RESORT</td>
<td>PAPA ROACH</td>
<td>DREAMWORKS</td>
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<tr>
<td>ORIGINAL PRANKSTER</td>
<td>THE OFFSPRING</td>
<td>THE OFFSPRING</td>
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<tr>
<td>KRYPTONITE</td>
<td>THE BALTER</td>
<td>WEA</td>
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<tr>
<td>I DISAPPEAR</td>
<td>METALLICA</td>
<td>HOLLYWOOD</td>
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<td>ONE STEP CLOSER</td>
<td>LINDA PARK</td>
<td>WARNER BRODS</td>
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<td>DISTURBED</td>
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<td>NO WAY OUT</td>
<td>3 LIBRAS</td>
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<td>ROLLIN’</td>
<td>LIMP BIZKIT</td>
<td>ZEPHYR</td>
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<td>BROKEN HOME</td>
<td>PAPA ROACH</td>
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<td>MY FAVORITE HEADACHE</td>
<td>GIDEON LEE</td>
<td>TONIC</td>
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<td>THE PUNK YOU STOPPED WITH</td>
<td>SAMMY HAGAR</td>
<td>WARWICK</td>
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<td>ALL THAT YOU LEFT BEHIND</td>
<td>GLEN DANzig</td>
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<tr>
<td>I DISAPPEAR</td>
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**Billboard**

**Modern Rock Tracks**

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<td>BLINK-182</td>
<td>REVENGE</td>
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<td>MAN OVERBOARD</td>
<td>THE OFFSPRING</td>
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<td>ORIGINAL PRANKSTER</td>
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<td>LOSER</td>
<td>3 DOORS DOWN</td>
<td>REINVENTION</td>
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<tr>
<td>ALL THAT YOU CAN’T LEAVE BEHIND</td>
<td>I SAMOS</td>
<td>WATT</td>
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<tr>
<td>FICTION (DREAMS IN DIGITAL)</td>
<td>THE SICKNESS</td>
<td>GIANT/REPRISE</td>
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<td>STUPFY</td>
<td>DISTURBED</td>
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**Nashville Scene**

fan Jeffries, A&R director Ray Smith, promotions director Tony Patino, and operations director Kevin Anderson.


**Artistic News** Judy Collins has launched the New York-based Wildflower Records and named longtime business associate Katherine DePaul as the label’s president. The label will release approximately two recordings a year, including some by new artists, and will contribute a portion of its profits to charitable and nonprofit organizations. Wildflower is distributed by Navarre in the U.S. and Canada.

Danni Leigh has left the Monument Records artist roster. An album planned for early next year will not be released. Leigh previously was signed to Decca.

Tim McGraw and Faith Hill will perform a benefit concert for the Navy/Marine Corps Relief Society’s USS Cole midi at the Hampton Coliseum in Hampton, Va. The fund benefits the families of the 17 sailors killed in the bombing of the USS Cole last month.

After a stab at the country market, BNA artist Jennifer Day is now being worked to AC radio. Her song “Completely” has received spins on 72 Broadcast Data Systems-monitored AC stations to date. “Her music really lends itself to that,” says RCA Label Group senior VP/GM Butch Waugh. “That’s where her talent lies. We shouldn’t try to force something that doesn’t fit. I would love for her to be a huge country star, but really when you think about her vocals and her songwriting abilities, it really leans toward pop, and that’s what we feel like we can have our most success with her.”

As first tipped in Billboard, the fourth annual George Strait Country Music Festival will kick off in March 2001 with a lineup that will feature Strait, Alan Jackson, Lonestar, Lee Ann Womack, Brad Paisley, and Asleep At The Wheel. Additional artists will be announced later.

Kenny Rogers will hit the road with his annual Christmas show, “Christmas From The Heart featuring The Toy Shoppe,” Nov. 17 in Dalton, Ga. The 29-city tour runs through Dec. 23.

Chalice Tennison has signed with Buddy Lee Attractions for booking representation. The Grammy Foundation has partnered with UltimateBid.com to auction six concert packages containing two VIP tickets to see Clint Black at the Las Vegas Hilton Dec. 7-9. A portion of the proceeds will go to the foundation in its efforts to advance music and arts education around the country. Bidding closes Nov. 27.
Thanks To All Who Participated In The Music Video Conference

Billboard Music Video Conference: The 2000 Billboard Music Video Conference and Awards will be remembered as one of the best in recent years. The event—which took place Nov. 8-10 at the Universal City Hilton in Universal City, Calif.—featured high-profile names on both panels, artists, director spotlights, and the grand finale of the Billboard Music Video Awards (see page 1 for the story on the winners). Here were some of the highlights:

Best spontaneous moment: Award-winning director Yasi Isham, the conference keynote speaker, began his very free-form Nov. 9 speech by balancing a chair on one hand and occupying the audience with a talk, no less well received. We learned how, later that day, during the panel that judged new-director works, that audience unexpectedly began to sing along with one of the videos.

Topical joke: At the awards show Nov. 10, host John Salley of “BET Live” said, “If you don’t win, don’t call it a complaint. When you lose, you lose. This isn’t the state of Florida.”

Best exclusive moment: Multi-media company Enroute threw a cocktail party Nov. 9 and demonstrated its innovative First Person Three-dimensional video technology. According to the company, the conference gathering was the largest group of people to get an entire first look at the technology.

Best surprise: Epic Nashville artist Billy Gilman, the big winner at this year’s Billboard Music Video Awards, was taping a holiday TV special the night of the awards show. We were told the 12-year-old singer probably wouldn’t be allowed to attend because of this prior commitment. But Gilman surprised many by arriving toward the end of the ceremony and giving a speech that conveyed his unashamed delight at winning all those awards. His youthful exuberance was one of the best highlights of the entire event.

Best Kodak moment: The sight of Salley (who stands 6 feet, 11 inches) hoisting Gilman (who’s 6 foot 5 inch) up to the podium when Gilman gave his acceptance speech. Salley then playfully pretended that Gilman was a talking point as Salley mouthed along the words to Gilman’s speech.

THANK YOU: This conference wouldn’t have been possible without the participation of so many great people. A big thank-you to keynote speaker Isham and Billboard Music Video Awards host Salley for heading two of the conference’s main events with charm and enthusiasm.

Thanks also to all the sponsors, including event sponsors Motown Records, Enroute, and On Point Entertainment; all the panelists, moderators and interviewers; Intersport for outstanding work in producing the video presentations for the conference and awards show; Motown & R&B singer Sparkle, who performed at the Nov. 5 party; awards show presenters Bob Carlisle, Coal Chamber, Enzo, Stacie Orrico, Lisa Raye, Brenda Russell, and their record companies and representatives; A Perfect Circle and the full BillBoard TV Video award winners with style; all the artists who performed at the Motown & R&B cocktail party; and all the conference colleagues who helped make this event possible. And thank you to all the conference attendees who made the conference the special event that it was. We couldn’t have done it without you.

If you have any questions or comments about the Billboard Music Video Conference and Awards, feel free to contact me at 646-654-4730 or chat@billboard.com.
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BUMPER CROP OF POP COMPILATIONS RENews GENRE

(Continued from page 5)

tracks from ‘N Sync, Sisqó, Britney Spears, Destiny’s Child, Backstreet Boys, and 5 Days Down the 19-track “Now: 1999” (Vol. 2) due out Nov. 17 and will debut in the next issue of Billboard.

