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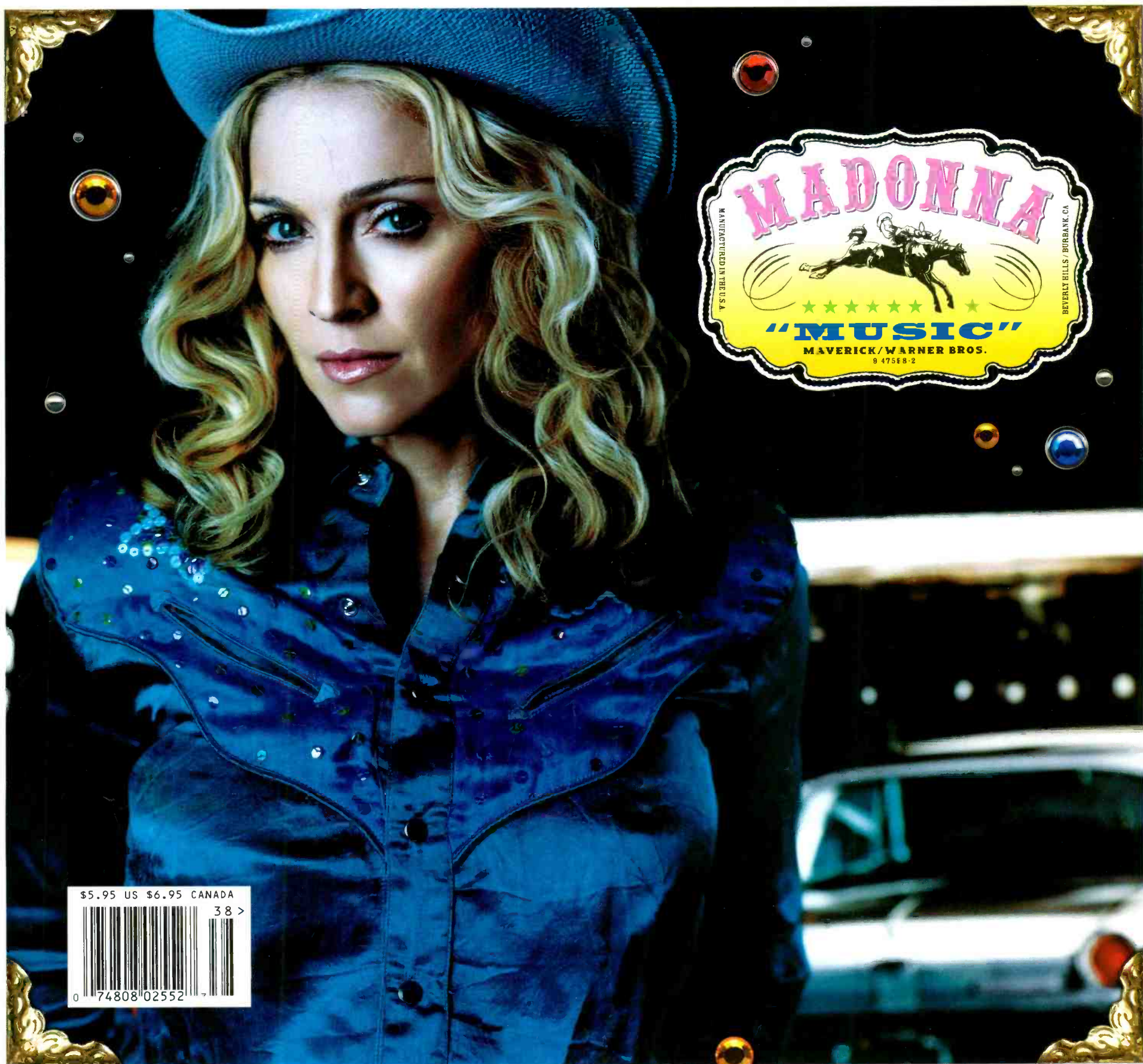


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SEPTEMBER 16, 2000



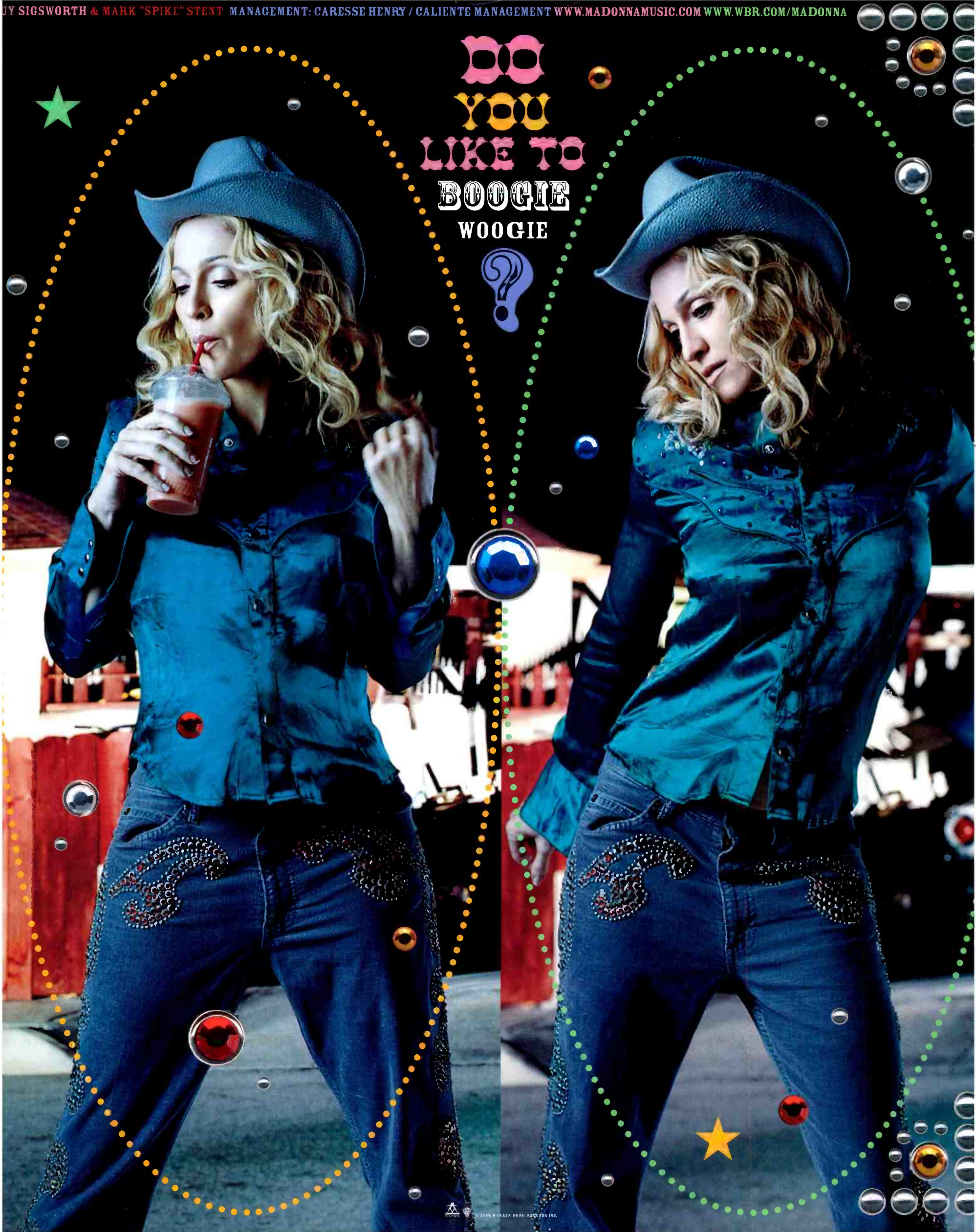
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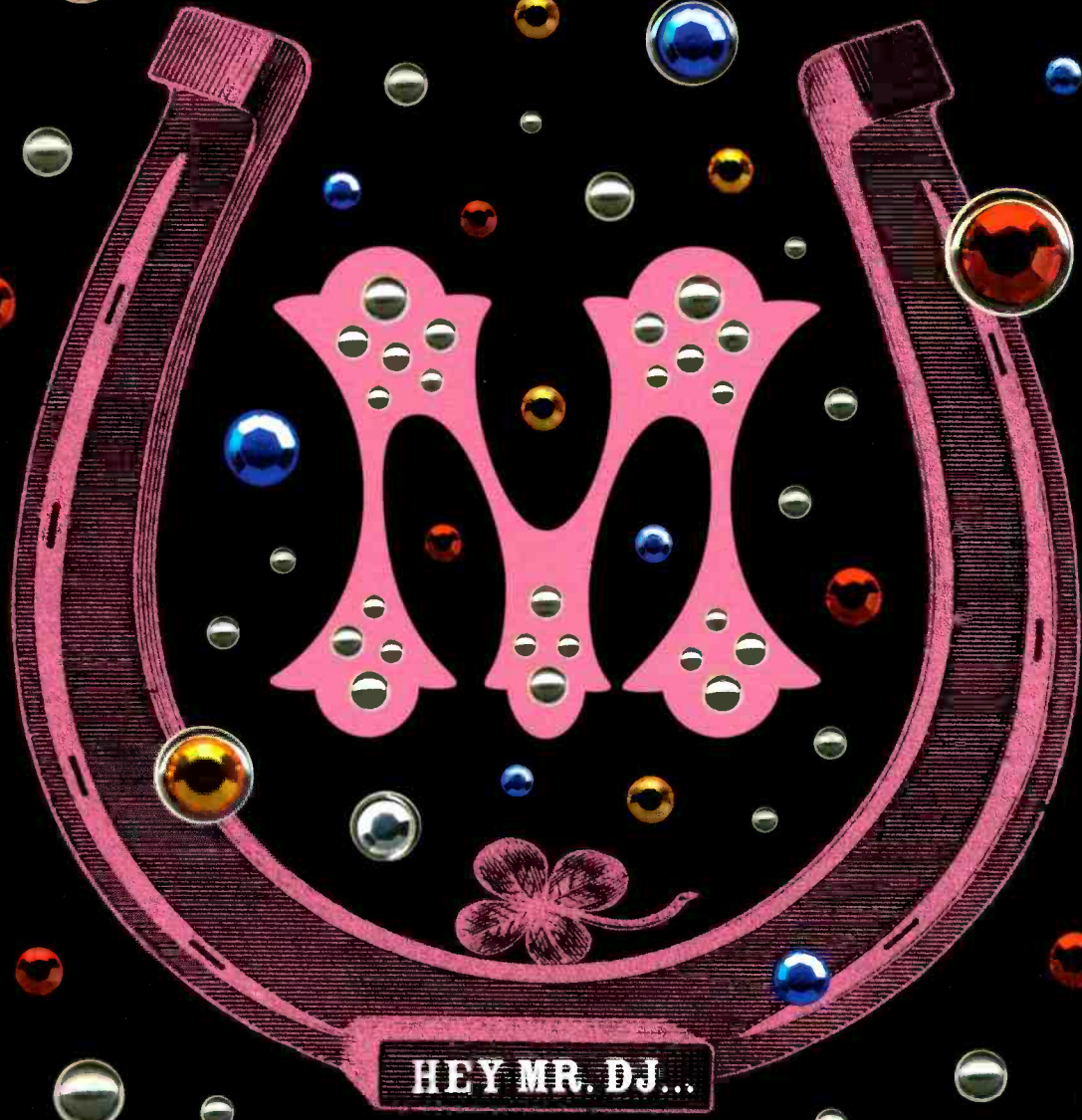
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## Clear Channel's Sights On Web

**BY FRANK SAXE**  
NEW YORK—Naturally, the wide reach that Clear Channel Communications apparently aspires to includes the Web.

Clear Channel has completed its billion-dollar spending spree for the moment, obtaining 108 radio stations from AMFM in a \$23.8 billion deal and 120 live entertainment venues from SFX Entertainment for \$3.3 billion. Those acquisitions, along with dozens of smaller deals, have given Clear Channel one of the most impressive media portfolios in the country. Soon it aims to begin leveraging that empire, using the Internet to glue together its music and media holdings.

(Continued on page 92)

## Web Firms Warned In MP3.com Ruling

**BY MARILYN A. GILLEN**  
NEW YORK—If there was one thing that the parties in Universal Music Group vs. MP3.com were in total agreement on—and there may have been only one—it was that all eyes were on the New York court Sept. 6 when it finally issued its damages ruling in the long-running copyright-infringement case.

What lessons those observers will

(Continued on page 91)



## Major Music Merger Deals Facing Sharp Scrutiny

### Hearings Reveal Concerns

**BY EMMANUEL LEGRAND and GORDON MASSON**  
LONDON—And then there were... five?

For several of the most senior executives of Time Warner and EMI Group, Sept. 6 was a long day. While they were attending extensive antitrust hearings in Brussels, the drama of the occasion was heightened by the fact that during the preceding week, there had been widespread

(Continued on page 88)



### EU May Slow Transactions

**BY BRIAN GARRITY**  
NEW YORK—Ongoing regulatory questions swirling around the three major merger deals affecting the

music industry have yet to scare off Wall Street from endorsing the likelihood of the proposed corporate combinations. But analysts caution that the pending blockbusters in question—America Online (AOL)/Time Warner, Warner Music/EMI, and Vivendi/Seagram/

(Continued on page 88)

Seagram

VIVENDI

NEWS ANALYSIS

## Radiohead Won't Play By Rules

### Unconventional Sound, Marketing In Store For Capitol's 'Kid A'

**BY PAUL SEXTON**  
LONDON—It's highly unusual in these days of scientifically coordinated marketing campaigns to find an act that has no qualms about risking commercial gain to maintain its creative self-government.

But "highly unusual" is Radiohead through and through.

The British group—whose last Capitol set, 1997's "OK Computer," has sold 1.2 million copies in the U.S., according to SoundScan, and

4.5 million worldwide by label estimate—is preparing to release its hotly anticipated fourth album,

"Kid A," with some typically nontraditional tactics. There'll be no single, no conventional video, and no U.S. tour, at least not until next year—and

by then, there could even be another Radiohead album.

Even to consider such exceptions to the marketing rule book is a measure of Radiohead's artistic

(Continued on page 87)



RADIOHEAD IN CONCERT REHEARSAL, 2000

## Work-For-Hire Rollback Proceeds

**BY BILL HOLLAND**  
WASHINGTON, D.C.—When House lawmakers introduced landmark legislation Sept. 6 requested by recording artists to return a section of the 1976



CROW



Copyright Act to its original state before the passage last year of a recording industry-backed bill, the artists took a major step closer to greater representation on Capitol Hill and in the corporate boardrooms of the music business.

The earlier bill, backed by the

(Continued on page 89)

## 'N Sync, Eminem Top MTV Awards

**BY CARLA HAY**  
NEW YORK—Retailers are expecting 'N Sync's multi-platinum Jive Records album "No Strings Attached" to experience a healthy sales increase following this year's MTV Video Music Awards, which were held Sept. 7 at Radio City Music Hall here.

'N Sync's video for "Bye Bye Bye" topped the list of winners with three

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# Where He Belongs: 'The One' And Only Paul Simon

Back comes rhymin' Simon, "over the bridge of time," as he intones on his new album, "You're The One" (Warner Bros., due Oct. 3). Paul Simon sounds older but wiser, poetic as always, but rarely has he been more blithe—or more powerful.

"I'm walking with my family/And the road begins to climb," sings the renowned songwriter in the semi-autobiographical allegories of "Hurricane Eye," whose lyric intermingles his latter-day roles as poet, parent, adult partner, and child's playmate, the man seasoned in each by a lengthy career in which "the oldest silence speaks the loudest" and forged by a rare talent that has become a fatherly responsibility: "Tell us a story/About how it used to be/Make it up and write it down/Just like history."

"My feeling at this point in my life was that if I didn't make a record that was extremely pleasant—if not seductively so—it might not get listened to," explains Simon wryly, as he and his wife and three small children (two boys, ages 2 and 7, and a girl, age 5) spend Labor Day packing up to return to Manhattan after a Long Island summer at the beach. While lighthearted now, the composer is alluding to the rough critical treatment he suffered when his bleak but musically exceptional 1997 "Capeman" project excelled as a recording but closed on Broadway after a brief run.

"If you're not someone who makes records meant for dance, and you're like me," Simon continues, "then your records should consist of interesting stories. So the new album grows organically, using all these different structures, while I see how I can still keep the pulse going. And it's meant to be a journey, with a lot of incredible experiences, but told in a style that's relaxed and calm."

Underlying that serenity, however, are reverberant echoes and answers from a life span of turmoil. Initial doses might induce some to describe "You're The One" as a mere gentle gem of a record, exquisite in its meditative ease. But steady exposure reveals the 11-song, 42-minute work to be more pointed in its purposeful self-awareness than any of the artist's prior solo efforts, from the earliest sketches of his 1965 debut on "The Paul Simon Songbook" (CBS/U.K.) to the acknowledged artistic acumen of "There Goes Rhymin' Simon" (1973), "Still Crazy After All These Years" (1975), and "Graceland" (1986). The whimsy, torment, and allegorical inventories of inner and outer questing that informed those classic, self-referential releases are in refined evidence in "You're The One," but Simon's latest turn is a rapt travelogue on finding home rather than fretting over receding horizons.

Like the best of Hans Christian Andersen, Sholom Aleichem, or Carl Sandburg, "You're The One" is related with the humble hindsight of one who aims to engage a wondering child as well as a worldly elder. It's a small book of parables about angels and bogeymen, daring human intent and lowdown imposition, blue skies and black eyes, wolves and sheep, open wounds and tender scars, and things that go bumpity in the gathering night—and one more thing: the fragile gift of love in life's brief flickering.

"Look at that!" I say in the song of that name," says Simon, "and then, 'Look at this!' or 'Where'd he go?/I don't know' in the song 'Pigs, Sheep And Wolves,' because that's the fun way you begin little stories when you try to teach your kids to be observant and open to ideas. My children are all through this record, running in all directions," he admits with a chuckle, eager to underscore his happiness with singer Edie Brickell, his third wife, whom he wed on May 30, 1992. "But in a way the finished album is closer to 'Arabian Nights,' where you try to keep someone fascinated as long as possible with good stories."

In the case of that Arabic hallmark of world literature, a trapped She-

herazade entertains her cruel husband, the legendary king of Samarkand, with a tale each evening for 1,001 nights in order to deter him from killing her: For Simon's part, the narrative impulse is entirely voluntary and kindly, albeit urgent (as indicated on "Quiet"), the 58-year-old musician quick to impart his tender insights while he's spry enough to fully inhabit such fond gestures. Most of all, when you've really got something searing to say, you don't need to shout it.

"The essence of the album is guitar duets superimposed on percussion elements," notes Simon, "with Vincent Nguini, who I've played with since 'The Rhythm Of The Saints' [1990], and [bassist] Bakithi Khumalo, who I've known since 'Graceland,' working with percussionists Jamey Haddad, who's from a Lebanese family in Cleveland, and Steve Shehan, an American who lives in Paris, with Steve Gadd, who's been recording with me since the days of [1975's] '50 Ways To Leave Your Lover.' But the tracks' colors and tempos are pleasurable, using intuitive flashes, synaptic leaps, and shorthand logic to help keep the story coming."

But if prior records like "Graceland" and "The Rhythm Of The Saints" were about emotional impressions and sensory abstractions, new material like "Darling Lorraine" and "Love"—each of which originated as instrumental tracks—imparts respect for the power of the small truths fate and mortality make precious. The rich ideas in the music are executed more simply than ever before, like the murmured, cadent descriptions of a lifelong companion who's succumbing: "Darling Lorraine/Her hands like wood/The doctor was smiling/But the news wasn't good."

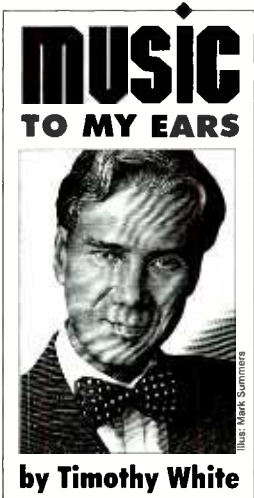
Whether it's everyday heartbreak and regret ("Señorita With A Necklace Of Tears") or the epic pain of cult worshippers à la Jonestown or Waco, Texas, who get devoured by leaders' deadly appetites ("The Teacher"), they get examined with grace and care for the fading pulse of each loss. Simon has learned to write and perform songs with the eye and touch of the enlightened appreciator.

As with the melodic charm of "You're The One," much of the world's loveliest contemporary music, from George Butterworth's "The Banks Of Green Willow" to Brian Wilson's "Pet Sounds," could almost be deemed at first blush as designed for children, but souls of all ages are moved because they feel that the best or worst of what's being so empathetically played and sung about will surely come to pass.

The same could be said of the inevitability of aging itself—and Simon does, on the smash-worthy first single from "You're The One," the ingeniously anthemic "Old." Experienced on its own terms, "Old" is endearing in its self-deprecation, but encountered in the context of the album, it's more stunning for its wise personal testament to the immovable verities: the eternal score-board of love and death. How much of the former did one generate before the latter arrived?

"Let's face it," Simon says with a laugh, "everybody outside their teens thinks they're old—women in their late 20s, men in their late 30s—and I remember once thinking musicians in their late 50s were really old, like B.B. King and Sonny Rollins, but now I know better! It's an absurd, obsessive thing, but when you get perspective and pull the camera way back above the planet, you see we're all just links."

And Simon's proper place in that linkage is the ultimate theme of opening track "That's Where I Belong" and the sum total of "You're The One." The album is the brilliant diary of a storyteller who learned to embrace the meaning of his own stories. "That's true," he says softly. "That was the outcome of the journey."



# Peak And Concord Announce Jazzy Joint Venture

**BY CHRIS MORRIS**

LOS ANGELES—Contemporary jazz label Peak Records in Calabasas, Calif., has sealed a joint-venture agreement with the Concord, Calif.-based independent jazz label Concord Records.

The new deal takes effect Oct. 10 with the release of "Life In The Tropics," a new studio album by the Rippingtons, the top smooth jazz sextet led by guitarist and Peak Records partner Russ Freeman. On the same date, Peak will issue a new Freeman-produced album by the Denver contemporary jazz unit Dotsero.

Peak, which was founded in 1994 and originally distributed through GRP Records, came close to pacting with Concord in 1997.

According to artist manager Andi Howard, Freeman's partner in the label, she was introduced at that time to Glen Barros, who had taken the reins as president of Concord after founder Carl Jefferson died in April 1995. Jefferson had built a large catalog of traditional jazz and pop/jazz vocals. In 1996, Bar-

ros signed a distribution deal with Stretch Records, the contemporary jazz label run by pianist Chick Corea.

Howard says, "They were basically looking to do what Windham Hill had been looking to do, which was . . . to expand" into the jazz/AC and adult R&B markets.

Barros recalls, "We really wanted to turn Concord into a major force in jazz—not to disregard its history or its roots or heritage but to build upon it and in doing so expand upon the breadth of the label and the spectrum of jazz in which we record."

"It was always my plan to get into contemporary jazz and [adult R&B] and really have the ability to create in all those formats," he adds. "One of the ways we envisioned doing that, and the way I preferred, was to bring on partner labels that I felt were real-

ly entrenched and could do it right."

However, as discussions between Concord and Peak entered the final stages, Concord parent Alliance Entertainment Corp., which had purchased the label from Jefferson in 1994, collapsed in bankruptcy in mid-1997.

Concord remained in the hands of Alliance's secured creditors until June 1999, when the label was purchased by Act III Communications, the firm headed by producer Norman Lear and Hal Gaba. Earlier this year, Concord returned to the Alliance fold when it finalized a joint venture with the reorganized Coral Springs, Fla.-based company; Alliance's distribution firm Innovative Distribution Network now handles Concord's titles.

With new financing in place, Barros again approached Peak, whose distribution deal with Windham Hill Records (itself absorbed in June by the RCA Music Group) ended in February.

"I wanted to resume the plan to bring on  
*(Continued on page 91)*

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HOT SINGLES

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**Courts, Not Investors, To Decide Fate Of File-Share Cos.**

**BY EILEEN FITZPATRICK**

LOS ANGELES—In spite of the flavor-of-the-month status of file-sharing technologies offered by Napster and Scour, Internet analysts say the legal firestorm engulfing these companies has apparently caused the investment community to give them the cold shoulder until the courts decide if the software application is shielded by "safe harbor" provisions.

Charging that the copyright-infringement lawsuit brought by the Recording Industry Assn. of America (RIAA) and the Motion Picture Assn. of America (MPAA) has prevented it from enticing additional investors, Beverly Hills, Calif.-based Scour laid off 52 of its 64 employees Sept. 1.

Privately held Scour is in its third round of financing, and industry analysts say the lawsuit, as well as Napster's legal problems, most likely contributed to Scour's financing troubles. "If [MPAA president] Jack Valenti has a vendetta against Scour, that would scare the

underwear off any venture capitalist," says Raymond James & Associates VP of digital media research Phil Leigh.

About a dozen staffers remain at the company, including its five founders and a handful of engineers to keep the Web site up and running.



Leigh suggests that MP3.com's copyright-infringement trial with Universal Music Group is also sending a message to potential investors who are considering technologies that are under fire in the courts. In that case, decided Sept. 6, a judge ruled that MP3.com had willfully committed copyright infringement in conjunction with the Internet company's My.MP3.com service (see story, page 5).

"If you look at MP3.com, [Seagram president/CEO] Edgar Bronfman has

taken a very hard line," Leigh says. "And there might be a concern among financial backers that Bronfman may attempt to pierce the corporate veil"—i.e., seek additional damages from a company's investors.

"I was surprised by the [Scour] layoffs, but I can see why investors were unwilling to put money into it," he says.

Forrester Research media and entertainment analyst Eric Scheier agrees that the flurry of litigation has chilled the investment community on file-sharing technologies. "Napster only got its \$15 million because at that time the RIAA was suing everyone," he says, referring to Hummer Winblad Ventures Partners' \$15 million investment in Napster in May. "But the climate is much more frightening, and it's much more difficult now."

Scheier says that peer-to-peer file-sharing applications are creating a lot of "heat and smoke," but like many Internet ventures, there is no revenue source.

(Continued on page 91)



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# RIAA Posts Midyear Stats

## CDs, Music DVDs, Special Markets Rise

BY RAY WADDELL

NASHVILLE—A robust economy and the huge success of youth-oriented acts have helped boost CD shipments to an all-time high, according to midyear figures released by the Recording Industry Assn. of America (RIAA).

CDs shipped were up by 6% from a year ago (420 million units in the first six months of 2000), and DVD music video shipments were up 71.3% (1.4 million units). But with every format declining except CDs and DVDs, overall shipments decreased by 2.4%.

According to RIAA statistics, CDs remain far and away the most popular format, at 86% of the total music-purchasing market. Dollar value of CD product, pushed by the unprecedented sales levels of such acts as 'N Sync, Britney Spears, and Eminem, grew 9.9% to nearly \$5.7 billion.

The numbers indicate the CD format remains king. "Despite the excitement felt by music lovers and record companies alike over the positive potential of the Internet, for the time being, loyalty to the physical product remains, as is evident by these midyear shipment numbers," says Hilary Rosen, president. (Continued on page 99)



## Latin CDs Increase For 4th Straight Year

BY LEILA COBO

MIAMI—As the Latin population in the U.S. continues to grow, so does Latin music, according to the Recording Industry Assn. of America (RIAA), whose midyear statistics show increases in both CD shipments and dollar value for the genre for the fourth year in a row.

*'The nice thing about the Latin music market is it's very plump and healthy, and it just moves along every year'*

—ALEX WALSH—

Latin music now makes up 5.2% of the overall market in list-price dollars, compared with 4.9% at the same time last year. With a 3% increase in units shipped and a whopping 11% increase in dollar value, Latin music continues to represent the highest overall growth in the music industry.

The gap between units and dollars is due to a decrease in cassette shipments that mimics the overall market, as well as a nearly 70% drop in video shipments, signaling the

ing Industry Assn. of America (RIAA), whose midyear statistics show increases in both CD shipments and dollar value for the genre for the fourth year in a row. Latin music now makes up 5.2% of the overall market in list-price dollars, compared with 4.9% at the same time last year. With a 3% increase in units shipped and a whopping 11% increase in dollar value, Latin music continues to represent the highest overall growth in the music industry. The gap between units and dollars is due to a decrease in cassette shipments that mimics the overall market, as well as a nearly 70% drop in video shipments, signaling the (Continued on page 99)

# Revised Advisory Label Scrutinized

BY BILL HOLLAND

WASHINGTON, D.C.—A spokesman for vice presidential candidate Sen. Joseph Lieberman, D-Conn., one of the Senate's most vocal critics of the U.S. record industry for not trying hard enough to keep violent and sexually explicit material out of the hands of children, says the Recording Industry Assn. of America (RIAA) has not gone far enough in its revised voluntary labeling system, announced Sept. 1.

The revisions were released as a Wednesday (13) Senate hearing approaches to review the damaging conclusions of a year-old Federal Trade Commission (FTC) probe, which found that U.S. record labels, film studios, and video game companies market violent product to children.

The FTC will release its full study Monday (11). Leaked preliminary conclusions of the probe appeared in several newspapers Aug. 28.

The RIAA's revision of its labeling system is the latest installment in a 16-year saga that has involved the recording industry and its critics in arguments about the best way to inform parents about language inappropriate for children and yet protect recording artists' right of expression.

RIAA spokeswoman Amy Weiss says the revision was agreed to and forwarded to the FTC several weeks ago. She also says the Sept. 1 announcement was not a response to the forthcoming Senate hearing. "We are constantly refining and updating our policies, and these guidelines have been in the works for quite some time."

Changes in the revised program still do not contain the specificity that lawmakers and others have long asked

for, such as information on the label itself that would clearly state whether product contains violent or sexually explicit material.

Lieberman plans to attend the Wednesday (13) hearing. He has proposed legislation for several years asking for both greater specificity in labeling and a uniform one-label-fits-all

*'We are constantly refining and updating our policies, and these guidelines have been in the works for quite some time'*

—AMY WEISS—

change for sound recordings, film, video, and video games.

A spokesman in Lieberman's office said the latest labeling revisions are insufficient.

"The senator has stated over and over that he believes parents want to be able to tell at a glance whether a product might contain violent material or sexually explicit lyrics, and that means [the words appearing] on the label itself," said the spokesman. "He wants uniform labeling for all entertainment-industry product."

The RIAA's revised guidelines include new voluntary marketing and advertising standards for the use of the parental advisory label that clearly signal to retailers and the public that a stickered recording contains explicit

content. The RIAA says that if a record label decides a sound recording merits an advisory sticker, "all consumer print advertising should communicate the presence of explicit content" by displaying the parental advisory label in the ad.

Additionally, it recommends that advertising for such labeled recordings should not appear in publications or on Internet sites for which more than 50% of the targeted demographic is 16 years old or younger.

The revisions also reach out to E-tailers, setting up a voluntary guideline for prominent online display of current parental advisory label warnings by Internet retailers. The RIAA has also established a more uniform standard for label executives and artists to use in deciding whether the contents of a release warrant a label, "keeping in mind that we believe that artists' freedom of expression must be protected," says Weiss.

The guideline criteria include consideration of the context of words or phrases that parents might find offensive; the context in which the artist may be performing the material; the varying interpretations of the material; depictions of violence, sex, or substance abuse; and application of the labeling to single-track releases as well as full-length albums.

The goal of the revisions, according to the RIAA announcement, is "to ensure that consumers are able to expect uniformity regarding the application of the parental advisory label when making purchasing decisions and [to ensure they are] consistently informed when a recording being advertised contains explicit content."

Says RIAA president/CEO Hilary Rosen in the announcement, "The basic system in place works for artists and parents and guardians. But from time to time, we have revised the implementation of the system and reflect the changing marketplace because we take seriously our responsibility to let parents or guardians know when discretion with regard to music purchases is advised."

In forging the changes, the RIAA worked closely with the National Assn. of Recording Merchandisers (NARM).

Last June, President Clinton, reacting to increased concerns that media violence may influence youth behavior, called for the FTC study after the shooting tragedies at Colorado's Columbine High School. Clinton had also held a House Youth Violence Summit with top entertainment executives last year after the shootings.

Opposition by legislators against the easy availability of explicit or violent recordings and other violent media to America's youth from Republicans and Democrats—including both Democratic presidential candidate Al Gore and vice presidential candidate Joseph Lieberman, as well as former Republican presidential candidates Orrin Hatch, R-Utah, and Sen. John McCain, R-Ariz., began long before Clinton's call for a probe.

The issue has also touched Texas governor and Republican presidential candidate George W. Bush, who in 1997 signed a budget bill that included a provision to disallow major state investments in companies that release explicit recordings.

(Continued on page 99)

# Warner Asks Country To Don Henley's 'Wedding'

BY DEBORAH EVANS PRICE

NASHVILLE—Country radio listeners will get a special taste of Don Henley's current "Inside Job" album Oct. 9, when Warner Bros. Nashville takes a mix of the tender ballad "For My Wedding" to country programmers.

The label is also readying a video for release to CMT, Great American Country, and other country video outlets.

For Henley, working in the country format is like a homecoming. "My original band from Texas, Shiloh, had a great pedal steel guitar player in it named Al Perkins," Henley says of the pre-Eagles band, which included Richard Bowden, his cousin Michael Bowden, and current Warner Bros. Nashville president Jim Ed Norman. The group recorded one album, produced by Kenny Rogers.

"When Kenny Rogers took us to California, we played lots of country music," Henley says. "Al was, and probably still is, one of the best steel guitar players I've ever heard. So this is not exactly new territory for me. It's a bit like coming full circle."

It was Henley's idea to take "For My Wedding" to country radio. "I just thought the song was appropriate. The fellow who wrote it writes songs that might be categorized as country/folk. He's an excellent songwriter, and it's an excellent song," Henley says of the Larry

John McNally tune, the only one on "Inside Job" he didn't write or co-write.

"A songwriter named Jude Johnstone sent it to me, and it just fit in with the songs I was writing about my family and my relationships," Henley says. "I said to myself, 'I've got to do this song.'"

His desire to expose the song to the broadest audience possible was a factor in taking it to country radio. "People love it, and I thought, 'Why not give it a try?' I have a history with country radio. They played 'Lyn' Eyes' thousands of times.

Then we had the 'Common Thread' album, the Eagles tribute album. I have a lot of friends in Nashville, and, last but not least, I am after all a country boy. I grew up in a town of 2,500 people in East Texas. I listened to 'The Louisiana Hayride' on KWKH with my dad."

Norman and Stan Lynch, who co-produced the album with Henley, went into a Nashville studio earlier this summer with acclaimed musician Paul Franklin to add steel guitar to the cut.

"The day I had a discussion with Don about the kind of character he would like

from the steel, I said to him, 'We have one of the best steel players in the world in Paul,'" says Norman, who has known Henley since their college days in Denton, Texas. "Don described to me a bit of what he was thinking and feeling about the sound. I think of Paul as somebody who naturally does some of the things

Don was describing. It ended up being a perfect fit."

Henley is equally pleased with Franklin's contributions to the cut. "Paul Franklin is one of the best there is. Stan and I were thinking we should have done it [with steel guitar] in the first place. It just didn't occur to us recording in L.A. It fits like a glove."

Franklin's deft steel touches perfectly complement the heartfelt integrity in Henley's vocals. The combination of song, performance, and subtle country flavoring should make the track a winner at country radio.

"It's an honest wish for people to be happy, and I think Don's voice is so in character with that statement," says Lynch. "I really hope that resonates. I hope people will slow down enough



HENLEY

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# Amazon Targets Speakers Of French With Launch Of Its Latest Web Site

BY EMMANUEL LEGRAND

PARIS—The lure of a potential 160 million new customers prompted leading U.S. online E-tailer Amazon.com to target France as its third localized site in Europe, after the U.K. and Germany.

Amazon.fr, a French-language site, will offer books, music CDs, DVDs, and videos. It targets customers in France and in French-speaking countries around the world, a population estimated at 160 million by Amazon's founder and CEO, Jeff Bezos.

The arrival of Amazon was anticipated in France for some months, but

the company only disclosed its plans two days before the Aug. 31 launch.

Without revealing financial details, Bezos said Amazon is making "a significant investment" in France. Observers estimate that Amazon start-up costs in that country have been heavier than anticipated because the E-tailer had to create from scratch a massive books database. Initially, Amazon had sought to acquire a company providing the database but had no success.

Amazon claims to have 1.8 million clients in the U.K. and 1.2 million in Germany. Bezos said that "23% of our sales

are outside the U.S." He forecast that by 2003 only 35% of the company's customers will be in the U.S.

Bezos said Amazon already had "a few hundred thousand customers in France" but declined to disclose his target. The site will be launched with a massive advertising campaign, but Bezos said that, most of all, he counts on the site's brand name to attract customers.

In a statement, Diego Piacentini, Amazon.com senior VP and GM/international, says the site was "created for and designed by French people, which for the first time will allow French literature, music, film, and culture to be accessed easily and quickly by people around the globe.

"This is one further step in our plans to become a global merchandiser," adds Piacentini.

More than a hundred people are employed by Amazon.fr, whose managing director is Denis Terrien, a former consultant for McKinsey. Logistics of the site will rely on two facilities in France, with operations and administration at Guyancourt, in the suburbs of Paris, and a distribution center in Orleans, an hour away from Paris. Customer services will be handled through Amazon's Pan-European customer service center at the Hague in the Netherlands.

In France, Amazon will compete head to head with other established E-tailers, among them fnac.com, the online operation of leading retailer FNAC, which offers 400,000 CD titles; alapage.com, which specializes in books and offers 140,000 music titles; and bol.fr, the French portal jointly owned by Bertelsmann and Havas (part of Vivendi), which claims to have 800,000 CDs available.

Amazon.fr will source CDs of local repertoire through French distributors but also claims to be able to offer 240,000 imported titles of international repertoire. The site is understood to be offering 100 top sellers in France as well as the top 25 best-selling U.K. and U.S. albums at an "attractive" rate. In addition, a few top-line albums will be sold at a zero margin.



BEZOS

# Gordy Sets Up Fund

Grant Provides Benefits For R&B Pioneers

BY JIM BESSMAN

NEW YORK—Motown Records founder Berry Gordy Jr., in making a \$750,000 donation to the Rhythm & Blues Foundation, presented a challenge to the current and future owners of his label and other record companies to join the fight for royalty reform and uphold the foundation's basic principles.

Gordy, who made the donation at the Sept. 6 Pioneer Awards 2000 presentation at the Hammerstein Ballroom in New York, brought up the lingering issue of royalty reform. Gordy lauded such industry executives as Ahmet Ertegun, Jim Fifeild, Irving Azoff, and Richard Foos for "having the guts to lead the way."

He said he hoped his donation would prompt French conglomerate Vivendi, which is expected to become the new owner of the Motown catalog with its purchase of Seagram and the latter's Universal Music Group, to institute a royalty reform policy.

The contribution sets up the Gwendolyn B. Gordy Fuqua Fund, honoring Gordy's late sister.

"She gave me money to follow my dream," Gordy said, noting that the new fund would assist in meet-

ing the "pressing needs" of the many R&B artists still lacking basic health and life insurance and pension benefits.

Indeed, master of ceremonies and Motown legend Smokey Robinson said that his own dreams were made possible by the fulfillment of Gordy's and that the Pioneer Awards could be called the Survivor Awards. The recent "Survivor" television series, Robinson added, was "child's play" compared with the survival techniques required to stay alive in a "tough business where the rats eat you."

But Gordy's grant goes a long way toward helping artists in need and keeping the foundation—formed in 1988 to promote and preserve R&B and offer financial assistance to its creators—viable.

"Berry's putting us back on the map," said Asleep At The Wheel's Ray Benson, a member of the foundation's board of directors and chairman of the Pioneer Awards Committee. "We've received over \$2 million in grants but were beginning to deplete our resources. Now we're starting to get more money."

The foundation, Benson added, is being "revitalized" by Gordy and other benefactors, including Prince, who gave \$100,000 this past year to help establish the foundation's Financial Assistance Fund.

(Continued on page 98)



GORDY

## Amazon.com Policy Change Raises Privacy Concerns

BY CHRISTOPHER WALSH

NEW YORK—Amazon.com, in announcing changes in its privacy policy, has sparked concern among consumers and criticism from consumer advocates.