Other current-based compilations are currently in stores. “MTV’s Cool Hits ‘99” on Atlantic/Motown, Roadrunner’s “MTV: The Return Of The Rock Vol. 2,” LaFace Records’ R&B-splashed “The Platinum Collection,” and “Totally Hits ‘99,” released by Def Jam Universal. These albums also continue to flex chart muscle, demonstrating a dramatic growth curve in compilations since the early 1990s.

In fact, their evolution has recast the reputation of compilations from the ubiquitous, somewhat camp coterie of ‘80s K-tel records — widely a maligned and edged as the vanguard of mass-appeal hit collections (see sidebar).

HEARTY THUMBS-UP

The genre today is drawing a hearty thumbs-up from all participating parties within the industry, with nary a notion of potentially negative impact for labels, retail, songwriters, or artists. Consumers, meanwhile, are getting 18 or 19 solid hits for less than a nickel apiece.

“We’re very excited about this year’s compilations radio on CD without the commercials,” says Clyde Lieberman, VP of U.S. creative operations for BMG. “It’s a win-win, a complete positive for everybody involved.”

“The idea is to try to expand music into as many places as we can. These packages do that,” adds Ken Potier, executive VP for Virgin Records. “I think they’re here to stay.”

With a few great hits, we’re exposing music to people that don’t have the time or the inclination to buy a lot of the full artists’ albums, and we’ve proven that the artist market, if you will, is improving because of the compilations.”

Says Ste McNally, a member of BMBak, whose top 15 Hot 100 and No. 1 Billboard hit “Havin’ A Party” included on “Now 5,” “Sometimes, radio listening can be passive, but a compilation puts the information right at a consumer’s fingertips, and they might connect with what they hear. Hopefully, that will lead them to further explore an artist’s full album.”

The only fly in the ointment that perhaps feels left out of the boom are those smaller labels that have not been invited to join in the record-company cooperatives behind the new collections. Many indies butter their fiscal bread with a steady stream of collections.

Indeed, the majors have bonded in a way that shouts out many of the smaller players: “Now” was originally a joint venture of PolyGram, Universal, and the EMI Group, but now also has Zomba (Jive) and Sony in its camp (without the PolyGram name, since it merged with Universal last year). “Totally Hits” comprises Arista, Warner Bros., Elektra, and Atlantic; and “Platinum Hits” links Columbia with its C2 imprint, Ruffhouse, Interscope, and a handful of boutique labels.

“IT’s harder for me now,” acknowledges Cory Robbins, founder and head of dance label Robbins Entertainment, which assembles two to four compilations a year. “The majors are no longer willing to sell me a track, because they’re saving them for their own records. I can blame them, but it’s important for us to have these, because there are slow months here and there, and I need to have selling it all the time.”

“Maybe it is unfair to the smaller labels that the majors have teamed longest-running compilation series in the U.S. in their original form, the volumes showcase hit dandies and videoclip aired over the net.

Because of the hip brand identity, they garnered immediate authority at the cash register. The first volume moved half a million copies (with total sales of the 14-volume series now topping billion), according to SoundScan. But there’s still a tough sell for Tommy Boy when negotiating with labels to make tracks available for the series. “At this time, we’re trying to get a foot in the business by ourselves,” says Tommy Boy head of marketing Martin Davies. “We always had to convince people that selling us their hot tracks wasn’t going to damage artist sales, because advertising would benefit impressions. That was always an uphill battle, though we were able to win. Don’t think we didn’t spend a reasonable amount of money to do so, though.”

The compilation business made its next foray into American pop culture in 1995, when “Jock Jams” on Tommy Boy caught the fancy of the sports-obsessed nation. “Jock Jams” was the series, released in July ‘95, was a home run, moving 2.1 million copies. Stier had torn apart the hit-oriented popular culture in stadiums, and there was plenty of relevant catalog that was so easily accessible. “We’re from Village People to Gary Glitter, ‘We Are The Champions’ to ‘Macarena.’” It was phenomenon of the year.

In 1996 one of the majors at last jumped into the compilations ring. Says Steve Bartels, senior VP at Arista, “We’ve been watching the popularity of MTV’s ‘Party To Go’ and in Rock Jams and had so many hit records doing well at radio that we wanted to give it our own touch.” The label released the first of its annual series, “Ultimate Dance Party,” in November ‘96, selling 1.7 million copies of the set.

To date, the four albums released in the series have sold a total of 8.2 million copies, but for Arista, there are the bigger numbers to the get-go. “No Mercy was a big part of that album,” Bartels says. “Their first single, ‘Where Do You Go,’ was a hit on Dance charts, and the added exposure from the television commercials took it even further. We’re convinced that’s one of the reasons the album went double-platinum.”

BRINGING ‘NOW ‘99’ TO THE U.S.

Meanwhile, in the wake of the world, “Now That’s What I Call Music” series (which launched in 1981 and just issued “Now 47”) has become a household name, with total worldwide sales surpassing 40 million, according to a spokesperson at EMI in London.

“Now” was huge everywhere except America, says Bob Mercer, senior VP of UTV Records and Universal Music Enterprises. “It had been popular pretty much from the moment it was released, so it was obvious we had a straightforward demand, and we weren’t supplying the U.S.”

PolyGram, before folding into Universal, had already had great success here with its mid- to late-’90s series “Pure Funk” and “Pure Urban” and was open to a U.S. invasion.

With invited label parties brought together under one roof—a feat in itself—and UTV Records VP of A&R and marketing Jeff Moskow at the helm, the negotiating process to decide upon tracks for the initial “Now” got under way.

“We all approached this entirely as a front-line business,” Moskow says. “The business of compilations has suffered in the past for not being regarded in that manner. There’s

(Continued on next page)
How The Rest Of The World Compiles Hits

BY GORDON MASSON

London—Just as “Now 5” hits the streets in the U.S., the compilation series’ grandaddy in the U.K. is putting out its latest volume as well—“Now 47.”

The double-disc set, a joint venture among EMI, Virgin, and Universal (and PolyGram prior to its merger with Universal last year), has been around since 1982, with three album releases a year. In its 18-year history, “Now” has fostered the enviable position as market leader in a compilation market that accounts for about 30% of the U.K.’s total album sales.

“In other repertoire that isn’t exclusive or hit-based, quite often there are several companies fighting over a similar concept, and that leads to attrition,” contends Steve Pritchard, co-managing director of EMI/Virgin TV. “So it’s quite a tough market, and it’s slim pickings unless you start festering a brand where you can pick your date and time and you have the core of repertoire to actually maintain the compilation.”

“It’s not an easy market for speculative trading any more, either,” says “Certainly, a lot of the inde- pendents have been warned off, with the exception of the likes of Ministry of Sound, who have built a base around club and dance and have their own justice of terrain.”

He adds that the “Now” series has found success in Italy, the Far East, and now in America, but the actual joint ventures vary from territory to territory, making consist- ent negotiations with labels tough.