At issue is Seattle-based Amazon's admission that personal information—critical ammunition for an Internet-based retail business—could be shared with other companies.

The move is significant in the wake of the collapse of several E-commerce companies. Those that remain are struggling to attract and retain investors as the initial wave of speculation in new-media businesses wanes.

"As we continue to develop our business, we might sell or buy stores or assets," reads one passage of Amazon's Privacy Notice. "In such transactions, customer information generally is one of the transferred business assets. Also, in the unlikely event that Amazon.com Inc. or substantially all of its assets are acquired, customer information will of course be one of the transferred assets."

The move follows two recent

events that have caused apprehension among online shoppers and Web surfers at large. In July, the Federal Trade Commission opened an investigation when online retailer Toysmart.com filed for bankruptcy protection and proposed selling its customer list, after promising customers it would never do so. Internet advertising broker DoubleClick.com also drew criticism when it planned to market a record of Web pages that individuals have visited.

"Our basic position with regard to Internet privacy has not changed in light of the Amazon privacy policy," says Andrew Shen of the Washington, D.C.-based Electronic Privacy Information Center.

"We think some baseline standard for privacy protection is necessary," Shen continues, "and I think Amazon's privacy policy—and the recent revisions—are just an example of why. Internet consumers should not be forced to continuously go back and check a Web site's privacy policy. Internet companies should not be able to change how they protect your personal data—and at their whim."

amazon.com

## EXECUTIVE TURNTABLE

**RECORD COMPANIES.** Steve Barnett is promoted to executive VP/GM of Epic Records Group in New York. He was executive VP of worldwide marketing for Epic Records and 550 Music.

**Victor McLean** is named manager of national urban promotion for the Verve Music Group in New York. He was urban marketing specialist for the Florida region for Universal Music and Video Distribution.

**Holly Hutchison** is promoted to director of A&R research for Capitol Records in Hollywood. She was associate of A&R research.



BARNETT



MCLEAN



HUTCHISON



CUEVAS

**PUBLISHING.** Claribel Cuevas is named senior creative director/Latin for Famous Music in Los Angeles. She was A&R director for EMI Latin.

**Caroline Davis** is promoted to director of media and editorial director of the Intranet for BMI in

Nashville. She was previously media relations coordinator.

**RELATED FIELDS.** Jeffrey Jacobs is named director of publicity for S.O.B.'s Productions in New York. He was founder of Twenty20 Media.

## Impressions, Wright Honored As R&B Foundation Pioneers

BY RASHAUN HALL

NEW YORK—The Rhythm & Blues Foundation again paid homage to R&B legends at the Pioneer Awards 2000. Held at New York's Hammerstein Ballroom, the ceremony honored pianists Johnnie Johnson and Huey "Piano" Smith, songwriters Sylvia Robinson and Clyde Otis, and recording acts the Chi-Lites, the Impressions, and Betty Wright.

Additionally, Atlantic Group co-chairman/co-CEO Ahmet Ertegun received the foundation's first Founders Award, recognizing him for his years of service. Ertegun was not in attendance due to illness; he did, however, send a statement praising the foundation's efforts and thanking it for the honor. Aretha Franklin, who presented Ertegun's award, urged her fellow artists to make a contribution to the Rhythm & Blues Foundation by writing a \$50,000 check to the organization.

Marvin Gaye became the second artist honored with the Legacy Tribute Award. The award, presented by Berry Gordy Jr. and Harvey Fuqua, was accepted by

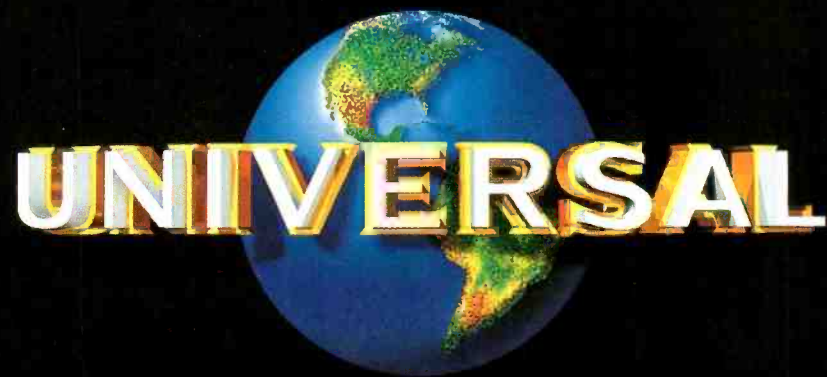
Gaye's children, Nona and Marvin III. In honor of Gaye, Brenda Russell, Gerald Levert, Brian McKnight, Ashford & Simpson, and BeBe Winans performed a medley of Gaye's songs.

The foundation also presented Stevie Wonder with its Lifetime Achievement Award for his numerous musical contributions. Isaac Hayes, Dionne Warwick, and Herbie Hancock presented the honor to Wonder, who dazzled the audience with stories and a few songs.

"The concept and the spirit in which the Rhythm & Blues Foundation began is a great thing," said Wonder during his acceptance speech. Wonder challenged artists, young and old, to make a commitment to the Rhythm & Blues Foundation by coming together for a compilation album to benefit the organization.

The evening, hosted by Smokey Robinson, also featured presentations and performances by Asleep At The Wheel's Ray Benson, foundation trustee Bonnie Raitt, Natalie Cole, Mary Wilson, the Dells, Sister Sledge, and Erykah Badu.





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AD CLOSE: SEPT 19**

### NEW FACE OF RADIO

Consolidations, Internet radio, digital rights, new revenue pressures...the state of radio is changing every day. Billboard navigates radio's changing landscape with a look at the new programming guidelines, the wide range of non-traditional ways of presenting radio and the new directions formatting might take to attract new listeners.

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# Artists & Music

POP • ROCK • R & B • RAP • DANCE • COUNTRY • LATIN • CLASSICAL • JAZZ • PRO AUDIO

## Knopfler Tacks Back With 'Sailing To Philadelphia' On Warner

BY PAUL SEXTON

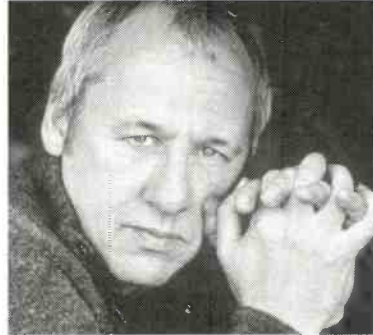
LONDON—Mark Knopfler has said goodbye to stadium rock, and he couldn't be happier. The erstwhile front man of Dire Straits, one of the mainstays of grand-scale live rock in the '80s, is voluntarily charting a more manageable musical path these days and thoroughly enjoying the journey.

Knopfler's second formal solo album—not counting his film scores or such collaborations as 1990's "Neck And Neck" with Chet Atkins—is called "Sailing To Philadelphia." The record is due for release Sept. 26 in the U.S. by Warner Bros. and one day earlier internationally by Mercury. It resonates as expected with his sophisticated guitar stylings and coarse-grain

vocals, but there's not a headband in sight or a single lighter aloft.

The album features 12 new compositions by Knopfler, who is published by Straitjacket Songs via Rondor Music, with guest appearances by James Taylor on the title track, Van Morrison on "The Last Laugh," and Squeeze mainstays Glenn Tilbrook and Chris Difford on "Silvertown Blues."

"It's taken a long time to put this one together, but the actual time in the studio hasn't been that much," says Knopfler, who certainly hasn't been dragging his feet since 1996's "Golden Heart," which has sold 200,000 copies in the U.S., according to SoundScan. After the extensive international tour behind that record, Knopfler added two more



KNOPFLER

movie scores to his lengthy film canon, "Metroland" and "Wag The Dog," and has recently completed another for the upcoming soccer-themed Robert Duvall/Michael Keaton picture, "A Shot At Glory."

While the new set won't have the immediate benefit of British and international touring, live work is a strong possibility. "I'm one of those very lucky people who enjoys the whole shebang, as far as music goes," he says. "I love writing, I love rehearsing more than anything, and I love recording and touring, so it's only going to be a matter of time."

But when he does tour with the five-piece that made the record, including longtime collaborator Guy Fletcher, the venues will be relatively intimate by his previous standards. "It got so big—I just wanted to go and run away," says Knopfler of Dire Straits' stadium years. "Playing in huge, great places all the time suits some peo-

ple, and it's great—good luck to them. I wouldn't say I felt out of place in it, but I never really dug it [like] a fix that I felt I needed to have . . . and I thought if I was going to improve as a writer and as a player, I was going to have to try to get myself into another situation."

Both Knopfler's U.S. label and his management are pumped by the promotional energies that the widely respected but often media-wary musician is devoting to the project.

"'Reinvigorated' is the word," says Paul Crockford, Knopfler's manager. "He seems to be completely re-inspired by the album, he's very enthusiastic, and he's doing more press and promo than

(Continued on page 95)

## Barber Makes Standards Her Own On Premonition's 'Nightclub'

BY STEVE GRAYBOW

NEW YORK—While Patricia Barber acknowledges that most musicians can adequately interpret standards, the jazz pianist/vocalist is quick to note the dangers of tampering with the classics.

"You have to hope that an artist has enough personality to put their own imprint on something that people have heard many times, while still respecting the material," says Barber, who covers 12 such tunes on "Nightclub," due Sept. 26 on Premonition/Blue Note. It is only her sixth release in a career that spans 20 years of playing clubs on the fertile Chicago jazz scene.

Although Barber stops far short of implying that she has the personality and creativity to add something unique to material by writers such as Sammy Cahn and Cole Porter, her music makes the point in no uncertain terms.

With her lush, husky vocal delivery and equally evocative piano playing, Barber does not so much interpret the songs as reinvent them, using them as

a framework to express her own emotions and individuality. "I knew I was doing this album for the past year, so I started paying attention to the songs I was playing, choosing those that felt warm and heartfelt," she explains.

A self-proclaimed "stickler for consistency," Barber utilized several musicians who have appeared on her prior albums, including longtime bassist Michael Arnpol and drummer Adam Nussbaum, both of whom can be heard on her 1991 release "A Distortion Of Love" (Verve).

"If I can draw things together, I will," says Barber. "Both of them are confident enough to play exactly what is needed for the songs without the need to make a personal statement. They stayed within my concept of the music." Also appearing on "Nightclub" are drummer Adam Cruz, bassist Marc Johnson, and eight-string guitarist Charlie Hunter.

Premonition president Mike Friedman says the album "gives people something familiar to latch onto, so it has the potential to take her a step beyond being a well-kept secret amongst her die-hard fans."

Premonition began alerting Chicago-area fans and retailers to Barber's new

in conjunction with Blue Note; the live "Companion" received similar joint-promotion efforts when it was released in October of last year.

Saul Shapiro, VP of sales and marketing for Blue Note, says the key to breaking Barber to a wider audience is aggressive long-term promotion. Shapiro notes Barber has committed to

a 20- to 30-city tour lasting through December. The album will receive price and positioning support in concert markets for the duration of the tour, with radio promotion lasting well into 2001.

Jeff Jimenez, associate buyer of jazz, classical, and new age for the Musicland Group, says that his company "was the first to come to the table to break Patricia out nationally." He anticipates aggressive price and positioning for "Nightclub" in the 240 Musicland Group stores targeted to jazz listeners. "This is more of a main-

stream record for Patricia, but it still has the unique aura that she puts out and should bring her a step closer to being a household name," he says. Jimenez is confident that "Nightclub" will be a vital part of the Musicland Group's November jazz promotions.

Blue Note will service "Nightclub" to college and triple-A radio as well as jazz radio outlets. No single track will be targeted specifically for radio, but Jimenez and Shapiro point to Barber's cover of the Burt Bacharach/Hal David song "Alfie" as an airplay contender.

Print advertising for "Nightclub" will include several publications targeting the gay and lesbian market in order to reach an audience that has strongly supported Barber in the past.

Barber says that "Nightclub" is dedicated to both her late-night fans and to her mother, who has wanted her to record a standards album for many years. "I resisted doing this album," Barber explains. "I made my mom wait for this record, so I dedicate it to her."



BARBER



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Cornelio Reyna Jr.  
acompañado por  
Ramon Ayala y Sus  
Bravos Del Norte  
Jason Roberts  
Robi Rosa  
Gustavo Santaolalla  
Lalo Schifrin  
Só Pra Contrariar (SICAM)  
Nestor Torres  
Los Tigres Del Norte  
Los Tucanes De Tijuana  
Tom Tucker

# Latin grammy<sup>®</sup> nominees



**5** Nominations  
**Shakira**



**3** Nominations  
**Caetano Veloso**

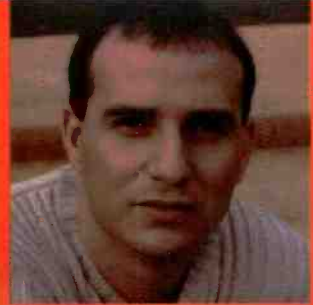


**4** Nominations  
**Juan Luis Guerra  
440**



**3** Nominations  
**Santana**





**2** Nominations  
*Juan Vicente Zambrano*



**2** Nominations  
*Robert Blades*



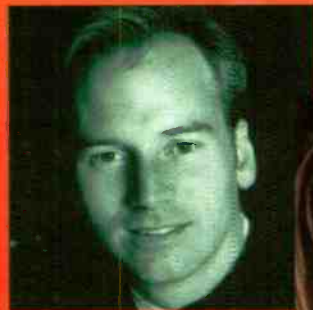
**2** Nominations  
*Javier Garza*



**2** Nominations  
*Kike Santander*



**2** Nominations  
*Cory Rooney*



**2** Nominations  
*KC Porter*



**2** Nominations  
*Jennifer López*



**2** Nominations  
*Jaguares*

**2 NOMINATIONS**

*Tim Mitchell, Producer*

*Freddy Piñero, Jr., Producer*

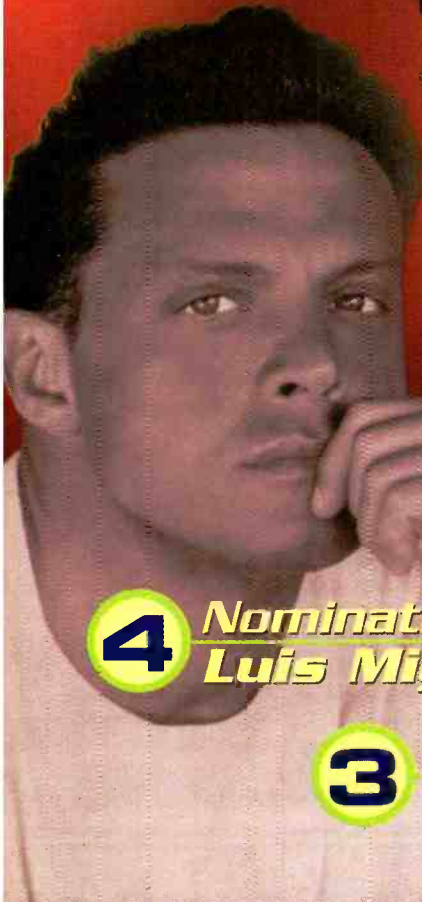
*Carlos Santos, Engineer*



**2** Nominations  
*Paquito D'Rivera*

**3** Nominations  
*Saúl Hernández (SACM)*

**3** Nominations  
*Sebastián Kryz*



**4** Nominations  
*Luis Miguel*



**3** Nominations  
*Gloria Estefan*



**6** Nominations  
*Emilio Estefan*

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## Squirrel Nut Zippers Unleash 'Bedlam'

### Samba, Mariachi Contribute To The Fun On Mammoth Set

BY ERIC AIESE

NEW YORK—Jim "Jimbo" Mathus, vocalist, guitarist, founder, and ringmaster of the Squirrel Nut Zippers, was introduced to music as a child, learning it as a family pastime, not a business. Despite the millions of albums sold with the Zippers, this fun spirit pervades the Chapel Hill, N.C., collective's fourth studio set on Mammoth, "Bedlam Ballroom," due Oct. 17.

"I wanted a record that was fun and easy to listen to," says Mathus.

Since the release of the Zippers' first album, 1995's "The Inevitable," the group's repertoire has grown to reflect a wider range of influences. That first set featured an anachronistic collection of '20s and '30s jazz-influenced songs. But the Zippers do not consider their music swing despite the follow-up "Hot," featuring the 1997 No. 13 Modern Rock Tracks hit "Hell," which coincided with the neo-swing movement of the late '90s. Instead, as that album's title suggests, they describe their style as "hot music."

On "Ballroom," the group widens its palette. "Bedbugs," the leadoff single, and several other tunes have the



SQUIRREL NUT ZIPPERS

classic Zippers sound, but the group explores new styles as well.

"I write music in all genres," says Mathus. "I wanted to use some other influences in our shows and albums, to keep it fresh for our fans and for us."

The samba "It All Depends" brings a Latin jazz feel to the record, while "Missing Link" sounds like it could have come from a mariachi band in a small Mexican village.

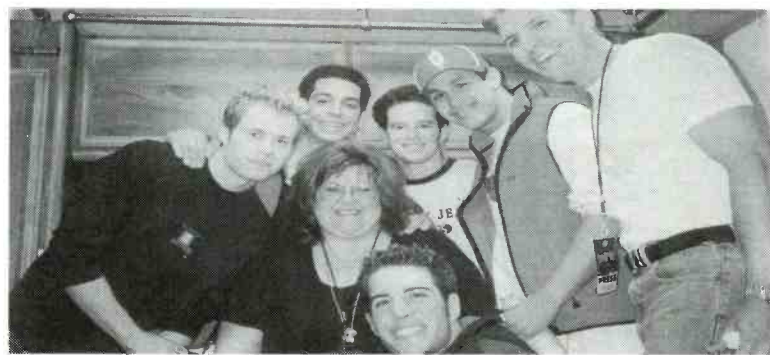
On "Do What?" the band pays tribute to the '60s Stax-Volt hit factory with a roaring sax, horn licks, and aggressive rhythm, not to mention an inside joke. "I was listening to Elvis, and they kept singing 'doo-wop,' and I thought 'Do What?' would be funny," explains Mathus.

The album also features Katharine Whalen's jazzy vocals on four tracks, sounding increasingly more polished than on past Zippers sets. She rejoins the group after a solo jaunt, 1999's "Katharine Whalen's Jazz Squad."

Mathus also took time away from the group to become a sideman. He plays rhythm guitar on blues legend Buddy Guy's upcoming album.

Back on the homefront, "Ballroom" introduces several new Zippers to the ensemble: Tim Smith on alto saxo-

(Continued on page 20)



**It's Their Town.** J Records act O-Town recently visited New York as part of an ongoing promotional tour. The group is set to release its first album later this year. Pictured, in the back row from left, are O-Town's Ashley Angel, Trevor Penick, Jacob Underwood, and Erik Estrada and BMG Entertainment's Dan Seifert. In front, from left, are PaineWebber's Donna Rizor-Longfellow and O-Town's Dan Miller.

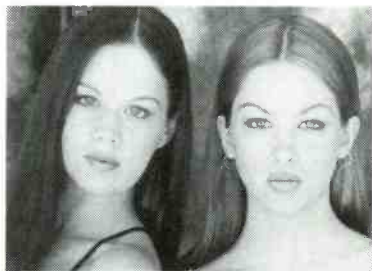
## Singing/Songwriting Sisters The Pierces Make Epic Debut

NEW YORK—In these days of manufactured pop acts, organic singer/songwriters that also have commercial viability are a rare find.

Epic act the Pierces—sisters Allison and Catherine—go against the odds, writing and performing the 13 tracks on their eponymous debut, due Sept. 26. Plus, they combine a folk/rock feel with an image that rivals any of pop's young stars.

"Their songs are beautiful, but they are too. It's a great combination," says Chris Poppe, VP of marketing for the label.

The sisters returned to their hometown of Birmingham, Ala., after both



THE PIERCES

grew tired of their former lives in ballet. They had sung as a hobby since childhood and began performing at local coffeehouses. Building a following around town, they performed covers as well as their own songs.

"I knew there were songs in me that needed to come out. And when I picked up the guitar, they came out," says Allison, who plays guitar while both she and Catherine sing. The songs on the album were written by the sisters individually, except for two they penned together.

"My songs are more specifically personal, what's happened to me," says Allison, "while Catherine's are

usually about what's going on, more universally, not a specific heart-break."

After enrolling at Auburn (Ala.) University, the Pierces continued performing. "We'd always sang for fun, but we started singing at church and at weddings," says Allison. "Then people would ask us to sing for big events. It was always for fun, but we had a lot of experience."

As the sisters' reputation grew, their gigs got bigger, leading them to open for Emmylou Harris, David Wilcox, and Sister Hazel when those acts played Alabama.

The Pierces are wrapping up a dozen New England dates on their first tour. "Seeing them perform live was amazing, so we decided to have them play for different [Sony Music] branches on the East Coast," says Poppe.

Allison says the sisters are getting back into the swing of performing live. "We're still nervous, but we both love it."

Touring, especially in intimate venues, is the best way to promote the act, says Poppe. "They're real, and we want this to happen for real. The best way to do this is to bring them to different markets so people can see them for real."

ERIC AIESE

## Garth's 100 Mil. In Sales Earns A Party; Favorite Broadway Love Songs In Concert

WHAT A MILESTONE! Capitol Records is throwing a party Oct. 26 for **Garth Brooks**, whose album sales have reached 100 million units in the U.S., according to the Recording Industry Assn. of America (RIAA). He's the first solo artist in history to do so and is topped only by the **Beatles** for total album sales.

Brooks' top-selling set? 1990's "No Fences," which has sold more than 16 million copies, according to the RIAA. Three other titles, "Ropin' The Wind," "The Hits," and "Double Live," have surpassed 10 million copies each.

The fete, which will be held at an undisclosed location in Nashville, is a black-tie affair. Although the label is being coy about the evening's proceedings, we imagine there will be special guests and lots of music. The invitation-only event will not be open to the public, and there will be no radio promotion contests for winners to be flown in to the shindig, according to the label.

Brooks has taken the year off to spend it with his family and think about his career's future. No word on when he is expected to announce any plans.

**CH-CH-CHANGES:** Bruce Hornsby has changed management from New York-based Q Prime to Raleigh, N.C.'s Deep South Entertainment. Headed by **Andy Martin**, Deep South also handles **SR-71**, **Bomb 32**, and **Collapsis**. Hornsby's new release, a two-disc live album titled "Here Come The Noisemakers," will be released Oct. 24 by RCA. He will then begin working on a new studio album.

**BROADWAY REDUX:** Metropolitan Entertainment Group (MEG) will tape its second "My Favorite Broadway" PBS special Oct. 16 at New York's City Center, with an album to follow on MEG's Hybrid Records in 2001.

Following 1998's tremendously successful "My Favorite Broadway: The Leading Ladies," this year's edition will be "My Favorite Broadway: The Love Songs." Hosted by **Julie Andrews**, as was 1998's show, the concert will feature such top names as **Michael Crawford**, **Linda Eder**, **Peter Gallagher**, **Jennifer Holliday**, **Rebecca Luker**, **Bebe Neuwirth**, **Marin Mazzie**, **Adam Pascal**, **Chita Rivera**, **Brent Spiner**, **Patrick**

**Stewart**, and **Barry Manilow**. The concert is being sponsored by Target.

"The show will air during PBS' March pledge drive, and we see the album coming out around the same time," says **John Scher**, president/CEO of MEG. "I see this as an ongoing series, where we keep doing it every year with different themes."

While "My Favorite Broadway: The Leading Ladies" has sold only about 20,000 copies, according to SoundScan, Scher says it has sold another 70,000 units through PBS and non-SoundScan outlets.



by Melinda Newman

**LIVE:** **Creed** and **Collective Soul** will kick off a 16-date tour Sept. 22 in Sacramento, Calif. **Collective Soul** will release its fifth Atlantic album Oct. 10. The project includes guest vocals by **Elton John** on a track called

"Perfect Day."

Madison Square Garden's Paramount Theater will be the scene of the multicultural "Peace, Health, And Prosperity" concert on Saturday (9). The event will close out the United Nations Millennium Summit, which gathered 188 heads of state. **The Symphony For United Nations** will back a number of artists, including Swiss drummer **Jojo Mayer**; gospel singer **Ella Mitchell**; Broadway performers **Luoyong Wang**, **Gilles Chiasson**, and **Angela Covington**; and British-Korean pianist **Richard Hyung-Ki**.

**GOOD STUFF:** **Howie Dorough** of **Backstreet Boys** will play two solo shows in San Juan, Puerto Rico, Wednesday (13) and Buenos Aires, Argentina, Friday (15) to raise money for the **Caroline Dorough-Cochran Lupus Foundation**. Dorough started the foundation shortly after his sister died of lupus in 1998. A new **Backstreet Boys** album is due in November from Jive... **The Jayhawks**, **Sixpence None The Richer**, **Anointed**, **Andrea McArdle**, and **Plus One** are among the acts that will join former President **Carter** at a concert Sunday (10) for **Habitat for Humanity** at New York's Lincoln Center. The evening will celebrate **Habitat's** completion of its 100,000th home... **Jennifer Holliday** and **Steve Vai** will receive honorary doctor of music degrees from the **Berklee College of Music** Sept. 8. Vai graduated from **Berklee** in 1979.

# Damita's Atlantic Debut Positions Gospel Singer For Mainstream Crossover

BY LISA COLLINS

LOS ANGELES—After a year in the studio, newcomer Damita Haddon is about to help Atlantic Records take its much-anticipated first steps into the gospel music arena with her debut disc, "Damita."



DAMITA

In a series of summer showcases, Haddon—who will be marketed solely by her first

name—is already collecting accolades with electric performances that have drawn fond comparisons to Tina Turner. But this fall, Atlantic will shift into high gear in its efforts to catapult this little-known (but highly regarded within tight-knit industry circles) gospel talent to mainstream stardom, with an album due Sept. 26.

Mark Lusk, VP of marketing for the label's Christian division, says, "We totally believe in Damita at [the] superstar level. She's one of our top priorities this fall." Atlantic has good reason to believe that Damita is a strong commercial bet. The vocal dynamo has previously sung backup for Aretha Franklin, and she earned standing ovations while touring nationally in the gospel stage production "Mama Don't." She cut her professional teeth in Adoration N' Prayze, a group that garnered attention with its 1991 album, "Time Is Running Out."

Her high-profile marriage to rising gospel star/producer Deitrick Haddon hasn't hurt, either. She provided vocals for "Hold On To Your Faith," a breakout hit for him in 1997. The pair penned "The Wedding Song" for her album.

That track will serve as the first single from "Damita," and it will benefit from a joint venture between Atlantic and Bride magazine that will begin with a promotional tour starting Sept. 10. The seeds of the alliance between the two companies were sown when Haddon performed "The Wedding Song" at the publication's Will You Marry Me Day promotion on Valentine's Day.

Bride magazine publisher Nina Lawrence reports, "We're thrilled to feature Damita at our Brides on Location shows this fall, marking the first time ever we've had an artist perform on tour in all nine cities that Brides on Location will visit. Naturally, Damita's single couldn't be a more appropriate soundtrack for the 20,000 engaged women and their guests who attend the nation's only upscale bridal tour annually."

Lusk reports that the Bride magazine promotion is a catalyst that the label is working around. "We'll be going into each market beforehand and talking with radio, retail, and coordinating both performances and key show-

cases. Most importantly, we'll have her performing for a lot of consumers."

The main thrust of the label's mainstream marketing campaign begins in January. In the meantime, another cut, "Won't Be Afraid," will ship to radio Aug. 28, and Atlantic is pulling together an aggressive rollout inclusive of mainstream, Christian, and gospel retail.

Says Lusk, "We're also doing a lot of viral marketing, where we go into Web sites that have consumers that would be prime consumers—both gospel and urban music listeners—and inform them, via chat rooms, of Damita's release. Stickers are being given out at concerts that play up her Web site [damitaonline.com], which is continually updated and includes snippets of the album."

Atlantic and Bride magazine execs are not the only ones touting Damita. Famed producer Arif Mardin, who helmed "The Wedding Song," says, "I've been blessed in my career to have worked with great singers. [Co-producer] Joe Mardin and I think that Damita is one of them."

That sentiment is echoed by Ryan Glover of production team Noontime Music. "It impresses me

that she will introduce people to her sound and style who don't listen to gospel or Christian music at all," he says. "Working with Damita gave Noontime different ground to conquer, and we were truly appreciative of the opportunity to work with someone that is conquering new ground as well."

Damita was signed to the label in June 1999 by Atlantic Records (Continued on page 21)

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**PENNSYLVANIA** Allentown, Philadelphia  
**SOUTH CAROLINA** Columbia

**TENNESSEE** Nashville  
**TEXAS** Houston, Katy  
**VIRGINIA** Norfolk

**WASHINGTON** Seattle, Tacoma  
**WISCONSIN** Green Bay

## SQUIRREL NUT ZIPPERS UNLEASH 'BEDLAM'

(Continued from page 18)

phone, David Wright on trombone, and Reese Gray on piano.

"I'm very happy with the band," says Mathus. "I'm optimistic about what we can do."

Equally enthusiastic is Mammoth director of marketing Billy Maupin. "We're excited to have them back out in the public eye," he says.

The Zippers' last studio sets, 1996's "Hot" and '98's "Perennial Favorites," were certified platinum and gold, respectively, by the Recording Industry Assn. of America. Even the group's '98 holiday set, "Christmas Caravan," has sold 230,000 copies, according to SoundScan.

"They've done really well for us in the past. I'm sure there will be a lot of interest for this one," says Ken Thurheimer, store manager for

Chapel Hill's Schoolkids Records.

The past albums appealed to a broad demographic, says Maupin. At shows, young and old people would be dancing together, a juxtaposition that pleases Mathus.

"I enjoy myself a lot more when there's more than one kind of person in a big crowd," Mathus says. "If it's just one kind, it's just not as much fun. I like when you get the skinheads all the way to the grandmas—that's interesting to me."

However, marketing an album to such a wide audience calls for special promotional techniques. The first single, "Bedbugs," is shipped to college radio Sept. 11 and to triple-A and modern rock Sept. 2. After the initial push at these formats, however, Mammoth plans to approach specific markets to

*'I write music in all genres. I wanted to use some other influences in our shows and albums, to keep it fresh for our fans and for us'*

— JIM 'JIMBO' MATHUS —

work the single at top 40 and AC.

Mammoth also plans to harness the power of the Internet for the Zip-

pers. The label has hooked up with MusicPak.com, a company that adds a proprietary function to MP3 files, making them neither sharable nor playable without the company's secure player. Its .mpk format can include additional information, such as cover art and tour plans, and unlike other watermarking technologies, it does not change the sound. The player can also distribute coupons to consumers, allowing labels to partner with retailers.

Maupin sees MusicPak as a helpful tool for promotion. "It's a great way for people to hear new music."

As an added value, the CD version of "Ballroom" features the video for "Ghost Of Stephen Foster," a track from "Perennial Favorites." The clip was created by Matthew Nastuek and Raymond Persi, two animators from television's "The Simpsons." It was recently named best animated short film at the Toronto Film Festi-

val and will be available exclusively on the enhanced disc.

Following the tradition of past releases, "Ballroom" will also sport special packaging. The initial run of the album will include a limited-edition six-panel Digipak case with lenticular animated cover.

Perhaps the biggest launch for "Ballroom" will come just before the release, at Mathus' Hopson Music Festival at the Shack-Up Inn, an old plantation commissary in Clarksdale, Miss.

"We want to bring some people down there to show what Clarksdale's all about—hospitality, food, great music, and all-night parties out in the cotton patch," says Mathus of the weekend of free shows, set for Oct. 13-14.

After all, Mathus says, "music is there for people to share and make people dance and be happy. That's the basic underlying motive of music."

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|  |   |            |   |                               | BOXSCORE   |
|  |   |            |   |                               | TOP 10 CONCERT GROSSES   |
| ARTIST(S)  | Venue   | Date(s)    | Gross Ticket Price(s)                         | Attendance Capacity           | Promoter   |
| TINA TURNER  | Valle Hovin Stadium Oslo                      | Aug. 6     | \$1,362,448<br>(12,188,596 kroner)<br>\$44.51 | 30,604<br>sellout             | Gunnar Eide, Marshall Arts Ltd.  |
| UP IN SMOKE TOUR: DR. DRE, SNOOP DOGG, EMINEM, WARREN G. TQ, EASTSIDAZ | Fiddler's Green Amphitheatre Englewood, Colo. | Aug. 20-21 | \$1,217,184<br>\$45/\$35                      | 30,788<br>33,412<br>two shows | Dream Team Tours, House of Blues Concerts  |
| TIM MCGRAW & FAITH HILL, CLARK FAMILY EXPERIENCE                       | Gund Arena Cleveland                          | Sept. 1    | \$1,000,046<br>\$59.50/\$49.50/<br>\$29.50    | 19,810<br>sellout             | SFX Touring/Sunshine Promotions, Belkin Prods.   |
| WIDESPREAD PANIC, KARL DENSON'S TINY UNIVERSE, DIRTY DOZEN BRASS BAND  | River Run Resort Keystone, Colo.              | Aug. 19-20 | \$996,405<br>\$37.50/\$32.50                  | 29,094<br>31,150<br>two shows | Chuck Morris Presents, Bill Graham Presents/SFX Music Group, Avalanche Prods., Great Knight Prods. |
| UP IN SMOKE TOUR: DR. DRE, SNOOP DOGG, EMINEM, WARREN G. TQ, EASTSIDAZ | America West Arena, Phoenix                   | Aug. 9-10  | \$932,355<br>\$45/\$30                        | 21,882<br>28,690<br>two shows | Dream Team Tours, Radio Events Group   |
| THE WHO, UNAMERICAN  | Pepsi Center Denver                           | Aug. 24    | \$766,179<br>\$128.50/\$38.50                 | 10,451<br>11,153              | Chuck Morris Presents, Bill Graham Presents/TNA/SFX Music Group                                    |
| TIM MCGRAW & FAITH HILL, CLARK FAMILY EXPERIENCE                       | Mellon Arena Pittsburgh                       | Sept. 2    | \$751,469<br>\$59.50/\$49.50/<br>\$29.50      | 15,641<br>sellout             | SFX Touring/PACE/DiCesare-Engler   |
| DIXIE CHICKS, RICKY SKAGGS   | Freedom Hall Coliseum Louisville, Ky.         | Aug. 17    | \$629,952<br>\$36/\$44                        | 15,974<br>sellout             | Kentucky State Fair  |
| TIM MCGRAW & FAITH HILL, WARREN BROTHERS                               | Van Andel Arena Grand Rapids, Mich.           | Sept. 3    | \$629,036<br>\$61/\$51/\$31                   | 12,120<br>sellout             | SFX Touring/Cellar Door, Belkin Prods.   |
| UP IN SMOKE TOUR: DR. DRE, SNOOP DOGG, EMINEM, WARREN G. TQ, EASTSIDAZ | Lakewood Amphitheatre Atlanta                 | Aug. 4     | \$595,650<br>\$45/\$30                        | 17,802<br>18,954              | House of Blues Concerts  |

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# Top Pop Catalog Albums

| THIS WEEK | LAST WEEK | ARTIST   |   | TITLE                                  | TOTAL CHART WEEKS |  |
|-----------|-----------|--|---|--|-------------------|--|
|           |           | IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)        |   |  |                   |  |
|           |           | <b>NO. 1</b>   |   |  |                   |  |
| 1         | 1         | <b>CREED</b> ▲ <sup>4</sup>                                  | WIND-UP 13049 (11.98/17.98) HS                      | MY OWN PRISON                          | 153               |  |
| 2         | 2         | <b>BOB MARLEY AND THE WAILERS</b> ◆ <sup>10</sup>            | TUFF GONG/ISLAND 846210/DJMG (12.98/18.98)          | LEGEND                                 | 585               |  |
| 3         | 3         | <b>DIXIE CHICKS</b> ▲ <sup>10</sup>                          | MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/17.98) HS | WIDE OPEN SPACES                       | 136               |  |
| 4         | 4         | <b>METALLICA</b> ◆ <sup>12</sup>                             | ELEKTRA 61113*/EEG (11.98/17.98)                    | METALLICA                              | 473               |  |
| 5         | 5         | <b>'N SYNC</b> ◆ <sup>10</sup>                               | RCA 67613 (11.98/18.98)                             | 'N SYNC                                | 128               |  |
| 6         | 6         | <b>BOB SEGER &amp; THE SILVER BULLET BAND</b> ▲ <sup>4</sup> | CAPITOL 30334* (10.98/15.98)                        | GREATEST HITS                          | 306               |  |
| 7         | 7         | <b>PINK FLOYD</b> ◆ <sup>15</sup>                            | CAPITOL 46001* (10.98/17.98)                        | DARK SIDE OF THE MOON                  | 1224              |  |
| 8         | 9         | <b>DEF LEPPARD</b> ▲ <sup>2</sup>                            | MERCURY 528718/DJMG (10.98/17.98)                   | VAULT — GREATEST HITS 1980-1995        | 200               |  |
| 9         | 12        | <b>PEARL JAM</b> ◆ <sup>11</sup>                             | EPIC 47857* (10.98 EQ/17.98) HS                     | TEN                                    | 265               |  |
| 10        | 11        | <b>ANDREA BOCELLI</b> ▲ <sup>3</sup>                         | PHILIPS 539207 (12.98/18.98) HS                     | ROMANZA                                | 144               |  |
| 11        | 10        | <b>BUENA VISTA SOCIAL CLUB</b> ▲                             | WORLD CIRCUIT/NONESUCH 79478/AG (12.98/18.98) HS    | BUENA VISTA SOCIAL CLUB                | 68                |  |
| 12        | 18        | <b>BACKSTREET BOYS</b> ◆ <sup>13</sup>                       | JIVE 41589 (11.98/17.98)                            | BACKSTREET BOYS                        | 160               |  |
| 13        | 15        | <b>LENNY KRAVITZ</b> ▲ <sup>2</sup>                          | VIRGIN 47758 (12.98/17.98)                          |  | 5                 |  |
| 14        | 17        | <b>JIMMY BUFFETT</b> ▲ <sup>3</sup>                          | MCA 325633* (12.98/18.98)                           | SONGS YOU KNOW BY HEART                | 481               |  |
| 15        | 16        | <b>MATCHBOX 20</b> ◆ <sup>11</sup>                           | LAVA/ATLANTIC 92721*/AG (10.98/17.98) HS            | YOURSELF OR SOMEONE LIKE YOU           | 183               |  |
| 16        | 8         | <b>BEASTIE BOYS</b> ▲ <sup>3</sup>                           | DEF JAM 527351/DJMG (6.98/11.98)                    | LICENSED TO ILL                        | 440               |  |
| 17        | 19        | <b>ELTON JOHN</b> ◆ <sup>15</sup>                            | ROCKET/ISLAND 512532/DJMG (6.98/11.98)              | GREATEST HITS                          | 465               |  |
| 18        | 22        | <b>CREEDENCE CLEARWATER REVIVAL</b> ▲ <sup>4</sup>           | FANTASY 2* (12.98/17.98)                            | CHRONICLE THE 20 GREATEST HITS         | 360               |  |
| 19        | 25        | <b>JAMES TAYLOR</b> ◆ <sup>11</sup>                          | WARNER BROS. 3113 (7.98/11.98)                      | GREATEST HITS                          | 512               |  |
| 20        | 23        | <b>AC/DC</b> ◆ <sup>16</sup>                                 | EASTWEST 92418/EEG (11.98/17.98)                    | BACK IN BLACK                          | 321               |  |
| 21        | 13        | <b>STYX</b> ●  | A&M 540387/INTERSCOPE (10.98/17.98)                 | GREATEST HITS                          | 45                |  |
| 22        | 14        | <b>CAROLE KING</b> ◆ <sup>10</sup>                           | EPIC 65850 (5.98 EQ/11.98)                          | TAPESTRY                               | 435               |  |
| 23        | 29        | <b>TIM MCGRAW</b> ▲ <sup>4</sup>                             | CURB 77886 (10.98/16.98)                            | EVERYWHERE                             | 169               |  |
| 24        | 31        | <b>TOM PETTY AND THE HEARTBREAKERS</b> ▲ <sup>8</sup>        | MCA 110813 (12.98/18.98)                            | GREATEST HITS                          | 334               |  |
| 25        | 20        | <b>DAVE MATTHEWS BAND</b> ▲ <sup>7</sup>                     | RCA 66904 (11.98/17.98)                             | CRASH                                  | 224               |  |
| 26        | 26        | <b>QUEEN</b> ▲   | HOLLYWOOD 161265 (11.98/17.98)                      | GREATEST HITS                          | 374               |  |
| 27        | 24        | <b>BON JOVI</b> ▲ <sup>4</sup>                               | MERCURY 526013/DJMG (10.98/17.98)                   | CROSS ROAD                             | 62                |  |
| 28        | 37        | <b>ABBA</b> ▲ <sup>3</sup>                                   | POLYDOR 517007/UNIVERSAL (12.98/18.98)              | GOLD                                   | 178               |  |
| 29        | 32        | <b>AC/DC</b> ▲ <sup>2</sup>                                  | EASTWEST 92215/EEG (11.98/17.98)                    | LIVE                                   | 129               |  |
| 30        | 30        | <b>SUBLIME</b> ▲ <sup>3</sup>                                | GASOLINE ALLEY 111413/MCA (11.98/17.98)             | SUBLIME                                | 205               |  |
| 31        | 45        | <b>FAITH HILL</b> ▲ <sup>4</sup>                             | WARNER BROS. (NASHVILLE) 46790/WRN (10.98/16.98)    | FAITH                                  | 117               |  |
| 32        | 33        | <b>BROOKS &amp; DUNN</b> ▲ <sup>2</sup>                      | ARISTA NASHVILLE 18852/RLG (10.98/16.98)            | THE GREATEST HITS COLLECTION           | 131               |  |
| 33        | 38        | <b>WEEZER</b> ▲ <sup>3</sup>                                 | DGC 24629/INTERSCOPE (10.98/11.98) HS               | WEEZER                                 | 79                |  |
| 34        | 21        | <b>ERIC CLAPTON</b> ▲ <sup>7</sup>                           | POLYDOR 800014/UNIVERSAL (6.98/11.98)               | TIME PIECES — THE BEST OF ERIC CLAPTON | 322               |  |
| 35        | 43        | <b>MADONNA</b> ▲ <sup>3</sup>                                | SIRE 26440*/WARNER BROS. (13.98/18.98)              | THE IMMACULATE COLLECTION              | 314               |  |
| 36        | 27        | <b>BON JOVI</b> ◆ <sup>12</sup>                              | MERCURY 830264/DJMG (7.98 EQ/11.98)                 | SLIPPERY WHEN WET                      | 60                |  |
| 37        | 39        | <b>VAN MORRISON</b> ▲ <sup>3</sup>                           | POLYDOR 841970/UNIVERSAL (10.98/17.98)              | THE BEST OF VAN MORRISON               | 483               |  |
| 38        | 40        | <b>METALLICA</b> ▲ <sup>7</sup>                              | ELEKTRA 60812/EEG (11.98/17.98)                     | ...AND JUSTICE FOR ALL                 | 539               |  |
| 39        | 49        | <b>MILES DAVIS</b> ▲ <sup>2</sup>                            | LEGACY/COLUMBIA 64935/CRG (7.98 EQ/11.98)           | KIND OF BLUE                           | 82                |  |
| 40        | 35        | <b>DAVE MATTHEWS BAND</b> ▲ <sup>3</sup>                     | RCA 67660* (11.98/17.98)                            | BEFORE THESE CROWDED STREETS           | 102               |  |
| 41        | 41        | <b>DMX</b> ▲ <sup>3</sup>                                    | RUFF RYDERS/DEF JAM 558227*/DJMG (12.98/18.98)      | IT'S DARK AND HELL IS HOT              | 118               |  |
| 42        | 44        | <b>AL GREEN</b> ▲  | HI/THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)      | GREATEST HITS                          | 111               |  |
| 43        | 34        | <b>JO DEE MESSINA</b> ▲ <sup>2</sup>                         | CURB 77904 (10.98/16.98)                            | I'M ALRIGHT                            | 129               |  |
| 44        | —         | <b>BOSTON</b> ◆ <sup>16</sup>                                | COLUMBIA 34188 (10.98 EQ/16.98)                     | BOSTON                                 | 28                |  |
| 45        | —         | <b>FLEETWOOD MAC</b> ▲ <sup>8</sup>                          | WARNER BROS. 25801 (10.98/17.98)                    | GREATEST HITS                          | 411               |  |
| 46        | 47        | <b>METALLICA</b> ▲ <sup>5</sup>                              | ELEKTRA 60439/EEG (11.98/17.98)                     | MASTER OF PUPPETS                      | 484               |  |
| 47        | 42        | <b>MEAT LOAF</b> ◆ <sup>13</sup>                             | CLEVELAND INT'L 34974*/EPIC (7.98 EQ/11.98)         | BAT OUT OF HELL                        | 231               |  |
| 48        | 48        | <b>JOHN MELLENCAMP</b> ▲                                     | MERCURY 536738/DJMG (11.98/17.98)                   | THE BEST THAT I COULD DO 1978 - 1988   | 85                |  |
| 49        | —         | <b>DIANA KRALL</b> ●   | IMPULSE/GRP 050233/WG (10.98/16.98) HS              | LOVE SCENES                            | 10                |  |
| 50        | 36        | <b>BEE GEES</b> ▲ <sup>2</sup>                               | POLYDOR 800071/UNIVERSAL (13.98/22.98)              | BEE GEES GREATEST                      | 80                |  |

Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiples shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △△ Certification of 400,000 units (Multi-Platino). \*Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. HS indicates past or present Heatsseeker title. © 2000, Billboard/BPI Communications, and SoundScan, Inc.



**Platinum Thongs.** The production and songwriting team of Tim Kelly and Bob Robinson was recently presented with a multi-platinum plaque by DreamWorks Music Publishing for "Thong Song," the smash they wrote and produced with Def Jam artist Sisoqo. The duo has penned hits for Boyz II Men, TLC, and Monica, among others. They are currently working with Def Jam newcomer Case on his debut album. Pictured, from left, are Robert White, creative director, DreamWorks Music; Ron Handler, A&R executive, DreamWorks Music/Records; Kelly; Robinson; and Chuck Kaye, head of DreamWorks Music.

## DAMITA

(Continued from page 19)

A&R VP Craig Kallman, who believed she could be an artist who would satisfy both markets without compromising her creative perspective.

Toya Beasley, PD at WRKS New York, agrees, saying, "She knows how to work the stage and has a look that can be marketed to the mainstream. I'm always looking for gospel songs that fit in the mix, and she definitely has a sound for mainstream radio."

The truth is that the Detroit native, who grew up singing in the church with her twin sister, Margarita, doesn't consider herself to

*'If we want the kids to turn off to all the negative music, we've got to give them something just as good'*

- DAMITA -

be a strictly gospel artist.

"I'm not saying I don't want to be a gospel artist, but I don't want to be limited," she explains. "A lot of times we preach Jesus, but we have to show people by our lifestyle. This album is about touching people with real experiences. 'Won't Be Afraid' deals with coming out of the fear that holds people captive in abusive relationships. Then I have a lot of spiritual love songs—like 'The Wedding Song.' If people say, 'That's not gospel,' they're right. It's a love song."

She continues, "The kids need to hear things compatible to Mary J. Blige and R. Kelly. If we want them to turn off to R&B and all the negative music, then we've got to give them something just as good—with the hip-hop beats but with the anointing and the message. That's my goal."

The biggest challenge of this project, concludes Demetrus Alexander, VP of artist relations for Atlantic Christian, "is not to have her music confined by the classification of gospel but to have retail and radio and press treat the music like music and let it rise to its own level."

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### Top 10 Favorite Artist Picks August 25, 2000

#### The Most Popular New Talent On Broadband Talent Net

| #  | Artist                  | Genre                   | Weeks On |
|----|-------------------------|-------------------------|----------|
| 1  | Barely Heroes           | Rock, Alternative       | 2        |
| 2  | Robert Reilly           | Pop, Rock               | 2        |
| 3  | Reckless Kelly          | Alternative, Country    | 12       |
| 4  | Alexz Johnson           | Pop                     | 5        |
| 5  | 51 Peg                  | Alternative, Industrial | 11       |
| 6  | Aztek Trip              | Rock, Alternative       | 9        |
| 7  | Domestic Problems       | Rock, Acoustic          | 7        |
| 8  | Adam & Eve              | Pop                     | 11       |
| 9  | Groovy Times In Babylon | Pop, Rock               | 4        |
| 10 | Trent Summar            | Country                 | 3        |

Weekly results are based on votes cast by Broadband's registered online audience for any artist featured on the site. Votes are limited to one vote per artist per user. Top 10 position is determined by the average of all votes received.

### Radio Play Favorite Song Requests August 25, 2000

#### The Most Listened-to New Tracks On Broadband Talent Net

| #  | Composition, Artist                          | Genre                   | Weeks On |
|----|--|-------------------------|----------|
| 1  | Baby, 3 Series                               | R'n B, Hip Hop          | 7        |
| 2  | Fight, Drone-Elite                           | Alternative, Rock       | 18       |
| 3  | Walton Love, Reckless Kelly                  | Alternative, Country    | 6        |
| 4  | Here I Go, Isis (E-sis)                      | R'n B, Hip Hop          | 7        |
| 5  | Dream About You, Alexz Johnson               | Pop                     | 7        |
| 6  | Too Phat Baby (featuring Ruffedge), Too Phat | Hip Hop, R'n B          | 1        |
| 7  | The Wave, Julie Frost                        | Pop, Rock               | 1        |
| 8  | Another Day, Kasai                           | R'n B, Jazz             | 1        |
| 9  | Apology, 51 Peg                              | Alternative, Industrial | 13       |
| 10 | I Know, Sidecar                              | Rock, Pop               | 28       |

Weekly Radio Play rankings are based on audio access requested by the site's registered and unregistered online audience for any composition featured on the site.

### New Talent Spotlight

#### The Most Outstanding And Available Acts On Broadband Talent Net

##### BARELY HEROES

Currently #1 on the Broadband Talent Top10, alternative rock band Barely Heroes have found something that many other bands search for but never find; A unique sound that has never been heard. The band busts out a hard rock sound that's both fresh and fantastic. With hometowns ranging from South Carolina, Switzerland, Texas, and Indiana, Barely Heroes have come a long way to converge in Nashville, Tennessee. They've been together for 2 years, and have just released their debut CD "Feed The Monster." This music has energy and soul that's much like nature's cycle - it has been molded and shaped into something bright and alive. It will evolve and be passed down, just the way Rock & Roll evolution has been doing for decades. "I've always felt it would be the best thing in the world for someone out there to know how I feel!" says Barely Hero Matt Huber, "and this music is the tool we use to do that!"



**Genre:** Rock, Alternative, Pop  
**From:** Nashville, TN  
**Deals sought:** Booking Agent, Distribution

For further artist details log on to [www.broadbandtalentnet.com/barelyheroes](http://www.broadbandtalentnet.com/barelyheroes)

For details about these and other up and coming artists visit our website at [www.broadbandtalentnet.com](http://www.broadbandtalentnet.com)

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## Artists & Music

### 'Heaven Knows' How To Make Film About Songwriting

BY MICHAEL PAOLETTA

NEW YORK—When a Hollywood film captures the creative process of songwriting, it often appears as an easy task, resulting in a hit record. But those in the trenches know better: Songwriting isn't always effortless, and hits don't happen every day.

Such realities form the foundation of the Jan Ross-directed "Heaven Knows," a 30-minute documentary-style film that will officially premiere at the Woodstock Film Festival (Sept. 21-24) in Woodstock, N.Y. The film received its first screening last June at the Tribeca Film Festival in New York.



BYRD

"I was always interested in capturing the real creative process of writing a song," says Carol Kaye, founder of New York-based management/public-relations firm Kayos Productions, which oversees the careers of Ricky Byrd and Frank Carillo, the two singers/songwriters spotlighted in "Heaven Knows."

"There's more to writing a song than what the public sees in a film like 'Grace Of My Heart,'" Kaye adds.

"Contrary to what people think, all hit songs aren't written in 15 minutes," offers Byrd. "You sit down to this empty piece of paper."

Kaye says she met Ross at a Songwriters Hall of Fame showcase in New York. "Ricky performed two songs that night, and afterward Jan inquired about using both songs in a film he was working on," she recalls.

Shortly thereafter, Kaye told Ross about her film idea. "He had his film crew follow Ricky and Frank around for one weekend," she says.

Says Carillo, "At first, it was unnerving having these camera guys following us everywhere. After a while, they became like fixtures and we were able to relax and be ourselves."

The film features such Byrd/Carillo compositions as "Man In Love" and "If You Don't." Byrd's and Carillo's songs are published by Little Ricky Music (ASCAP) and Rude Tango Music (ASCAP), respectively.

The Woodstock Film Festival's co-founder/festival director Meira Blaustein finds "Heaven Knows" a "great film that talks about the creative process between two musicians. As soon as I saw it, I knew it had to be included in the festival."

Immediately following the film's premiere at the Zoyous Lake club will be a live performance by Byrd and Carillo. "I'm still surprised by the end result of this film," acknowledges Kaye. "It could've been a complete failure if Jan wasn't so passionate about music and film. Jan captured Ricky and Frank's humor and talent. By the end of the film, it's like you personally know these two guys."

## Continental Drift



UNSIGNED ARTISTS AND REGIONAL NEWS  
BY LARRY FLICK

THIS IS Jerry Sharell's big moment.

After spending the last few years striving to concoct the perfect batch of pop tunes, the Los Angeles singer/tunesmith is ready to share his music—and he's gunning for the biggest possible audience. By his own extremely apt description, he's a hybrid of "Robbie Williams, Edwin McCain—a solo Vertical Horizon. There's still a hole in the market for [that kind of artist]."

And Sharell is ripe to be the dude to fill that hole. Simply put, he's got it all: A highly videogenic image; a strong, radio-friendly voice; and hook-happy tunes that linger in the mind long after an initial listen.

Apparently, we're not alone in this assessment. Sharell has already been tapped for a publishing deal with Quincy Jones Music, and the famed Stiletto Management is representing him. Pretty impressive, eh?

Sharell is currently shopping an album's worth of material, much of which sounds ready for release—barring a studio tweak or two. Among the stronger cuts on his demo is "I Won't Walk Away," a defiant, ultimately empowering rocker that the singer says tells "the tale of my trying to get signed." Although it carries a notable personal context, the lyrics are shaped so that it's easily interpreted as an urgent love song.

Also of particular note is the guitar-laden ballad "All I Do," a personal favorite of ours that crackles with a chorus that demands play on top 40 radio.

Trivia buffs will recall that Sharell first came into prominence a number of years ago via the MGM/Disney series "Kids Incorporated," having shared screen time with members of Wild Orchid, Shanice Wilson, and Jennifer Love Hewitt. The material on this demo does a fine job of extracting Sharell from the kiddie niche and presenting him as an adult rocker with undeniable youth appeal. Keep an eye on this one. We're betting he's going to be part of the next wave at top 40 radio.

*The material on this demo does a fine job of extracting Sharell from the kiddie niche and presenting him as an adult rocker with undeniable youth appeal*

For further information, contact Garry Kief at Stiletto, 310-957-5757, or via E-mail, [gkief@stiletto-vox.com](mailto:gkief@stiletto-vox.com).

**BEATS 'N PIECES:** Raven is a rare artist in R&B. She has the technical chops to match the attitude needed to make a jam bounce. For proof, investigate her solid, self-made disc, "The Voice Of Magic," a collection that brazenly combines the sass of Mary J. Blige with the quirky edge of Macy Gray and the jazzy sophistication of Teena Marie. There's an unapologetic vibe of maturity wafting throughout the set, which limits its kid appeal. While that might be a negative to some, it is a big plus to adults starved for someone new and fresh to embrace. Raven's voice is truly something to behold. For additional information, E-mail the artist, [raven@musicyouchoose.com](mailto:raven@musicyouchoose.com).

Our weakness for coffeehouse folkies has been well-documented in this column, and Mary Coppin is yet another fine strummer worth considering. On her disc "A Room Up For Rent," she displays ample humor to go with the requisite confessionals. Wisely, producer James Donnellan keeps the arrangements sparse and focused on Coppin's earthy voice and clever lyrics. The yearning set opener, "Would You, Could You," and the spirited "This Time" are particularly engaging. For more details, call 909-789-0962, or visit the artist's Web site, [marycoppin.com](http://marycoppin.com).



# BILLBOARD'S HEATSEEKERS ALBUM CHART

| THIS WEEK | LAST WEEK | WKS. ON CHART | ARTIST                | SEPT. 16, 2000                               | TITLE                           |
|-----------|-----------|---------------|-----------------------|--|---------------------------------|
| 1         | NEW       |               | STACIE ORRICO         | NO. 1  | GENUINE                         |
| 2         | 2         | 2             | DONNIE MCCLURKIN      | 43150 (10.98/16.98)                          | LIVE IN LONDON AND MORE...      |
| 3         | NEW       |               | MUDVAYNE              | NO NAME 63821/EPIC (17.98 EQ CD)             | L.D. 50                         |
| 4         | 1         | 2             | SOULDECISION          | MCA 112361 (11.98/17.98)                     | NO ONE DOES IT BETTER           |
| 5         | 8         | 7             | THE UNION UNDERGROUND | PORTRAIT/COLUMBIA 67778*CRG (7.98 EQ/11.98)  | ...AN EDUCATION IN REBELLION    |
| 6         | 6         | 16            | NICKELBACK            | ROADRUNNER 8586 (8.98/13.98)                 | THE STATE                       |
| 7         | NEW       |               | RICARDO ARJONA        | SONY DISCOS 84014 (10.98 EQ/16.98)           | GALERIA CARIBE                  |
| 8         | 7         | 10            | NINA GORDON           | WARNER BROS. 47746 (11.98/17.98)             | TONIGHT AND THE REST OF MY LIFE |
| 9         | 13        | 8             | DAVID GRAY            | ATO 21539 (16.98 CD)                         | WHITE LADDER                    |
| 10        | 10        | 13            | RASCAL FLATTS         | LYRIC STREET 165011/HOLLYWOOD (8.98/12.98)   | RASCAL FLATTS                   |
| 11        | 12        | 21            | METHRONE              | CLATOWN 27567/CAPITOL (10.98/16.98)          | MY LIFE                         |
| 12        | 3         | 2             | MAJOR FIGGAS          | RUFFINATION 47749/WARNER BROS. (11.98/17.98) | FIGGAS 4 LIFE                   |
| 13        | 21        | 5             | RACHAEL LAMPA         | WORD 61068/EPIC (11.98 EQ/16.98)             | LIVE FOR YOU                    |
| 14        | 15        | 18            | KEITH URBAN           | CAPITOL (NASHVILLE) 97591 (10.98/16.98)      | KEITH URBAN                     |
| 15        | 5         | 2             | BUJU BANTON           | ANTI/PENTHOUSE 86580*/EPITAPH (10.98/16.98)  | UNCHAINED SPIRIT                |
| 16        | 4         | 2             | ZEBRAHEAD             | COLUMBIA 63817/CRG (7.98 EQ/13.98)           | PLAYMATE OF THE YEAR            |
| 17        | 11        | 5             | MORCHEEBA             | SIRE 31137/LONDON-SIRE (17.98 CD)            | FRAGMENTS OF FREEDOM            |
| 18        | 17        | 3             | RODNEY CARRINGTON     | CAPITOL (NASHVILLE) 24827 (10.98/17.98)      | MORNING WOOD                    |
| 19        | NEW       |               | JETS TO BRAZIL        | JADE TREE 1052 (9.98 CD)                     | FOUR CORNERED NIGHT             |
| 20        | 9         | 2             | DAR WILLIAMS          | RAZOR & TIE 82856 (17.98 CD)                 | THE GREEN WORLD                 |
| 21        | 16        | 13            | BT                    | NETTWERK 30154 (12.98 CD)                    | MOVEMENT IN STILL LIFE          |
| 22        | 18        | 21            | S CLUB 7              | POLYDOR 543103/INTERSCOPE (11.98/17.98)      | S CLUB 7                        |
| 23        | 19        | 20            | ERIC HEATHERLY        | MERCURY (NASHVILLE) 170124 (8.98/12.98)      | SWIMMING IN CHAMPAGNE           |
| 24        | 22        | 22            | WESTLIFE              | ARISTA 14642 (11.98/17.98)                   | WESTLIFE                        |
| 25        | 25        | 3             | OPM                   | ATLANTIC 83369/AG (11.98/17.98)              | MENACE TO SOBRIETY              |

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

|    |          |    |                         |   |  |
|----|----------|----|-------------------------|---|--|
| 26 | NEW      |    | TAKE 5                  | TRANS CONTINENTAL/ELEKTRA 62525/EEG (11.98/17.98) | AGAINST ALL ODDS   |
| 27 | 23       | 74 | STATIC-X                | WARNER BROS. 47271 (10.98/16.98)                  | WISCONSIN DEATH TRIP   |
| 28 | 20       | 10 | TAPROOT                 | VELVET HAMMER/ATLANTIC 83341/AG (7.98/11.98)      | GIFT   |
| 29 | 24       | 12 | SLUM VILLAGE            | BARAK/GOODVIBE 2025*/ATOMIC POP (14.98 CD)        | FANTASTIC VOL. 2   |
| 30 | 26       | 9  | NICOLE C. MULLEN        | WORD 63548/EPIC (11.98 EQ/16.98)                  | NICOLE C. MULLEN   |
| 31 | 35       | 3  | ZOEGIRL                 | SPARROW 51734 (15.98 CD)                          | ZOEGIRL  |
| 32 | 30       | 57 | BRAD PAISLEY            | ARISTA NASHVILLE 18871/RLG (10.98/16.98)          | WHO NEEDS PICTURES   |
| 33 | 31       | 7  | KINA                    | DREAMWORKS 450113/INTERSCOPE (11.98/17.98)        | KINA   |
| 34 | 47       | 5  | MARK SCHULTZ            | MYRRH/WORD 63839/EPIC (11.98 EQ/16.98)            | MARK SCHULTZ   |
| 35 | RE-ENTRY |    | BAHAMADIA               | GOODVIBE 2021*/ATOMIC POP (8.98 CD)               | BB QUEEN   |
| 36 | 29       | 14 | U.P.O.                  | EPIC 69869 (7.98 EQ/11.98)                        | NO PLEASANTRIES  |
| 37 | 28       | 9  | LOUIE DEVITO            | E-LASTIK 5001 (16.98 CD)                          | N.Y.C. UNDERGROUND PARTY 2                                     |
| 38 | 36       | 5  | THE DANDY WARHOLS       | CAPITOL 57787 (16.98 CD)                          | THIRTEEN TALES FROM URBAN BOHEMIA                              |
| 39 | NEW      |    | LV                      | LOUD 1868 (11.98/17.98)                           | HOW LONG   |
| 40 | 33       | 5  | LOS HURACANES DEL NORTE | FONOVISA 6088 (8.98/12.98)                        | EN QUE TRABAJA EL MUCHACHO                                     |
| 41 | 44       | 78 | SONICFLOOD              | GOTEE 2802 (15.98 CD)                             | SONICFLOOD   |
| 42 | RE-ENTRY |    | THALIA                  | EMI LATIN 26232 (10.98/15.98)                     | ARRASANDO  |
| 43 | NEW      |    | THE HAPPY GOODMANS      | SPRING HOUSE 42271 (11.98/15.98)                  | 50 YEARS: CELEBRATING 50 YEARS OF MARRIAGE, MINISTRY AND MUSIC |
| 44 | 38       | 2  | THIEVERY CORPORATION    | EIGHTHEENTH STREET LOUNGE 0033* (16.98 CD)        | MIRROR CONSPIRACY  |
| 45 | 32       | 4  | HALFORD                 | METAL-IS 85200/SANCTUARY (11.98/17.98)            | RESURRECTION   |
| 46 | 46       | 18 | CHAD BROCK              | WARNER BROS. (NASHVILLE) 47659/WRN (11.98/17.98)  | YES!   |
| 47 | 34       | 27 | DOPE                    | FLIP 63632/EPIC (7.98 EQ/11.98)                   | FELONS & REVOLUTIONARIES                                       |
| 48 | 40       | 3  | DEBELAH MORGAN          | THE DAS LABEL/ATLANTIC 83342/AG (11.98/17.98)     | DANCE WITH ME  |
| 49 | 41       | 22 | TRAVIS                  | INDEPENDIENTE 62151/EPIC (11.98 EQ/16.98)         | THE MAN WHO  |
| 50 | RE-ENTRY |    | BEBEL GILBERTO          | ZIRIGUIBOOM 1026/SIX DEGREES (16.98 CD)           | TANTO TEMPO  |

## POPULAR UPRISINGS

BILLBOARD'S WEEKLY COVERAGE OF HOT PROSPECTS FOR THE HEATSEEKERS CHART • BY CARLA HAY

**CARR-VING OUT A NICHE:** The Kurt Carr Singers have been regular hitmakers on the Top Gospel Albums chart. Three of the act's previous albums have been in the chart's upper

The Kurt Carr Singers' new album, "Awesome Wonder," is set for release Sept. 19 on Gospo Centric Records. Carr wrote almost all of the songs on the album. "I want to minister to the needs of people and not just to their emotions or to their ears," he says. "I want the music to sound good and to make them feel good. But all that is pointless if we aren't doing something to touch the spirit."



**Russ' 'Time.'** "Words In Time" is the solo album debut from Russ Lee, former lead singer of contemporary Christian group NewSong. Lee says of the album (due Sept. 26 on Sparrow Records), "I've tried to capture my favorite pop musical styles and marry them to the timeless message of hope."

(Nine Inch Nails, Smash-ing Pumpkins) and Adam Kasper (Foo Fighters). The Jacksonville, Fla.-based Cold was recently on the Tattoo the Earth tour, and more Cold tour dates are expected before the end of the year. Meanwhile, the album's first single, "Just Got Wicked," has been serviced to rock radio.

Eve 6. Good Charlotte's self-titled debut album, due Sept. 26 on Daylight/Epic Records, features first single "Little Things," which has



**Over The Moon.** Former Lonestar singer/bassist John Rich is getting attention for "I Pray For You," the first single from his debut solo album, "Underneath The Same Moon," due Oct. 10 on BNA Records. The song is No. 57 this issue on the Hot Country Singles & Tracks chart. Rich was recently named by People magazine as one of America's 100 most eligible bachelors. He admits that "70%-80% of my records are going to be bought by women."

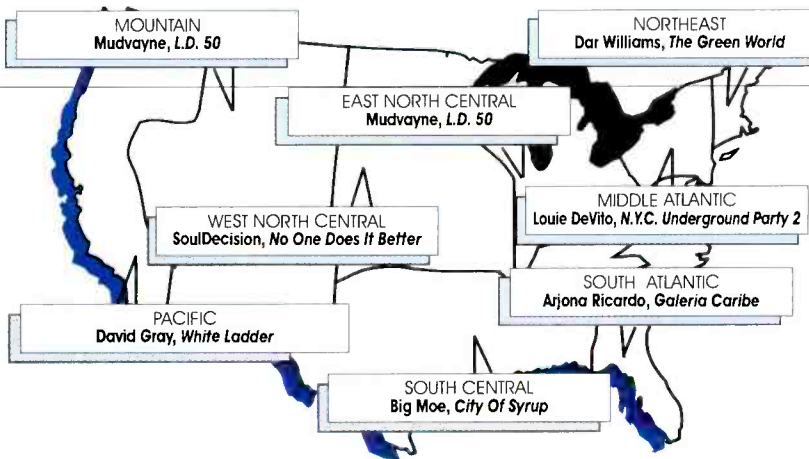


**Just Say 'Ya.'** World beat artist Khadja Nin returns with the album "Ya," due Oct. 17 on Mondo Melodia/Ark 21 Records. She says, "It was the first time we recorded in a mobile studio, and it was fantastic. It was just like being at home. This album is a résumé of the last 20 years of my life." The artist, who was born and raised in the African country of Burundi, plans a U.S. tour sometime next year.

**LOPEZ'S 'FIRE':** Oscar Lopez's latest album, "Armando's Fire" (Narada World), features his style of Latin jazz fusion. Lopez has been touring behind the album, which includes first single "Frontiers." Upcoming tour dates include Oct. 16 in Alto, N.M.; Nov. 3 in Memphis; and Nov. 4 in Durham, N.C.

**OUT IN THE COLD:** Heavy rock band Cold has been touring in advance of the release of its second Flip/Geffen Records album, "13 Ways To Bleed On Stage." The album, set for release Tuesday (12), was produced by Chris Vrenna

### REGIONAL HEATSEEKERS NO. 1s



### THE REGIONAL ROUNDUP

Rotating top 10 lists of best-selling titles by new and developing artists.

| WEST NORTH CENTRAL                                    | MIDDLE ATLANTIC                                 |
|---|---|
| 1. SoulDecision No One Does It Better                 | 1. Louie DeVito N.Y.C. Underground Party 2      |
| 2. Mudvayne L.D. 50                                   | 2. Major Figgas Figgas 4 Life                   |
| 3. The Union Underground... An Education In Rebellion | 3. Biju Banton Unchained Spirit                 |
| 4. Rascal Flatts Rascal Flatts                        | 4. Dar Williams The Green World                 |
| 5. Nickelback The State                               | 5. Nina Gordon Tonight And The Rest Of My Life  |
| 6. Nina Gordon Tonight And The Rest Of My Life        | 6. SoulDecision No One Does It Better           |
| 7. Keith Urban Keith Urban                            | 7. Morcheeba Fragments Of Freedom               |
| 8. Eric Heatherly Swimming In Champagne               | 8. Mudvayne L.D. 50                             |
| 9. Rodney Carrington Morning Wood                     | 9. David Gray White Ladder                      |
| 10. Static-X Wisconsin Death Trip                     | 10. Donnie McClurkin Live In London And More... |

regions: 1997's "No Else" (No. 8), 1991's "Together" (No. 11), and 1995's "Serious About It" (No. 21).

Above The Original," Sept. 26. The album has been sent to R&B and college radio.

**CHARLOTTE'S WEB:** Annapolis, Md.-based modern rock band Good Charlotte is off to a promising start, having toured recently with Lit, Goldfinger, and

gotten early airplay on modern rock stations WHFS Washington, D.C., and WPLY Philadelphia.

# Reviews & Previews

ARTISTS & MUSIC

## ALBUMS

EDITED BY MICHAEL PAOLETTA

### POP

#### ROKIA TRAORE

**Wanita**  
 PRODUCER: Label Bleu  
 Indigo/Harmonia Mundi LBLCL 2574  
 ♪ Featured in *Music to My Ears*, *Billboard*, July 15.

#### TAJ MAHAL

**The Best Of Taj Mahal**  
 PRODUCERS: David Rubinson, Taj Mahal  
 REISSUE PRODUCER: Bob Irwin  
 Columbia/Legacy CK 65856  
 ♪ Featured in *Music to My Ears*, *Billboard*, July 29.

#### TAJ MAHAL

**The Natch'l Blues**  
 PRODUCERS: David Rubinson  
 REISSUE PRODUCER: Bob Irwin  
 Columbia/Legacy CK 65857  
 ♪ Featured in *Music to My Ears*, *Billboard*, July 29.

#### TAJ MAHAL

**Taj Mahal**  
 PRODUCER: David Rubinson  
 REISSUE PRODUCER: Bob Irwin  
 Columbia/Legacy CK 65858  
 ♪ Featured in *Music to My Ears*, *Billboard*, July 29.

#### TAJ MAHAL

**The Real Thing**  
 PRODUCER: David Rubinson  
 REISSUE PRODUCER: Bob Irwin  
 Columbia/Legacy CK 65859  
 ♪ Featured in *Music to My Ears*, *Billboard*, July 29.

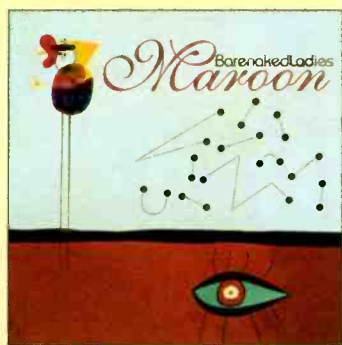
### ★ SPARKS

**Balls**  
 PRODUCERS: Ron Mael, Russell Mael  
 Lift Off/Oglio Records 89119  
 Consisting of brothers Ron and Russell Mael, Sparks has been making some of the most quirky, refreshing, and original electronic music of the past three decades. Of course, back then, electronic music was simply called synth pop, and later, Euro-disco. In fact, the duo's Giorgio Moroder-produced album "No. 1 In Heaven" remains, along with Donna Summer's "I Feel Love" and Kraftwerk's "Trans-Europe Express," a very influential recording for today's pop-electronica music makers (William Orbit comes to mind). On "Balls," the Los Angeles-residing duo's 19th studio album, the Maels continue flexing their musical might. Tracks like "More Than A Sex Machine," "The Calm Before The Storm," and the eye-winking title track are just waiting to be embraced by dancefloors worldwide. Those in search of wicked orchestral maneuvers need look no further than the brilliantly titled "How To Get Your Ass Kicked" and the historical "Scheherazade," which are steeped in, respectively, melancholic and haunting overtones.

### R & B / HIP-HOP

▶ **LL COOL J**  
**G.O.A.T.**  
 PRODUCERS: various  
 Def Jam 46819  
 Is LL Cool J cocky? Definitely. Does he

### SPOTLIGHT



#### BARENAKED LADIES

**Maroon**  
 PRODUCER: Don Was  
 Reprise Records 2-47814  
 Geek-popsters Barenaked Ladies play it straight with mixed results in the slick follow-up to 1998's "Stunt"—the album that spawned the ubiquitous faux hip-hop tune "One Week." Front men Steven Page and Ed Robertson, who built the band's reputation on smart-alecky anthems like "Be My Yoko Ono" and "If Had \$1000000," move further into more mature songwriting as they explore everything from the philosophical (the bittersweet first single "Pinch Me") to unabashed gee-whiz love (the shimmering "Falling For The First Time" and "Go Home"). The band still has a bit of smirkiness in its system—listen to the bouncing "Never Do Anything," a sarcastic look at slacker ambition, and the overly theatrical "Sell Sell Sell"—but unfortunately those moments are too rare here. However, the album's biggest weakness may be the fact that it's front-loaded. After ripping through a half-dozen fun and undeniably catchy pop tracks, the band slowly runs out of momentum as it downshifts into darker thematic territory and Page's crooning. But for fans of the last album, there are enough winning moments early on to make "Maroon" a worthy successor.

have reason to be? Absolutely. With eight albums under his belt, LL is arguably the best MC to ever touch the mike. With his latest offering, "G.O.A.T.," LL attempts

#### FONTELLA BASS

**Free**  
 PRODUCER: various  
 Fuel 2000/Varèse Sarabande 302 061 072  
 Despite notching a No. 1 hit in 1965 with "Rescue Me," Fontella Bass is a power-



ful singer who's never received her proper due. To help rectify that oversight, Fuel 2000 has compiled this 15-track album gleaned from the Jewel-Paula vaults. A compelling representation of Bass' musical creativity and political awareness following a

### SPOTLIGHT

#### THE CORRS

**In Blue**  
 PRODUCERS: Robert John "Mutt" Lange, the Corrs, Mitchell Froom  
 143/Lava/Atlantic 83352  
 On the international front, the Corrs are pop superstars. At this point in time, the same can't be said for the ultra-talented and -photogenic Irish quartet's standing in the U.S., where it's been unable to break. But with the release of the act's third studio set, "In Blue," which has topped the pop charts in 18 countries, that's about to change. From the infectious first single, the Robert John "Mutt" Lange-produced "Breathless," which may remind some of the Go-Go's, to the bright and buoyant "No More Cry," the Corrs—who penned/co-penned all 15 tracks—remain on one serious pop



mission. Fans of the band's two previous studio albums ("Forgiven, Not Forgotten" and "Talk On Corners") and last year's international-only live album ("The Corrs Unplugged") will, no doubt, find much to admire and embrace on this wholly satisfying collection.

to end the argument—and he makes a pretty good case. Besides the few seductive verses ("Take It Off" and lead single "Imagine That")—prerequisites for his female fan base—"G.O.A.T." is a relentless lyrical attack on all those who have opposed him and any willing to take the challenge. The gritty "Back Where I Belong" takes listeners on a ride back to LL's roots, but this is no stroll down memory lane. The MC is getting back to

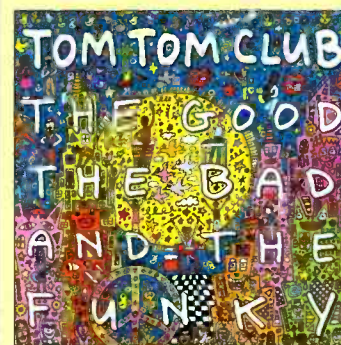
### VITAL REISSUES®

two-year, post-"Rescue Me" sojourn in Paris, this is actually an expanded version of Bass' 1972 Paula album, "Free," that also includes four tunes previously released only as Paula singles. From the beautifully arranged "To Be Free" to the emotion-wrought, O.V. Wright-penned classic "I Want Everyone To Know," with such points in between as "I Need Love" and "It Sure Is Good," Bass more than proves her mettle as an R&B diva who can throw down with the best of them. An added bonus: a new version of "Rescue Me."

#### GEORGE THOROGOOD & THE DESTROYERS

**Anthology**  
 PRODUCERS: Kevin Flaherty, Bob Hyde  
 Capitol 72435  
 Long on attitude and short on diversity, George Thorogood has carved out his niche in the rock'n'roll pantheon by unapologetically and energetically delivering straight-ahead blues-based rock. He has seldom veered from that mission, much to the delight of his many longtime fans. This two-disc, remastered set compiled from Thorogood's stints on Rounder, EMI, and CMC extensively captures Thorogood

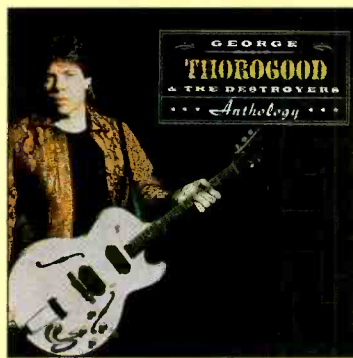
### SPOTLIGHT



#### TOM TOM CLUB

**The Good The Bad And The Funky**  
 PRODUCERS: Chris Frantz, Tina Weymouth  
 Rykodisc/Tip Top RCD 10603  
 Has it already been 19 years since the Tom Tom Club wrecked more than a few nerves in clubland with such quirky and funky fare as "Wordy Rappinghood" and "Genius Of Love"? In a word, yes. In the ensuing years, the Tom Tom Club—masterminded by Talking Heads alumni bassist Tina Weymouth and drummer Chris Frantz—has influenced a diverse set of artists, including Ziggy Marley, LL Cool J, Grandmaster Flash, and Mariah Carey. On this, the Club's fourth album, Weymouth, Frantz, and company come *this close* to surpassing the raw energy, vibrant power, and rhythm-fresh approach of their now-classic eponymous debut. Intertwining elements of soul, funk, pop, and reggae, "The Good The Bad And The Funky" is a nonstop, butt-shakin' party jam with infectious tracks like "Who Feelin' It," "Happiness Can't Buy Money," "She's Dangerous," and "She's A Freak." The band gets extra points for offering wickedly delicious covers of two classics: Donna Summer's "Love To Love You Baby" and Lee "Scratch" Perry's "Soul Fire." Old school meets the new school, indeed.

his hip-hop roots with merciless lyrics and a throaty hook provided by labelmate Ja Rule. Uncle L also reinvents the "posse cut" Def Jam-style, as he is joined by Redman, Method Man, and DMX on the ferocious "Fuhgidabowdit." With

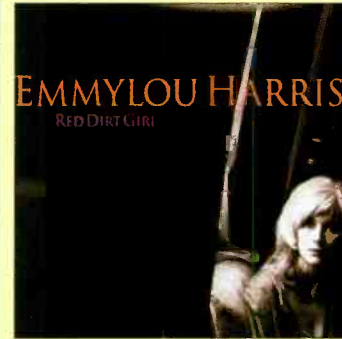


The Bone," as well as lesser-known but equally enjoyable songs like "Get A Haircut" and "I Don't Trust Nobody." Simply put, George Thorogood kicks butt, and nothing outside of one of his shows could prove it better than "Anthology."