“VARIATIONS in markets overseas are extraordinarily wide, even within Europe,” Pritchard says. “A lot of it depends on the culture and the relationships throughout the major record companies by terri- tory. In Spain, for instance, it’s very difficult to get joint ventures going between major companies, so track trading tends not to happen. That, of course, makes it very difficult to put together top-line compilations.”

France has “a sort of democratic selection system” on major compi- lation brands where a group of record companies will partake in a joint venture and take turns with distribution, he says.

And in Scandinavia, “there are joint ventures that take in almost the entire record industry. In Bel- gium and Holland, there are cross-major, multi-party joint ventures working through an independent label, holding most compilations,” Pritchard explains, though the region’s agreement recently broke down.

He continues, “In Germany, the market tends to be driven by the difficulty in the short-term buying of TV, the reaction times and the availability of air time there. It is completely different from the U.K.” And in Italy, the market is reputedly overloaded with inde- pendents and dance independents. “So there is no general trend across Europe,” he says.

Meanwhile, back in the U.K., compiler “Now” has compiled compilations in a fierce and, in fact, is so forceful that two album charts exist: one for artist albums and one strictly for compilations.

“What tends to happen when the artists’ chart shores up is that the really resilient brands like ‘Now’ and ‘Best Ever’ tend to hold their places, but anything outside of that then struggles to get a space in the store.”

Gordon Masson is Billboard’s interna- tional news editor in London.

Addis Mercer. “We’ve seen the evidence: Half of the people we’re bringing into the store are buying the compilation they came for and one other record. Cannibalization to artist sales? All evidence points to the opposite. We often see a sales spike for artists on the compilations.”

ARTISTS’ VISION

Artists clearly have the same vision, pointing to the built-in exposure gained from appearing on the high-profile ventures and the reputable image of the leading compilations.

“There are some bands, like

matchbox twenty, that are similar to us, but fans of the boy bands also have the chance to say, ‘I want to know more about this band’,” says Matt Scannell, leader of pop/rock band Vertical Horizon, whose No. 1 song “Everything You Want” appears on “Totally Hits.”

Scannell, in particular, looks favorably upon the power of such collec- tions, because of the belief that his band’s inclusion on a number of new- release compilations helped spread the word about Vertical Horizon. “The concept to me is very sound,” he says. “Being a part of these things can have a big help. If our song did well, I hope we can help kids in other bands as well by sharing a place on these albums.”

Addis Jessica Simpson, whose hits appear on “Now 5” and “Platinum Hits 2000,” “I think it’s incredible, because people that love Britney Spears and Marc Anthony don’t know me might run across my song and become a fan. It’s also a good feeling to be in the company of Christina Aguilera and Enrique Iglesias. Doctors say that I’m doing something right.”

“There’s no downside to this,” adds Dow Brain, co-writer of several singles on “Now” and “Best Ever" including the top 10 “Girl On TV,” which can be found on “Totally Hits 2.” “It’s added exposure and income, and it’s a lot better than some other artists are entering.”

Indeed, an artist’s inclusion on a big-name compilation not only offers the exposure and exposure but also the rub of the big pond for upstarts, too.

Singers are paid for their contri- bution based on a percentage of sales per copy sold that they have negotiated with their respective labels; there is no standard rate among artists.

If they were to co-write a song on their compilation, they could be entitled to mechanical royalties from publishers. Typically, a song pub- lisher receives an advance, some- times between $500 and $1000, out of the line of dollars, while the singer/song- writers take from that 75% of the statutory rate established by the Copyright Office—or 675 cents per copy sold.

But not all artists believe their presence on a high-profile compila- tion is a service to their careers.

“There are some that just never license to a compilation,” says Rob- ins. “You’ll never see Prince or Michael Jackson on a compilation. We don’t even ask anymore.”

However, evidence rings of a changing tide: Madonna marks her compilation debut with the No. 1 Hot 100 hit “Music,” which appears on both “Totally Hits 3” and “Now 5.” “The fact that Madonna was will- ing to give us the lead single from her album, which also appears on both ‘Totally Hits 3’ and ‘Now 5,’ shows me that she is persuaded to the argument about cannibalization for anyone else,” says Michael Cohen, VP of commercial marketing for the Warner Music Group’s radio division for the song bookends the television commercial for “Totally Hits 3,” “giving her $2 million-$3 million worth of additional advertising revenue.”

“You have a gut feeling at this point that people buying these are also additionally buying another artist’s album—that they’re turning them on to new artists,” Botwin says. “They’re already bringing in incre- mental business and in turn are cre- ating new fans for some of these artists.”

SINGLES’ FADE FUELS COLLECTIONS

“The fact that most major labels never issue commercial singles to support their top 40 hits also may be playing a part in the success of cur- rent-based collections. ‘Singles are
Who asked not to be identified stressed that context remains a key element for any artist being solicited for a compilation. "When someone will find themselves lumped onto a Christian package or a wrestling or muscle-meal-chop set, and they object to being included, that it's up to the artists to be careful," the executive says.

"The most important thing is that artists are cognizant of what's going on," notes Bartels. "We let them see the TV spot that's going out. We're finding that the more successful these albums become, the less resistant they are becoming involved.

But things can still occasionally go wrong. A classic example is Carly Simon's agreement to sell her "Anticipation" to help market Heinz ketchup in the late '70s. "She hated the fact that it took on a life of its own. It destroyed the song for her," the unnamed exec says. "Some of these compilations today are really good, but it should always be understood exactly who they're being marketed to. They're not all heroes for our artists."

For the labels, the primary target is the youth audience, but they have discovered that interest remains beyond those that gobble up Britney Spears and Backstreet Boys albums on the day of release. "You're able to get an ancillary market of people that don't go to record shops every day, so we're creating more consumers within the youth market," says Ken Peterson, executive VP for Virgin.

For the rejuvenated genre—with a few Entertainment Weekly SoundScan numbers, note the importance of limiting the number of compilations hitting the marketplace, for fear of muddying the playing field. "The same exists for compilations as it does for artists," says Davies. "You've got to have a strong brand, strong songs, and you've gotta do it well. If there are too many of these things coming out, you can overexpose a track, which doesn't work. We tell our artists to be careful.

"Say First," certain compilations are brilliant, but more and more are coming out, and it dilutes that. There's an option to get free records for the concept. It's all about repertoire.

Lieberman at BMG thinks that the continuing popularity of hits compilations will push the envelope for artists who insist that their collective artistry supersedes hit singles. "Most people in my generation grew up with finding glorious albums that become the talk of the town and everybody buys them," he says. "That doesn't happen as much anymore. The music business is built on the idea of the artist being incumbent upon the artists to make better music. The battle between instant hits and making great music will continue forever."

In any case, Davies, if a compilation is the first album a kid buys because they feel safe with it, we're taught someone at a very young age that it's good to buy albums and get into music. That has to be good for everyone. And for every consumer buying a compilation, the UMG family, it could be people who would be going for their next passion in Santana. We should embrace compilations. They're a sign of a healthy business."

BARTELS

When Compilations Began With A 'K'

NEW YORK—It all started with a beat you could dance to—and an accord.

Music compilations began in America in 1962, when Philip Kives, founder of K-tel, brought his late-night, longform merchandising commercials down from Canada. Along with various kitchen gadgets, he sold collections of music on vinyl and 8-track, primarily categorized by niche.

The first to be offered: "25 Polka Greats," followed by "25 Country & Western Greats." (OK, so it was a humble beginning.)

"Back then, there were no 800 numbers to call or places to send your $5.50," says Bill Hallquist, director of marketing for Minneapolis-based K-tel Entertainment Group, which now includes Pet Sounds, Ken Taylor, Linda Konstadt, and Rob Stewart, with several more lower-profile hits of the day. In time, record retailers also began selling the K-tel hits compilations.

By the mid-'70s, the company's name was synonymous with the genre.

"I remember working in a record store then, and we would just blow these things out," recalls Cory Robbins, founder and head of Robbins Entertainment, now itself a manufacturer of niche compilations. "I remember this one in 1965 called 'Danceanite,' where we had boxes piled to the ceiling. I remember it being the most we ever got of one record. K-tel certainly had some enormous compilations then."

But because record charts relied on the good word of retailers, these collections never showed their true chart muscle; instead, higher-profile entities were given the space. Today, with SoundScan reporting actual over-the-counter sales, current compilations like the "Now" series and "Totally Hits" are seeing their day in the sun.

In July, Robbins, one of the UMG 200—The Billboard 200, the first time a non-soundtrack collection has ever reached the summit of the albums chart.

For K-tel, the '80s saw the company "become a victim of its own success," according to Hallquist, and in 1984, the compilation giant filed for bankruptcy. Gone were the days of budget-priced compilation records, and the company was forced to redefine itself.

Ironically, its reign came to an end when many labels were repackaging catalog hits on compact disc for the first time, and K-tel was the first to compete against the majors carrying out niches with mass-marketed compilations; in particular, Rhino Records established a well-respected standing with its highly researched brand of catalog offerings, including the renowned "Have A Decade Of '70s Hits." K-tel also took on co-op projects with unsigned artists who remain active with both catalog and new projects, like Doug Kershaw and Johny Rivers, the latter of whom has just issued "Live At The Whiskey," 35 years after the release of his first album of the same name. The label also recently released the catalog of pop hits, such as teen idols of the DiFranco Family. In addition, "we continue to release compilations that make sense," Hallquist says, "but we're more selective and leaner and meaner."

K-tel is a original part of American culture. We're still going after 35 years," he adds. "When we started, late-night TV was a wasteland. Philip Kives—who's still here, representing the 'K' in K-tel—truly introduced the concept to the United States."
GILMAN SWEEPS BILLBOARD VIDEO MUSIC AWARDS

City, Calif. The Epic Nashville recording artist swept all four categories in which he was nominated: best country new artist clip, best contemporary Christian clip, best contemporary Christian new artist clip, and best jazz/AC new artist clip.

The 12-year-old Gilman expressed sheer excitement over winning the awards. He told Billboard, “I’m so happy, right now, I couldn’t ask for more.”

Top winner Gilman began singing country music at the age of 3. His debut album, “One Voice,” reached No. 1 on the Top Country Albums chart, and has been certified platinum by the Recording Industry Assn. of America.

The “One Voice” video features Gilman raving in a school bus observing troubled people from one of its windows. He told Billboard that he liked making the video, but “it wasn’t what I expected. I was expecting a small video, and I showed up on the set and it seemed like a million technical things were there. It was hot that day that I was sitting in the bus, my pants kept sticking to my seat.”

The Billboard Music Video Awards show was held at the 2000 Billboard Music Video Conference, held Nov. 8-10 at the Universal Hilton Hotel.

This year’s awards were given in 10 musical categories: contemporary Christian, country, dance, hip-hop/R&B, jazz/AC, Latin, modern rock, pop, R&B, and rap/hip-hop.

Emcees The Real Slim shady (Walter Hawkins) and Jodeci’s two awards: the Maximum Vision Award, given to the video that best advances an artist’s career; and best rap/hip-hop video.

The directing duo of Jonathan Dayton and Valerie Paris won the award for director of the year for their work on the Red Hot Chili Peppers’ “Californication” video. Upon accepting the award, Dayton talked about the importance of continually supporting local shows, and he mentioned that he and Paris got their start as directors on the MTV program “The Cutting Edge.”

No Doubt’s “Simple Kind Of Life” earned the FAN/tastic Video Award, voted on exclusively by fans at Billboard.com. The video received more than 50,000 votes this year.

The awards show was hosted by basketball star John Salley, who currently hosts the BET variety program “BET Live.” Awards show presenters were heavy metal band Coal Chamber; contemporary Christian singers Stacie Orrico and Bob Carlisle; R&B duo Outkast; “The Tonight Show” host Jay Leno; and R&B/singer/tenor Indra Russell.

Videoclips eligible for this year’s awards were those that were released between Sept. 1, 1999, and Aug. 31, 2000.

Individual record companies submitted clips for nominations. Nominees were then chosen by committees of judges from the music industry, including video programmers, independent promoters, video producers, and media experts. Nominated clips were then eligible for the Maximum Vision and director of the year nominations, which were determined by a panel of Billboard editors.

The finalists in the FAN/tastic Video category were the five most-played videos (according to Broadcast Data Systems) from Sept. 1, 1999, to Aug. 31, 2000, on the national music video networks that report to Billboard.

For the first time this year, voting in the music video categories was open to Billboard readers. Voting in these categories was previously open only to industry professionals. The Shows submitted air-check tapes for consideration. Final voting for the local-show categories took place at the conference.

Here is the complete list of winners:

GENERAL AWARDS

Maximilian Chamberlin, “The Real Slim Shady” (Web/Aftermath/Interscope)
Director of the year: Jonathan Dayton and Valerie Paris
Producers of the year: ‘FAN/tastic Video’ (www.americanradiohistory.com)

CONTEMPORARY CHRISTIAN
Best clip: Billy Gilman, “One Voice” (Epic Nashville)
Best new artist clip: Billy Gilman, “One Voice” (Epic Nashville)

COUNTRY
Best new artist clip: Billy Gilman, “One Voice” (Epic Nashville)
Best local/regional show: “Music Row Profiles” (Nashville)

DANCE
Best clip: Moby, “Bodyrock” (V2)
Best new artist clip: Mandy Moore, “Candy” (550 Music/Epic Records Group)
Best local/regional show: “HiP” (Denver)

HARD ROCK
Best clip: Limp Bizkit, “Break Stuff” (Flip/Interscope)
Best new artist clip: A Perfect Circle, “Judith” (Vandala)
Best local/regional show: “Soundcheck” (Nashville)

MIXTAZZ
Best clip: Savage Garden, “I Knew I Loved You” (Columbia)
Best new artist clip: Billy Gilman, “You Voice”

R&B
Best new artist clip: Enrique Iglesias, “Ritmo Latino” (Interscope)
Best new artist clip: Christina Aguilera, “Genie In A Bottle” (Jive/Atlantic)

MODERN ROCK
Best clip: The Flaming Lips, “Californication” (Warner Bros.)
Best new artist clip: Vertical Horizon, “You’re A Better Man” (Atlantic)
Best local/regional show: “Modern Buzz” (New Orleans and Baton Rouge, La.)