### SPOTLIGHT

#### EMMYLOU HARRIS

**Red Dirt Girl**  
 PRODUCER: Malcolm Burn  
 Nonesuch Records 79616  
 In 1995, when she collaborated with Daniel Lanois on the sonically fearless "Wrecking Ball," Emmylou Harris found her own solution for making country music sound relevant. On her new set, Harris retains many of Lanois' influences ("Wrecking Ball" engineer/mixer Malcolm Burn produced "Red Dirt Girl"), but this time there's less gimmickry, more sympathy for the words and melodies. *Billboard* Century Award winner Harris—who, with the exception of 1985's "Ballad Of Sally Rose," has written sparingly throughout her three-decade-long career—has crafted 11 profound, graceful poems that rank



with the best songs she's ever recorded. They are also some of the most gripping. On "My Baby Needs A Shepherd," Harris assumes the point of view of a mother who has lost her child; on the title track she mourns a small-town woman who has lost hope. On songs that seem nakedly honest, she explores an addictive romance ("I Don't Wanna Talk About It Now") and missing the intimacy of a lover ("Tragedy"). The album opener, "The Pearl," however, suggests that pain can eventually "become the pearl," and Harris achieves this transformation on each track through unashamedly rich imagery, creative and unexpected arrangements, and a voice that grows ever more expressive.

"G.O.A.T.," LL, who spent much time visiting prisoners on New York's Rikers Island prior to its recording, seems to have regained the fire that was sorely missing from his previous release, "Phenomenon."

### DANCE

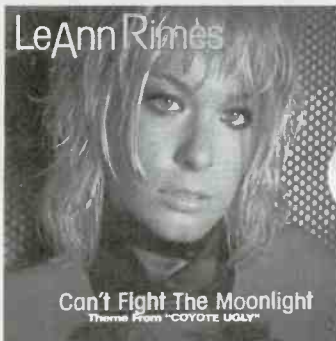
#### VARIOUS ARTISTS

**Latin Travels**  
 PRODUCERS: various  
 Six Degrees Records 657036 1033  
 In the mood to be seduced by sounds from yesterday flirting with beats from today and tomorrow? If so, don't even think of ignoring this spicy 10-track set that seamlessly merges contemporary electronic culture with ancient traditions and deep roots. This lounge-ready set is a fine representation of the various rhythms of the world, including African, Cuban, Caribbean, and Brazilian. Additionally, it clearly showcases the dance music community's major contributions to the "new wave" of Latin music. Highlights include St. Germain's jazzy "Soul Salsa Soul," Señor Coconut's quirky salsa sensation "Supertropical," Garry Hughes' sinewy "Viva La Revolution!," Jazzanova's electro-house mix of Men From The  
 (Continued on next page)

**ALBUMS:** SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (▶): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS' CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♪): New releases deemed Picks that were featured in the Music to My Ears column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Michael Paoletta, *Billboard*, 770 Broadway, New York, N.Y. 10003. Send country albums to Ray Waddell, *Billboard*, 49 Music Square W., Nashville, TN 37203. Other contributors: Irv Lichtman (Broadway/cabaret/N.Y.); Bradley Bambarger (classical/world/jazz/pop/N.Y.); Steve Graybow (jazz/N.Y.); Deborah Evans Price (contemporary Christian/Nashville); Brian Garrity (pop/N.Y.); Gordon Ely (gospel); John Diliberto (new age); Philip van Vleck (blues/world); Leila Cobo (Latin).



## SPOTLIGHT



### LEANN RIMES *Can't Fight The Moonlight*

(3:34)  
 PRODUCER: Trevor Horn  
 WRITER: D. Warren  
 PUBLISHER: Realsongs, ASCAP  
 Curb Records 73116 (CD promo)  
 "Can't Fight The Moonlight," one of four tracks on the "Coyote Ugly" soundtrack by crossover chanteuse LeAnn Rimes, is by far her most compelling pop offering yet—and one of the more intriguing compositions of late from songwriting superwoman Diane Warren. Oh-so creatively produced by Trevor Horn with guitars, lush layers of harmony, and a funky albeit delicate hip-hop track (no, really), this easy-flowing midtempo popper is a sassy number, demonstrating that Rimes has crossed the line to adult-leaning lyrics, à la "You can try to resist my kiss, but you know you can't fight the moonlight/Deep in the dark you'll surrender your heart." Everything about this killer song screams for radio action, especially in light of Rimes' current country radio hit, "I Need You." Horn's production wand packs this track with instrumental hooks, with a bit of an '80s feel that's fun and immediately ingratiating. That Rimes' vocal is right on the mark is a given; with every record, this well-traveled artist does nothing but improve and enrapture all the more. Also take note of a second cut from the soundtrack on the commercial CD single, the sweet, beautifully written, AC-hitworthy "But I Do Love You," also written by Warren. Now, just one question: What's with the cover art? Rimes looks like a 40-year-old woman trying too hard to look 25. Rough night at Coyote Ugly?

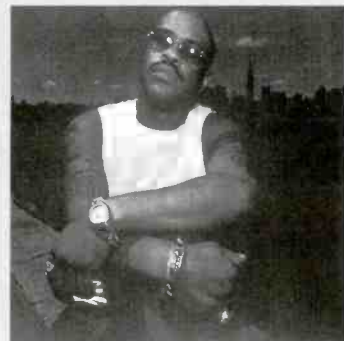
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that rock radio would be wise to open its ears to.

### ★ ROBERT BRADLEY'S BLACKWATER SURPRISE *Baby*

(3:31)  
 PRODUCERS: Michael Nehra, Andrew Nehra  
 WRITERS: R. Bradley, A. Nehra, M. Nehra, J. Fowlkes, T. Diaz  
 PUBLISHERS: Twelve Day Man Music/Refried Music/Deward Pond, BMI  
 RCA 60274 (CD promo)  
 Seems a unique concept—a blind street singer from Alabama hooking up with a rock band from Detroit—almost like a sitcom. But "Baby," the latest single off "Time To Discover," the sophomore set from Robert Bradley's Blackwater Surprise, proves once again that the unlikely pairing works. The single finds the quintet jamming through a laid-back midtempo blues/rock number. Bradley, via his sandpaper voice, relays a 3½-minute love story, shaking with vibrato and even slipping into a falsetto. The minimal melody and production slowly grow to be slightly less minimal, but it's quite charming, and the chorus is pretty catchy. "Baby" will be right at home at heritage rock and triple-A, and the Southern feel could even work at roots formats. It's a perfect song for the end of summer, and the down-home feel is great for hangin' around and just relaxing to the groove.

## SPOTLIGHT



### GURU WITH ANGIE STONE *Keep Your Worries*

(4:58)  
 PRODUCER: DJ Scratch  
 WRITER: not listed  
 PUBLISHER: not listed  
 Virgin (CD promo)  
 Collaborations can be risky business. The right combination of artists and song can produce classics, like the teaming of superstars Diana Ross and Lionel Richie in the '80s on "Endless Love." But more often than not, collaborations are used as glaring marketing tools, such as the teaming of Mariah Carey and Luther Vandross on the '90s remake of "Endless Love." Fortunately, in the case of the "Jazzmatazz" series—commandeered by Guru, the vocal half of seminal hip-hop group Gang Starr—the results are fresh, inspired, and meaningful. Two discs deep in the series, Guru has already recorded duets with N'Dea Davenport, MeShell Ndegéocello, and Chaka Khan. He is now primed for a third time around with "Jazzmatazz: Street Soul," and what better way to start things off than with neo-soul swooner Angie Stone? The duo is musical yin yang, with Guru's monotone cadence tautly set against Stone's sliding vocal, as they ride along a groovy organ backdrop, courtesy of DJ Scratch. The song's lyrical content—which recommends that naysayers worry about "their own backyards"—gives the single its funky intonation. "Keep Your Worries" will make some serious noise at radio, thanks to these acts' high-rising profiles at R&B radio and based on the sheer vibe of the track. It's clear, as has been noted by the label, that these two artists got together not at the insistence of a record company executive but because they share a musical vision, one that is evident here. Ah, a nice moment, and just the first of many to come from this hard-hitting disc.

## SPOTLIGHT



### DESTINY'S CHILD *Independent Women Part 1*

(3:41)  
 PRODUCERS: Tone and Poke, Corey Rooney  
 WRITERS: S. Barnes, J. Oliver, C. Rooney, B. Knowles  
 PUBLISHERS: Enot Publishing/Sony/ATV Tunes LLC/Beyonce Publishing, ASCAP; Cori Tiffani Publishing, BMI  
 Columbia 15089 (CD promo)  
 Destiny's Child is destined to stay in the hot pocket of pop culture with "Independent Woman Part 1," the lead single from the hotly anticipated film version of "Charlie's Angels." Here the group members play the roles of strong, in-your-face women, much like the characters in the flick: "I buy my own diamonds and I buy my own rings/Only ring your celly when I'm feeling lonely/Then when it is over, please get up and leave." As usual, their take on men is pretty harsh—ho-hum—but they certainly further their image as girls who ain't gonna take no crap from their boys. In person, the ever-revolving door of singers that make up this quartet-turned-trio seems to have had zero impact on its success at both radio and in sales. And while musically this song is a thumbprint of previous hits—uptempo with a distinct Latin feel and an intro that sounds a lot like Santana's "Maria Maria"—this group shows no sign of slowing down, even when much of the entire R&B format has adopted a sound so similar, it's hard to tell who's who at radio these days. But no matter—the girls remain in the driver's seat at both pop and R&B, and it won't be long before the entire country will be chanting in unison, "All the honeys making money/All the mamas droppin' dollars/Throw your hands up at me." Radio is already starting to make its move on this one; saturation is just about guaranteed by the movie's release on Nov. 17.

## DANCE

### NITE & DAY *How Deep Is Your Love*

(4:36)  
 PRODUCER: Luis Columbia  
 WRITERS: Gibb Bros.  
 PUBLISHERS: BMG NMusic, BMI, Nite & Day  
 REMIXER: DJ Lucho  
 Mambo City (CD promo)  
 Duo Nite & Day—comprising vocalists/choreographers Erly and Jo-Elle—refashion the 1977 No. 1 Bee Gees hit "How Deep Is Your Love" into a salsa slinger—and to grand effect, for fans of the sound. In its original version, the track is straight-ahead salsa, complete with bongos, trumpets, and a mix of Spanish and English vocals. The rousing English and Spanglish remixes, however, add a throbbing dance beat, upping the song's appeal and impact. Taking it even further are the extended club and rap club mixes, courtesy of DJ Lucho, which could further expand the song's range. For a homemade record on a small indie label, this track is delightfully well-executed, beautifully recorded, and a lot of fun for both fans of the original song and salsa and dance enthusiasts. These guys have great voices, too. Contact Mambo City in New York at 718-261-7974.

## RAP

### YOUNG MC *What It Look Like*

(timing not listed)  
 PRODUCER: Marvin Young  
 WRITER: M. Young  
 PUBLISHER: Young Man Moving, ASCAP  
 Young Man Moving/Ground Level (CD promo)  
 It's no secret that Young MC knows how to have fun, but the Los Angeles-based rapper, known for "Bust A Move," returns from a long hiatus with a new edge. A well-seasoned veteran at the age of 33, MC seems focused on proving himself again with the first single from his new set, "Ain't Goin' Out Like That." Although not the hardest MC around, Young does drop poignant jewels over a piano-driven track. Always a competent storyteller, he simply advises listeners that things are not always what they seem. Young MC even takes a few potshots at the industry he came up in: "They got you walking around hard/But they're treating you soft/You're making 80 cents a record/And they're ripping you off." Only time will tell how the single does at radio—on one hand, Young MC does have name recognition, but in this business you're only as good as your last hit. In any case, Young MC has some things on his mind and, with determination, is likely to get his message to the people.

## ON ★ STAGE

### THE CRADLE WILL ROCK

Written By Marc Blitzstein  
 Directed by David Fuller  
 Performed by Jean Cocteau Repertory  
 Bouwerie Lane Theatre, New York

When Marc Blitzstein's prouion "play in music" "The Cradle Will Rock" was preparing to open in summer 1937, congressional budget cuts scuttled the premiere. Blitzstein and director Orson Welles reasoned that their federally funded show had been targeted by conservative legislators for political reasons, so they defiantly mounted a guerrilla production in a different theater, with Blitzstein himself playing piano as the actors performed their parts from the audience. The show—and the drama surrounding it—became the stuff of legend; the story was recounted in Tim Robbins' 1999 film "Cradle Will Rock."

The Jean Cocteau Repertory's new stage production is an earnest re-creation of the original. Some-

times, like Robbins' film, it is too earnest. Its black-and-white divisions between good and evil, wise and naive, leave the show feeling like a museum piece rather than a living work.

Set in Steel-

town, U.S.A., the play follows a woman arrested for prostitution who finds herself awaiting arraignment alongside the Liberty Committee—a collection of prominent citizens opposed to unionization who have been mistakenly picked up by police during a labor rally they were protesting. Confronted in night court by a man who lost everything to the town's corrupt mob bosses, the committee members—a journalist and a minister, a doctor, and a university president, among others—explain how they sold out to corporate strongman Mr. Mister. The steel magnate is pure malevolence, and the committee members are his wide-eyed dupes; the labor organizers, conversely, are without guile. But the members of the Liberty Committee are eventually forced to face their moral bankruptcy in court, and they join the workers' fight with raised fists.

A bit of detachment or self-awareness would do a great deal to freshen the Jean Cocteau Repertory's pat agitprop. (Jason Crowl brings a hint of this knowing attitude to his role as union activist Larry Foreman, and it is a welcome relief from the show's didactic, albeit frequently accurate, rhetorical construction.) A less heavy-

handed tone might have even given the show's message greater power. The same year "The Cradle Will Rock" premiered, for instance, Harold Rome's musical revue "Pins And Needles" opened in New York. Performed on weekends only, by unionized garment workers who returned to their sewing machines during the week, "Pins And Needles"—like "The Cradle Will Rock"—set the concerns of the labor movement to music.

Yet "Pins And Needles" played its game with more stealth; its melodies ("Sunday In The Park," "Doing The Reactionary") are so tuneful, its lyrics so witty, and its disposition so sunny that listeners can be drawn in before they fully appreciate the underlying themes of class struggle and workers' oppression. "The Cradle Will Rock" has no such appeal: Theatergoers may sympathize with the show's bald politics, but nobody will be taken in by the songs alone. Indeed,



Craig Smith, left, and Jason Crowl in "The Cradle Will Rock."

its closest relative is not the contemporaneous musical "Pins And Needles," but the 1935 Clifford Odets drama about unions, the non-musical "Waiting For Lefty."

Musically, Blitzstein was ahead of his

time. While Broadway was swooning to satiny standards by Rodgers and Hart or Cole Porter, Blitzstein took his audience to a place more concerned with feeling and sincerity than melody lines and clever rhymes. It is no surprise that in "The Cradle Will Rock," Blitzstein—an operatic composer—largely avoided sing-along melodies; it is perhaps more surprising that he also avoided rousing hymns or anthems of universal struggle. His songs are specific, driven by characters, even when those characters are broad archetypes.

Not all the performers are up to the songs. Elise Stone brings the best tone and warmth to her singing, whether in "Nickel Under The Foot" or in "Joe Worker." Lone accompanist Charles Berigan plays piano onstage, echoing Blitzstein's solo turn 63 years ago. If the music sometimes begs for more grandeur, Berigan manages to create a potent whirlwind in the title number, as the protesters chant ominously, "That's thunder/That's lightning/And it's gonna surround you." The show closes on this stirring note, leaving audience members raring to charge down the aisle after the performers, fists raised in solidarity.

WAYNE HOFFMAN



**Legendary Quartet.** Smokey Robinson's summer performance at the Universal Amphitheatre was his first Los Angeles concert in more than 12 years. Celebrating post-concert, from left, are Motown founder Berry Gordy; Robinson's manager, Suzanne DePasse; Robinson; and "Soul Train" creator Don Cornelius.

## Ja Rule Hopes To Rule Charts Again Rapper Aims For Lighter Feel On Sophomore *Murder Inc. Set*

BY MARCI KENON

NEW YORK—A brighter Ja Rule steps up to the beat on his sophomore *Murder Inc./Def Jam* set, "Rule 3:36," coming Oct. 3. It's the follow-up to his multi-platinum debut "Venni, Vetti, Vecchi," featuring the hip-hop anthem "Holla Holla."

"I did this new album in L.A., where things are a little brighter," says the 24-year-old artist (aka Jeff Atkins), who spent four months recording tracks in a rented Hollywood Hills mansion. "I wanted to get a different vibe, a different feel. The

first album was kind of dark because I was going through a lot of shit at the time. I was in New York, and everything wasn't as glamorous as it seemed. The second album isn't as dark because I'd had a little success, some fun, and made a little money."

Thirteen tracks make up "Rule 3:36," produced by Irv Gotti's *Murder Inc.* production squad. The set features several tunes with broad appeal. Among those are first single "Between Me And You" with guest vocalist/Def Soul newcomer Christina Milian. It was released on vinyl to select DJs on July 4.

There's also the second single,

"What Would I Be Without You," featuring Ja Rule labelmate Vita. Other potential singles: "Extasy" with Jayo



JA RULE

Felony, Ty Murder, & Black Child and "Cry," featuring Elektra artist Lil' Mo. Ja Rule's publishing company is Slavery Music/BMI.

As a Def Jam A&R representative, Gotti signed the Queens, N.Y.-born Ja Rule to *Murder Inc./Def Jam*. Rule, who's also a partner with Gotti in *Murder Inc.*, was then featured on Jay-Z's "Can I Get A . . ." and other prominent tracks as a lead-in to his successful debut. "Ja is to *Murder Inc.* what X [DMX] is to Ruff Ryders and what Jay is to

(Continued on page 31)

## Blues Foundation Has Charles On Its Mind; Thomas Teams With Penn For 'Memphis'

**WHAT'D I SAY:** Ray Charles has said quite a lot through his music over the years. That indisputable fact will be celebrated Oct. 2, when the Blues Foundation honors "the Father of Soul" with its Lifetime Achievement Award at Los Angeles' House of Blues, coinciding with the influential musician/singer's 70th birthday. Quincy Jones will handle the tribute honors, welcoming such performers as Ashford & Simpson (who wrote Charles' 1966 No. 1 R&B hit "Let's Go Get Stoned"), Diane Schuur, and Willie Nelson, who will receive the foundation's Blues Hero Award the same night. For additional information, call the Blues Foundation at 800-861-8795 or visit its Web site at blues.org.

**NEW ORLEANS' SOUL QUEEN:** Before Lucy Pearl jumped into rhythmic action with its contemporary take on a universal theme, "Don't Mess With My Man," Crescent City songstress Irma Thomas scored a top 30 hit with a same-titled song in 1960 and hasn't looked back since.



by Gail Mitchell

and will till I close my eyes."

**STAY TUNED FOR:** The Mos Def-headlined Lyricist Lounge tour. It kicked off Sunday (10) at Chicago's House of Blues and touches down in 20 major cities, including Los Angeles (Sept. 17), Atlanta (Sept. 21), and Washington, D.C. (Oct. 1), before wrapping in Milwaukee (Oct. 7) . . . Five new titles in Brunswick Records' ongoing "Original Soul Classics" reissue series: Tyrone Davis ("Can I Change My Mind"), the Young Holt Trio's first release pre-Young Holt Unlimited ("Wack Wack"), Jackie Wilson ("Higher And Higher"), the Artistics ("What Happened"), and the Chi-Lites ("[For God's Sake] Give More Power To The People"). Release date for all five is Sept. 19.

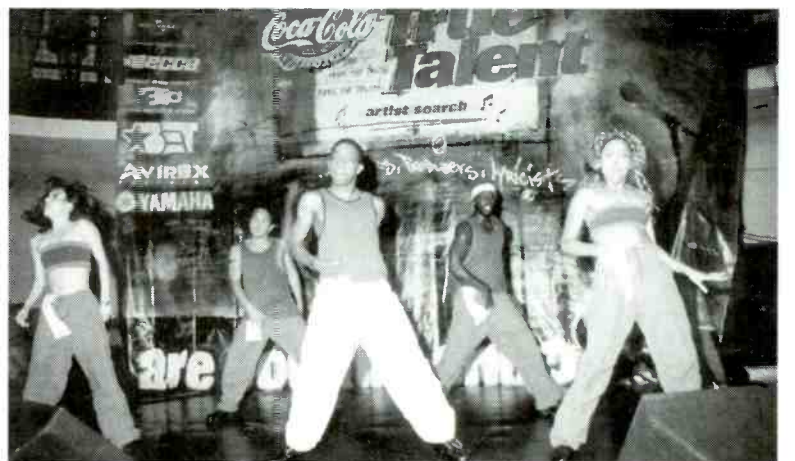
Speaking of classics: The landmark Cold Chillin' catalog (which includes Master Ace, Big Daddy Kane, Kool G Rap, Marley Marl, Biz Markie, and Craig G) undergoes the reissue treatment thanks to Boston-based LandSpeed Records, headed by president Bob Perry. On Oct. 17, the label releases best-of albums by Markie and Kool G Rap, to be followed later in the year by a double-CD set of catalog classics, as well as other best-of albums by Cold Chillin' acts . . . Def Jam South's first album release, "Back For The First Time," by Atlanta rapper Ludacris, arrives Oct. 17. The set was originally titled "Incognito" and released earlier this year on indie label Disturbing the Peace, with which Def Jam South has partnered on this project. Additional production comes by way of Organized Noise, Jermaine Dupri, and Timbaland. Ludacris' first single is "What's Your Fantasy."

**PREVENTIVE MEASURES:** Singer Damon Harris is going public with his personal fight against prostate cancer; seeking to promote awareness, education, and support, especially among young African-American males. "I had two choices," says the former Temptations member. "Be despondent and get mad at God, or accept it and do something positive."

The Reno, Nev.-based Harris, who's in remission, has established the Damon Harris Cancer Foundation. He's also planning a benefit for early next year, targeting the cooperation of the music and film industries. Interested parties can log on to damonharris.com or call TKM Productions at 609-877-9352.



**A Jones Fantare.** DreamWorks executive Jheryl Busby, right, recently hosted a reception to benefit the African-American chapter of the American Diabetes Assn. The event included a silent auction, featuring such items as Quincy Jones' first trumpet. The instrument was sold to Don Miles, left, owner of the Fifty North Salon in Beverly Hills, Calif.



**Talent Search Winner.** The seven-city "True Talent" search—a partnership between Universal Music Group and Coca-Cola classic—has netted a winner: Houston-based R&B singer Torrance. The national finals were staged at Los Angeles' House of Blues. Torrance is shown performing his self-penned song "It's About Time."

## Tela Rides The Southern Rap Wave

**BLING BLING JUST NOT ENUFF:** Clarifying the meaning behind his third album, "The World Ain't Euff,"



TELA

Tela says he wants more than just the material things out of life.

"The [material] world is counterfeit to me," says the Memphis-based rapper, whose Rap-A-Lot/Virgin album bows Sept. 19.

"The automobiles, jewelry, women... I've got all that. But it's not enough for me. I definitely need God to be there first and foremost. With just the material things, I'd be a crazy man."

The 14-song set includes production



by **Slice T**, who also worked with the rapper on his 1996 debut album, "Piece Of Mind." Released on Suave House Records, that album sold 375,000 units, according to SoundScan. Tela's second album, "Now Or Never," released in 1998 on Rap-A-Lot, has sold 190,000. The new album's first single, "Tela," was sent to radio Aug. 22. Other noteworthy tracks include "Bye! Bye! Bye!" a send-off to player haters.

Noting the growing recognition and

popularity of Southern hip-hop acts, Tela says, "You've got different people from different sides of the planet doing different things [in hip-hop]... At one point, rappers out of the South were the minorities in the back of the bus. With the success of every act that's broken through, people now understand that we have something to say."

**BRAND SADAT X:** Although **Brand Nubian** is no longer with Arista, that hasn't stopped group member **Sadat X** (aka **Derek Murphy**) from moving forward on solo endeavors. "I'm a survivor," says the artist, whose Stimulated/Loud EP, "The State Of New York Vs. Derek Murphy," arrives Sept. 19.

"I've been making money in hip-hop for about 12 years and have figured out ways to keep money coming in constantly without going gold or platinum," he continues. "I keep my European and Japanese ties open, as well as my independent ties. I don't burn bridges."

Last year, fans were treated to Sadat X's duet with the late **Notorious B.I.G.** on "Come On" from B.I.G.'s "Born Again" album. After listening to cuts on the six-song EP such as "Ka-Ching" and "X-Man," fans will hear a different side of Sadat X. "On Brand Nubian, you hear straight positivity in the lyrics," he explains. "My EP takes more from the streets. Probably a lot of the language and content might be deemed shocking to some."

And Sadat X adds that we can expect to hear more from Brand Nubian. "We do have an album's worth of material done," he says. "We'll probably drop one of those songs independently while we're completing a deal."

**A SMOKIN' FESTIVAL:** Preparations are under way for the third annual Smoke Out festival, set for Oct. 7 in San Bernardino, Calif., at the National Orange Show Events Center.

Main stage performer **Cypress Hill** and *Insider* magazine are again teaming up to present the event. Other main stage acts will be **Redman**, **Dilated Peoples**, **Gang Starr**, **DJ Tony Touch**, and **Xzibit**. Described by Smoke Out executive producer and *Insider* editor/publisher **Chang Weisberg** as a "hotbed for up-and-coming talent," the second stage will host performances by **dead prez**, **Slum Village**, **Bahamadia**, **Freestyle Fellowship**, and **Beat Junkies**. All told, some 50 acts are scheduled to perform on four stages.

Besides good music, making certain that attendees feel safe and secure is a priority. "We've proven that you can throw a show with a bunch of rap and hip-hop on the bill that doesn't have any problems," he adds. "It just takes a lot of planning."

Performances begin at noon and end at around 2 a.m. In keeping with past Smoke Outs, a special guest act will perform at 4:20 p.m. (The time refers to the criminal code for a marijuana arrest [420].) Cypress Hill advocates people's right to smoke marijuana.

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**NO NONSENSE:** The retail release of a few singles and the new formula being used to create Hot R&B/Hip-Hop Singles & Tracks causes some conspicuous jumps on the chart. The largest belongs to **Tamia's** newest single, "Can't Go For That" (Elektra/EEG), which moves 69-32. The original single, "I Can't Go For That (No Can Do)," was made famous by **Daryl Hall & John Oates** and peaked at No. 1 on the R&B list in November 1981.

This time around Tamia has the production expertise of Missy "Misdemeanor" Elliott behind her. Elliott's streak on Hot R&B/Hip-Hop Singles & Tracks includes five top 10 singles, all of which shipped gold. Elliott is not the only star to offer a contribution to this remake. The remix, which will likely be available only on Tamia's upcoming album, features 213. A collaboration consisting of **Warren G**, **Snoop Dogg**, and **Nate Dogg**, 213 can be seen on the "Can't Go For That" video now being played on BET. Tamia's album is due to hit retail Oct. 10 and is now titled "A New Day." Another cover on the album that deserves a mention is Tamia's take on **El DeBarge's** "Love Me In A Special Way."

**TRUTH BE TOLD:** The second largest jump on Hot R&B/Hip-Hop Singles & Tracks belongs to **Profyle**, which has its best charting single to date. The song is "Liar" (Motown), which moves 34-7.

Profyle's first single, "I Ain't The One," featured **Juvenile** and peaked at No. 57 in July 1999. Profyle's follow-up single, "Whispers In The Dark," peaked at No. 57 in February. Now the act is back and chipping away at the chart with "Liar," which has a huge 232% gain in total points over last issue's numbers. The reason for the big gain was the release of "Liar" at retail. In its first full week of sales, "Liar" sold more than 10,000 copies at core R&B stores. This figure also earns Profyle a debut at No. 1 on Hot R&B/Hip-Hop Singles Sales, a first for the group. Look for the video on BET and MTV.

Profyle will be doing a radio promotional tour at various stations across the country in support of the single and upcoming album. With major stations like **WBLS** New York, **KKDA** Dallas, and **WQUE** New Orleans playing "Liar," it's no wonder the single only took five weeks to crack the top 10 on Hot R&B/Hip-Hop Singles & Tracks.

**FRIENDSHIPS FOUND:** The third great jump on Hot R&B/Hip-Hop Singles & Tracks belongs to "Just Friends (Sunny)" (Def Soul/Def Jam/IDJMG) by **Musiq**. "Friends" moves 91-61, with a 40% gain in total points. The group is new to the music scene and has quite a buzz growing. This is the fourth single off the soundtrack to "Nutty Professor II: The Klumps" (Def Soul/Def Jam/IDJMG). **Jay-Z's** "Hey Papi" and **Janet's** "Doesn't Really Matter," also on the soundtrack, are still in the top 25 of Hot R&B/Hip-Hop Singles & Tracks (at Nos. 23 and 8, respectively). The soundtrack has sold 677,000 units to date at the overall store panel and moves 9-8 on the Top R&B/Hip-Hop Albums chart. The album has not left the top 10 since its release eight weeks ago. For you vinyl lovers, the B-side of the retail-available 12-inch for "Friends" is the fifth single to be worked from the soundtrack—"Even If" by **Method Man**.

## Hot Rap Singles™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan® ARTIST

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS ON CHART | TITLE<br>IMPRINT & NUMBER/DISTRIBUTING LABEL  | ARTIST |
|-----------|-----------|-----------|--------------|---|--------|
| 1         | 1         | 2         | 6            | <b>No. 1/GREATEST GAINER</b><br>BOUNCE WITH ME LIL' BOW WOW FEATURING XSCAPE<br>(T) 00 50 50 DEF 79478*/COLUMBIA † 4 weeks at No. 1 |        |
| 2         | 2         | 1         | 10           | CALLIN' ME LIL' ZANE FEATURING I 12<br>(C) (D) WORLDWIDE 53582/PRIORITY †   |        |
| 3         | 3         | 4         | 24           | I LIKE DEM GIRLZ LIL' JON & THE EAST SIDE BOYZ<br>(C) (T) (X) BME 7777* †   |        |
| 4         | 4         | 3         | 8            | YEAH THAT'S US MAJOR FIGGAS<br>(C) (D) RUFFNATION 16854/WARNER BROS. †  |        |
| 5         | 15        | —         | 2            | SHAKE IT LIKE A DOG KANE & ABEL FEATURING PNC AND 5TH WARD WEEBIE<br>(C) (D) MOST WANTED EMPIRE 0002                                |        |
| 6         | 6         | 6         | 3            | YOU NASTY TOO SHORT<br>(C) (D) (T) SHORT 42719/JIVE   |        |
| 7         | 14        | 8         | 7            | SHAKE YA ASS MYSTIKAL<br>(T) JIVE 42721* †  |        |
| 8         | 8         | 5         | 12           | CHERCHEZ LAGHOST GHOSTFACE KILLAH<br>(C) (D) (T) WU-TANG/RAZOR SHARP 79464/EPIC †   |        |
| 9         | 10        | 18        | 4            | COME RIDE WITH ME JAHARI<br>(C) (D) (T) SUCCESS 54392/LIGHTYEAR †   |        |
| 10        | 5         | 15        | 3            | CONNECT DJ HURRICANE WITH XZIBIT, BIG GIPP AND PHAROAE MONCH<br>(C) (D) (T) TVT 6451 †  |        |
| 11        | 7         | 7         | 5            | UN-HUH DEVYNE STEPHENS "THE ENTERTAINER"<br>(C) (D) (T) (X) EASTWEST 67069/EEG  |        |
| 12        | 9         | 10        | 6            | HOW MUCH YOU WANT ME HAVANA<br>(C) (D) (T) HEAT 54382/LIGHTYEAR   |        |
| 13        | 19        | 12        | 10           | BAD BOYZ SHYNE FEATURING BARRINGTON LEVY<br>(T) BAD BOY 79324*/ARISTA †   |        |
| 14        | 21        | 22        | 28           | (HOT S**T) COUNTRY GRAMMAR NELLY<br>(C) (D) (T) FO' REEL 156800/UNIVERSAL †   |        |
| 15        | 20        | 11        | 14           | FLOWERS FOR THE DEAD CUBAN LINK<br>(C) (D) (T) TERROR SQUAD/ATLANTIC 84685/AG †   |        |
| 16        | 23        | 16        | 8            | THE LIGHT COMMON<br>(T) MCA 155763* †   |        |
| 17        | 22        | 17        | 15           | 2 B*TCES TOO SHORT<br>(C) (D) (T) SHORT 42701/JIVE  |        |
| 18        | 16        | 14        | 4            | MONET CAMARA<br>(C) (D) (T) WINGSPAN 0008   |        |
| 19        | 12        | 21        | 3            | GHETTO STAR GREEN EYEZ FEATURING B-BRAZY, REDRUM, SQUEAK RU, BIG WY<br>(C) (D) (T) STREET SLANG 1001/EVE/JIM                        |        |
| 20        | 18        | 9         | 14           | FLAMBOYANT BIG L<br>(C) (D) (T) RAWKUS 38707/PRIORITY   |        |
| 21        | 17        | 20        | 8            | BALL BALL MURDA-1, NITTIE, LIL' GANGSTA, SHORT, HERON, V.S.<br>(C) (D) LAY IT DOWN 2010   |        |
| 22        | 11        | 13        | 9            | WHOA! LIL' MAMA... X-CON<br>(C) (D) (T) FIRST STRING 0312/GROUND LEVEL  |        |
| 23        | 24        | 19        | 8            | HEY PAPI JAY-Z FEATURING MEMPHIS BLEEK & AMIL<br>(T) DEF JAM/DEF SOUL 562862*/IDJMG †   |        |
| 24        | 13        | 25        | 15           | SO FLOSSY MIDWEST MAFIA FEATURING PHATTY BANKS<br>(C) (D) (T) BUCHANAN 41111  |        |
| 25        | 33        | 41        | 7            | BETWEEN ME AND YOU JA RULE FEATURING CHRISTINA MILIAN<br>(T) MURDER INC./DEF JAM 562890*/IDJMG †                                    |        |
| 26        | 32        | 28        | 13           | WHAT YOU WANT DMX FEATURING SISQO<br>(T) RUFF RYDERS/DEF JAM 562808*/IDJMG †  |        |
| 27        | 30        | 35        | 11           | IT TAKES TWO DJ KOOL FEATURING FATMAN SCOOP<br>(T) (X) INSTANT 147*/AV8   |        |
| 28        | 29        | 26        | 5            | THE WAY I AM EMINEM<br>(T) WEB/AFTERMATH 497399*/INTERSCOPE †   |        |
| 29        | 27        | 24        | 4            | FIRE BUSTA RHYMES<br>(T) FLIPMODE/ELEKTRA 67087*/EEG †  |        |
| 30        | 36        | 29        | 11           | NO MATTER WHAT THEY SAY LIL' KIM<br>(T) (V) QUEEN BEE/UNDEAS 84703*/ATLANTIC †  |        |
| 31        | 37        | 32        | 30           | WHISTLE WHILE YOU TWURK YING YANG TWINS<br>(C) (T) (X) COLLIPARK 1005* †  |        |
| 32        | 40        | 38        | 10           | 4 DA FAM AMIL FEATURING BEANIE SIGEL, MEMPHIS BLEEK AND JAY-Z<br>(T) ROC-A-FELLA/COLUMBIA 79378*/CRG                                |        |
| 33        | 49        | 27        | 9            | OOOH. DE LA SOUL FEATURING REDMAN<br>(T) TOMMY BOY 2118* †  |        |
| 34        | 28        | 30        | 11           | IMAGINE THAT LL COOL J<br>(T) DEF JAM 562827*/IDJMG †   |        |
| 35        | 31        | 34        | 16           | THE NEXT EPISODE DR. DRE FEATURING SNOOP DOGG<br>(T) AFTERMATH 497333*/INTERSCOPE †   |        |
| 36        | 34        | 39        | 8            | WHAT MEANS THE WORLD TO YOU CAM'RON<br>(T) EPIC 79434* †  |        |
| 37        | NEW ►     | 1         | 1            | MS. FAT BOOTY 2 MOS DEF FEATURING GHOSTFACE KILLAH<br>(T) RAWKUS 269*   |        |
| 38        | 25        | 23        | 15           | HOT GAL TODAY (HAFFI GET DE GAL YAH) SEAN PAUL & MR. VEGAS<br>(D) (T) 2 HARD 6349/VP  |        |
| 39        | 35        | 42        | 14           | GET BUCK JOVISHES<br>(C) (D) (T) BONAFIDE 302/GROUND LEVEL †  |        |
| 40        | 48        | 40        | 9            | IT DOESN'T MATTER WYCLEF JEAN FEATURING THE ROCK & MELKY SEDECK<br>(T) COLUMBIA 79448*/CRG †  |        |
| 41        | RE-ENTRY  | 2         | 2            | PULL OVER TRINA<br>(T) SLIP-N-SLIDE 84701*/ATLANTIC   |        |
| 42        | NEW ►     | 1         | 1            | EVEN IF METHOD MAN<br>(T) DEF JAM/DEF SOUL 562902*/IDJMG †  |        |
| 43        | 45        | 44        | 44           | HOT BOYZ ▲ MISSY "MISDEMEANOR" ELLIOTT FEATURING NAS, EVE & Q-TIP<br>(C) (D) (T) (X) THE GOLD MIND/EASTWEST 64029/EEG †             |        |
| 44        | NEW ►     | 1         | 1            | GUILTY HEATHER B.<br>(T) SONGS OF DAVID 201*/FATBEATS   |        |
| 45        | 43        | 47        | 33           | BOUNCE MIRACLE<br>(M) (T) (X) MAJOR TURNOUT/SOUND OF ATLANTA 0001*/UNIVERSAL †  |        |
| 46        | 39        | 36        | 3            | KA-CHING SADAT X FEATURING HY TYMES<br>(T) STIMULATED 1913*/LOUD  |        |
| 47        | 42        | 37        | 14           | TONGUE SONG STRINGS<br>(T) (X) SWEAT 79433*/EPIC  |        |
| 48        | 38        | 31        | 52           | WHO LET THE DOGS OUT? CHUCK SMOOTH<br>(C) (D) (M) (T) (X) WINGSPAN 0002   |        |
| 49        | NEW ►     | 1         | 1            | MOVE SOMETHIN' TALIB KWELI & HI-TEK<br>(T) RAWKUS 229* †  |        |
| 50        | 44        | 48        | 8            | PHONE TIME CAPONE -N- NOREAGA<br>(T) TOMMY BOY 2140* †  |        |

○ Records with the greatest sales gains this week. † Videoclip availability. ● Recording Industry Association of America (RIAA) certification for net shipment of 500,000 units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). (C) Cassette single available. (D) CD single available. (M) Cassette maxi-single available. (T) Vinyl maxi-single available. (V) Vinyl single available. (X) CD maxi-single available. Catalog number is for (D). \* Indicates (D) unavailable, in which case, catalog number is for (C), (X), (T) or (M) respectively, based on availability. © 2000, Billboard/BPI Communications, and SoundScan, Inc.

SEPTEMBER 16, 2000

Chart table for Top R&B/Hip-Hop Albums. Columns include Week, Last Week, 2 Wks Ago, Weeks on Chart, Artist, Title, and Peak Position. Top entry: DJ Clue - DJ Clue Presents: Backstage Mixtape.

Chart table for Top R&B/Hip-Hop Albums. Columns include Week, Last Week, 2 Wks Ago, Weeks on Chart, Artist, Title, and Peak Position. Top entry: Johnnie Taylor - Gotta Get The Groove Back.

Albums with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold).

JA RULE HOPES TO RULE CHARTS AGAIN

(Continued from page 29)

Roc-A-Fella," adds Gotti. To maintain and build on Ja Rule's street and mainstream audience appeal, Def Jam product manager Deidre Graham says, "because his roots are the streets, we started creating an early buzz on weekend mix shows."

bum image onto a highly visible wall during a major event. The campaign's Internet phase has also kicked in, with Ja Rule going fishing with a Vibe.com rep and the Murder Inc. camp challenging the Peeps.com staff to a game of paintball.