POP
Best clip: Madonna, “Music” (Maverick/Atlantic)
Best new artist clip: Macy Gray, “Why Didn’t You Call Me” (Clean Slate/Epic)
Best local/regional show: “Smash Hits” (Las Vegas)

Rock & Roll
Best clip: D’Angelo, “Untitled (How Does It Feel)” (Def Jam, Dec. 5, Sean Lennon/Def Jam)
Best new artist clip: Blaque, “Bring It All To Me” (Track Master/Motown)
Best local/regional show: “Souls of Latin Music” (Bridgeport, Conn.)

RAP/HIP-HOP
Best clip: Eminem, “The Real Slim Shady”
Best new artist clip: Eve, “Love Is Blind” (Ruff Ryders/Interscope)
Best local/regional show: “The Avenue” (Philadelphia)

Contab Debates Video’s Survival

A Billboard staff report

LOS ANGELES—Survival was a running theme at the 2000 Billboard Music Video Conference, held Nov. 8-10 at the Universal City Hilton in Universal City, Calif.

Many participants debated means of survival in a shrinking music video industry, hit hard in recent years by the decreasing production of videos, the increasing cost of making them, and the downsizing of studios due to corporate mergers.

The “Independent Spirits” panel, moderated by Crash Films’ Neil Maires, covered a host of practical survival tactics for independent boutiques. The panel member focused on encouraging independents to move toward successful trends like turn-key business packages into a multi-service one-stop-and-one-rental repeat business opportunities with labels.

Producer on “Taking Care Of Business: How Local Shows Can Succeed In The Advertising Game” suggested that local programmers raise money through advertising as well as alternative means. “If you are struggling that hard, use your camera for something else,” advised Shane Reynolds of Nashville-based “Soundcheck” and “Music Row Profiles.” Veteran local programmer Ralph McDaniel’s of New York’s “Foxy” spoke about his show, “I know he has done just that by making and editing videos, as well as producing high-profile celebrity events, for additional revenue.”

The panel “Brave New World: How New Technology Is Changing The Music Video Industry” focused on the critical roles of the Internet and digital technology in video development. The panel, moderated by Galaxy Films executive producer Victoria Mayer, covered the pros and cons of shooting on digital video and the importance of learning multimedia programs like Flash.

The group also discussed new innovations as Encore’s three-dimensional First Person technology, which allows the viewer to control the action in the game. The range in the video is seen, and Suddenly Industries’ Vmations, a Web-based technology that is a lower-budget alternative for video production.

Jazz/AC/supervisor Ryan Thompson encouraged (Continued on next page)

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MONTREAL-BASED UNIDISC MUSIC INC. has acquired the masters and song copyrights owned or controlled by Minneapolis-based Simitar Entertainment in a bankruptcy sale of Simitar’s audio recording and publishing assets. The deal was brokered by a New York-basedWikimedia Foundation, which provides free knowledge and information. The acquisition will allow Unidisc to enhance its presence in the Canadian market and further expand its global reach.

SOURCES SAY that Rhino Records and Warner Special Products are among the labels talking to publisher peermusic to turn a two-CD promotional package of Latin favorites into a commercial release. The set, released earlier this year to promote peermusic’s extensive catalog of Latin songs, is called “The Golden Age Of Cuba.” It contains 42 tracks, including songs by such composers as Ernesto Lecuona, Perez Prado, Benny Moré, Isidro Carrillo, and Marta Lecuona. It’s understood that peermusic will plug the album to obtain exposure for labels that own the masters presented on the CDs. In recent years, many publishers have put together promotional packages containing masters that feature their repertoire; the release of peermusic’s set would be the first time such a package evolved into a commercial release.

YOYRM RECORDS VP/GM Jim Chaffee has announced he is leaving the label, becoming the latest in a series of high-profile departures from the company. Chaffee, who was named to the post in 2001, has been a key player at the label and is known for his role in helping to build the company’s presence in the country and contemporary music markets.

CAPITOL HILL, low-power FM (LPFM) negotiators are on hold because of the presidential election dispute and the Thanksgiving holiday. Congress is due back in Washington, D.C., when budget negotiations will resume. “For all the talk about the government shutdown, it’s all for show,” said one lawyer involved in the negotiations. “The real issue is the budget.”

ENGLISH PIANIST RUSS CONWAY died Nov. 16 after a long fight with cancer. He was 75. Conway was the world’s best-selling artist of 1989, when he had No. 1 singles with “Side Saddle” and “Roulette,” as well as three other top 10 hits. He logged six straight top 10 albums from 1958-60 on the Columbia label, which was then owned by EMI. The label estimates his career sales at 20 million albums. Conway is said to have been a favorite artist of Queen Mother Elizabeth.

WEB LIGHTMAN

BGM ENTERTAINMENT IS PLANNING to make online streaming of its music video available this year to BGM Entertainment partners. BGM will utilize technology from content service provider Akamai Technologies and Videorap, Inc, a provider of music video, webware products and applications services for videos on the Internet, for this online video streaming.

INTERNET OPERATING COMPANY CMGI plans to close its entertainment portal justcmt.com Jan. 31, 2001, if a buyer does not step forward, according to a spokesperson. On Nov. 13 Andover, Md.-based CMGI dismissed some 70 local employees in New York and San Francisco. “Our board felt they couldn’t even identify a path toward profitability,” the spokesperson said.

WES ORISHOSKI
"There was a time when people stood to attention when there was a No. 1 British record. They don't any more."

David Massey

CONFAB DEBATES VIDEO'S SURVIVAL

(Continued from preceding page)

ments to special-effects production houses to work out budgets before approaching record labels.

The "Playing In The Big Leagues" panel included Steve Vai, VP of music Tom Caldwell, directors Jonathan Dayton and Valerie Faris, Priority Records head of video production Shelley Fontana, VH1 VP of music video production Paul Marszalek, and RCA Records VP of video production and artist development Lou Robinson.

Topping the list of on-the-job challenges were managing staffers' expectations, taking risks, handling releases, and making the decision-making process while simultaneously striving to remain creative while cutting-edge and focused on the music. The panels also urged video producers to take advantage of a college education and get hands-on experience in radio, TV, film, and writing.

May the Force Be With You: The Music Video Struggle For Control In Artistic Vision, Money, and Censorship was a panel that discussed the issues of being "owned" by the majors versus the independents, with regard to the control of their videos, the growing number of directors getting star treatment, and wasteful spending in the video industry.

Interscope Geffen A&M Records director of video production Kathy Angstadt said that video concepts are often subject to numerous treatments and rewrites, "everything becomes watered down. Taking a risk is less attractive."

Also, said that censorship standards are constantly changing, although the Internet can serve as an alternative outlet for more creative expression.

As budgets for videos continue to grow, the panelists said, money is wasted on the artist's "glam squad." Additionally, video dancers have now formed an alliance in order to receive royalties, even on low-budget video.

Some directors are trying to cash in. Tony Franklin, a choreographer and director, said that when a director for an Aaliyah video demanded a percentage of album royalties, production on the video was halved.

At the keynote speech, award-winning music video director Wayne Isham called on record labels to give artists "control over their own video."

"This is a true, valid art form that some have forsaken. Filmmaking is a community that spread itself around the world. Americans should recognize that this is more than just a job. It's up to us to step up and reiterate that we're doing something of value."

This story was prepared by Marc Kenyon, Derrick Mathis, Gail Mitchell, and Jill Passewack.

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Billboard Crosses The Atlantic For Roundtable, Showcase

The Billboard Music Group host- ed "Atlantic Crossing" Nov. 9 at Lon- don's Mandarin Oriental Hyde Park, an event taking its lead from the magazine's September front-page coverage of U.K. artists' fortunes in the U.S. market. The occasion began with industry roundtable to dis- cuss the topic, featuring keynote speaker Roger Greenaway, founder of Songline, London, Marty Diamond, president of Little Big Man Booking & Building, New York; Geoff Mayfield, director of charts, Billboard, Los Angeles; and Oedipus, VP of programming at WBCN Boston. The session was followed by a reception at the same venue, attended by industry professionals from the U.K. and continental Europe, that featured performances by three U.K. acts actively pursuing success in America: Amanda Ghost, Kelly Jones of Stereophonics, and Tom McRae. (Photos: Adam Scott)

The American impact of Radiohead is discussed during "Atlantic Crossing" by Chris Hufford and Bryce Edge of Courtyard Management, which directs the band's career. Pictured, from left, are Sony Music Europe VPs, Jonathan Morris and Dwayne Welch; Hufford, in foreground; Edge; Telstar Records U.K. managing director Jeremy Marsh; Universal Music International senior VP Max Hole; and Billboard international editor in chief Adam White, standing.

The voice of U.S. radio during the "Atlantic Crossing" forum: pioneering new music DJ Oedipus, who is now programming VP of modern rock WBCN Boston.

David Massey, executive VP of A&R for the Epic Records Group in New York, offers the event's keynote address, drawing upon his U.S. major-label experience as well as his earlier tenure as a U.K.-based artist manager to make his case about British artists' track record in America.

Marty Diamond, president of the New York-based Little Big Man Booking & Building agency, expresses a view during the conclave.

Tom McRae opens the evening's entertainment with material from his critically acclaimed eponymous debut album, released by db records.

Dave Dorrell, center, former manager of Bush, offers a view from the floor on the cultural makeup of the U.S. music market.

ASCAP senior VP of international Roger Greenaway, left, chats with Rob Holden of Mondo Management, whose clients include David Gray and Orbital.

Fresh from the recording studio, Kelly Jones of V2-signed Welsh rockers Stereophonics previews songs from the act's eagerly awaited third album.

Roundtable speaker Jerry Blair, exec- utive VP of Arista Records in New York, brings his seasoned radio-promo perspective to the gathering.

Billboard director of charts Geoff Mayfield outlines U.K. artists' impact on the magazine's Heatseekers chart.

Doug D'Arcy, founder of London- based music consultancy and man- agement firm Songline, speaks during the "Atlantic Crossing" roundtable.

British Phonographic Industry director general Andrew Yeates, left, discusses trans-Atlantic topics with Mark McGann, center, of the U.K. government's Department of Culture, Media, and Sport, and Cooking Vinyl managing director Martin Goldschmidt.
NET ECONOMY, Webnoize president/publisher Tom Rolli told Billboard, adding that the conference price was reduced to $990 to keep the event small. He said attendance at this year’s conference was 1,394, compared with 1,410 last year.

But one major-label source described the mood of the conference as “grumpy”—noting that there is increased frustration among digital music start-ups over their inability to license music from and sell it to the majors at a speed and price they can agree with.

David Pakman, founder of digital locker service MySpace, voiced the same concern.

Meanwhile, in another session, Recording Industry Assn. of America (RIA) president/CEO Hilary Rosen pointed out that this year “Summer of Love” was the theme of the conference was “not well-received.”

Still, Barry contends that Napster and Bertelsmann are exploring peer-to-peer services and file-sharing applications. “Napster got the brand name and the users, but their technology is nothing revolutionary, and there are a lot of other ones out there,” he said.

Rosen said the Bertelsmann/Napster deal is a result of the copyright-infringement suit brought against Napster by the RIA. The RIA has the most majors, as well as the other firm’s realization that it needs to make its file-sharing application legitimate. The labels are not going to drop the suit, she said.

“Whether or not a trial is necessary will really depend on the 9th Circuit’s decision,” she said.

However, another session discussing legal issues, lawyers said technology is moving faster than the law. Legal decisions are made based on the quick decisions often made bad laws.

“It’s unfair to characterize the court’s efforts as draconian,” they said. They are easily wary to handle new media, and therefore will not always support Napster, said Craig Lapidus of the firm Mitchell, Silverberg, and Knupp.

“Restricting the dissemination of creatives is one of the bad things, but this is still a new area.”

“Online legal uncertainties are preventing the public markets from crowding the courtroom,” they said. “We are vigilant, we can still make bad laws.”

“Just like the power in Hollywood is the movie script, the power in the music business is the song,” says Simon Cowell. “One song can make and break a career.”

Because songwriters always feel, eventually, it’s not well-founded, that nobody’s working the business for them, and this is absolute proof. Plus, it protects me as an owner to know that songwriters are working hard for the community.”

Samanta Mumba’s “Wild Card/Interscope” rises to the top of the Hot 100 Singles Sales chart, scoring 34,500 units. This marks the second consecutive issue that the total has set an all-time high. Since we began using SoundScan data in 1991, no No. 1 single dipped below 40,000 units before.

Christina Aguilera moved 38,000 units of “On Our Way” (All I Want Is You)” (RCA) on last issue’s chart. Prior to this, the lowest one-week total for a No. 1 single since “Music” by Michael Jackson’s “You Sang to Me,” which scanned 44,000 units in this year’s June issue.

HAIGS SAYS: “It Wasn’t Me” by Shaggy featuring Ricardo “Rick Roc” Ramos (MCA) remains at the top of the Hot 100 Airplay chart, garnering 12 million listeners. In most weeks, Shaggy’s increase would be enough to earn Greatest Gainer/Airplay honors, but with the behemoth “Independence” World Tour in full swing, it’s only good for second-greatest gain. “Me” is Shaggy’s biggest Hot 100 single since the double-sided hit “Boombastic/The Summertime” (Virgin) peaked at No. 3 in August 1995, and it is his biggest Hot 100 Airplay record to date. The success of “Me” at radio has pushed the gold-certified album “Boombastic” to new heights on the Billboard 200 in its third month on the chart, as the title hits a new peak of No. 22 this issue.