And You" video—directed by Dave Meyer—Aug. 24. In addition to appearing in ads for Coca-Cola and Calvin Klein, the rapper marked his film debut in both New Line Cinema's "Turn It Up" and Miramax's Hard Knock Life tour documentary "Backstage" Sept. 6.

Rule—managed and booked by Ron "Gutta" Robinson—will embark on a three-week radio and retail major-market promo tour that includes New York, Los Angeles, Philadelphia, and Washington, D.C.

which is better than the first. I'd like to sell at least double what we sold on the first record." Adds Damon Young, assistant PD at Los Angeles' KPWR, "Ja's overall growth and what he's gone through this year have created the substance for the most incredible album to come out this year."

Hot R&B/Hip-Hop Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 103 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes chart entries for 'SHAKE YA ASS', 'JUST BE A MAN ABOUT IT', 'BAG LADY', etc.

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

HOT R&B/HIP-HOP RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes chart entries for 'BIG PIMPIN'', 'TRY AGAIN', 'I KNOW WHAT'S UP', etc.

Recurrences are titles which have appeared on the Hot R&B/Hip-Hop Singles chart for more than 20 weeks and have dropped below the top 50.

R&B SINGLES A-Z

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists singles alphabetically by title.

Hot R&B/Hip-Hop Singles Sales

Compiled from a national sub-sample of POS (point of sale) equipped key R&B retail stores which report number of units sold to SoundScan, Inc. This data is used in the Hot R&B Singles chart.



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes chart entries for 'LIAR', 'BOUNCE WITH ME', 'DOESN'T REALLY MATTER', etc.

Records with the greatest sales gains. © 2000 Billboard/BPI Communications and SoundScan, Inc.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes chart entries for 'NO MATTER WHAT THEY SAY', 'TREAT HER LIKE A LADY', 'UN-HUH', etc.





## Motherhood Informs Sara Evans' 'Born To Fly' On RCA

BY DEBORAH EVANS PRICE

NASHVILLE—Maturity, happiness, and contentment are attractive qualities, especially when they help inform an artist's music. Since becoming a mother, RCA recording artist Sara Evans has found a peace in her personal life and confidence in her artistry that permeate her forthcoming album, "Born To Fly," due Oct. 10.

"Having Avery absolutely changed everything," Evans says of her year-old son. "What shows in this album more than anything is I'm so much more mature and confident as a woman, because when you become someone's mother, you just take on a whole new role and feelings that you just never even imagined that you had. I was just so happy—it's such a simple word, but I was just so happy after he was born. I just loved life so much more."

Motherhood also changed Evans' perspective on her career. "This whole career was just so much more appealing to me after Avery was born because I didn't care as much about my career, so it made me love it more," says the artist who is nominated for the Country Music Assn.'s Horizon Award. "It's kind of a weird sensation, but when you're not so stressed about something, and something else takes its place in importance, then you can really appreciate it more."

Evans says the new album represents a more well-defined musical direction. "'Born To Fly' is the perfect example of where I've arrived on my musical journey," she states, "because it's taken me until now really to find my true sound. My first album [1997's "Three Chords And The Truth"] failed because it was too traditional. My second album [1998's "No Place That Far"] did great, but I felt rushed in the making of that second album.

"This time I really found out who I was musically. [With] these songs I didn't try to be country, I didn't try to be pop, I didn't try to be anything. I just chose songs that I loved, and every song is very different."

Evans' newfound perspective translated into an intensely creative period that prompted her to co-write six cuts as well as earn her first production credit, as co-producer with Paul Worley. "I took a lot of time off with the baby and to get back in shape," she says. "So I was a little bit afraid that people were going to forget about me and that radio was going to forget about me, because it had been awhile since 'No Place That Far.'"

"But Paul and everybody around me just kept convincing me the best thing is to take your time, and I did," Evans continues. "We went in the studio in January and didn't come out till May. We piece by piece, layer by layer, built this record, and it was totally a labor of love."

Evans says she didn't intend to co-produce when she began recording, but she spent so much time in the studio and contributed so much to the process that Worley called her manager, Brenner Van Meter, and said she should be listed as co-producer. "I'm a very hands-on person, a little bit of a control freak," Evans admits. "So I was just in the studio the whole time."

RCA Label Group senior VP/GM Butch Waugh feels this will be a landmark album for Evans. "With the choice of the songs and the production, this really captures her voice, her intensity, and her passion for the music," he says. "On this album, with



EVANS

the production, the musicians, and her voice, this is the first time we've got it all together at one time. This just jumps off the CD player."

After completing the album, Evans hit the road for a six-week radio tour to get reacquainted with stations. RCA released the title track as the first single, and it's currently No. 27 on Billboard's Hot Country Singles & Tracks chart. "It's just a fun song," says Evans. "It just makes you happy, and so many people can relate to it. You know you were just born to do something else and get out of your small town. It's totally my autobiography."

"That song, and a lot of the work we'll be hearing from her over the next few months, is great traditional country vocals put together with some really updated production," says KPLX (the Wolf) Dallas assistant PD Smokey Rivers. "Her vocals are just terrific, and what a great gal! She's fun to be around and great with listeners. I'm expecting big things from Sara Evans."

KBEQ Kansas City, Mo., PD Mike Kennedy is equally enthusiastic. "I and a lot of other people have always known that Sara had the potential to be a real star in this format, and I think the new project will certainly raise her to the next level," he says. "Not only is the single great, but there are some great songs on the CD as well. I'm very, very impressed."

One of Evans' favorite cuts on the new record is "Show Me The Way To Your Heart," a song she co-wrote with James LeBlanc. "To me, it's an incredibly spiritual song," says Evans, who is signed to a publishing deal with Sony/ATV Tree and booked by William Morris.

"I make no bones about being a Christian," says Evans. "My relationship with God is just everything to me... The song was about someone who is witnessing to someone else or trying to help someone else and saying, 'Take my hand and lead me to where you are. If you're homeless or suffering, show me the way to your heart and how I can get to you.' The song just moves me."

Evans lends her distinctive musical personality to two cover tunes on the

album—Edwin McCain's "I Could Not Ask For More" and Bruce Hornsby's "Every Little Kiss." "That's Bruce Hornsby playing on it," she says. "When we cut it, Bruce came in and played piano. That's a night I'll never forget."

Evans cites "Saints And Angels" as her favorite song on the album. "It totally makes me think of my marriage, how we're only human. We lose our way. We come unwound. We get crazy every now and then, but we are stronger together as a couple," she says. "It says, 'When we're torn apart, shattered and scarred/Love has the grace to save us/We're just two tar-

nished hearts, but in each other's arms/We become saints and angels.' That just kills me. I just love it."

Evans enlisted some special guests to contribute their talents to "Born To Fly." Ricky Skaggs harmonizes, and Jerry Douglas serves up his prowess on the dobro. Her sisters, Ashley Evans Simpson and Lesley Evans Lyons, and her sister-in-law, Melody Ann Schelske, sing on the album.

Waugh says he's been getting positive feedback on the record. "We're really proud of this package. What I like about it is, now that it's started to get out to all the distribution centers,

I'm getting three E-mails a day from different branches all over the country raving about it. When the branches are into it, you're in great shape, 'cause those guys know their music."

Evans was also enthusiastically received on her radio tour. "She played and sang a lot of different tracks from the album. If a radio station liked any particular song on the CD, she could do that song live," Waugh says. "It was incredible."

At radio, the label will be utilizing "win it before you can buy it" contests. Evans will also be doing some syndicated radio shows around street date.

## Nashville Underground To Showcase Writers

BY LORIE HOLLABAUGH

NASHVILLE—Some of Nashville's top singer/songwriters who don't fit neatly into a format niche or specific music genre are eschewing the established regime and heading underground these days, thanks to a new record label collective formed by writer Chuck Cannon and several other Nashville songwriters.

The new label, Nashville Underground, was designed as a place where writers can record and release original versions of their best-known hits and other material while enjoying unfettered artistic expression and taking advantage of the power of their pooled resources. The label was the brainchild of Cannon and his wife, Lyric Street recording artist Lari White, who felt it was time that the unique voices and vast amounts of talent among the Nashville songwriting community be recognized and heard.

"The impetus for the project was Chuck," says White. "While preparing to release Chuck's album on our own, it became obvious how many people there were like Chuck, who were not only incredible writers but great entertainers and producers. They often produce the demos that end up, for all intents and purposes, being copied by the big-name producers to go on the radio and become hits."

"So knowing Chuck was not the only one who needed to be making records and needed some kind of support system to promote them and expose them, that's how we came up with Nashville Underground," she adds.

Structured around the concept of serving the artist first and preserving the creative process, the company hopes to become a creative haven where artistic expression can flow freely without intervention from outside influences, where the visual complements the aural, and where the balance of power is tipped in favor of the artist in terms of royalty rates, recording contracts, and master ownership.

"Disintermediation' has really become our theme—taking the middleman out of the process so that we can get to unadulterated art," says Cannon. "We're attempting to not only one-up the system but make it a no-brainer for these artists by letting them own their masters, paying on the highest mechanical rate, tripling the point rate on the samplers, and allowing artists to record for other labels."

"The artists retain the independence necessary to make the art," notes White, "but there's no A&R guy breathing down your neck, no marketing guy saying, 'You can't write that—it'll never be a hit.' It's the best of all worlds."

"And as more people get online and digital distribution becomes the norm," she continues, "what's most important to me is support in letting people know it's out there. So that's what Nashville Underground will provide to these artists for their own independent projects as well because there are a lot of benefits to acting as a collective."

The label's first project, "Sampler Series Vol. I," is currently available on the Nashville Underground Web site, and features songs by Chuck Jones, Victoria Shaw, Gary Burr, Cannon, Stephony Smith, and Pam Rose. A companion coffee-table book is being developed in conjunction with the album featuring stories about the songs, so fans can get an entire package that represents the compilations visually.

A section on the Web site, "The Dirt," will offer editor-free takes on the music and creative community from top music journalists. The visual element will ultimately become a key component, with a gallery offering original works of art, prints, and photographs associated with the music.

"I remember [Elton John's] 'Goodbye Yellow Brick Road' album had these great pages full of artwork," recalls Cannon. "I don't think we're

the only ones who miss those, so we're going to make the artwork that accompanies the project available to the buyers. I think a lot of people like a visual connection to the music, so you can go to our site and order original prints or images extracted from or associated with the packaging of the CDs you love."

Incorporating unique visual elements into the label is just one way Cannon and White hope to establish and ultimately brand Nashville Underground as the source for finding first-rate music by some of Music City's finest songwriters.

"I look to companies like Blue Note and Windham Hill a lot as models for what we're doing," explains White, "because they branded themselves, so you knew if it was a Blue Note record, you might not have seen or heard of that artist before, but, to a large degree, you knew what you could expect—some of the best jazz you'd ever heard. Blue Note was also very visually intensive. They branded that company with strong design elements—you can tell a Blue Note record just by looking at the jacket."

Live performance will also play an important role in developing the label, which is currently in talks with national retail chains like Borders Books & Music about a possible distribution relationship. Artists featured on the first volume are set to perform Sept. 17 at the grand opening of Borders' West End location in Nashville.

"We're happy to be able to help support Nashville Underground and have them participate in the grand opening of our second Nashville store," says Borders marketing specialist Tom Bails. "Since Nashville Underground features a roster of diverse talent, and we have a deep and broad selection of music to offer as well, this was a natural match for us to team with them as they launch their label. We pride ourselves on being industry leaders in community support, and we're hoping if this is successful we'll be able to extend support and carry their music in our other stores at some point."

"I really think the secret to tak-

(Continued on page 38)



CANNON



### TO OUR READERS

Nashville Scene will return next week.

thanks a million  
thanks a million  
thanks a million  
thanks a million  
thanks a million  
thanks a million  
thanks a million  
thanks a million

# the Corrs

*Congratulations to Andrea, Caroline, Sharon and Jim from Warner Music International on becoming official IFPI **Artists Spokespersons**, earning the special Platinum Europe Award recognising your **Exceptional Contribution** to the European Music Industry ... and for European sales in excess of **10 million!***

thanks a million



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## PLATINUM CERTIFICATIONS REVEAL EUROPE'S DIVERSITY OF TALENT

**IFPI has certified 139 albums Platinum in Europe in 1998-2000, originating from 13 different countries and covering all the main musical genres. Here's a review of the winners.**

The Platinum Europe Awards are a perfect indicator of both the tastes of European consumers and the diversity of musical talent coming out of Europe.

Sony Music's Paul Russell says the accolades, which recognise sales in Europe of one million units of an album released after 1994, are different from other awards in that "they are sales-based and so reflect the choices of European consumers."

Since July 1998, a total of 139 awards have been certified by IFPI, a slight increase over 1998's figure of 133. Of these, 118 were new albums (104 in

1998), and 21 are albums previously awarded Platinum status and have since gone multi-Platinum (29 in 1998).

### DION'S TOP CROWN

In total, 111 artists were awarded Platinum certifications, with several artists receiving awards for more than one album during the period considered. These were Canadian pop diva Celine Dion (4), Irish band the Corrs (3), followed by Italian tenor Andrea Bocelli, Canadian rock act Alanis Morissette, Irish popsters Boyzone, Canadian guitarist Bryan Adams, US singer Cher, UK band the

Lighthouse Family, UK pop singer George Michael, UK boy band Five, UK pop star Robbie Williams, US R&B singer Whitney Houston, Belgian balladeer Helmut Lotti, US R&B artist Mariah Carey, US heavy metal band Metallica, UK singer Sting, Italian crooner Adriano Celentano (one solo, one with Mina), US hip hop act Will Smith, and UK pop band Steps, all with two albums certified.

**"The Platinum Awards celebrate the enormous success of the European music market and the extraordinary talent and creativity of Europe's best-selling artists."**

Thomas M. Stein  
BMG Entertainment

The act with the highest certification figure is Celine Dion, whose 1998 album *Let's Talk About Love* has now reached the nine million mark, and by the time of the next IFPI Platinum Awards in 2002 should become the first act to reach the 10 million summit.

Behind Dion come fellow-Canadian country star turned pop act Shania Twain, with *Come On Over*, and Madonna's *Ray Of Light*, who both found over six million buyers in Europe. Other multi-platinum acts are, at five million sales, US boy band Backstreet Boys' *Backstreet's Back*, George Michael's *Ladies and Gentlemen—The Best Of George Michael*, The Corrs' *Talk On Corners*, Elton John's compilation *Love Songs*, and Irish rock band U2's *The Best Of 1980-1990*.

In terms of geographical origin, winners of Platinum Awards come from 13 different countries—10 European (UK, Germany, Ireland, France, Italy, Spain, Sweden, Belgium, Denmark, Netherlands) and three from the rest of the world (the US, including Puerto Rico, Canada and Australia).

### A WEALTH OF TALENT

The list of Platinum certifications also represent a universal jukebox of music and genres. They include pop (Ricky Martin, Robbie Williams, Natalie Imbruglia); dance (Fatboy Slim, Chemical Brothers); hip hop (Puff Daddy, Will Smith); heavy metal (AC/DC, Metallica); British rock (Oasis, Radiohead, Travis); world music (Manu Chao, Hevia); R&B (TLC, Mariah

| COUNTRY         | NO OF AWARDS |
|-----------------|--------------|
| EUR/UK          | 47           |
| USA             | 36           |
| EUR/GERMANY     | 11           |
| EUR/IRELAND     | 9            |
| CANADA          | 8            |
| EUR/France      | 7            |
| EUR/ITALY       | 5            |
| AUSTRALIA       | 4            |
| EUR/SPAIN       | 4            |
| EUR/SWEDEN      | 3            |
| EUR/BELGIUM     | 3            |
| EUR/DENMARK     | 1            |
| EUR/NETHERLANDS | 1            |
| Grand Total     | 139          |

Source: IFPI

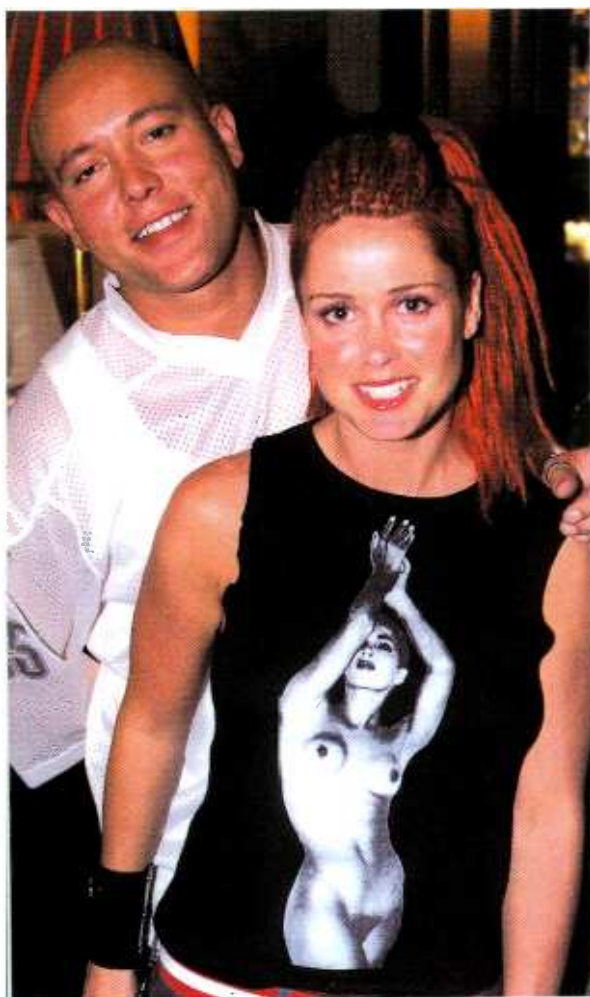
Carey); Spanish "cantautores" (Alejandro Sanz); German "Schlager" (Wolfgang Petry); French "chanson" (Francis Cabrel, Florent Pagny); Europop (Aqua); Italian pop (Ligabue, Adriano Celentano); classical (Andrea Bocelli, Helmut Lotti); and US rock (The Offspring, Red Hot Chili Peppers).

As BMG's Thomas M. Stein, points out, the Platinum Awards "celebrate the enormous success of the European music market, the rich diversity of musical taste among millions of young people and the extraordinary talent and creativity of Europe's best-selling artists."

### Key points:

- Total number of albums receiving awards since the Platinum Europe Awards 1998: 139 (133 in 1998).
- Total number of qualifying artists since July 1998: 111.
- Number of countries represented among Platinum Award 2000 qualifiers: 13.
- Proportion of New Award albums carrying European repertoire: 65% (73% in 1998, 62% in 1996).
- New albums going Platinum: 118 (2000), 104 (1998), 97 (1996). Total since launch: 319.

Origin of Platinum Awards since July 1998



René Dif and Lene G Nystrom (Aqua)

## LOCAL REPERTOIRE SETS THE TONE FOR EUROPE

**Europe is the second largest music market after North America. Two trends have dominated the music scene in Europe this past decade: the rise of local repertoire in each country and the development of cross-border success.**

The importance of Europe, both in terms of market size and as a source of repertoire, has grown significantly over the past decade. Although its growth rate has eroded in the past few years, Europe is the second largest music market in the world after North America, with sales of euro 12 billion, and accounts for almost 32% of total world sales.

BMG's Richard Griffiths describes the importance of Europe as "huge." He elaborates: "Economically, the industry employs thousands of people, whole or part-time, across the whole breadth of the musical creative process—writing, performing, recording, marketing, and distribution. Culturally, and I say this having spent 12 years in the US, music is an extraordinary force in defining and expressing what is unique about living in Europe and being part of a European musical tradition."

During the past decade, two key factors have radically transformed the European music market. The first one has been the increasing growth of domestic repertoire in the various European countries, and the second is the steady rise of cross-border successes. These two trends have not just affected major markets such as Germany or France, but also smaller markets such as Sweden, Denmark and The Netherlands.

### THE RISE OF LOCAL TALENT

"There are a number of reasons for the increased success of local repertoire over the past 10 years," explains Warner Music's Stephen Shrimpton. "People are making better records in better studios with highly accomplished producers; recording techniques have improved, as have the marketing and promotional skills of people in the European companies; and European artists are travelling more and more to play and promote their music to wider audiences."

BMG's Thomas M. Stein concurs: "It is no longer the case that our local market is dominated by Anglo-American artists in the

way it has been previously. In Germany, for instance, almost 50% of sound recordings in the very valuable singles chart are German productions. Moreover, today, European artists are not only successful locally, but they are crossing more and more boundaries. European artists and creativity are well known worldwide."

The Platinum Awards list bears witness to Europe's growing repertoire, with such top-selling European acts such as Travis, Melanie C, Robbie Williams (UK); Francis Cabrel, Florent Pagny, Manu Chao (France); Aqua (Denmark); The Cardigans, Eagle Eye Cherry (Sweden); Herbert Grönemeyer, Lou Bega, Xavier Naidoo, Guano Apes (Germany); The Corrs, Boyzone, The Cranberries (Ireland); Alejandro Sanz, Hevia (Spain); Adriano Celentano, Ligabue, Andrea Bocelli (Italy); and Helmut Lotti (Belgium).

### THE SWEDISH MIRACLE

A country which exemplifies the changes in the European market is Sweden. With only eight million inhabitants, this country has managed to become a major source of talent with acts such as The Cardigans, Eagle Eye Cherry, Emilia, Meja and Roxette, among others. "From a Swedish perspective, what is happening now in Europe is overwhelming," says Dag Haggqvist of Gazell Music, who

dates the trend back to Abba's success in the early '70s.

To explain the Swedish "miracle" Haggqvist says that Sweden has been able to nurture "a very good combination of talent both on the creative and the business side. In an environment now caring for things that don't necessarily come from the US or the UK, having been able to really confront the Anglo-American dominance on their own terms is a major achievement. It has made a tremendous difference in the atmosphere in developing local artists."

Adds Haggqvist: "Success is a matter of confidence and skills. We need to have the confidence to develop the skills. For a small nation of eight million inhabitants, to discover that we have this possibility to be

#### Key points:

- The European music industry is a euro 12 billion per year business.
- Europe accounts for almost 32% of total world sales.
- The share of domestic repertoire in most European countries is growing.



Herbert Grönemeyer

internationally heard is a blessing. To produce quality music for such a small market is not an easy task and is not enough—you need to have perspective on the other markets. There is a development of genuine international cross-pollination. It's working in all directions and it's very exciting."

However, some in the industry wonder if the trend, which has seen the relentless rise of local repertoire, will be sustained. Paul Russell of Sony Music suspects that "we have seen the growth of local repertoire as a piece of each national market reach a plateau. Looking at various numbers, none of them being totally conclusive, the trend seems to mark a plateau. We'll have to wait to see if this trend is confirmed or if it is just temporary."

### SUSTAINING THE EFFORT

However, Warner Music's Shrimpton believes that what will sustain the growth is the ongoing commitment of record companies to continue to invest in local repertoire and make all the efforts required to make this repertoire travel throughout Europe and hopefully in the rest of the world.

"Culturally there is no getting away from the growth of local repertoire in Europe over the past decade in almost all European territories," says Shrimpton. "The drive to discover and develop new local talent remains of paramount importance alongside an increased emphasis on greater cross-pollination between territories in the area of marketing. For these reasons, I believe the success of local repertoire can be sustained so long as it is coupled with a more aggressive marketing stance on the part of the record companies to forge better links between markets, not just in Europe but also further afield."

# AWARDS 2000

## EUROPEAN CHAMPIONS



HERBERT GRÖNEMEYER  
*live*  
PLATINUM



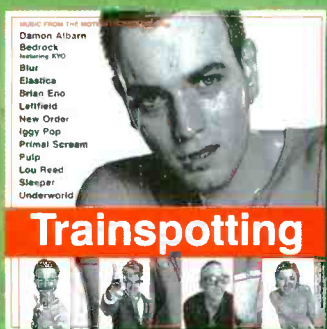
HERBERT GRÖNEMEYER  
*Unplugged*  
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QUEEN+  
*Greatest Hits III*  
PLATINUM



FAMILY  
*Almost Heaven*  
PLATINUM



TRAINSPOTTING  
*Music From The Motion Picture*  
PLATINUM



TINA TURNER  
*Twenty Four Seven*  
PLATINUM



WILLIAMS  
*I've Been Expecting You*  
PLATINUM



# IFPI PLATINUM

## EMI CONGRATULATES ITS



**BLUR**  
*Blur*  
PLATINUM



**HEVIA**  
*Tierra de Nadie /*  
*No Man's Land*  
PLATINUM



**DIE SCHLÜMPFE**  
**(THE SMURFS)**  
*Alles Banane*  
PLATINUM



**ROMEO & JULIET**  
*Music From The*  
*Motion Picture*  
PLATINUM



**HERBIE GRÖNE**  
*Lila*  
PLATINUM



**THE KELLNER**  
*Almost*  
PLATINUM



**ROBBIE WILLIAMS**  
*I've Got a Feeling*  
TRIPLE PLATINUM

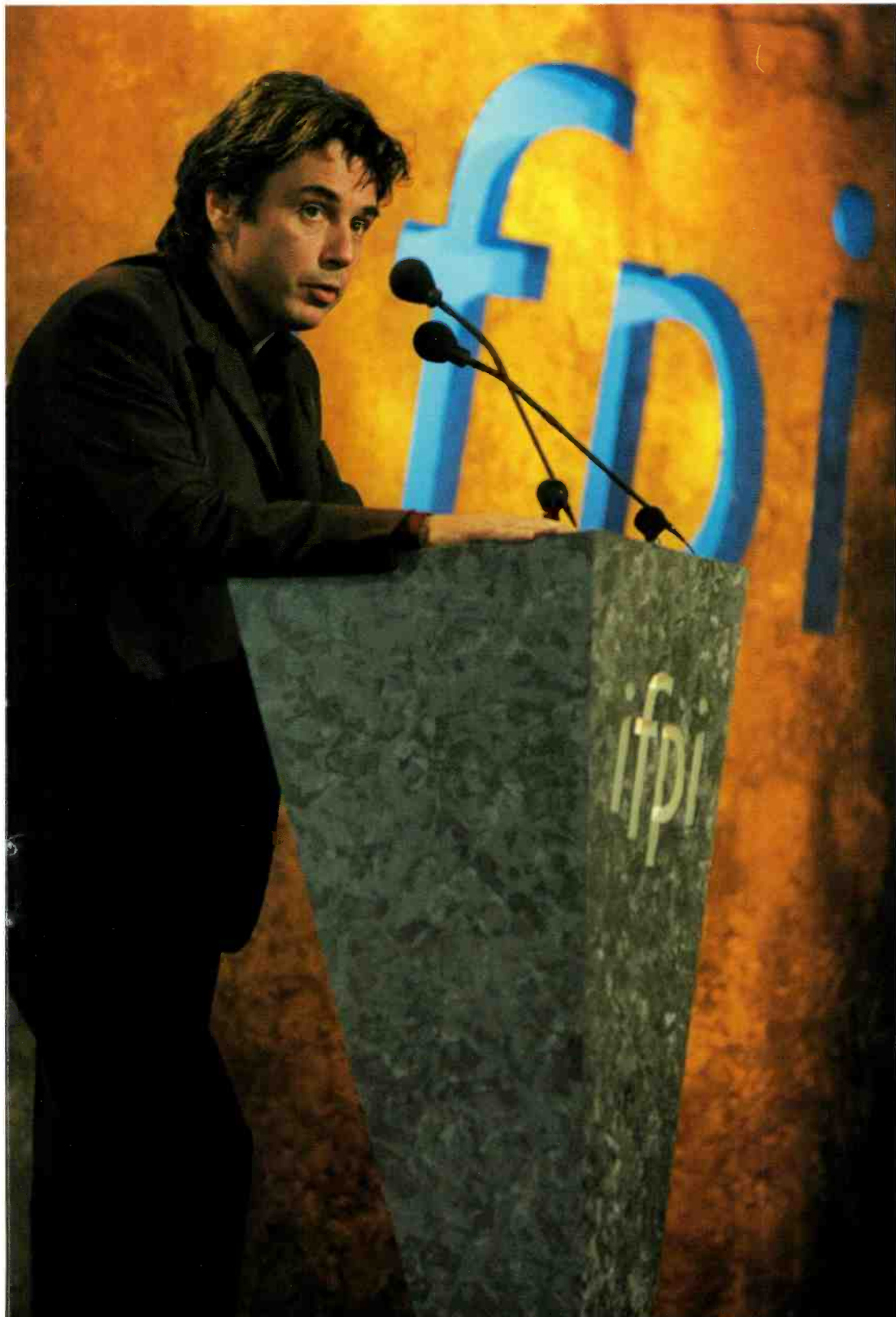
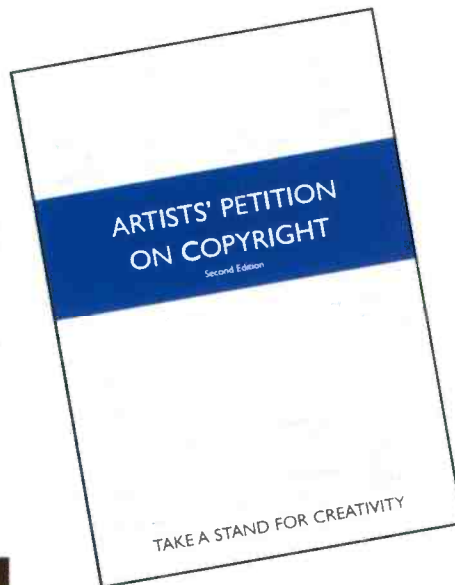
# EMI



**ARTISTS TAKE A STAND ON COPYRIGHT**

**More than 1400 recording artists in Europe have signed the Petition on Copyright presented to European MEPs last year in Strasbourg by the industry Artist Spokesman Jean-Michel Jarre.**

Artists supporting the petition include Ireland's Boyzone and the Corrs; the UK's Robbie Williams, Manic Street Preachers and Eurythmics; Italian superstars Eros Ramazzotti, Laura Pausini and Claudio Baglioni; classical artists Mstislav Rostropovich and Barbara Hendricks; German acts Die Fantastischen Vier, Loona, Nana and BAP; France's Patricia Kaas, Francis Cabrel and Jean-Jacques Goldman; Aqua from Denmark; Alejandro Sanz from Spain; Roxette from Sweden; Axelle Red from Belgium and Paulo Gonzo from Portugal.



Dear members of the European Parliament,


We the undersigned are artists and musicians from around Europe. We make our living through our music. The music that we create touches the lives of millions of people all over the world. Our creativity and our success depend on strong copyright protection. We need your help.

Europe has always been a fervent supporter of its artists and musicians through strong copyright protection. We need that support now more than ever. New copyright rules that will shape the digital era are presently being discussed in Brussels. Our prosperity and creativity in the future depend on you.

We want to use new digital technologies like the Internet to create and deliver our music. But we will only feel confident doing so if we know that the laws are there to stop our works falling victim to pirates.

The digital era provides the technical systems for us to protect our works; but we need the laws to be able to use those systems. That is why the European Copyright Directive is so important. It must allow us to use technology to protect our works. It must make technology a friend and not an enemy of our creativity.

We urge you to promote the future of artists and musicians all over Europe. Take a stand for creativity. Take a stand for copyright. Stop Internet piracy. Help musicians use the Internet to get music to people across the world.

**Take a stand for creativity**   
**Take a stand for copyright**



## JARRE AND THE CORRS VOICE THE VIEWS OF ARTISTS

**On the occasion of the July 13 IFPI Platinum Awards show, French artist Jean-Michel Jarre handed his Artist Spokesman baton over to Irish foursome the Corrs. Here, they reflect upon their role undertaken on behalf of their peers.**

Music copyright may seem somewhat bookish from a distance, but in the Internet age it touches upon the very future of the record industry. Jean-Michel Jarre knew it when he became the IFPI's inaugural Artist Spokesman in 1998, and as he passed his baton to the Corrs at the Platinum Europe Awards ceremony in Brussels on July 13, they were ready to fight the same vigorous fight.

The multi-platinum Irish superstars are eager to meet the challenge of their new "spokesfamily" role, and when it comes to the prickly central issue of Internet downloading and such buzz words as MP3 and Napster, they are clearly on a mission to spread the creative community's point of view.

Andrea Corr minces no words in discussing why digital copyright is the single hottest issue to be addressed during their next two years as spokespeople. Citing recent high-profile cases of downloads, involving Metallica and Madonna, taking place without the artists' consent, she says: "It's so vital that it gets controlled, [otherwise] it's going to kill a thriving industry and a wonderful business. It's basic theft that can happen through the Internet, and it needs to be put under very strong control very urgently."

### UNITED ARTISTS

**"You're quite literally taking money out of artists' pockets if you support piracy, if you download music off the Net unless it's with the permission of the artist."**

Jim Corr  
Artist Spokesman

Explaining the group's willingness to take up the role even amid the intensely busy schedule surrounding their new 143/Lava/Atlantic album *In Blue*, Sharon Corr continues: "We love this industry and we love the fact that new artists will be heard and will make a living from their music. It's an obvious thing that if you're involved in an industry you are aware of its problems and of any danger. You'd need to have blinkers on not to be interested in getting involved. I think it's the intelligent thing to do."

As a preview for their new job, the Corrs joined Jarre last year at meetings with politicians in Strasbourg, France—an alliance that helped to secure amendments for all artists' potential benefit in the areas of



copyright protection and piracy. For his part, Jarre says he has enjoyed the challenges of the spokesperson role in the past two years, during which he believes that musicians and record companies have started to work to a common good.

"What I will keep from this experience, first of all, is that on this issue artists and record companies are fighting on the same side," says Jarre. "Fighting together for strong copyright (protection) in the era of the Internet goes far beyond the differences between artists and record companies. And as an artist I can use my voice."

### REACHING POLITICIANS

Perhaps Jarre's most tangible success was in rallying artists to sign a petition delivered to the European Parliament speaking out against the then draft of the proposed EU Copyright Directive. "I was really happy to have been able to launch the petition and gather more than 1,400 [artists'] signatures across Europe," he says. "It was very important to be able to convey this information to various politicians."

Jarre's commitment won him the respect of the industry. Paul Russell, chairman of the IFPI Platinum committee, says that when Jarre agreed to become the Artist Spokesman, "he was the first and it was incredibly brave of him to do that. He didn't get paid at all—it was completely voluntary. He had no other agenda than to help. He did it because he believed in the fight for intellectual property rights."

Russell adds that he has no doubt the Corrs will continue the task started by Jarre with the same dedication and enthusiasm. "The Corrs,

who were also involved in the process on various occasions, began to understand the effect they could have on policy makers," says Russell. "They are very busy artists but they are willing to undertake this task. This involvement will help us raise our profile."

Jim Corr believes that tomorrow's hit artists simply will not have the chance to develop and thrive unless action is taken soon. "You're quite literally taking money out of artists' pockets if you support piracy, if you download music off the net unless it's with the permission of the artist. If record company finances are being affected, they're not going to be prepared to put the same amount of money into developing a new artist."

### FIGHT FOR SURVIVAL

The move towards harmony on the Copyright Directive is welcomed by Caroline Corr. "Unfortunately there has been a delay in getting proper legislation in place," she says. "I think the Internet is a wonderful medium but I don't think people realised just how fast it was going to grow."

Of his own appointment as the first Artist Spokesman, Jarre says: "I think it was a good choice, and the choice of the Corrs is a good one too, because in addition to their huge commercial success, they also have an image link with a country which is constantly fighting for its own rights on different issues. Also, lots of Irish artists have been very involved in the idea of protecting copyright. We have to fight against piracy, which is not only linked with the Internet. These past two years have shown everybody that now the legitimate business has to be allowed to evolve."



Success is Universal

Congratulations to all our artists  
on achieving



Platinum Europe Awards

A- Teens  
Ace Of Base  
Andrea Bocelli  
André Rieu  
Aqua  
Bee Gees  
Beautiful South  
Bloodhound Gang  
Bon Jovi  
Bryan Adams  
Boyzone  
The Cardigans  
The Cranberries  
Eagle-Eye Cherry  
Dire Straits  
Lara Fabian  
Lighthouse Family  
Johnny Hallyday  
Enrique Iglesias  
Elton John  
Helmut Lotti  
Manau  
Metallica  
Florent Pagny  
OST: Notting Hill  
Rammstein  
S-Club 7  
Texas  
Shania Twain  
Sting  
U2  
Barry White



congratulations  
**LIGABUE**

the best is yet to come!



WARNER CHAPPELL MUSIC ITALIANA SPA

## INDUSTRY SEES PIRACY AS THE BIGGEST THREAT

**Worldwide music piracy continues to thrive, and is costing the legitimate industry billions in lost sales every year, despite efforts made by the music community to protect its repertoire.**

"Music piracy is proliferating, driven by increased traffic in mass-produced audio CDs, an alarming surge in illegal sales of CD-Recordable discs and an exponential spread of pirate music files on the Internet."

Such is the alarming conclusion of the IFPI Music Piracy Report 2000, which monitors on an annual basis the progress of piracy around the world. Music industry executives look on with angst at the proliferation of piracy, even if some notable individual successes can be pointed to in the ongoing fight against it. "Online piracy and physical piracy, through organised crime as well as CD-R burning, have reached a critical stage and are truly hurting the industry," says Sony Music's Paul Russell.

As BMG's Thomas Stein puts it, "the spread of piracy, both of CDs and on the Internet, is the greatest threat to the legitimate music industry." Stein notes that the total value of the pirate music market in 1999 was estimated by IFPI at \$4.1 billion, with total sales of pirate music CDs, cassettes and CD-Rs amounting to 1.9 billion units. "The future of a dynamic creative sector, of artists' livelihoods and of hundreds of thousands of jobs are all at stake," warns Stein.

### 'PIRACY IS THEFT'

The industry recognises that CD-R burning in continental Europe has become a major problem affecting legitimate sales of music. Recent research in Germany and France has established that there is a direct correlation between the increase in sales of blank CD-Rs and a drop in sales of pre-recorded CDs. Meanwhile, the market for counterfeit products—largely in the hands of organised crime—is also still growing.

BMG's Richard Griffiths says: "Unfortunately,

like the poor in spirit, piracy will always be with us. Piracy is theft and thieves should be restrained. Music has a value—both quantifiable in terms of the investment made in developing it, and unquantifiable as a representation of the cultural assets of a country."

According to Jay Berman, chairman & CEO of IFPI, the organisation "has substantially stepped up its fight against piracy in recent years." At the same time, IFPI has implemented a "Zero Tolerance" approach to piracy, which, according to Berman, "has also reaped positive results."

**"We have to enforce our rights. We can't accept that people dispose of our music and give it to others."**

Tim Bowen  
Universal Music International

IFPI has set up a worldwide enforcement structure in 1997, headed by Iain Grant, which comprises investigators, regional coordinators and technical support, and has increased its anti-piracy budget.

### ZERO TOLERANCE FOR PIRATES

The result is a slight increase in individual seizures, from CD shipments to underground manufacturing CD plants, and criminal and civil investigations in South East Asia, Eastern Europe, the Middle East and Latin America in the last two years.

"The existing theft of our music is by the illegal manufacture of CDs in plants around the world, specifically South East Asia and Eastern Europe," notes EMI Music's Rupert Perry, "and in that respect through the IFPI we have boosted our anti-piracy activities dramatically in the last couple of years. We have now 25 people working on this and have invested in excess of £10 million in this type of activity."

Perry adds that online piracy is also a growing concern. He explains, "The new piracy is the theft of our music through the Internet. In this respect, we need a great deal of help from Governments, who have got to get involved in laying down some rules as to how the Internet should work. We are the first major industry to have been affected by this theft but we are now starting to see the same sort of theft affect other industries such as film, television, and newspapers."

Industry executives agree with Perry that appropriate action by the industry can only be efficient if sustained by proper laws and

enforcement by both local governments and European Union authorities. "Having laws is one thing, having the enthusiasm to enforce them is another," explains Sony Music's Russell. "On the piracy front, the industry needs good laws, the will to enforce them and appropriate sanctions. We have made much progress in countries such as Italy, but there is still a long way to go."

### ENFORCING RIGHTS

Enforcement, says Universal Music's Tim Bowen, is key to the process and he urges the industry to feel unabashed about its rights. "As far as piracy is concerned," says Bowen, "the industry should learn not to be ashamed of prosecuting those who steal and sell our music. We have to enforce our rights. We can't accept that people dispose of our music and give it to others. We are enforcing our right of ownership."