CLOSE UP SHOP: This issue marks the final week of the 2000 chart year for all Billboard charts. Winners for some categories will be announced on the Billboard Music Awards, to be broadcast live at 5 p.m. ET/PT Dec. 5 on Fox. Complete year-end artist, title, and label rankings will appear in our special Year in Music issue that hits newsstands Dec. 23, dated Dec. 30. www.billboard.com
6 Million Albums Sold Worldwide (Baduizm & Live)
Co-Starring role in Cider House Rules (8 Academy Award Nominations)

IN THE PAST FEW YEARS SHE HAS EARNED
3 GRAMMY AWARDS,
* Best Female R&B Vocal Performance
* Best R&B Album
* Best New Artist (Roots)

4 SOUL TRAIN AWARDS
* Best R&B/Soul Single
* Best R&B/Soul Album
* Best R&B/Soul Female Vocalist
* Best R&B/Soul New Artist

6 LADY OF SOUL AWARDS
* Best R&B/Soul Album of the Year, Solo
* Best R&B/Soul Single, Solo
* Best R&B/Soul or Rap Song of the Year
* Best R&B/Soul or Rap New Artist

2 NAACP IMAGE AWARDS AND
1 AMERICAN MUSIC AWARD
* Favorite New Soul/R&B Artist

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### Greatest Gainer

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### No. 1/Hot Shot Debut

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<th>Release Date</th>
<th>Label</th>
<th>Weekly Units</th>
<th>Initial Week</th>
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<tr>
<td>R. Kelly</td>
<td>TP-2.COM</td>
<td>11/12/94</td>
<td></td>
<td>No. 1</td>
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</tr>
</tbody>
</table>

### Weekly Top 200

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<th>Week</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Weekly Units</th>
<th>Initial Week</th>
</tr>
</thead>
<tbody>
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<td>Various Artists</td>
<td>Various</td>
<td>RCA</td>
<td></td>
<td>No. 1</td>
</tr>
</tbody>
</table>

### Notes
- Week 1: Various Artists, "Various" (RCA) debuts at No. 1 with 110,000 units sold.
- Week 2: Recording Industry Assoc. of America (RIAA) certification for no. 1 album is announced.
- Week 3: Billboard launches its first Top 200 chart, ranking albums by sales.

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Billboard magazine has been chronicling the music business since 1914. The Billboard charts are based on a combination of sales, streaming, and radio data. The Top 200 chart ranks albums by sales (downloads, streaming, and physical), streaming, and radio airplay. The RIAA certification threshold for albums is 500,000 units sold.
meant more to me than any other award, because I received it from my peers and from my people," she says. “It was a wonderful, emotional moment for us at the show," says Miller, who was given the award by her sister, Priscilla, and her niece, Laura Satterfield, who make up Walela. It was a beautiful moment. They presented a video (a family home movie that documented her career, from her huge ‘70s hits, such as ‘Higher And Higher,’ and her marriage to Paul Anka, whom she returned to her roots with Walela . . . She’s a wonderful human being, and we’re proud to be associated with her.”

Markus says the label plans to capitalize on Cockille’s accolade at retail. “The whole month of November we’re running special positioning programs with various retailers. We’ve stickered the album [Walela’s current release, “Unbearable Love”] as the recipient of the Lifetime Achievement Award. We’ve done a bunch of consumer advertising, tying into the release on the cover this month of Rhythm magazine, the seminal world-beat magazine in this country.

And in Detroit, the late Jim Pepper was inducted into the Hall of Fame and honored in a segment that included performances by the Grateful Dead’s Mickey Hart, the Doors’ John Densmore, and Wyclef Jean, among others.

The Living Legend Award was presented to Navajo code talkers. The men who received the medal — Apache, Navajo, and Pueblo — are often referred to as the “code talkers” but are most notably known as the 29 Navajo men who joined the Marine Corps in 1942 and were sent to the Southwest Pacific to help the Allies win the war.

The code could not be broken by enemy and is credited with saving many lives.

The awards show was streamed live on the Internet on the Native American Music Assn. Web site and on Nativervadio.com. It was broadcast over 255 radio stations, mostly PBS-affiliated, via the A&E channel, which has aired the show the past two years, for possible later broadcast.

Even without widespread TV exposure, the show serves to increase the visibility of the genre. “We’ve seen an increase in traffic,” says Brian Dausse, manager of the Wyoming Ave. Hastings location in Albuquerque, “specifically with the artists who were involved in the show.”

Pat Gorman, merchandise manager at the Tucson, Ariz.-based film-location-turned-tourist-attraction. The store has four listening posts featuring Native American music and one for classic country and southern music. They know ‘Home On The Range’ and that kind of thing, but with Native American music it’s pretty much original music most of the time. You have to play it, and if they like the sound, they buy it.”

Gorman cites R. Carlos Nakai, Walela, and Coyote Oldman among her best sellers, and she sees the number of Native American releases increasing. “I used to work at the Desert Museum . . . We used to have just a couple titles, maybe, one or two, per year. Now, there are the number of releases doubled,” she says. “They were averaging about 50-60 releases a year. Once the awards show was born, it went up to an estimate of 140 recordings. It’s been solid and steady ever since then . . . The awards show has had an impact, and I have to credit the labels and distributors for being there, and for continuing to find quality artists. They are supporting these releases out in the marketplace. It’s a challenge real." Bee expects the genre to keep soaring. “I think it’s just a matter of time before you will see Native American artists on the charts right along other rock artists, rap artists, and country artists, plus world beat, blues, and new age,” says Bee of the diversity of music being made by Native American artists. “There’s a fine influx of talent in all those genres, and the only thing native about it is the heritage.”

The National Museum of the American Indian is interested in keeping the trend of spreading the word. This year’s event was followed the next day by industry seminars to help facilitate the growth of the new music. “We don’t do business, and plans are already under way for next year’s awards show. The association has been putting a lot of effort into helping the Borgway Casino & Resort in Mt. Pleasant, Mich., about hosting the show next year, but the arrangements are not final anywhere. There is a buzz of talking the show to New York in 2002. This following is a list of NAMA winners:

Artists of the year: John Trudell.
Best male artist: Andrew Vanasse.
Best female artist: Mary Youngblood.
Best songwriter of the year: Robert Mirabal.
Best hip-hop recording: "Rez Affiliated," Litefoot (Red Vinyl).
Best folk or country artist: Thunderbird Sisters.
Best group: Black Eye Heart.
Best music video: "Watching the Sun Rise Reality" by John & The Moderns.
Best children’s song: "A Gift for Mom From a Little Girl" by John & The Moderns.
Best historical recording: "Stick Game Songs Of The Paiute," Judy Trejo (Canyon).
Best short- or longform music video: Joanne Shemardah, "Warrior In Two Worlds."
In SPECULATION SURROUNDS BMG/EMI DEAL (Continued from page 10)
a spectacular job so far of putting the right spin on the sale of stock and mirrors. Unless the commission can find an absolute dead-drop way of saying this [BMG/EMI merger] is different because—and I can’t think what that “because” is—then it’s going to become a huge political issue.

Indeed, the increased interventionism of EC competition Commissioner Prodi seems to be regarding American businesses trying to merge with U.S. or non-U.S. partners has this year attracted comment and notice in the American media. More violent reaction is certain if there is any suggestion from Monti’s team that it would approve a European-owned music combination over an Anglo-American package.

The “commission has found that the present [Warner/EMI] merger would lead to a collective or oligopolistic dominant position being held jointly by the four majors: Time Warner/EMI, Sony, BMG, and Universal,” declared a do- 

ument from the EC’s merger task force in September, relating to the recorded-
music merger.”

It also stated, “The [European] mar-
ket characteristics are such that there are few incentives for the majors to com-
pete aggressively in the market as there is no incent-
ive to reach a mutual understanding on what the pricing policy in the mar-
ket should be.”

Also, “competition on prices has not been a prevalent feature of competition between the majors.”

Patrick Zellnik, president of French independent labels group UPFI and a former Virgin executive, doubles the commission would have approved a BMG/EMI deal on the grounds that it combines two European companies, as opposed to a U.S. and a European company. “If you read carefully the EC statement of objections, there isn’t a single refer-
ce to the 14 legal origins of the group,” he said. “This is not a criterion the com-
mission took into consideration.”