Warner Music's Stephen Shrimpton concludes: "Piracy threatens the very soul and existence of the music industry on a global scale. The theft of recorded music, and the consequent need to protect people's creative efforts, remain issues of paramount importance for us all in the international music industry. The need for appropriate legislation, which covers not only traditional piracy but also all aspects of new technology, is there for all to see along with increased enforcement of these laws. Tougher penalties for offenders would also act as major deterrent."

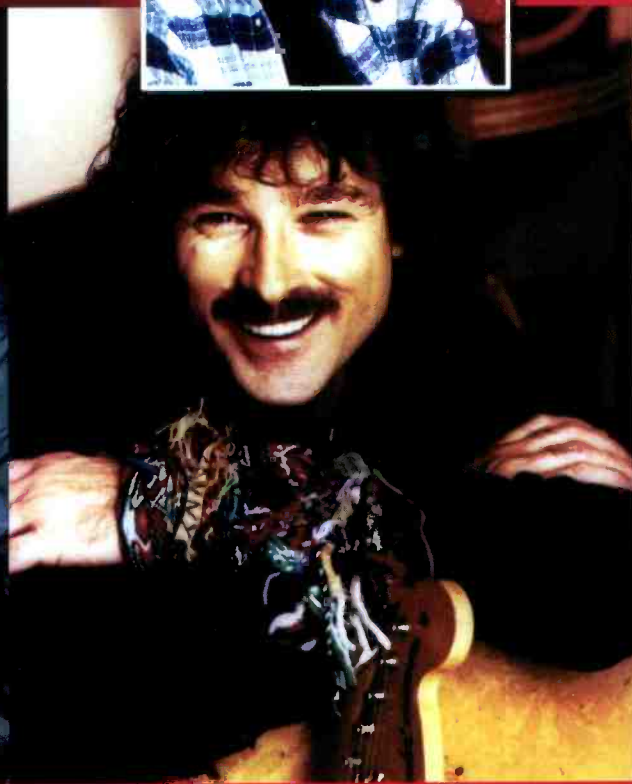
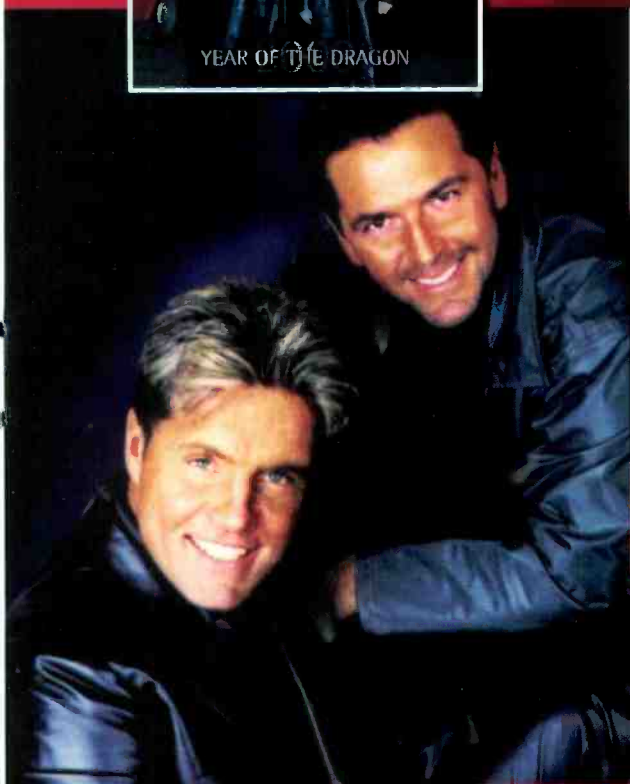
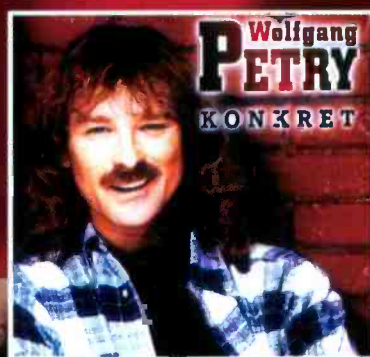
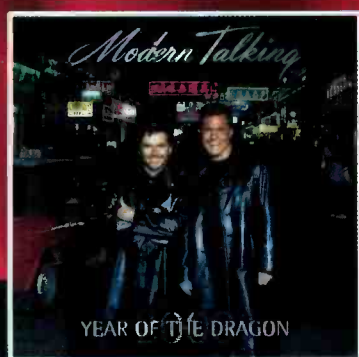
### Key points:

- Music piracy is a \$4.1 billion illegitimate business.
- An estimated 1.9 billion units of illegitimate sound carriers were distributed worldwide in 1999 (1.4 billion cassettes and 450 million CDs).
- In 1998 and 1999 a total of 33 million CDs were seized in Latin America alone, imported from South East Asia.
- Some three million infringing MP3 files were being downloaded every day at the beginning of 1999, according to estimates from Forrester Research.
- In 1999, the IFPI contributed to the removal of around 15,000 web sites containing over three million illegal music files.

Source: IFPI Music Piracy Report 2000

Congratulations from  
BMG Berlin to the nominees of the

# ifpi Award



## AN INDUSTRY EVOLVING WITH NEW TECHNOLOGY

**Technology is rapidly changing the shape of the music industry, opening up new channels for the distribution of music, despite the threat of piracy. Record company executives reflect on how these innovations will change the industry's existing business model.**

In a world where new technologies are setting the agenda, the music industry is in the vanguard of the movement. Few other industries are experiencing such radical changes as the music industry, thanks to the combination of digitisation and media convergence.

For the music industry, new technologies are creating new distribution streams. For the moment, the industry derives most of its revenues from the sale of pre-recorded sound carriers, the CD and the audio cassette, but as Universal Music's Tim Bowen describes, there will be countless new ways for consumers to access music in the future.

"People will be consuming music in so many different ways: CDs, digital downloads, streaming audio, through their PCs, via cable, with the Internet, on the phone," says Bowen. "This will all mount up, but it will not all be sales. I think we will still be selling CDs for quite some time, but further down the line, with digital downloads and streaming audio, new models will develop to the point that we'll be talking not about the selling of music but of the consumption of music."

### ECONOMIC POTENTIAL

Despite the threat posed by unauthorised copying, new technologies are now looked at with genuine interest by record labels, both as new distribution outlets and for promotional purposes. "New means of distributing music to the consumer and of establishing new customer relationships contain great economic potential," says Thomas M. Stein of BMG Entertainment. He points out that "all major music companies are currently using the Internet at least as a promotion tool for their artists," and that "the whole industry is working on commercial online distribution platforms."

His BMG colleague Richard Griffiths is confident that "technology will enable us to

market and promote great music to a wider number of fans and customers. Technology, on the other hand, will not help bad music become great music. New technologies offer great opportunities. But in the early stage there are a lot of costs involved."

Warner Music's Stephen Shrimpton is also one of those who see new technologies as new opportunities for the music industry. "The Internet, DVD, e-commerce—all these things can and will generate new business for us but there also has to be appropriate, strong and enforceable protection for music companies and artists if we are to benefit as an industry," says Shrimpton.

Universal Music's Bowen says it is unfair to criticise the industry for being cautious about new technologies. "The industry is criticised for not being pro-active enough, but there is a difference between being pro-active in a pirate way and pro-active in a legitimate way," he contends. "Distributing music for free is not a difficult thing to do technologically, but to create a legitimate business for copyright owners is a more difficult proposition."

Shrimpton agrees: "Every record company—large or small—has set up a division to research, monitor and ultimately invest in these new technologies," he says. "There is no question that record companies are fully prepared to offer consumers music on the Internet, but it is an intellectual property which must be paid for in order that the original investors—the record companies—and the creators—the musicians—are properly rewarded."

### STARTING DOWNLOADS

In fact, most major record companies have made plans to start offering legitimate digital downloads during the

second half of the year, taking on a market that has so far been left in the hands of services such as Napster or MP3.com, which are the subject of litigation for copyright infringement.

Says Stein: "In the next few months all major companies will present commercial music downloads on the Internet. But, on the other hand, the new technologies also represent risks for the music industry, especially the increasing Internet piracy. We have to combat

piracy on the Net in order to build an e-commerce market for music and multimedia. For a secure electronic music delivery we work in the Secure Digital Music Initiative (SDMI) on watermarking and distribution systems."

EMI Music's Rupert Perry says he sees "the likes of Napster and Gnutella as being major threats to the artists, the songwriters, music publishers, record producers and record companies because the music that has been created and that we represent is being

consumed for free and that is not right."

"Where is it said that the Internet is free?" asks Bowen. "People pay to access the Internet and people buy through the Internet. Kids do it [downloading music for free] because they are encouraged to do it but I am not sure the kids are the problem. The source of the problem is people who have taken a piece of music and tell the public that they can have it for free. It is the one who allows

that to happen who is actually responsible."

### LOOKING TO THE FUTURE

Hence, adds Perry, the reason why the industry, specifically in the US, "is bringing major lawsuits against these entities, who for some reason believe that they can have something for nothing, defending not only our rights but also the rights of the creators we represent."

Sony Music's Paul Russell agrees with Perry in that "theoretically, there are tremendous opportunities for the music industry with e-commerce and digital distribution, but practically, unless we are given the right laws to protect our content, it won't happen."

Concludes Russell: "We need to create an environment where business can develop and thrive. Everybody believes that there is a good future for the music business if the environment is secure."

**"We need to create an environment where business can develop and thrive. Everybody believes that there is a good future for the music business if the environment is secure."**

Paul Russell  
Sony Music

**"New means of distributing music to the consumer and of establishing new customer relationships contain great economic potential."**

Thomas M. Stein  
BMG Entertainment

### Key points:

- The music industry is looking at new technologies as opportunities.
- To develop a legitimate online business, the industry needs adequate copyright protection.
- Major record labels are starting to offer legitimate and secure digital downloads.



company

- 5 GEORGE MICHAEL Ladies & Gentlemen...
- 1 XAVIER NAIDOO Nicht Von Dieser Welt
- 2 NOTRE DAME DE PARIS D'Apres L'Oeuvre De Victor Hugo
- 2 THE OFFSPRING Americana
- 1 SAVAGE GARDEN Affirmation
- 2 SAVAGE GARDEN Savage Garden
- 2 VONDA SHEPHERD Songs From Ally McBeal
- 1 WILL SMITH Big Willie Style
- 1 WILL SMITH Willennium
- 2 TRAVIS The Man Who



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- 1 AEROSMITH Nine Lives
- 1 B\*WITCHED B\*witched
- 1 FRANCIS CABREL Hors Saison
- 2 MARIAH CAREY #1's
- 1 MARIAH CAREY Rainbow
- 1 ADRIANO CELENTANO Io Non So Parlar D'Amore
- 1 MINA-ADRIANO CELENTANO Mina Celentano
- 2 CELINE DION S'Il Suffisait D'Aimer
- 4 CELINE DION All The Way... A Decade of Song
- 9 CELINE DION Let's Talk About Love

- 1 CELINE DION These Are Special Times
- 1 BOB DYLAN The Best Of Bob Dylan
- 1 FATBOY SLIM You've Come A Long Way Baby
- 2 MACY GRAY On How Life Is
- 2 LAURYN HILL The Miseducation Of Lauryn Hill
- 1 JAMIROQUAI Synkronized
- 1 JULIO IGLESIAS My Life
- 1 JENNIFER LOPEZ On The 6
- 1 MANIC STREET PREACHERS This Is My Truth, Tell Me Yours
- 2 RICKY MARTIN Ricky Martin

ONE LABEL  
FOUR ARTISTS  
TEN MILLION EUROPEAN SALES



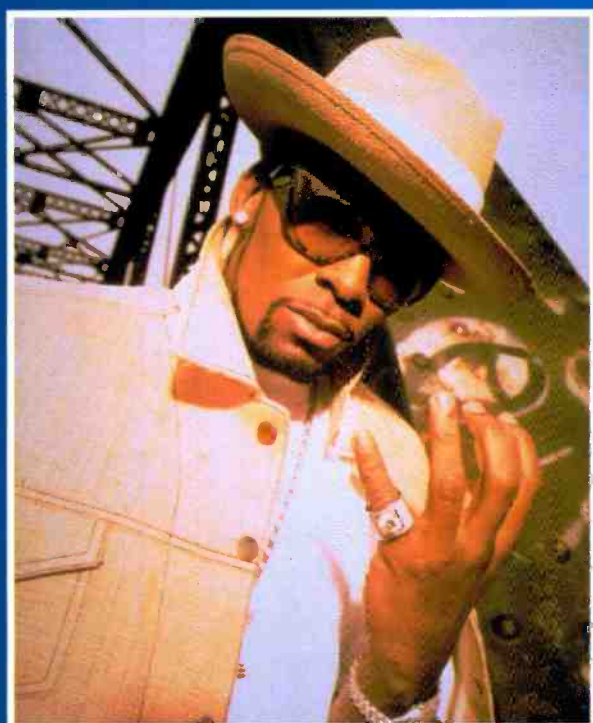
**BACKSTREET BOYS**

“MILLENNIUM”  
4 X PLATINUM



**BRITNEY SPEARS**

“BABY ONE MORE TIME”  
4 X PLATINUM



**R KELLY**

“R”  
PLATINUM



**STEPS**

“STEPTACULAR”  
PLATINUM

Jive Records and The Zomba Group congratulate Backstreet Boys, Britney Spears, R Kelly and Steps on their European platinum award winning achievements.



## INDUSTRY UNITES FOR COPYRIGHT PROTECTION

As the music community celebrates the success of European artists, senior industry executives from the region discuss key issues that will shape the models for the future: the cultural and economic importance of the music industry in Europe; the fight against piracy; the opportunities and challenges offered by new technologies; and the need for greater protection of copyright.

The following articles are based on interviews with **Tim Bowen**, senior vice-president, Universal Music International; **Richard Griffiths**, president, BMG Entertainment Central Europe, and chairman, BMG Entertainment UK & Ireland; **Dag Haggqvist**, president, Gazell Music and president, IFPI Sweden; **Rupert Perry**, senior vice-president, EMI Recorded Music; **Paul Russell**, chairman, Sony Music Entertainment Europe; **Stephen Shrimpton**, chairman & CEO, Warner Music International; and **Thomas M. Stein**, president, BMG Entertainment Germany, Switzerland, Austria and Eastern Europe.

### Faced by the development of uncontrolled use of its copyrights, Europe's top music industry executives are calling for proper copyright protection to secure the future.

Two years ago, the music industry was hoping that Europe would adopt a Copyright Directive which would have given artists and labels sufficient protection to face the challenges of the digital age. The Copyright Directive has been over three years in the making and is still not yet adopted.

"In the process, there have been changes at both the Commission and the Parliament," observes Sony Music Europe's Paul Russell. "We had to start the whole lobbying process all over again."

**"The business model of the music industry is underpinned by copyright."**

Richard Griffiths  
BMG Entertainment

But for many in the industry, the clock is ticking. Universal Music's Tim Bowen describes the Copyright Directive as "good in part and not good in other parts, but it can still be improved." Hence the efforts made by the IFPI, through its

office in Brussels headed by Frances Moore, and the music community to try to convince both the Commission and MEPs to take into consideration the music industry's amendments to the current text.

### INDUSTRY ANXIETY

The industry is watching with apprehension the development of exemptions for private copying contained in the Copyright Directive. "The issue has to do with the desire on the part of some governments to tolerate and allow one-off copying," says Bowen. "Although there is a complete understanding to provide music to libraries or blind people for free, the fact that you are allowing copies opens the doors to others. It is almost impossible to create a system that allows private copying and another that doesn't. That is the nub of the problem and the cause of all the angst."

Warner Music's Stephen Shrimpton echoes Bowen's fears. "The most recent IFPI figures show once again that music piracy is still on the increase in both the CD format and on the Internet. Record companies have already

shown that they are prepared to take legal action to protect the developing online business from piracy, and they are working closely with governments to ensure further protection. Now we need an acceptable and effective EU Copyright Directive."

The Copyright Directive is not the only body of legislation from Brussels that the industry has had to deal with. Also under discussion has been the E-commerce Directive. Overall, what the industry is calling for is a level of protection of copyrighted works that will allow the industry to develop new business models.

### WINNERS AND LOSERS

"I run a business which employs thousands of people who are all involved in making and selling great music," explains BMG's Richard Griffiths. "The business model is underpinned by copyright. If the underpinning collapses through lack of support then the whole structure collapses and everybody loses, other than pirates who destroy livelihoods for their own personal gains."

According to EMI Music's Rupert Perry, the question is not only getting the best protection in Europe but also harmonising Europe's legislation with that of the US. Says Perry: "Because of the globalisation of our industry, we need to have harmonisation with relation to the life of copyright laws. It no longer makes any sense to have the US with a life of copyright of 95 years and Europe with 50 years, let alone the songwriters having a copyright of life plus 70 years. This matter needs to be put on the agenda for the next round of WTO [World Trade Organisation] talks or trade talks between Europe and the US."

### LEVELLING UP PROTECTION

For Stephen Shrimpton, the EU Copyright Directive "has to reflect the record companies' needs to protect their material if they are going to be involved in delivering music to consumers over the Internet." He agrees with Perry that the Directive "must also give the level of protection that matches the United States. It would be worrying if Europe, with its

rich cultural heritage and longstanding respect for copyright, were to deny its artists and record companies the level of protection that is available in the US."

For EMI Music's Rupert Perry, the current discussion on the Copyright Directive should be put into a bigger perspective, which is the notion of where intellectual property will fit in the digital age. "Intellectual property needs to be protected so that the people who create intellectual property can be properly compensated for their creativity," says Perry.

**"Intellectual property needs to be protected so that the people who create intellectual property can be properly compensated for their creativity."**

Rupert Perry  
EMI Recorded Music

Thomas M. Stein from BMG believes that protection of intellectual property is as much an economic imperative as a cultural necessity. "Intellectual property rights are an incentive for cultural activities which must not be underestimated," says Stein, who considers that even if the level of rights protection "is

surely not perfect in Europe," there have been some achievements.

"Many EU Directives have harmonised the copyright rules within the EU," says Stein. "But there is the risk that the protection of intellectual property rights is sacrificed on the altar of the information society. Short-term interests of Internet service providers, telecommunication companies and consumers may weaken copyright protection, ignoring the fact that it is also in their interest to secure artistic activities both legally and economically, as the attractiveness of the networks depends on the fact that new attractive content may be made available on-line."

Sony Music's Paul Russell is confident that eventually, the point of view of intellectual property owners will prevail, but that in the meantime, the industry must remain in a combative mood. "On the bright side, there's still a lot that can be done to improve the Copyright Directive. We are going to work hard. There will be a lot of lobbying by the industry and we'll be doing a lot of fighting to get the best protection. We have our artists to help us. I am hopeful that we will end up in a better shape than we are now."

### Key points:

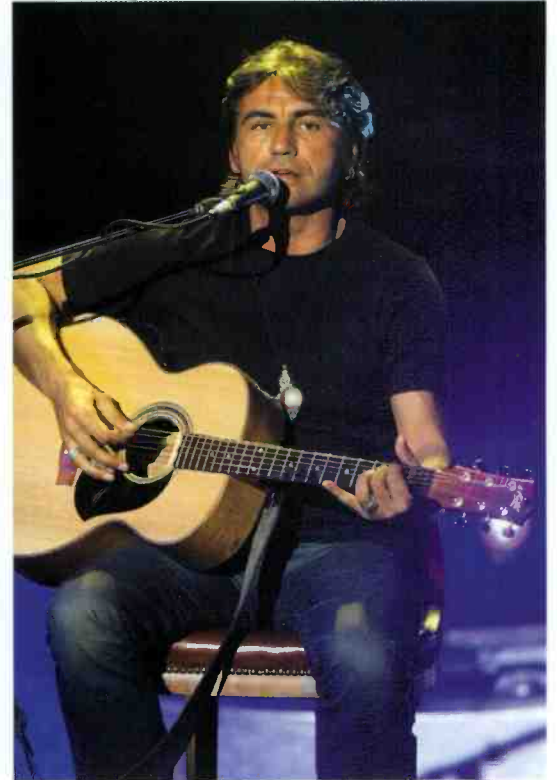
- The Copyright Directive needs to be amended.
- Only a sufficient level of protection can ensure the development of new business models.
- Protecting intellectual property is as much a cultural as an economical necessity.



back row (left to right): Anders Svensson, Nina Persson, Lars-Olof Johansson, Bengt Lagerberg (The Cardigans); Hevia; Ligabue; Alejandro Sanz  
 middle row: Marc Verwilghen (Belgian Minister of Justice), Helmut Lotti; René Dif (Aqua); Paul Russell (Sony Music); Andrea, Caroline, Sharon and Jim Corr (The Corrs); Lisa Anderson (LA Associates)  
 front row: Lene G Nystrom (Aqua), Jean-Michel Jarre; Melanie C; Romano Prodi (President of the European Commission); Phil Collins; Neil Kinnock (Vice President of the European Commission); Jay Berman (Chairman and CEO of IFPI); Sasha



Melanie C



Ligabue



Jim, Caroline and Sharon Corr, Romano Prodi and Andrea Corr



Bern Dopp (Warner Music), Sasha, Michael Kersteing, Gerd Gebhardt (Warner Music) and Thomas M. Stein (BMG)



Caroline, Sharon, Andrea and Jim Corr



Kathryn Seren (Kinnock Cabinet), Rupert Perry (EMI), Sharon Rowles (constituency staff of Glenys Kinnock) and Beverley Tempest (Cabinet Kinnock)



Tim Bowen (Universal), Malcolm Harbour MEP and Charles Tannock MEP



Marc Verwilghen (Belgian Minister of Justice), Yolanda Smits (IFPI) and Helmut Lotti



Hevia



Rogier Wezenbeek (European Commission), Charlotte Thomsen (IVF), Patrick Ravillard (European Commission) and Mike Edwards (IFPI)



Alejandro Sanz



Lene G Nystrom and René Dif (Aqua)



Jean-Michel Jarre, Sharon Corr, Melanie C, Jim Corr, Andrea Corr and Caroline Corr

PHOTOGRAPHY JOHN MARSHALL, CHRIS LOPEZ AND FRANCIS BOOTH



Konstantin Dimitrov, (Ambassador of Bulgaria to Belgium and Nato) and Iain Grant (IFPI)



Helmut Lotti



Madeleine Schavoir and Arthur Kerrigan (European Commission)



Jörge Reinbothe (European Commission), Peter Zombik (IFPI Germany), Martin Schaefer (IFPI Germany), Bernd Dopp (Warner Music) and Thomas Stein (BMG)



René Dif and Lene G Nystrøm (Aqua)



Anders Svensson, Lars-Olof Johansson, Nina Persson (The Cardigans), and Richard Griffiths (BMG)



Paul Conroy (Virgin) and Phil Collins



Melanie C



Alejandro Sanz



Gerolamo Caccia Dominioni (Warner Music), Alejandro Sanz and Roger Ames (Warner Music)



Eric Nicoli (EMI Music), Paul Conroy (Virgin) and Neil Kinnock



Melanie C and Romano Prodi



Glenis Kinnock, Jean Michel Jarre and Neil Kinnock.



Phil Collins



Sasha



Nina Persson (The Cardigans)



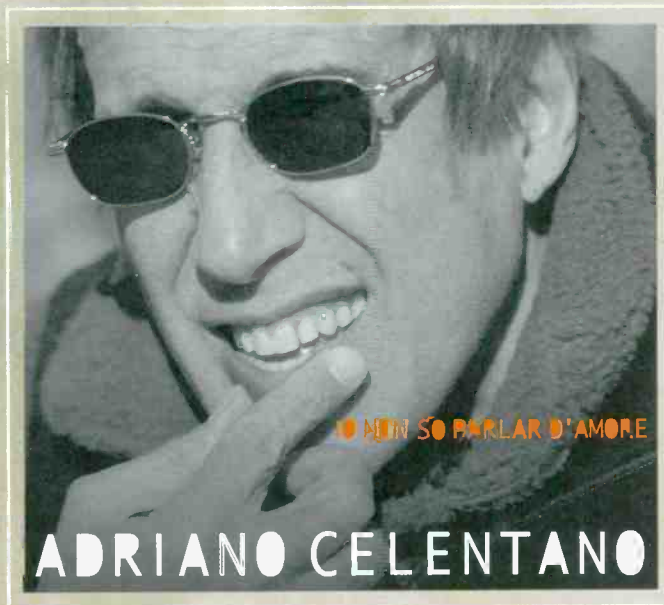
President Prodi and Frances Moore (IFPI)



Sharon and Andrea Corr, Roger Ames (Warner Music)

"IO NON SO PARLAR D'AMORE"

FOR OVER 50 WEEKS HIS LAST CD IS ON TOP OF ITALIAN CHARTS.



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CELENTANO

# ADRIANO CELENTANO

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# The Platinum Europe Awards

Brussels, Thursday 13th July 2000

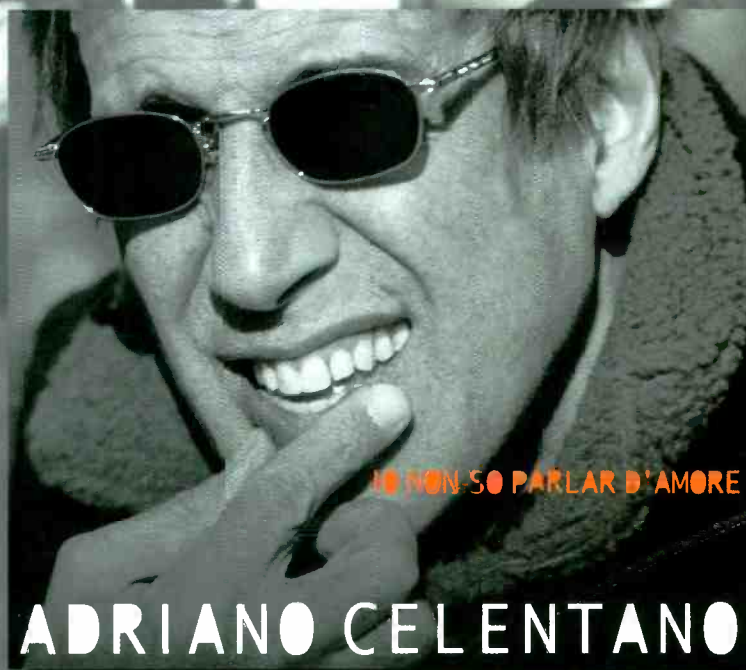


Left to right from top to bottom

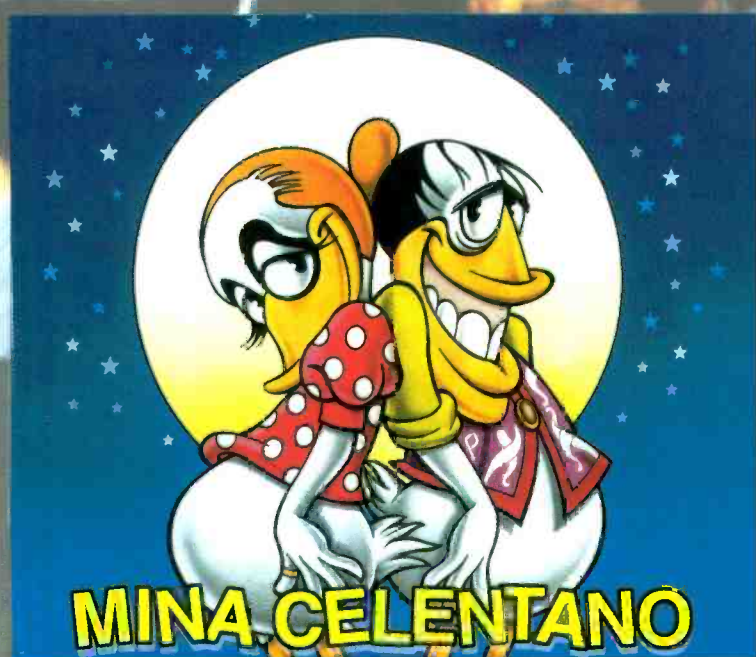
1. Jim, Caroline, Sharon and Andrea Corr
2. Glenys Kinnock MEP, Jean Michel Jarre, Neil Kinnock (Vice President of the European Commission) and Phil Collins
3. Romano Prodi (President of the European Commission) and Jay Berman (Chairman and CEO of IFPI)
4. Charles Tannock MEP, Malcolm Harbour MEP, Rosemary Scallon MEP and Damian Scallon
5. Jay Berman, Phil Collins, Romano Prodi, Paul Russell (Sony Music)
6. Herbert Grönemeyer and Neil Kinnock
7. Romano Prodi, Enzo Mazza (IFPI Italy) and Rupert Perry (EMI)
8. Melanie C and Neil Kinnock

*For over 50 weeks his last CD is on top of Italian charts.*

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**CLAN** **S**<sup>4</sup>  
CELENTANO



*"Mina Celentano": over 1.200.000 copies sold in Italy.  
"Io non so parlare d'amore": over 1.500.000 copies sold to date in Italy.  
Two extraordinary success by Adriano Celentano.*

*distributed by Sony Music Italy*

## A FRIENDLY ENCOUNTER OF MUSIC AND POLITICS

"It was a very enjoyable evening because it was very friendly."

This is how Neil Kinnock, the UK's former Labour party leader and currently vice-president of the European Commission, described the third IFPI Platinum Europe Awards show which took place on July 13 in Brussels at the Hotel Plaza. Kinnock's views seem to be shared by the 350 participants who attended the event, not least by the artists themselves who were present in Brussels.

"For me, it was a pleasure to be here," said the evening's host Phil Collins, who also received a Platinum Award himself. "I was here because I was asked to host it and because of the essence of the award. I didn't know I was going to get an award—it was a big surprise. But I was here just for the fun."

Collins and all the artists contributed to the friendly and relaxed atmosphere which was not lost on Kinnock, who presented all the awards to all the artists. "Usually in such ceremonies, you have a lot of sharp elbows and there was none of this tonight," he commented after the show. A little earlier, Kinnock had taken the stage for a speech in which he said he favoured "sensible laws to deter copyright abuse and combat piracy."



Melanie C

Picking up awards were Alejandro Sanz and Hevia from Spain, Helmut Lotti from Belgium, Sasha from Germany, Aqua from Denmark, and The Cardigans from Sweden. Kinnock considered that the evening's performers were reflecting "the cultural diversity of Europe and that is a cause for celebration."

Artists like Warner Music Italy act Ligabue were conscious of the special nature of the award show, where both artistic merits and global considerations were present. Speaking after the show, Ligabue, who regrets that all his catalogue is available through websites such as Napster, joined the list of artists calling for better protection in the digital world.

"We are living in very confused times," he explained. "The Internet can be a fantastic way to communicate or a very dangerous tool. We need some strong rules—proper legislation for everyone who writes and plays music. And we need to make sure these rules are enforced."

The evening also saw Jean-Michel Jarre handing over to the Corrs the baton of Artist Spokesman. Jarre was presented with a special medal for his contribution to the music industry by IFPI chairman & CEO Jay Berman. "We were lucky that in Jean-Michel Jarre we had found an artist who has far exceeded our expectations," said Berman.

"I spent two years with the IFPI and I enjoyed it," reciprocated Jarre, adding: "I am now happy to pass the baton to the Corrs." Sharon Corr replied that "it is a privilege to take this role from Jean-Michel."

The presence of high-level European policy makers, combined with the smooth running of the show, prompted many positive comments from music industry executives. Sony Music

Entertainment Europe chairman Paul Russell, who is also chairman of the IFPI Platinum Europe committee, said: "It was a great night and the fact that both [European Commission president] Romano Prodi and Neil Kinnock—two of the most important politicians in Europe—attended shows how significant the Awards have become within the Brussels agenda. In addition it has become a high priority for artists and my thanks go to all of them for their support—and particularly Phil Collins for doing a wonderful job as host."

For Stephen Shrimpton, chairman & CEO of Warner Music International, "once again the IFPI Platinum Awards illustrated the great diversity of musical talent on offer throughout Europe while the show itself—without having to contend with the demands associated with a major television broadcast—remains an informal, charming and friendly event bringing together people from our own industry with those from the European business and political forum."



Paul Russell (Sony Music), President Prodi and Ligabue

After receiving her award and performing two songs, Virgin act Melanie C said she accepted the invitation to perform in Brussels because "there's a lot of important people here, and the fans have recognised that they enjoy my album. Sometimes you just feel like you want to prove yourself to all the industry bods because they are the hardest to please. You know, it's the toughest audience. I'm going on tour in September and now that I've done this it's going to be easy, isn't it?"

In addition to Melanie C, the show included performances from German artist Herbert Grönemeyer and Italian superstar Ligabue.



Jean-Michel Jarre



**INTRODUCTION JAY BERMAN** Chairman & CEO of IFPI, representing the recording industry worldwide

Platinum Europe is a recent addition to the music industry's awards line-up. It was created precisely for the purpose of heightening awareness of Europe as both a market for recorded music—the second largest market in the world—and as a very significant source of repertoire for both the European market and the world. Today, about one-third of all the music sold in the world is European repertoire.

In only a few years, Platinum Europe has established itself as a symbol for European cultural achievement. We are proud to have played a part in its creation and we welcome the opportunity to share with you the diversity of European talent it recognises.

Platinum winners join that elite group of artists who have sold one million copies of an album in Europe. This year, we add a number of new names to the special status of European superstars.

A total of 118 new albums have gone platinum since the last awards ceremony, held two years ago. It is a tribute to the vitality of the industry in Europe that 65% of these new albums are made up of European repertoire.

The growing appetite of European consumers for local culture is demonstrated by the rise in the level of domestic repertoire over the last six years, from 34% to 41% as a percentage of total sales in Europe. IFPI was especially pleased to bring this celebration of European cultural diversity and achievement back to Brussels and to share it with a distinguished audience from the various European institutions.

In particular, we were most honoured that European Commission President Romano Prodi joined us for the first part of the evening and Vice-President Neil Kinnock agreed to present the awards. All of this is a tremendous tribute to the importance of the European industry.

Two of our own industry's most celebrated European talents, with a worldwide audience of fans, were also present at the awards. Jean-Michel Jarre, the first artist spokesman for the European music industry, and his accomplished successors, the multi-talented Corrs, who will continue to voice the views of artists in the digital age and promote the music sector in Europe.

To host the show we were honoured to have with us one of the most successful and prolific artists in the history of the recording industry, Mr Phil Collins.

Platinum Europe is a tribute to all of the artists who have achieved the remarkable feat of selling a million albums across a continent with so many different languages and cultures. Their musical achievements know no bounds.



Jay Berman



Neil Kinnock, John Deacon (BPI), Sara John (music business advisor to DCMs) and Jay Berman



Neil Kinnock

**WELCOME ADDRESS NEIL KINNOCK** Vice-President of the European Commission

**This is a night to celebrate the joy, the creativity, and the success of European music—here in our own continent and across the planet.**

This Platinum Europe Awards event has special qualities:

- It is based on sales so it is the music buying public, right across the diversities of Europe, that decides who gets the awards.
- It gives us a chance to give public recognition to the outstanding achievements of the performers and the writers, producers and technical geniuses that help to make good music.
- And it provides a platform for us to let everyone know that the European music industry is a world leader with over a third of the global music retail market, 600,000 jobs, and nearly Euro 12 billion worth of sales in Europe alone.

That is a real testimony to talent in music and marketing. And there's much more to come. Simply because the people who make music in Europe have proved their capacity for sustained and brilliant innovation in generating and in meeting changing demands.

If Europe was a single country, with a single language and a single culture—and, happily, Europe will never be any of those things—all those would be creditable accomplishments.

But maybe the greatest cause for celebration is the fact that, whilst every part of this continent retains its vital distinctiveness, and whilst artists reflect that great diversity, they still strike common chords with people right across Europe and beyond it.

That unique contribution to dynamic modern culture, together with the huge entertainment and economic product of this industry, make it essential for the European Union to play its part in safeguarding the future.

Of course, that doesn't mean—and it can't mean—cotton wool wrapping. But it does mean sensible laws to deter copyright abuse and combat piracy.

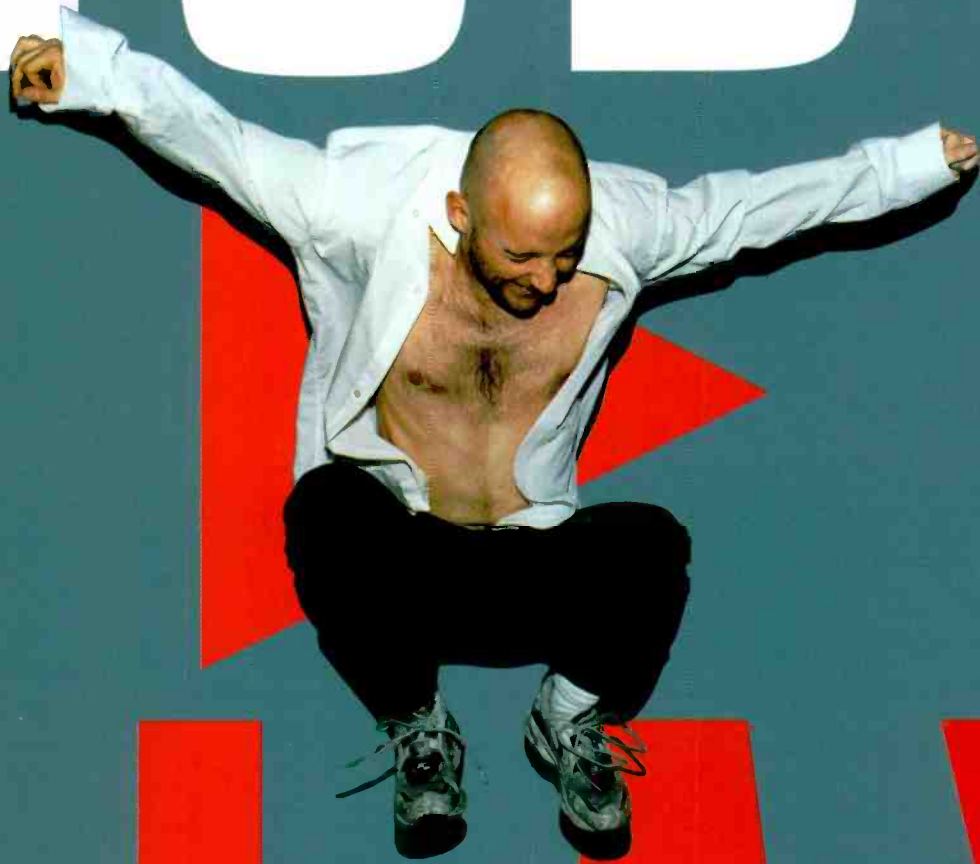
Cheap access to stolen intellectual property and musical creativity might seem attractive. But the truth is that the pirates hit investment, variety, opportunity, and quality—and the music makers and the fans lose out.

Helping to make modern international rules is, of course, part of the job of the European Commission—and we will strive to make our contribution to upholding deserved intellectual property rights and the legitimate interests of the creative community.

That, I guess, is why IFPI gave me the pleasure of being here tonight. I'm here because the European Commission needs to support, and wants to support, the further growth and success of creativity in Europe.

And I'm here to say "Thank you for the music": Life wouldn't be as good without you.

# MOBY



# PLAY

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**Cher**  
*Believe*  
*Greatest Hits*

**Phil Collins**  
*Hits*

**The Corrs**  
*Unplugged*

**Eric Clapton**  
*Chronicles*

**Ligabue**  
*Buon Compleanno Elvis*

**Alanis Morissette**  
*Supposed Former Infatuation Junkie*  
*MTV Unplugged*

**Red Hot Chili Peppers**  
*Californication*

**R.E.M.**  
*Up*

**Alejandro Sanz**  
*Mas*

**Sasha**  
*Dedicated To...*

**Simply Red**  
*Love And The Russian Winter*

**Westernhagen**  
*Radio Maria*





# LIGHTING UP EUROPE

 **WARNER MUSIC EUROPE**



## THE PLATINUM EUROPE AWARDS 2000

A celebration of musical achievement in europe











# Artists & Music

## TOP CLASSICAL ALBUMS™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan®**

| THIS WEEK | LAST WEEK | WKS. ON CHART | ARTIST   | TITLE   |
|-----------|-----------|---------------|--|---|
| 1         | 1         | 24            | <b>YO-YO MA/EDGAR MEYER/MARK O'CONNOR</b><br>SONY CLASSICAL 66782 (10.98 EQ/16.98) | <b>NO. 1</b><br>APPALACHIAN JOURNEY<br>2 weeks at No. 1 |
| 2         | 3         | 3             | <b>YO-YO MA</b><br>SONY CLASSICAL 60681 (10.98 EQ/16.98)                           | SIMPLY BAROQUE II                                       |
| 3         | 2         | 43            | <b>ANDREA BOCELLI</b> ▲<br>PHILIPS 462600 (12.98/18.98)                            | SACRED ARIAS  |
| 4         | 4         | 40            | <b>CHICAGO SYMPHONY ORCHESTRA (LEVINE)</b><br>WALT DISNEY 860986 (17.98 CD)        | FANTASIA 2000   |
| 5         | 5         | 25            | <b>VARIOUS ARTISTS</b><br>VIRGIN 48634 (22.98 CD)                                  | HARMONY   |
| 6         | 11        | 80            | <b>YO-YO MA</b><br>SONY CLASSICAL 60680 (10.98 EQ/16.98)                           | SIMPLY BAROQUE  |
| 7         | 7         | 6             | <b>CHANTICLEER</b><br>TELDEC 81829 (16.98 CD)                                      | MAGNIFICAT  |
| 8         | 10        | 74            | <b>VARIOUS ARTISTS</b><br>VIRGIN/CIRCA 44890 (19.98/22.98)                         | THE MOST RELAXING CLASSICAL ALBUM IN THE WORLD...EVER!  |
| 9         | 8         | 6             | <b>VARIOUS ARTISTS</b><br>ERATO 24802 (16.98 CD)                                   | BEETHOVEN'S ADAGIOS                                     |
| 10        | 9         | 18            | <b>JOHN WILLIAMS</b><br>SONY CLASSICAL 89141 (17.98 EQ CD)                         | CLASSIC WILLIAMS  |
| 11        | RE-ENTRY  |               | <b>DEBORAH VOIGT/PLACIDO DOMINGO</b><br>EMI CLASSICS 57004 (34.98 CD)              | WAGNER: LOVE DUETS                                      |
| 12        | 6         | 2             | <b>RENEE FLEMING</b><br>DECCA 466766 (33.98 CD)                                    | MASSNET: THAIS-COMplete OPERA                           |
| 13        | 13        | 57            | <b>VARIOUS ARTISTS</b><br>CIRCA/VIRGIN 42203 (19.98/22.98)                         | THE BEST OPERA ALBUM IN THE WORLD...EVER!               |
| 14        | 12        | 10            | <b>LUCIANO PAVAROTTI</b><br>DECCA 467241 (18.98 CD)                                | SINGS ITALIAN WEDDING FAVORITES                         |
| 15        | 15        | 26            | <b>ANDRE RIEU</b><br>PHILIPS 457456 (11.98/17.98)                                  | 100 YEARS OF STRAUSS                                    |

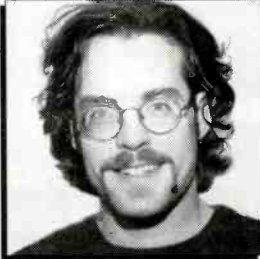
## TOP CLASSICAL CROSSOVER™

| THIS WEEK | LAST WEEK | WKS. ON CHART | ARTIST   | TITLE                                      |
|-----------|-----------|---------------|--|--|
| 1         | NEW       |               | <b>SARAH BRIGHTMAN</b><br>NEMO STUDIO/ANGEL 56968 (10.98/17.98)                        | <b>NO. 1</b><br>LA LUNA<br>1 week at No. 1 |
| 2         | 1         | 77            | <b>CHARLOTTE CHURCH</b> ▲<br>SONY CLASSICAL 60957 (11.98 EQ/17.98)                     | VOICE OF AN ANGEL                          |
| 3         | 3         | 65            | <b>SARAH BRIGHTMAN</b><br>REALLY USEFUL/DECCA 539330 (12.98/18.98)                     | THE ANDREW LLOYD WEBBER COLLECTION         |
| 4         | 2         | 72            | <b>SARAH BRIGHTMAN</b> ●<br>NEMO STUDIO/ANGEL 56769 (10.98/17.98)                      | EDEN                                       |
| 5         | 4         | 42            | <b>CHARLOTTE CHURCH</b> ▲<br>SONY CLASSICAL 64356 (11.98 EQ/17.98)                     | CHARLOTTE CHURCH                           |
| 6         | NEW       |               | <b>BOSTON POPS (WILLIAMS)</b><br>SONY CLASSICAL 89434 (9.98 EQ/15.98)                  | NBC PRESENTS SUMMON THE HEROES             |
| 7         | 5         | 66            | <b>JOSHUA BELL/ESA-PEKKA SALONEN</b><br>SONY CLASSICAL 63010 (17.98 EQ CD)             | THE RED VIOLIN                             |
| 8         | 9         | 41            | <b>SARAH BRIGHTMAN</b><br>REALLY USEFUL/DECCA 839116 (17.98 CD)                        | THE SONGS THAT GOT AWAY                    |
| 9         | 6         | 70            | <b>LONDON SYMPHONY ORCHESTRA (WILLIAMS)</b> ▲<br>SONY CLASSICAL 61816 (11.98 EQ/18.98) | STAR WARS EPISODE I: THE PHANTOM MENACE    |
| 10        | 7         | 44            | <b>JOHN WILLIAMS</b><br>SONY CLASSICAL 51333 (24.98 EQ CD)                             | GREATEST HITS: 1969-1999                   |
| 11        | 10        | 87            | <b>JOHN WILLIAMS/CHRISTOPHER PARKENING</b><br>SONY CLASSICAL 61649 (17.98 EQ CD)       | STEPMOM                                    |
| 12        | 8         | 5             | <b>FILIPPA GIORDANO</b><br>ERATO 29694 (16.98 CD)                                      | FILIPPA GIORDANO                           |
| 13        | 11        | 28            | <b>WILLIAM ORBIT</b><br>MAVERICK 47596 (17.98 CD) <b>HS</b>                            | PIECES IN A MODERN STYLE                   |
| 14        | NEW       |               | <b>EDGAR MEYER</b><br>SONY CLASSICAL 89183 (10.98 EQ/16.98)                            | BACH: UNACCOMPANIED CELLO SUITES           |
| 15        | NEW       |               | <b>VARIOUS ARTISTS</b><br>DECCA 465819 (17.98 CD)                                      | A DIFFERENT PRELUDE                        |

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. \*Asterisk indicates vinyl available. **HS** indicates past or present Heatseeker title. Classical Midline compact discs have a wholesale cost between \$8.98 and \$12.97. CDs with a wholesale price lower than \$8.98 appear on Classical Budget. © 2000 Billboard/BPI Communications and SoundScan, Inc.

| TOP CLASSICAL MIDLINE   | TOP CLASSICAL BUDGET                                  |
|---|---|
| 1 BEST OF THE MILLENNIUM VARIOUS ARTISTS DG   | 1 BEST OF BEETHOVEN: VOL. 1 VARIOUS ARTISTS ST. CLAIR |
| 2 BACH'S ADAGIOS VARIOUS ARTISTS ERATO  | 2 BEST OF MOZART: VOL. 1 VARIOUS ARTISTS ST. CLAIR    |
| 3 ROMANTIC ADAGIOS VARIOUS ARTISTS DECCA  | 3 PIANO CLASSICS VARIOUS ARTISTS ST. CLAIR            |
| 4 MOZART FOR YOUR MIND VARIOUS ARTISTS PHILIPS  | 4 ROMANTIC CLASSICS VARIOUS ARTISTS ST. CLAIR         |
| 5 ONLY CLASSICAL CD YOU NEED VARIOUS ARTISTS RCA VICTOR   | 5 BEST OF BACH: VOL. 1 VARIOUS ARTISTS ST. CLAIR      |
| 6 SIMPLY THE BEST CLASSICAL ANTHEMS VARIOUS ARTISTS ERATO   | 6 CANDELIGHT CLASSICS VARIOUS ARTISTS ST. CLAIR       |
| 7 BRIDE'S GUIDE TO WEDDING MUSIC VARIOUS ARTISTS ANGEL  | 7 GUITAR CLASSICS VARIOUS ARTISTS ST. CLAIR           |
| 8 ESSENTIAL BACH VARIOUS ARTISTS DECCA  | 8 TRANQUIL CLASSICS VARIOUS ARTISTS ST. CLAIR         |
| 9 BUILD YOUR BABY'S BRAIN THROUGH MUSIC VARIOUS ARTISTS SONY CLASSICAL                            | 9 RELAXING CLASSICS VARIOUS ARTISTS ST. CLAIR         |
| 10 PACHELBEL CANON VARIOUS ARTISTS RCA VICTOR   | 10 EVENING CLASSICS VARIOUS ARTISTS ST. CLAIR         |
| 11 BEETHOVEN FOR RELAXATION VARIOUS ARTISTS RCA VICTOR  | 11 MIDNIGHT CLASSICS VARIOUS ARTISTS ST. CLAIR        |
| 12 GERSHWIN: RHAPSODY IN BLUE/AN AMERICAN IN PARIS NEW YORK PHILHARMONIC BERNSTEIN SONY CLASSICAL | 12 RAINY DAY CLASSICS VARIOUS ARTISTS ST. CLAIR       |
| 13 PIANO FOR RELAXATION VARIOUS ARTISTS RCA VICTOR  | 13 20 CLASSICAL FAVORITES VARIOUS ARTISTS MADACY      |
| 14 CLASSICAL WEDDING VARIOUS CHASE MUSIC GROUP  | 14 SUMMERTIME CLASSICS VARIOUS ARTISTS ST. CLAIR      |
| 15 ALBINONI'S ADAGIOS I SOLISTI VENETI SCIMONE ERATO  | 15 GENTLE CLASSICS VARIOUS ARTISTS ST. CLAIR          |

## Classical KEEPING SCORE



by Bradley Bambarger

**OPENING DOORS:** Artistically fortuitous mergers of rock and classical music are rare creatures, most being clumsy, cynical, or far worse. Yet two artists who have each trumped the odds to yield hybrids of real style and substance—arranger **Jazz Coleman** and violinist **Nigel Kennedy**—have now collaborated on perhaps the most artful alchemy yet. Coleman has created "Riders On The Storm: The Doors Concerto," a richly poetic feature for Kennedy, the **Prague Symphony Orchestra** led by **Peter Scholes**, and the iconic themes of the **Doors**.

Due Oct. 10, the Decca album follows Coleman's previous hit excursions into orchestral reanimation—the peerless "Us And Them: Symphonic Pink Floyd" and "Kashmir: Symphonic Led Zeppelin," two Point/Universal discs that each resided high on Billboard's Top Classical Crossover chart for the maximum 104 weeks allowed. Coleman's unique success stems from a unique background: Although classically trained (starting out as a boy chorister and violinist in his native England), the 39-year-old musician understands avant-rock from the inside. His early claim to fame came as front man for art-metal provocateurs **Killing Joke**, whose mid-'80s work influenced bands ranging from **Nirvana** to **Nine Inch Nails**.

It is via Coleman's uncommon combination of deft technique and wild imagination that the **Doors Concerto** leaps far beyond the cheap, stultifying literalism plaguing other attempts at "symphonic rock." With his characteristic sense of drama, Coleman says, "The artistic odds really are so stacked against you in a project like this that I was compelled to approach the arrangements as if they were the last work I was going to do on this planet. I dreamt about it for a year before I put pen to paper: I wanted to surpass all previous ideas of what an arrangement could be. I wanted to invest so much detail, so much beating heart, into the work that it could take on a life of its own."

Incorporating echoes from the band's late-'60s milieu, Coleman's **Doors Concerto** conjures a cinematic vista; material transmuted from "Light My Fire," "Hello, I Love You," "The Unknown Soldier," "Strange Days," and "The End" evokes everything from Bacchanalian revelry and Vietnam War dissent to an ultimate, Eastern-minded grace. The tone painting's subtleties obviously strike an emotional chord with the living **Doors**—keyboardist **Ray Manzarek**, guitarist **Robbie Krieger**, and drummer **John Densmore**—as they have been effusive in their praise of Coleman's work. For his part, Manzarek points out that the dark lyricism of the arrangement manages to merge the lust for life of the original **Doors** ethos with the autumnal sadness now audible in their music. The concerto rings with both the grand potential and the faded actuality of the **Doors** and their decade.

Of course, the ghost of **Jim Morrison** shades every note of the **Doors Concerto**, as Coleman explains. "Although the solo role isn't limited to the vocal line at all," he says, "I aimed to capture Morrison's voice—the voice of absolute freedom—in a virtuoso violin part. In my head, I had to write for a specific violinist, and that was always Nigel, even before we'd contacted him. Manzarek has talked about the Dionysian spirit of Morrison, and I strove to connect with the spirit of the dead by writing for a violinist who himself is intimately familiar with the rites of **Bacchus**."

A great fan of Kennedy's record-shattering **Vivaldi "Four Seasons"**—and even more his kindred-spirit collaborations in **Brahms** and **Beethoven** with the late conductor **Klaus Tennstedt**—Coleman also felt in sympathy

with Kennedy's recent achievement in arranging the music of **Jimi Hendrix** for improvisatory chamber ensemble. Once the two met, "it was like finding a long-lost brother, in a way," Coleman says. "He understands the primal aspect of the best experimental rock, and there are so few accomplished classical musicians who do. Now I have someone to talk to!"

Coleman adds that although Kennedy is "a keen perfectionist, he runs with the music. He lets his soul explode in music the way Hendrix did. And the guy has no airs or graces—he is a completely unpretentious classical virtuoso, which is quite uncommon."

For Kennedy, it is always tricky business for classical artists to mix it up with rock icons. "First of all," he says, "the **Doors**, or Hendrix for that matter, don't really need this sort of thing—their music exists, and will exist, on its own, forever. Like all great art, the **Doors'** music makes a mockery of space and time. It sounds more contemporary than most of what tries to pass itself off as contemporary in pop music today. Having said that, I absolutely fucking love **Jazz's** arrangements—they're inspired, beautiful stuff; they groove, capturing the rhythmic impetus of the **Doors** in this sort of neoclassical symphonic space. Above all, he has gotten in touch with the essence of the music, putting a lot of himself—his soul—in it along the way. To me, the music sings with a love that is missing from 99% of everything that record companies label as 'crossover.'"

Kennedy plays his intense bel canto role with such idiomatic fire and poetry that it is hard to imagine any other artist pulling it off. But while it was fun for him, recording the concerto wasn't quite a virtuoso's holiday. "Before seeing the scores," he says, "I thought I'd probably just waltz in and jam. But I saw them after just coming home from a tour playing **Bach** with the **Berlin Philharmonic**—and, honestly, I thought, 'Look at all those notes! Jesus, the last thing I need are more notes.' The violin part was complex, gruesome, really, but I was challenged. And playing that vocal violin role, I did

feel in touch with **Jim Morrison's** spirit." Of the collaboration with the **Prague Symphony**, Coleman says, "I'm sure the orchestra thought, 'Oh, we'll have a bit of a break and play some light rock music.' Well, you should have seen their faces when they saw the scores. And they played the music with all the hunger I ever could have wanted, a hunger I probably couldn't gotten from one of the slicker high-profile orchestras. I also think the **Prague** players have a connection to a certain late-'60s idealism that has mostly disappeared."

The **Doors** sessions were so fruitful that the **Prague Symphony** named Coleman its composer-in-residence for the next two years. On Halloween, the orchestra premieres his "Inamorata," a work for double choir and orchestra.

Coleman is also at work on another piece for Kennedy, provisionally titled "Illuminati." (The pair's bond is further cemented now that they share management, with Kennedy recently signing with British rock magnate **Jazz Summers**.) Having just ended his long rock publishing deal, Coleman is casting about for publishers. Of his goals for his future classically oriented compositions, Coleman says, "I am a neo-Romantic at heart. I love dissonance, obviously, but I love dissonance before it resolves into pure harmony... Overly intellectualized music, music that is merely 'interesting,' is not enough. To move people, to really matter at all, music has to be blood-red with passion."

Audiences around the world may get a chance to hear Coleman's red-blooded sound live, as a **Doors Concerto** tour is in the works for Kennedy, who will appear with various orchestras. Some of these concerts could be major events, as Coleman has also begun writing arrangements for further **Doors** songs—with the aim of having the living band members playing along with Kennedy and the orchestra. A Hollywood Bowl show is being planned, as is a Paris concert marking the 30th anniversary of Morrison's death next year.



# Top Jazz Albums™

| THIS WEEK   | LAST WEEK | WEEKS ON CHART | ARTIST  | TITLE   |
|---|-----------|----------------|---|---|
| <div style="display: flex; justify-content: space-between;"> <span>COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY <b>SoundScan®</b></span> <span>IMPRINT &amp; NUMBER/DISTRIBUTING LABEL</span> </div> |           |                |   |   |
| <div style="display: flex; justify-content: space-between;"> <span>◀ No. 1 ▶</span> </div>  |           |                |   |   |
| 1   | 1         | 65             | <b>DIANA KRALL</b> ●<br>VERVE 050304/VG                                   | WHEN I LOOK IN YOUR EYES <span style="float: right;">52 weeks at No. 1</span> |
| 2   | 2         | 6              | <b>JANE MONHEIT</b><br>N-CODED 4207/WARLOCK <b>HS</b>                     | NEVER NEVER LAND  |
| 3   | 3         | 4              | <b>SOUNDTRACK</b><br>MALPASO 47848/WARNER BROS.                           | SPACE COWBOYS - MUSIC FROM THE MOTION PICTURE                                 |
| 4   | 8         | 28             | <b>DIANA KRALL</b><br>JUSTIN TIME 40050                                   | STEPPING OUT  |
| 5   | RE-ENTRY  |                | <b>ROSEMARY CLOONEY WITH JOHN PIZZARELLI</b><br>CONCORD JAZZ 4884/CONCORD | BRAZIL  |
| 6   | 4         | 13             | <b>VARIOUS ARTISTS</b><br>NARM 50004                                      | BET ON JAZZ PRESENTS: FOR THE LOVE OF JAZZ                                    |
| 7   | 5         | 35             | <b>STEVE TYRELL</b><br>ATLANTIC 83209/VG                                  | A NEW STANDARD  |
| 8   | 15        | 29             | <b>JOHN COLTRANE</b><br>RHINO 79778                                       | THE VERY BEST OF JOHN COLTRANE  |
| 9   | 6         | 28             | <b>VARIOUS ARTISTS</b><br>SONY CLASSICAL 89019                            | SWEET AND LOWDOWN - MUSIC FROM THE MOTION PICTURE                             |
| 10  | 7         | 17             | <b>DAVID BENOIT</b><br>GRP 543637/VG                                      | HERE'S TO YOU, CHARLIE BROWN: 50 GREAT YEARS!                                 |
| 11  | 9         | 7              | <b>DIANNE REEVES</b><br>BLUE NOTE 25141/CAPITOL                           | IN THE MOMENT- LIVE IN CONCERT  |
| 12  | 18        | 2              | <b>VARIOUS ARTISTS</b><br>32 JAZZ 32205/RVKO                              | JAZZ FOR WHEN YOU'RE IN LOVE  |
| 13  | 10        | 83             | <b>MILES DAVIS</b><br>LEGACY/COLUMBIA 65853/CRG                           | LOVE SONGS  |
| 14  | 14        | 66             | <b>HARRY CONNICK, JR. ●</b><br>COLUMBIA 69618/CRG                         | COME BY ME  |
| 15  | 13        | 2              | <b>LOUIS ARMSTRONG</b><br>LEGACY/COLUMBIA 63527/CRG                       | THE COMPLETE HOT FIVE & HOT SEVEN RECORDINGS                                  |
| 16  | 11        | 15             | <b>ROY HARGROVE</b><br>VERVE 54354/VG                                     | MOMENT TO MOMENT - ROY HARGROVE WITH STRINGS                                  |
| 17  | NEW ▶     |                | <b>JIMMY SCOTT</b><br>MILESTONE 9305/FANTASY                              | MOOD INDIGO   |
| 18  | 17        | 67             | <b>VARIOUS ARTISTS</b><br>32 JAZZ 32130/RVKO                              | JAZZ FOR A LAZY DAY   |
| 19  | 12        | 3              | <b>BRANFORD MARSALIS QUARTET</b><br>COLUMBIA 63850                        | CONTEMPORARY JAZZ   |
| 20  | 22        | 38             | <b>VARIOUS ARTISTS</b><br>32 JAZZ 32152/RVKO                              | JAZZ FOR THOSE PEACEFUL MOMENTS   |
| 21  | 16        | 83             | <b>VARIOUS ARTISTS</b><br>32 JAZZ 32106/RVKO                              | JAZZ FOR WHEN YOU'RE ALONE  |
| 22  | 21        | 22             | <b>JOSHUA REDMAN</b><br>WARNER BROS. 47465 <b>HS</b>                      | BEYOND  |
| 23  | 24        | 13             | <b>CHARLIE HUNTER</b><br>BLUE NOTE 25450/CAPITOL                          | CHARLIE HUNTER  |
| 24  | 23        | 4              | <b>TITO PUENTE</b><br>CONCORD PICANTE 4924/CONCORD                        | PARTY WITH PUENTE!  |
| 25  | 19        | 2              | <b>CHARLES LLOYD</b><br>ECW 549043  | THE WATER IS WIDE   |

## TOP CONTEMPORARY JAZZ ALBUMS™

| THIS WEEK  | LAST WEEK | WEEKS ON CHART | ARTIST  | TITLE  |
|--|-----------|----------------|---|--|
| <div style="display: flex; justify-content: space-between;"> <span>◀ No. 1 ▶</span> </div> |           |                |   |  |
| 1  | 1         | 2              | <b>FOURPLAY</b><br>WARNER BROS. 47694                           | FOURPLAY... YES, PLEASE! <span style="float: right;">2 weeks at No. 1</span> |
| 2  | 2         | 14             | <b>BONEY JAMES/RICK BRAUN</b><br>WARNER BROS. 47557             | SHAKE IT UP  |
| 3  | 5         | 8              | <b>WALTER BEASLEY</b><br>SHANACHIE 5071                         | WON'T YOU LET ME LOVE YOU  |
| 4  | 3         | 6              | <b>BELA FLECK AND THE FLECKTONES</b><br>COLUMBIA 62178/CRG      | OUTBOUND   |
| 5  | 6         | 49             | <b>DAVE KOZ</b><br>CAPITOL 99458 <b>HS</b>                      | THE DANCE  |
| 6  | 4         | 15             | <b>GEORGE BENSON</b><br>GRP 543586/VG                           | ABSOLUTE BENSON  |
| 7  | 7         | 26             | <b>AL JARREAU</b><br>GRP 547884/VG                              | TOMORROW TODAY   |
| 8  | 8         | 62             | <b>KENNY G ▲</b><br>ARISTA 19085                                | CLASSICS IN THE KEY OF G   |
| 9  | 9         | 7              | <b>CRAIG CHAQUICO</b><br>HIGHER OCTAVE 49272/VIRGIN             | PANORAMA - THE BEST OF CRAIG CHAQUICO  |
| 10   | 10        | 7              | <b>STEVE COLE</b><br>ATLANTIC 83325/VG                          | BETWEEN US   |
| 11   | NEW ▶     |                | <b>WARREN HILL</b><br>NARADA JAZZ 49660/VIRGIN                  | LOVE LIFE  |
| 12   | 11        | 80             | <b>BONEY JAMES ●</b><br>WARNER BROS. 47283                      | BODY LANGUAGE  |
| 13   | 12        | 27             | <b>URBAN KNIGHTS</b><br>NARADA 48498/VIRGIN <b>HS</b>           | URBAN KNIGHTS III  |
| 14   | 18        | 11             | <b>JEFF GOLUB</b><br>GRP 543688/VG                              | DANGEROUS CURVES   |
| 15   | 13        | 15             | <b>ACOUSTIC ALCHEMY</b><br>HIGHER OCTAVE 48946/VIRGIN <b>HS</b> | THE BEAUTIFUL GAME   |
| 16   | 19        | 58             | <b>PAUL HARDCASTLE</b><br>TRIPPIN' 'N' RHYTHM/PUSH 90506/V2     | THE JAZZMASTERS III  |
| 17   | 16        | 42             | <b>DOWN TO THE BONE</b><br>INTERNAL BASS 2002                   | THE URBAN GROOVES - ALBUM II   |
| 18   | 15        | 26             | <b>LARRY CARLTON</b><br>WARNER BROS. 47338                      | FINGERPRINTS   |
| 19   | RE-ENTRY  |                | <b>RICHARD ELLIOT</b><br>BLUE NOTE 57481/CAPITOL <b>HS</b>      | CHILL FACTOR   |
| 20   | 14        | 16             | <b>KEIKO MATSUI</b><br>COUNTDOWN 17796/UNITY                    | WHISPER FROM THE MIRROR  |
| 21   | 23        | 71             | <b>JOE SAMPLE FEATURING LALAH HATHAWAY</b><br>PRA/GRP 059956/VG | THE SONG LIVES ON  |
| 22   | 20        | 28             | <b>PAUL TAYLOR</b><br>PEAK/N-CODED 4208/WARLOCK <b>HS</b>       | UNDERCOVER   |
| 23   | 17        | 97             | <b>KIRK WHALUM</b><br>WARNER BROS. 47124 <b>HS</b>              | FOR YOU  |
| 24   | NEW ▶     |                | <b>BOB BALDWIN</b><br>CITY SKETCHES 70479/ORPHEUS               | BOBBALDWIN.COM   |
| 25   | 22        | 12             | <b>GROVER WASHINGTON, JR.</b><br>MOTOWN 157617/UNIVERSAL        | THE BEST OF GROVER WASHINGTON, JR. — THE MILLENNIUM COLLECTION               |

Alboms with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. All albums available on cassette and CD. \*Asterisk indicates vinyl available. **HS** indicates past or present Heatseeker title. ©2000, Billboard/BPI Communications, and SoundScan, Inc.

## Living Daylights Illuminates Seattle Scene

**SOMETHING ABOUT SEATTLE:** In order to reach new audiences, jazz must adapt to the times, bringing ever-changing influences into its sonic stew. Medeski, Martin & Wood understand that. So does John Scofield, who not only utilized musicians from jazz/rock bands such as Deep Banana Blackout on his recent album and tour but also played recent dates at clubs and festivals that are frequented by young music fans.

The Seattle-based trio **Living Daylights** also understands. Consisting of saxophonist **Jessica Lurie**, electric bassist **Arne Livingston**, and drummer **Dale Fanning**, the group has a third release, "Electric Rosary" (Liq-



LIVING DAYLIGHTS

uid City, distributed by City Hall), due Tuesday (12). The set showcases the band's stellar improvisations and compositions and its ability to fuse straight-ahead jazz with the eclectic adventurousness of its hometown.



by Steve Graybow

"There is a darn good jazz scene in Seattle," says Lurie. "There is definitely life beyond grunge. Seattle is known for cutting-edge music, and while a lot of traditional jazz musicians come through and draw crowds, there are many smaller clubs that lean more towards the experimental and avant-garde."

With its Eastern European tonalities, African and Afro-Cuban rhythms, and references to bop, free jazz, and everything in between, Living Daylights' music could, conceivably, become too heavy-handed for the average listener. However, the band makes a conscious effort to avoid what Lurie terms "attention deficit composition," preferring instead to find ingenious ways to groove, swing, and play captivating melodies while utilizing odd time signatures. "We don't want the music to sound like an intellectual exercise," Lurie explains, noting that the trio improvises more and plays freer in a live setting than it did in the studio.

Lurie has extensively studied the

Croatian, Yugoslavian, and Bulgarian music from which many of Living Daylights' compositions derive their melodic sensibilities and has performed with acts as diverse as **Indigo Girls** and **Wayne Horvitz**. Similarly, Livingston's résumé includes a stint with **Joshua Redman** and a gig opening for **Willie Nelson**, while Fanning has played with both **Mark Whitfield** and **Pearl Jam's Mike McCready**.

Another of Seattle's favorite musical sons, guitarist **Bill Frisell**, turns up on four of "Electric Rosary's" tracks, weaving energetic lines that mirror the group's instrumental excitement and rock-influenced vigor. Not surprisingly, the band, whose tour itinerary often includes extensive cross-country road trips, has been embraced by the same jam-band audience that has been galvanized by the groove-heavy jazz of Medeski, Martin & Wood and **Charlie Hunter**.

"Young people today want to dance to jazz, and to an extent we have that element in our music," says Lurie, who co-produced a Seattle festival featuring avant-garde jazz and rock artists. "It's important to add elements of whatever is going on, culturally, to jazz. Jazz should not be a static form. It should always be evolving. There is no way to escape whatever is going on around you, and those things should feed the music."

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# Songwriters & Publishers

ARTISTS & MUSIC



**All That Jazz.** Rufus Reid, the first Charlie Parker Jazz Composition Award winner for his piece "Skies Over Emilia," accepts his BMI Crystal. Shown, from left, are Bur Korall, director of the BMI Jazz Composers Workshop; Reid; and Manny Albam and Jim McNeely, co-musical directors of the workshop.



**'Thong' Award.** DreamWorks Music Publishing recently presented production/songwriting team Tim and Bob with a multi-platinum plaque for "Thong Song," the hit they wrote and produced with Def Jam artist Sisqó. Sisqó's album, "Unleash The Dragon," has been certified four-times platinum. Pictured at the plaque presentation, from left, are Robert White, creative executive for DreamWorks Music Publishing, Ron Handler, A&R executive for DreamWorks Records and DreamWorks Music Publishing, Tim; Bob; and Chuck Kaye, head of DreamWorks Music Publishing.



**Signed On.** Writer/artist Chad Parson has signed a publishing deal with Helene Blue Musique Ltd. Parson, who also owns and performs on a label called Chadderbox Music, is shown with Helene Blue.



**Opening New Doors.** 3 Doors Down, whose album "The Better Life" (Republic/Universal) has gone double-platinum, has signed a worldwide publishing deal with Universal Music Publishing Group (UMPG). Shown in the front row, from left, are David Renzer, worldwide president of UMPG; group members Todd Harrell, Chris Henderson, and Matt Roberts; and Tom Mackay, senior director of A&R at Republic Records. In the back row are Phil Daly, head of the rock department of McGathy Promotions and tour manager; group member Brad Arnold; and Tom Sturges, executive VP of creative affairs at UMPG.

| NO. 1 SONG CREDITS   |        |           |
|--|--------|-----------|
| TITLE  | WRITER | PUBLISHER |
| <b>THE HOT 100</b>   |        |           |
| MUSIC • Madonna, Mirwais Ahmadzai • WB/ASCAP, Webo Girl/ASCAR, 1000 Lights/BMI, Warner-Tamerlane/BMI   |        |           |
| <b>HOT COUNTRY SINGLES &amp; TRACKS</b>  |        |           |
| THAT'S THE WAY • Annie Roboff, Holly Lamar • Almo/ASCAP, Anwa/ASCAP WB/ASCAP Platinum Plow/ASCAP   |        |           |
| <b>HOT R&amp;B SINGLES</b>   |        |           |
| BOUNCE WITH ME • Jermaine Dupri, Da Brat, Bryan-Michael Cox • EMI April/ASCAP, So So Def/ASCAP, Air Control/ASCAP, Throwin' Tantrums/ASCAP, Babyboy's Little/SESAC, Noontime South/SESAC, TCF/ASCAP, Fox Tunes/SESAC |        |           |
| <b>HOT RAP SINGLES</b>   |        |           |
| BOUNCE WITH ME • Jermaine Dupri, Da Brat, Bryan-Michael Cox • EMI April/ASCAP, So So Def/ASCAP, Air Control/ASCAP, Throwin' Tantrums/ASCAP, Babyboy's Little/SESAC, Noontime South/SESAC, TCF/ASCAP, Fox Tunes/SESAC |        |           |
| <b>HOT LATIN TRACKS</b>  |        |           |
| IMAGINE SIN TI • Mark Portmann, Rudy Perez • Rubel/ASCAP, Universal/ASCAP, Marport/ASCAP   |        |           |

## Management Duties To Be Divided For NMPA, Harry Fox Agency

**C**ONFIRMATION: Acting through a professional services firm, the National Music Publishers' Assn. (NMPA) and the Harry Fox Agency (HFA), its sister mechanical-royalty collection arm, has confirmed that management responsibilities for the two companies—now held by president/CEO Ed Murphy—will be split (*Billboard Bulletin*, July 13).

New Jersey-based KPMG LLP, hired to study the operations of the HFA, said that its "Best Practices" study recommended "further steps to keep the agency at peak operating efficiency in the digital age." Those steps were not specified.

Murphy is expected to retain his title at NMPA. Before Murphy's arrival at the association 15 years ago, the duties for the NMPA and HFA were split between two persons. A search for a new president/CEO of the HFA is now under way.

"This reorganization will enhance... efforts to serve the clients and customers of HFA," said NMPA/HFA board chairman Irwin Robinson.

**RENZER RE-UPS:** David Renzer, president of Universal Music Publishing Group (UMPG) for the past 4½ years, has been rewarded with a new employment deal at the company, a payoff reflected in a 500% growth in the company's revenue and in earnings before interest, taxes, depreciation, and amortization since Renzer assumed his post.

Based in Los Angeles, Renzer will continue to report to Zach Horowitz, president/COO of Universal Music Group.

With many catalog deals under his belt, including that of PolyGram and the recent acquisition of Jerry Moss and Herb Alpert's Rondor Music for about \$360 million, Renzer now oversees a catalog of 800,000 copyrights, triple that of the company's songs when he came

on board.

UMPG ranks as the world's third-largest publisher and will move up a notch with the pending merger of EMI Music and Time Warner.

**ORRALL TO PEERMUSIC:** Peermusic has brought on board hit-laden writer/producer/artist Robert Orrall.

Formerly associated with EMI Music, he's written No. 1 hits for Michael Peterson ("From Here To Eternity"), Clay Walker ("What's It To You"), and Shenandoah ("Next To You, Next To Me"). Some 125 of his songs have been recorded by the likes of Reba McEntire, Diamond Rio, Colin Raye, and Ricky Skaggs.

Orrall, who is cleared through ASCAP, is currently in the studio working as a producer with Yankee Grey (Sony/Monument)

and Peterson (Sony/Monument). As an artist, Orrall is working on a new album, "Steffle/Flanders."

**AIMP N.Y. LUNCHEON:** The Assn. of Independent Music Publishers (AIMP) in New York will host a luncheon Sept. 21 at the Le Parker Meridian Hotel.

Marybeth Peters, U.S. register of copyrights, will speak on "Current Copyright In The Age Of Napster, Scour, and 'Work-For-Hire.'"

For more info, contact the AIMP at 212-758-6157; fax 212-758-9402. E-mail aimpy@aol.com.

**PRINT ON PRINT:** The following are the best-selling folios from Cherry Lane Music:

1. Metallica, "Legendary Lies, 1988-96."
2. Barbra Streisand, "A Love Like Ours."
3. "Best Of Lenny Kravitz" (easy guitar).
4. Coal Chamber, "Chamber Music."
5. "World Of Jekyll & Hyde."

## 'THEY'RE PLAYING MY SONG'

WRITTEN BY RASHAUN HALL

**"YOU MAKE ME FEEL BRAND NEW"**

Written by Thom Bell, Linda Creed

Published by Warner Tamerlane Music (BMI)

Having a song chart high in the ever-fickle music business is tough, to say the least. Attempting a successful cover of a chart-topping song is usually even tougher. But that didn't stop RuffNation/Warner Bros.' No Question, who ably re-create the Stylistics' classic "You Make Me Feel Brand New" (No. 2 on The Billboard Hot 100 in 1974)

on the group's self-titled debut, released Sept. 5.

"Actually, my parents introduced me to the song," says Dante Massey, who along with Nicholas Johnson, Damon Jer'Core, and Thomas Blackwell comprise the Philadelphia-based No Question. "Ever since then, I liked it. I always knew I had a high voice, so I always wanted to perform that song on a record."

The late-teen quartet, the first R&B act signed to Chris Schwartz's RuffNation label, wanted to add a little edge to the tune without los-

ing its original sound. "We have more drums, but for the most part it sounds the same," says Massey of the song, which was produced by Jer'Core, Johnnie Croom, and Stacey McGee.



No Question's live performance of the track has attracted audiences of all ages to the group.

"Everybody loves it, from the younger folks to the older folks," says Massey, who cites R&B heavyweights like Al Green and Sam Cooke as influences on the group.

## Resurrected Spinal Tap Finds New Life In The Studio

FANS OF Britain's now-legendary **Spinal Tap** can experience the thrill all over again when the **Rob Reiner**-directed "This Is Spinal Tap" is released on DVD Tuesday (12). A classic among musicians—and most people in the music business—this



Pictured at the Solid State Logic console in Studio D at Henson Recording Studios (formerly A&M), from left, are producer/arranger/co-writer C.J. Vanston; Spinal Tap's Derek Smalls (Harry Shearer) and David St. Hubbins (Michael McKean); drummer Gregg Bissonette; and engineer Bill Drescher.

"rockumentary" is a brilliant parody, not to mention one of the funniest films in recent decades.

The DVD release (accompanied by a limited theatrical rerelease) features a 5.1 surround mix, which the DVD format enables, allowing an even more exhilarating experience. In addition, the DVD features footage omitted

from the original 1984 release.

To promote the DVD, Spinal Tap, already known as a band that refuses to die, is once again active onstage and in the studio. Having employed a staggering total of 37 members over the course of its first two decades (as noted in the film), Spinal Tap has most recently enlisted Los Angeles-based keyboard player and producer **C.J. Vanston** to uphold its infamous reputation.

For Vanston, the gig actually began back in 1992, when he was referred to the band. With Vanston on keys, Spinal Tap performed a half-dozen songs during the National Assn. of Music Merchants Convention in Anaheim, Calif.

"We just hit it off," recalls Vanston, or "Caucasian Jeffrey Vanston," as his bandmates refer to him. "They intended it to be just one gig, and I said, 'You guys should be doing this more, you love it way too much.' So they decided, 'Maybe we should keep this guy around.' I started pushing the band to do more stuff, and that's where it went."

It should be noted, in the unlikely event that this group is taken too seriously, that Spinal Tap is led by a nucleus that consists of David St. Hubbins, Nigel Tufnel, and Derek Smalls. They are, in reality, actors/



by Christopher Walsh

writers/directors **Michael McKean**, **Christopher Guest**, and **Harry Shearer**, respectively. Together with Reiner (aka filmmaker Marty DiBergi), they wrote, recorded, and perform the hilarious songs featured in the movie, among them "Big Bottom," "Sex Farm," and the trippy 1967 single "(Listen To The) Flower People."

Vanston, whose many credits include **Ringo Starr**, **Tina Turner**, **B.B. King**, and **Barbra Streisand**, produced Spinal Tap's new song, the aptly titled "Back From The Dead." The song is available for free download from a Web site called, naturally, tapster.com.

Pre-production was done at Vanston's personal studio, which is based around the Mark of the Unicorn 2408 digital audio hard-disc recording system running on a Macintosh G4, plus a Yamaha 02R digital mixer.

"It's an awesome system," says Vanston, explaining his preference for the Mark of the Unicorn/02R combination, as opposed to the more highly visible Pro Tools digital audio workstation with user interface, such as Digidesign's ProControl or Mackie Designs' HUI (Human User Interface). "People don't look at the 02R as that kind of device. They look at it as a stand-alone mixer, as opposed to an integrated hard-disc recording control surface. It's beautiful for it."

Vanston's studio is also equipped with Tannoy monitors, and he notes that many of his 52 vintage synthesizers were put to use on "Back From The Dead."

The song was then recorded to Quantegy 467 digital tape at the former A&M Studios in Hollywood (which, after a brief closing resulting from the merger of A&M parent company PolyGram with the Universal Music Group, reopened as Electric Mayhem Recording and Mastering and has since been renamed Henson Recording Studios). Recording took place in the Solid State Logic G Series-equipped Studio D. Vanston produced, while the song was recorded by engineer **Bill Drescher**.