A major-label regional chief says his European music industry associations and the U.S. Federal Trade Commission worked together to assess the advantages and disadvantages of both the Warner/ 

EMI music plan and the Time Warner/ 

American music firm selling “Chappell.” In this case, BMG would be an ideal candidate to buy these assets,” he says. “The Ziff-Osborne firm has also been mentioned as a buyer. Some within Warner expected such a deal to materialize soon after the merger plan ran into stiffening resistance at the EC. (In September, the EC formally reported that Ken Berry, president/CEO of EMI Recorded Music and chairman of the Virgin Music Group, had brought key Virgin lieutenants to London on a weekend to explain that the label might have to part company from EMI. Some members of that group cheered upon hearing the news, according to one source.)

“Clive [Calder] has not bid for Vir-
gin,” says one seasoned Warner execu-
tive. “That has to happen for the merg-
ering process. EMI’s been trying to go to pay too dollar for it. Why should he?”

Another high-ranking major-label 

singer says a Virgin/FiveIVE scenario has been discussed in industry circles for portrayal to the EC as the creation of a fifth major—thereby allaying EC con-

cerns about collective dominance by the big four. “I think that’s stretching it,” this source says. “To me, and our 

lawyers, it’s still five going to four.”

EMI is looked into an exclusi-

n contract with Warner whereby it is pro-

posed to deal solely with Warner on the other party before Jan. 31, 2001. But 

that arrangement “doesn’t stop anyone from taking over tea and buns,” says a 

source. “It’s clear, that EMI would not prevent EMI from cutting a deal with another party before that deadline if, as is the case with Bertelsmann, that other party makes the biggest offer in the end. 

According to EMI’s Nov. 10 state-

ment, “The transaction proposed by Bertelsmann does not involve an offer for EMI records, but does indicate that a deal would most likely be a com-

bination of the companies’ businesses, not a takeover bid by the privately held German group. One scenario could see the Warner/EMI Exchange through a merger with EMI.”

Sanford Bernstein’s Nathanson believes that with two potential suitors for EMI, the British major is more than ever in control of its own destiny.

Of the possible BMG/EMI alliance, 

Nathanson says, “The deal all depends on the disposals. I actually believe that this AOT, Time Warner/EMI [proposed] is a better fit; the publishing divisions have much better margins, even with the recording division. Also, EMI’s greater strength in terms of growth has been through the Jive label, and that could go away [from mid-2001]. If you take Jive, BMG’s U.S. business is no great shakes. One advantage that Nathanson says

SFX MUSIC GROUP NAMES NEW MANAGEMENT TEAM (Continued from page 10)

him for granted!”

Along with the executive team, SFX has announced co-managers for each of its eight regions, two sen-

ior management roles responsible for book-

ing and operations. Regional leader-

ship includes Don Law and Dominic Roncama (Northeast), Larry Magill and 

Ronald Francisco (Mid-America), Wilson Howard and Joe Nieman (South-

est), Rick Franks and Mark Campana (North Central), Dave Lefebre and 

Lea Leach (Central), Rob Roux and Fran MacCunh (Southwest), Gregg Perloff and 

David Mayeur (West), and Steve Rogers (Canada).

It’s an impressive talent lineup 

when considering that these regional 

leaders were key executives in the 

top echelon of concert promoters.

Notably, the new SFX roll-up will be ready to go next year with the SFX roll-up. They will now help run a concert promotion conglomerate responsible for generating up to $1.5 billion in annual revenue, concert dollars, owning, or operating more than 130 concert venues.

“We’re becoming a very cohe-

sive unit, and by the end of the 

month all the companies will be under the SFX brand,” says Boyle.

“I always said SFX had the best of the

best,” Adds Zuckerman. “We hope this new organizational structure makes everything clear, both internally and externally. We’re set up to take our businesses to a level that will have a lot more reach and impact to be successful for Clear Channel.”

Some prominent concert promo-

tion names who have entered the SFX fold over the past few years are absent from the announcement, among them Mitch Slater of Dels- 

eter-Slater Presents, the first pro-

ducer purchased by SFX. As ex-

pected, Slater will join former SFX chairmain Silberman in a new management company roll-up (Bill-

board, Aug. 12).

“Mitch is working with Bob Silberman,” says Boyle. “We’re speaking to him on a regular basis about the business plan. Slaters partner, Ron Delsener, will stay, according to Boyle. “Ron brings the right talent and money to SFX,” says Boyle.

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Let's do some jive talking: The Clive Calder-founded label collects its eighth No. 1 album this week, as R. Kelly’s ‘TP-2.com’ enters The Billboard 200 in the pole position. Kelly also collects the label’s first No. 1 album. The self-titled “R. Kelly” spent a week at the top in December 1999. And before that album went to No. 1, the label’s highest-charting album was another set from Kelly—“12 Play”—peaked at No. 2 in March 1994.

Four of this week’s eight chart-topping titles reached the summit this year: ‘N Sync had an eight-week run beginning in April. Britney Spears spent a lone frame on top in June. And Mystikal had a one-week turn in October. That means five albums have spent 11 weeks on top in 2000, more than any other label. In second place is Interscope with 10 weeks at No. 1, thanks to Eminem (eight weeks) and Limp Bizkit (two weeks).

Kelly has the No. 1 R&B single this issue, as “I Want It All” glides 2-1 to displace Erykah Badu’s “Bag Lady” (Motown) after a seven-week run. “Wish” is Kelly’s ninth No. 1 on Hot R&B/Hip-Hop Songs & Tracks. His first was “Honey Love,” recorded when he was teamed with Public Announcement. With “Wish” on top, he now has an aggregate total of 34 weeks at No. 1, thanks mostly to the 12-week reign of “Rump N Grind” in 1994 and the seven-week run of “Down Love (Nobody Has To Know),” his collaboration with Aaliyah and Ernie Isley in 1996. While nine No. 1 songs is impressive, Kelly still has a way to go to match the artists with the most R&B No. 1 hits: Aretha Franklin and Stevie Wonder are tied with 30 each.

Also set to appear as presenters are Britney Spears, Destiny’s Child, Baha Men, Joe, Eve, Mandy Moore, BB Male, Pink, Toni Braxton, Vertical Horizon, Dido, Brian McKnight, and skateboard hero Tony Hawk. Additionally, Don Henley will present Randy Newman with the annual Century Award. Billboard’s highest award for creative achievement.

The awards, which are timed for the music industry’s busiest selling season, honor the year’s No. 1 singles, albums and songs as determined by record-buying audience and radio airplay statistics. Also signing on for this year’s show is executive producer Bob Bain. This will be Bain’s fifth year at the helm of the show. This year alone, his company, Bob Bain Productions Inc., has overseen such music specials as “The Billboard Latin Music Awards 2000” for Telemanoido’s “The 2000 Essence Awards,” and “Brandy In Tokyo.”

Bain began his career in TV production as the co-executive producer of “The New Monkees” for Colpix/Telecommunications. In 1991, he became VP in charge of specials at Fox Broadcasting Co. (FBC). He left FBC in 1996 to form his own company. Additional performers and presenters for this year’s show will be announced soon. For further information, call 646-651-4660.
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