The remix for the DVD and theatrical rerelease of "This Is Spinal Tap" was done by **Mark Rzett**, assisted by **John Blum**, at Chace Productions in Burbank, Calif. As Rzett explains, the advent of 5.1 surround enables a more compelling experience, bringing out greater clarity and detail in the music and effects.

Rzett and Blum took the original analog 24-track, recorded in Dolby A and mixed for LCRS (left/center/right/surround), and remixed it in the 5.1 configuration.

"That had all the dialogue, effects, and music stems separated out," Rzett recalls. "We were using the Chace surround processor and also the Sound Performance Lab Vitalizer processor for subharmonics."

Dialogue was left untouched, Rzett adds, due to its authentic, documentary feel. But the greater freedom allowed by multichannel mixing technology had to be exploited for effects and, especially, for music.

"It was a real priority for us to keep the integrity of the original mix," he explains, "just to free it from those limitations they had to deal with originally."

The 5.1 remix, Rzett notes, allows for greater separation, enabling music tracks to be enhanced for the DVD and theatrical rerelease.

"That's where we did a lot of manipulation," says Rzett, "bringing instruments forward and stuff like that. As a rerecording mixer, I am really careful about not changing the feel of the original mix. I just want to free it from limitations and make the decisions I feel the original mixers would have done if they'd had 5.1 digital available at that time."

"We were able to do some cool stuff with 'Big Bottom,'" Rzett continues. "It has a lot of bass guitar work in it,

and we were able to go nuts with the subharmonics. And they [Shearer, McKean, and Guest] were very directly involved in it too. They had a lot of suggestions and were there the whole time we were remixing. And they're hilarious guys, really funny."

In a case of life imitating art, Spinal Tap, which hit bottom and appeared to be finished as its disastrous 1982 comeback tour drew to a close, has risen yet again. After the Sept. 5 premiere of the rerelease at the Egyptian Theater in Hollywood, the band boarded a tour bus for a trip to the House of Blues, 2½ miles away. On Sept. 7, Tap performed on "Late Show With David Letterman." Discussions were ongoing for subsequent shows in London and Paris.

For Vanston and his bandmates, it is all part of a tapestry of collaboration. He scores director Guest's movies, he notes, and works with Shearer on his film projects as well.

"When I took this gig, I got a lot of criticism," he admits. "To me, it's like the explorers that were trying to raise the Titanic, and everyone got pissed off and said, 'Best leave it right where it sank.' It's kind of the same with this band. But I wanted to raise the band and let them face the iceberg again."

Excitement for Spinal Tap's latest comeback is fevered as the DVD release draws near. While one critic complained that "the musical growth rate of this band cannot be charted" and that they are "drowning in a sea of retarded sexuality and bad poetry," fans cannot get enough of Spinal Tap, as confirmed by the actual longevity of a band born in a film that is said to have been largely ad-libbed.

"The thing is, these guys don't stray too far musically," Vanston deadpans. "As a musical shepherd, which is how I view my role as producer on this record, I didn't have to put up a fence. They don't go anywhere."

**CONSOLE MANUFACTURER** Solid State Logic has announced two new appointments.

**Colin Pringle** has been appointed group marketing director, responsible for worldwide marketing and market development. Pringle, who was a director of SSL between 1988 and 1995, had most recently been with United Business Media, where he was responsible for corporate development and marketing of the company's International Music, Entertainment Technology, and Electronics divisions. He also played a major role in developing a range of E-business initiatives as part of United News & Media's investment in Internet technologies.

SSL's other announcement is that **John Andrews** has been appointed to the new post of broadcast development director. Since his appointment as marketing director in 1997, Andrews has been responsible for the introduction of the "A Class" digital console range, including Avant, Axiom-MT, and Aysis-Air.

## PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (SEPTEMBER 9, 2000)

| CATEGORY                                | HOT 100   | R&B   | COUNTRY  | MODERN ROCK  | MAINSTREAM  |
|---|---|---|--|--|---|
| TITLE<br>Artist/<br>Producer<br>(Label) | DOESN'T REALLY MATTER<br>Janet/J. Jam, T. Lewis, J. Jackson<br>(Def Jam/Def Soul) | WIFEY<br>Next/<br>KayGee<br>E. Berkeley<br>(Arista) | WHAT ABOUT NOW<br>Lonestar/<br>D. Huff<br>(BNA)  | LAST RESORT<br>Papa Roach/<br>J. Baumgardner<br>(Dreamworks) | LOSER<br>3 Doors Down/<br>P. Ebersold<br>(Republic/Universal) |
| RECORDING<br>STUDIO(S)<br>Engineer(s)   | FLYTE TYME<br>(Edina, MN)<br>Steve Hodge  | DA MILL<br>(New Jersey)<br>Adam Kudzin              | THE TRACKING ROOM<br>(Nashville)<br>Jeff Balding | NRG<br>(Los Angeles)<br>David Dominquez                      | ARDENT<br>(Memphis, TN)<br>Paul Ebersold<br>Matt Martone      |
| CONSOLE(S)/<br>DAW(S)                   | Harrison series 10  | Amek Galileo  | SSL 9000J  | Pro Tools<br>Neve 8078                                       | custom Neve 8038  |
| RECORDER(S)                             | Otari MTR 100   | Sony APR 24, Apple G3<br>Emagic Logic 4.0           | Sony 3348/Pro Tools                              | Pro Tools  | Ampex ATR 124   |
| MIX MEDIUM                              | Quantegy 499  | Quantegy 499  | Quantegy 467                                     | Hard Drive   | Quantegy 499  |
| MIX DOWN<br>STUDIO(S)<br>Engineer(s)    | FLYTE TYME<br>(Edina, MN)<br>Steve Hodge  | BATTERY<br>(New York)<br>Adam Kudzin<br>KayGee      | THE SOUND KITCHEN<br>(Nashville)<br>Jeff Balding | NRG<br>(Los Angeles)<br>Jay Baumgardner                      | THE RECORD PLANT<br>(Los Angeles)<br>Toby Wright              |
| CONSOLE(S)/<br>DAW(S)                   | Harrison Series 10  | SSL 9000J   | Neve V3 Legend                                   | Pro Tools<br>SSL 9000  | SSL 4080 G plus   |
| RECORDER(S)                             | Pro Tools   | Studer A820   | Sony 3348  | Pro Tools  | Pro Tools<br>Sony 3348  |
| MASTER<br>MEDIUM                        | Pro Tools   | Quantegy 499  | Quantegy 467                                     | Quantegy GP-9  | Quantegy GP-9   |
| MASTERING<br>Engineer                   | STERLING SOUND<br>Chris Gerhinger   | POWERS HOUSE<br>OF SOUND<br>Herb Powers             | MASTERMIX<br>Ken Love                            | MASTERDISK<br>Howie Weinberg                                 | A&M MASTERING<br>Stephen Marcussen                            |
| CD/CASSETTE<br>MANUFACTURER             | UNI   | BMG   | JVC  | UNI  | UNI   |

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## Latin Notas



by Leila Cobo

**I**F YOU PICK UP Los Lobos' latest, "Los Lobos Del Este De Los Angeles (Just Another Band From East L.A.)" (Hollywood Records), and feel transported back in time—way back in time—you're on the right track.

Recorded in 1977, "Los Lobos" sounds a little like a demo, a little like an experiment, and a lot like an outpouring of honesty in its 12 tracks, most of them old Mexican folk songs—from "Ceilito Lindo" to "Guan-tanamera."

"It's been 17 years since we've been legitimized, and we always thought, 'Hey, we should put out that album,'" says band member Louie Pérez, noting that



LOS LOBOS

the record was released independently by the band—prior to any record deal—and was sold during gigs.

It was the repertoire the group played in quinceañeras and weddings, and, indeed, "Los Lobos," with its rough edges and homespun feel, may very well please

only die-hard Lobos fans. But its almost innocent simplicity makes it a nostalgic testament to a band that has come to embody Mexican-American music in this country.

"This is 1978, and these are a bunch of guys who originally got into music to play rock'n'roll, and all of it is done in the studio," says Pérez. "But the things that sound like it's recorded in a party we mocked up in a studio. We made it sound homemade. It is what it is, and it's a snapshot of what we were and of what we were doing at the time."

Once Los Lobos became bigger than its East Los Angeles neighborhood, the album was stashed and forgotten and the masters stored into oblivion. When the time came to revamp the recording for this release, plans were already under way to do so from the original vinyl, until the original masters were found—entirely by accident—in the bottom of a trunk that album producer and filmmaker Luis Torres had stored in his home years before.

The album didn't help the band get a record deal—that didn't happen until it physically crossed the Los Angeles River to the West Side—and the album differs greatly in content and quality from most everything that group did later on. But that, says Pérez, is what makes it worthwhile.

"When I first heard it, the first feeling was nostalgia and thinking, 'We sound like puppies,'" says Pérez. "And that's when the chuckling started. There's a whole world of Los Lobos fans that haven't heard this, and I feel this record will communicate something really sincere. It's not going to be on the charts, but it's a loving little tribute to our early days."

**RITMO HIGHLIGHTS:** Ritmo Latino's third annual (Continued on next page)

# Hot Latin Tracks



| THIS WEEK                  | LAST WEEK       | 2 WKS. AGO | WKS. ON CHART | ARTIST  | TITLE  |
|----------------------------|-----------------|------------|---------------|---|--|
|                            |                 |            |               | IMPRINT/PROMOTION LABEL                               | PRODUCER (SONGWRITER)  |
| <b>▶ No. 1 ◀</b>           |                 |            |               |   |  |
| 1                          | 1               | 3          | 10            | <b>LUIS FONSI</b><br>UNIVERSAL LATINO †               | <b>IMAGINE SIN TI</b><br>R. PEREZ (M. PORTMANN, R. PEREZ)  |
| 2                          | 2               | 1          | 29            | <b>SON BY FOUR</b><br>SONY DISCOS †                   | <b>A PURO DOLOR</b><br>A. JAEEN (O. ALFANNO)   |
| <b>▶ GREATEST GAINER ◀</b> |                 |            |               |   |  |
| 3                          | 6               | 7          | 6             | <b>GLORIA ESTEFAN</b><br>EPIC/SONY DISCOS †           | <b>COMO ME DUELE PERDERTE</b><br>E. ESTEFAN JR., G. NORIEGA, R. BLADES (M. FLORES)   |
| 4                          | 3               | 2          | 15            | <b>GISSELLE</b><br>ARIOLA/BMG LATIN †                 | <b>JURAME</b><br>K. SANTANDER, B. OSSA (K. SANTANDER)  |
| 5                          | 7               | 6          | 20            | <b>JOAN SEBASTIAN</b><br>MUSART/BALBOA                | <b>SECRETO DE AMOR</b><br>J. SEBASTIAN (J. SEBASTIAN)  |
| 6                          | 5               | 4          | 9             | <b>ALEJANDRO FERNANDEZ</b><br>SONY DISCOS †           | <b>SI TE VAS</b><br>E. ESTEFAN JR., K. SANTANDER (K. SANTANDER)  |
| 7                          | 4               | 5          | 22            | <b>MARC ANTHONY</b><br>COLUMBIA/SONY DISCOS †         | <b>MUY DENTRO DE MI</b><br>C. ROONEY (M. ANTHONY, C. ROONEY)   |
| 8                          | 8               | 15         | 4             | <b>RICARDO ARJONA</b><br>SONY DISCOS †                | <b>CUANDO</b><br>R. ARJONA, A. CUCCO PENA (R. ARJONA)  |
| 9                          | 10              | 13         | 7             | <b>CHRISTIAN CASTRO</b><br>ARIOLA/BMG LATIN           | <b>POR AMARTE ASI</b><br>K. SANTANDER (E. REYES, A. MONTALBAN)   |
| 10                         | 14              | 12         | 4             | <b>MELINA LEON</b><br>SONY DISCOS                     | <b>CUANDO UNA MUJER</b><br>A. JAEEN (O. ALFANNO)   |
| 11                         | 15              | 11         | 8             | <b>VICTOR MANUELLE</b><br>SONY DISCOS                 | <b>COMO DUELE</b><br>S. GEORGE (A. JAEEN)  |
| 12                         | 13              | 8          | 7             | <b>CONJUNTO PRIMAVERA</b><br>FONOVISIA                | <b>EN CADA GOTA DE MI SANGRE</b><br>J. GUILLEN (J. DE JESUS PINEDA RAMOS)  |
| 13                         | 16              | 33         | 4             | <b>REY RUIZ</b><br>BOHEMIA/UNIVERSAL LATINO           | <b>MUEVELO</b><br>J. SILVESTRI (J. FLORES, A. GARCIA, N. SEROUSSI)   |
| 14                         | 12              | 14         | 22            | <b>BANDA EL RECODO</b><br>FONOVISIA                   | <b>YO SE QUE TE ACORDARAS</b><br>NOT LISTED (J. MARQUEZ)   |
| 15                         | <b>NEW ▶</b>    | 1          |               | <b>CHRISTINA AGUILERA</b><br>RCA/BMG LATIN †          | <b>VEN CONMIGO (SOLAMENTE TU)</b><br>R. PEREZ (J. PEREZ, J. PEREZ, J. PEREZ, J. PEREZ, J. PEREZ, J. PEREZ, J. PEREZ, J. PEREZ, J. PEREZ, J. PEREZ) |
| 16                         | 11              | 10         | 10            | <b>JULIO IGLESIAS</b><br>COLUMBIA/SONY DISCOS †       | <b>GOZAR LA VIDA</b><br>ESTEFANO (ESTEFANO, J. IGLESIAS)   |
| 17                         | 17              | 16         | 8             | <b>PAULINA RUBIO</b><br>UNIVERSAL LATINO              | <b>LO HARE POR TI</b><br>ESTEFANO (ESTEFANO)   |
| 18                         | 18              | 20         | 14            | <b>ROGELIO MARTINEZ</b><br>DISCOS CISNE               | <b>Y SIGUES SIENDO TU</b><br>NOT LISTED (S. TWAIN, R. LANGE)   |
| 19                         | 9               | 9          | 10            | <b>CHRISTINA AGUILERA</b><br>RCA/BMG LATIN †          | <b>POR SIEMPRE TU</b><br>R. PEREZ (D. WARREN)  |
| 20                         | 20              | 17         | 7             | <b>MICKEY TAVERAS</b><br>KAREN/UNIVERSAL LATINO       | <b>HISTORIA ENTRE TUS DEDOS</b><br>M. TAVERAS (L. MASSIMO G. GRIGNANI)   |
| 21                         | 19              | —          | 2             | <b>LOS TIGRES DEL NORTE</b><br>FONOVISIA              | <b>DE PAISANO A PAISANO</b><br>LOS TIGRES DEL NORTE (NOT LISTED)   |
| 22                         | 31              | 27         | 4             | <b>EMANUEL ORTEGA</b><br>FONOVISIA †                  | <b>A ESCONDIDAS</b><br>E. ORTEGA (R. A. VIDALON, E. ORTEGA)  |
| 23                         | 24              | 26         | 6             | <b>LOS TEMERARIOS</b><br>FONOVISIA †                  | <b>ERAS TODO PARA MI</b><br>A. A. ALBA (A. A. ALBA)  |
| 24                         | 23              | 35         | 3             | <b>EL PODER DEL NORTE</b><br>DISCOS CISNE             | <b>A ELLA</b><br>M. TORRES (E. GUERRA)   |
| 25                         | 22              | 19         | 8             | <b>RIKARENA</b><br>J&N/SONY DISCOS                    | <b>CUANDO EL AMOR SE DANA</b><br>B. CEPEDA (B. CEPEDA)   |
| 26                         | <b>NEW ▶</b>    | 1          |               | <b>THALIA</b><br>EMI LATIN †                          | <b>REGRESA A MI</b><br>E. ESTEFAN JR., L. DERMER (E. ESTEFAN JR., L. DERMER, A. CHIRINO, T. SOTO, R. DERMER)                                       |
| 27                         | 21              | 32         | 3             | <b>LUIS ENRIQUE</b><br>WEACARIBE/WEA LATINA †         | <b>QUE SE YO</b><br>O. HERNANDEZ, L. ENRIQUE MEJIA (L. ENRIQUE MEJIA)  |
| 28                         | 25              | 21         | 13            | <b>FRANCISCO CESPEDES</b><br>WEA LATINA †             | <b>DONDE ESTA LA VIDA</b><br>D. FOSTER (F. CESPEDES)   |
| 29                         | 38              | —          | 2             | <b>LOS ANGELES AZULES</b><br>DISA/EMI LATIN           | <b>SIN TI NO SE VIVIR</b><br>J. MEJIA AVANTE (J. MEJIA AVANTE)   |
| 30                         | <b>NEW ▶</b>    | 1          |               | <b>DOMINIC</b><br>PRESTIGIO/SONY DISCOS †             | <b>LLORAN LAS ROSAS</b><br>A. FERNANDEZ, R. GONZALEZ (A. MATHEUS)  |
| 31                         | <b>RE-ENTRY</b> | 3          |               | <b>POLO URÍAS Y SU MAQUINA NORTENA</b><br>FONOVISIA   | <b>PARA QUE QUIERES QUE VUELVA</b><br>P. URÍAS (J. SILVA)  |
| 32                         | 29              | —          | 2             | <b>TITO ROJAS</b><br>M.P./SONY DISCOS                 | <b>QUE MAS TU QUIERES DE MI</b><br>J. MERCED (R. MARTINEZ)   |
| 33                         | 27              | 18         | 13            | <b>EL COYOTE Y SU BANDA TIERRA SANTA</b><br>EMI LATIN | <b>NO PUEDO OLVIDAR TU VOZ</b><br>NOT LISTED (NOT LISTED)  |
| 34                         | 28              | 34         | 6             | <b>LOS HURACANES DEL NORTE</b><br>FONOVISIA †         | <b>EN QUE TRABAJA EL MUCHACHO</b><br>NOT LISTED (J. F. GOMEZ)  |
| 35                         | <b>RE-ENTRY</b> | 2          |               | <b>MICHAEL STUART</b><br>RMM †                        | <b>CASI PERFECTA</b><br>A. CUCCO PENA (M. STUART)  |
| 36                         | <b>NEW ▶</b>    | 1          |               | <b>EL COYOTE Y SU BANDA TIERRA SANTA</b><br>EMI LATIN | <b>TE SONE</b><br>E. PAEZ, J. A. LUGO RUBIO (J. SASUETA)   |
| 37                         | 37              | —          | 2             | <b>AZUL AZUL</b><br>SONY DISCOS †                     | <b>LA BOMBA</b><br>R. SAAVEDRA (F. ZAMBRANA MARCHETTI)   |
| 38                         | 30              | 30         | 14            | <b>JYVE V</b><br>EMI LATIN †                          | <b>ENTRE TU Y YO</b><br>E. REYES, A. MONTALBAN (E. REYES, A. MONTALBAN)  |
| 39                         | 32              | 29         | 5             | <b>LOS RIELEROS DEL NORTE</b><br>FONOVISIA            | <b>MENTIROSA</b><br>NOT LISTED (PGARZA)  |
| 40                         | 34              | 23         | 6             | <b>LOS TOROS BAND</b><br>UNIVERSAL LATINO †           | <b>MI NINA</b><br>J. PDIAZ, G. DIAZ (F. VELOZ)   |

| POP                             | TROPICAL/SALSA                          | REGIONAL MEXICAN                               |
|---------------------------------|---|--|
| 24 STATIONS                     | 15 STATIONS                             | 57 STATIONS                                    |
| 1 SON BY FOUR SONY DISCOS       | 1 LUIS FONSI UNIVERSAL LATINO           | 1 CONJUNTO PRIMAVERA FONOVISIA                 |
| 2 A PURO DOLOR                  | 2 GLORIA ESTEFAN EPIC/SONY DISCOS       | 2 BANDA EL RECODO FONOVISIA                    |
| 3 LUIS FONSI UNIVERSAL LATINO   | 3 VICTOR MANUELLE SONY DISCOS           | 3 ROGELIO MARTINEZ DISCOS CISNE                |
| 4 IMAGINE SIN TI                | 4 REY RUIZ BOHEMIA/UNIVERSAL LATINO     | 4 LOS TIGRES DEL NORTE FONOVISIA               |
| 5 RICARDO ARJONA SONY DISCOS    | 5 GISELLE ARIOLA/BMG LATIN              | 5 JOAN SEBASTIAN MUSART/BALBOA                 |
| 6 CUANDO                        | 6 MICKEY TAVERAS KAREN/UNIVERSAL LATINO | 6 EL PODER DEL NORTE DISA/EMI LATIN            |
| 7 MELINA LEON SONY DISCOS       | 7 MELINA LEON SONY DISCOS               | 7 LOS TEMERARIOS FONOVISIA                     |
| 8 CUANDO UNA MUJER              | 8 DOMINIC PRESTIGIO/SONY DISCOS         | 8 ERAS TODO PARA MI                            |
| 9 COMO ME DUELE PERDERTE        | 9 TITO ROJAS M.P./SONY DISCOS           | 8 LOS ANGELES AZULES DISA/EMI LATIN            |
| 10 JURAME                       | 10 RIKARENA J&N/SONY DISCOS             | 9 POLO URÍAS Y SU MAQUINA NORTENA FONOVISIA    |
| 11 JOAN SEBASTIAN MUSART/BALBOA | 11 LUIS ENRIQUE WEACARIBE/WEA LATINA    | 10 EL COYOTE Y SU BANDA TIERRA SANTA EMI LATIN |
| 12 SECRETO DE AMOR              | 12 MICHAEL STUART RMM                   | 11 LOS HURACANES DEL NORTE FONOVISIA           |
| 13 SI TE VAS                    | 13 MARC ANTHONY COLUMBIA/SONY DISCOS    | 12 EL COYOTE Y SU BANDA TIERRA SANTA EMI LATIN |
| 14 SIN TI NO SE VIVIR           | 14 CHRISTIAN CASTRO ARIOLA/BMG LATIN    | 13 LOS RIELEROS DEL NORTE FONOVISIA            |
| 15 TE SONE                      | 15 LOS TOROS BAND UNIVERSAL LATINO      | 14 CONJUNTO PRIMAVERA FONOVISIA                |
| 16 VEN CONMIGO (SOLAMENTE TU)   |   | 15 LOS ANGELES AZULES DISA/EMI LATIN           |

Records showing an increase in audience over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in audience. Greatest Gainer indicates song with largest audience growth. If two records are tied in audience size, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. † Videoclip availability. © 2000 Billboard/EMI Communications, Inc.

**christina aguilera**  
mi reflejo

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## NOTAS

(Continued from preceding page)

Ritmo Latino Convention, held Aug. 29-31 at Universal City in L.A., spotlighted the continuing growth of the company. Among the highlights, according to president David Massry, is the expansion of the Ritmo Latino bookstores—from one to seven—and the Ritmo Rock sections from one to three.

Described by Massry as “a niche within a niche,” Ritmo Rock sells only alternative Latin and rock *en español*, as well as clothing and accessories.

Ritmo Latino has also opened its first Washington, D.C., store, as well as a 7,000-square-foot megastore in Houston. A new Ritmo will open November in Bakersfield, Calif., and the company has purchased a lot in East Fresno, Calif., to build its first-ever store from scratch.

The Ritmo Latino Awards, which are voted upon by the public, are to be held Oct. 19 in Los Angeles.

**FAMOUS GOES LATIN:** In an effort to further expand its commitment and concentration on Latin music, Famous Music, the music publishing division of Viacom’s Paramount Pictures, has created its first

in-house Latin position. At its head as senior creative director is Claribel Cuevas, formerly A&R director of EMI Latin and, most recently, senior VP of Silverlight Entertainment.

Famous’ connection to things Latin isn’t new. The company has the existing catalog of Marco Flores, Ian Chester, and Rodolfo Castillo, among others, and between 1993 and 1996 it established a successful joint venture with Castillo and songwriter/producer K.C. Porter.

“We’ve been strong in every genre and are looking to have that same success in the Latin field,” says Cuevas. In addition to targeting songwriters and catalogs in all genres, Famous will be focusing on crossover writers who work in both English and Spanish and can be marketed to both audiences. Another focus will be regional Mexican music, says Cuevas, “due to my experience in that genre and our proximity to that market.”



CUEVAS

Billboard

SEPTEMBER 16, 2000

## Top New Age Albums™

| THIS WEEK | LAST WEEK | WKS. ON CHART | TITLE<br>IMPRINT & NUMBER/DISTRIBUTING LABEL   | ARTIST                |
|-----------|-----------|---------------|--|-----------------------|
| 1         | 1         | 2             | <b>NO. 1</b><br>MY ROMANCE: AN EVENING WITH JIM BRICKMAN<br>WINDHAM HILL 11557<br>2 weeks at No. 1 | JIM BRICKMAN          |
| 2         | 2         | 2             | FRESH AIRE 8<br>AMERICAN GRAMAPHONE 888  | MANNHEIM STEAMROLLER  |
| 3         | 3         | 84            | DESTINY ●<br>WINDHAM HILL 11396  | JIM BRICKMAN          |
| 4         | 5         | 23            | NOUVEAU FLAMENCO<br>HIGHER OCTAVE 48793/VIRGIN   | OTTMAR LIEBERT        |
| 5         | 6         | 49            | PLAINS ●<br>WINDHAM HILL 11465   | GEORGE WINSTON        |
| 6         | 4         | 10            | WATER'S EDGE<br>TIM JANIS ENSEMBLE 1103  | TIM JANIS             |
| 7         | 7         | 73            | LOVE SONGS<br>PRIVATE MUSIC 82167/WINDHAM HILL   | YANNI                 |
| 8         | 11        | 11            | DREAMWORLD: ESSENTIAL LATE NIGHT LISTENING<br>PRIORITY 51134                                       | VARIOUS ARTISTS       |
| 9         | 18        | 2             | FOREVER MORE-THE GREATEST HITS OF JOHN TESH<br>DECCA 159363/UNIVERSAL                              | JOHN TESH             |
| 10        | 12        | 34            | RIVER OF STARS<br>REAL MUSIC 8802  | 2002                  |
| 11        | 8         | 18            | SNOWFALL<br>RCA SPECIAL PRODUCTS 45680   | YANNI                 |
| 12        | NEW       |               | CARAVAN OF LIGHT<br>NARADA 49797/VIRGIN  | DAVID ARKENSTONE      |
| 13        | 9         | 100           | FORBIDDEN DREAMS<br>BMG SPECIAL PRODUCTS 44801   | YANNI                 |
| 14        | 22        | 3             | SEVENTH HEAVEN<br>HIGHER OCTAVE 49424/VIRGIN   | GOVI                  |
| 15        | NEW       |               | ARMANDO'S FIRE<br>NARADA 49799/VIRGIN  | OSCAR LOPEZ           |
| 16        | 10        | 20            | PURE MOVIES 2<br>GARDEN CITY 34580   | THE JOHN TESH PROJECT |
| 17        | 21        | 3             | GUITAR GREATS-BEST OF NEW FLAMENCO<br>BAJA 537/TSR   | VARIOUS ARTISTS       |
| 18        | 17        | 3             | SIETE<br>NARADA 49364/VIRGIN   | WILLIE AND LOBO       |
| 19        | 15        | 78            | MANNHEIM STEAMROLLER MEETS THE MOUSE<br>AMERICAN GRAMAPHONE 860641/WALT DISNEY                     | MANNHEIM STEAMROLLER  |
| 20        | 24        | 54            | NO STRINGS ATTACHED<br>REAL MUSIC 811  | GOVI                  |
| 21        | 20        | 97            | PURE MOVIES<br>GTSP 539779   | THE JOHN TESH PROJECT |
| 22        | 13        | 17            | REALITY OF A DREAMER<br>HIGHER OCTAVE 49087/VIRGIN   | MYTHOS                |
| 23        | 14        | 29            | THE JOURNEY-THE BEST OF ADIEMUS<br>OMTOWN/HIGHER OCTAVE 48414/VIRGIN                               | KARL JENKINS          |
| 24        | RE-ENTRY  |               | NIYA YESH<br>NARADA /VIRGIN  | AXIOM OF CHOICE       |
| 25        | RE-ENTRY  |               | DAWN OF A NEW CENTURY<br>PHILIPS 538838  | SECRET GARDEN         |

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. All albums available on cassette and CD. \*Asterisk indicates vinyl available. †S indicates past and present Hitseekers titles © 2000, Billboard/BPI Communications and SoundScan, Inc.

**SOAP SUCCESS:** Never underestimate the power of a soap opera. Rocio Durcal's most recent release, “Caricias,” jumped from No. 38 to No. 7 in The Billboard Latin 50 after the single “Infiel” was featured in Univision's soap “Mujeres Engañadas” last month. The album has remained solidly in the top 20 since then and is No. 6 this issue.

Record sales weren't higher initially because stores ran out of albums, says BMG U.S. Latin spokeswoman Mayna Nevárez. As a result, BMG is preparing for a similar onslaught when Pablo Montero's single “Cuando Ya No Me Quieras” debuts in the upcoming Univision soap “Vuelve Junto A Mi.”

**ADULT RADIO:** Chilean station Oasis (102.1 FM) has changed its programming to target listeners 45 and older, a segment of the population usually overlooked by radio in that country. Oasis' playlist is made up mostly of hits in English, Portuguese, Italian, French, and Spanish from the '50s, '60s, and '70s.

Oasis has just been purchased by Comunicaciones Horizonte, which bought the station from media conglomerate Copesa, which owns newspapers, magazines, and other radio stations in Chile. Oasis, which is now called New Oasis, had competed unsuccessfully by programming English- and Spanish-language hits from the '80s.

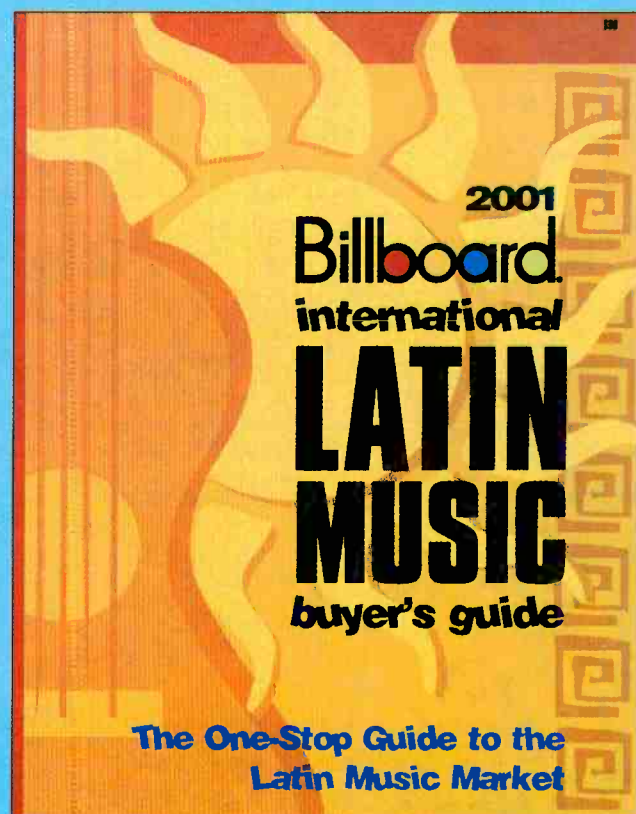
**IN BRIEF:** Newly signed Universal artist Juanes has reached the top of the Colombian charts with “Fijate Bien,” a single from his upcoming album, slated to be released Sept. 11 in that country... José Guadalupe Esparza, known as the ex-leader, vocalist, and main songwriter for Bronco, is recording his fifth solo album. The not-yet-titled disc includes six Esparza-written tracks. Among them is “Amigo Del Corazón,” a duet with José José. Reportedly, both singers felt so comfortable during recording sessions that they plan to work together on future projects.

Julio Iglesias will be taping “Te Voy A Contar Mi Vida,” the third video off his album “Noche De Cuatro Lunas,” Sept. 27-28 in an as-yet undisclosed location. The video will be directed by Daniel Pearl. Also in late September, Iglesias begins rehearsals for his upcoming U.S. tour, with 16 scheduled dates in October alone... Singer Marisela veers from her pop past on her upcoming new disc, “Historias De Un Amor,” a collection of old boleros due Sept. 26 on BMG U.S. Latin. Produced by Hugo Gutiérrez of Los Tri-O fame, “Historias” includes standards like “Piel Canela,” “Cenizas,” and the title track—“Historia De Un Amor,” a duet with Los Tri-O.

Assistance in preparing this column was provided by Sergio Fortuno in Chile and Teresa Aguilera in Mexico. Leila Cobo may be reached at [lcobo@billboard.com](mailto:lcobo@billboard.com) or at 305-361-5279. Material may be sent to 101 Crandon Blvd., Suite 466, Key Biscayne, Fla. 33149.

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# International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

## Durgan Takes On WMI Marketing

### Senior VP Focuses On Increasing His New Company's Share

BY GORDON MASSON

LONDON—A phone call from Warner Music Group chairman Roger Ames led to Jay Durgan's arrival as senior VP of marketing at Warner Music International (WMI) and the challenge of changing the company to an operation that is determined to increase its overall market share.



DURGAN

"My two portfolios are basically drive the priorities and move music around the world. Those are really good objectives," Durgan tells Billboard. "In marketing, we are like the mechanics."

Recalling the aftermath of Universal's takeover of PolyGram (which had already taken over his previous employer, A&M), Durgan admits it was not a happy period for him, but he denies that he was desperate to leave the company. "[The Universal acquisition] was painful for me, because so many people who had invested a lot in me personally and professionally were suddenly gone. But I stayed there for 11 months. If it was that terrible, I would not. At the end of the day, I did not decide to

leave there—I wasn't running away from anything, I was running to something."

Ames' phone call offering Durgan the top marketing job at WMI changed all that. "I knew Roger from the PolyGram days, when he was chairman of the U.K. company," Durgan says. "He then moved on to his global position, and he and I were both in New York. I guess that Roger

and I kind of speak the same language. We have the same goals [as anyone else], but we just drive it harder.

"It's quite simple, and I really enjoy his company—I like sitting down with him and talking about records, and he has it down to a fine art when it comes to deciding what is and what is not important," Dur-

(Continued on page 79)

## MTV Nordic Division Moving From London To Stockholm

BY FREDRIK NILSSON

STOCKHOLM—MTV is moving its Nordic division from London to Sweden as part of the network's strategy of regionalization across Europe.

Starting Nov. 1, MTV's Scandinavian office—located in Stockholm but until now used only for sales and marketing—will also house a production team headed up by program and production manager Mats Jankell, formerly project leader for entertainment at Swedish national channel TV4.

In addition to providing home-grown output for MTV Nordic in Sweden, Denmark, Norway, and Finland, the Stockholm production unit is expected to produce programs that will be taken by other MTV European regions.

Jankell explains, "My ambition is to create an exclusive Nordic pro-

gram format to attract young listeners not only in the Nordic countries but also in the rest of Europe."

As with the recent launch of MTV France, English will be used as the main language on MTV Nordic, mainly because of the different languages spoken in the various Nordic territories.

Jankell will have four senior people working with him. Anna Marselius will be responsible for talent and artist relations. Cathrin Whyrén, formerly music programmer at Stockholm AC station Wow!105.5, will have the same role at MTV Nordic.

Kjetil Njoten will be on-air producer responsible for graphics and program promotion. Marit Kringstad, who has been recruited from Sweden's TV3, will be the program scheduler.



## Back In The U.K.: Reid New MD At WEA Records

BY GORDON MASSON

LONDON—John Reid, former president of Island/Def Jam Music Group in the U.S., is looking forward to revisiting former ground and linking up with longtime allies after recrossing the Atlantic to become managing director of WEA Records U.K. (Billboard Bulletin, Sept. 5).



REID

Reid replaces Moira Bellas immediately "as part of a restructuring of WEA Records," according to a statement by Warner. Reid will report to Nick Phillips, chairman of Warner Music U.K.

According to Phillips, Reid's "wide-ranging experience at

(Continued on page 79)

## Cheah Honored By BMG Asia-Pacific

Frankie Cheah, one of Asia's most seasoned music industry executives—and a former recording artist to boot—was honored in Malaysia recently upon his departure Aug. 31 from BMG after 12 years.

Top Malaysian acts such as Ziana Zain, Rockers, Amy, and Awie were among those present Aug. 16 at a reception in Cheah's honor hosted by BMG Entertainment Asia/Pacific senior VP Michael Smellie, as were Cheah's colleagues from BMG companies around the region.

"His heart is really in this business," Smellie told the guests at a venue in Kuala Lumpur, the Malaysian capital. Cheah held a number of posts with the company, including chairman of its Malaysian and Singapore affiliates.

Senior local music-industry executives contributed to a video tribute to

Cheah that aired that night, including EMI Music senior VP Beh Suat Pheng, who signed Cheah during the latter's '70s singing and recording career. His EMI hits include "Women In My Life" and "My Name Is The Wind." Previously, he had been a teacher.

BMG Entertainment chairman Michael Dornemann and president/CEO Strauss Zelnick paid tribute on video to Cheah's role in building BMG's presence in Asia. He joined the major in 1989 when it acquired Malaysian-based Pacific Music Corp. and went on to lead BMG companies in Malaysia and Singapore to significant market positions. In doing that, Cheah worked with former BMG senior VP Peter Jamieson.

Following his career as an artist and then as an A&R executive at EMI

## German Music TV Channel Viva Wins License For Viva Radio

BY MIRIAM HUBNER

COLOGNE, Germany—German music TV channel Viva has succeeded in winning a terrestrial radio license in the country's most-populated state, North Rhine-Westphalia.

Viva holding company Viva Media secured the license, for two AM frequencies, in a joint venture with local commercial broadcaster NRW. The license was awarded by the state's broadcasting authority LfR, which favored the Viva/NRW bid over six competitors.

Viva Radio, as the station will be known, will target the same 14- to 29-year-old demographic that the main Viva TV service aims at with a top 40 format. It will broadcast via the Internet and satellite in addition to its two medium-wave frequencies of 885 kilohertz (kHz) in Nordkirchen and 702 kHz in Jülich.

A Viva source says the station will effectively act as a terrestrial support for Viva's Internet radio channel, as well as be a precursor for a future FM license application. "It's part of our strategy to start locally, test the water, and then expand further," she says.

Dieter Gorny, Viva Media CEO, is delighted with the license win. "With the medium-wave frequen-

cy in North Rhine-Westphalia, which makes up a quarter of the German radio market, plus our concept of convergent radio, we are now in an excellent position to take advantage of promising future technological developments," he says.

Viva and NRW will each have a 50% financial stake in the enterprise.

Annette Schmiedel, director of corporate communications at Radio NRW, says that if everything goes smoothly, the new station will go on the air at the end of this year or the beginning of 2001.

Radio NRW, based in Oberhausen, already operates AC station Radio NRW (targeting 30- to 49-year-olds), and a top 40 youth radio station, Power Radio, broadcast on satellite and digital radio. Some of Power's existing programming is expected to be used on Viva Radio.

"In Viva we have found a partner with a high awareness among young people," says NRW managing director Hartmut Glämann. "The know-how of both companies should ensure a successful launch for Viva Radio."

A Viva representative says that full programming details of the new station will be disclosed in a few weeks' time.



BMG Entertainment Asia/Pacific senior VP Michael Smellie, left, makes a commemorative presentation to BMG Malaysia/Singapore chairman Frankie Cheah upon the latter's departure from the company after 12 years.

# Mushroom's Yothu Yindi Joins East Timorese Celebrations

BY GLENN A. BAKER

DILI, East Timor—A day of celebrations marking the anniversary of East Timor's vote for independence in a United Nations-sponsored referendum—the result of which sparked violence leading to frightening devastation and loss of life in Dili and beyond—began at 8 a.m. Aug. 30, with a mass in the city's Vila Verde Cathedral.

It ended at midnight with the climax of an exhilarating concert by leading indigenous Australian rock band Yothu Yindi.

The band had been invited to the fledgling Asian nation just two weeks before by Kirsty Sword, the Australia-born wife of resistance leader Xanana Gusmão. Yothu Yindi—which had recorded a song titled "East Timor"—donated its services and lent its moral support to a people whose innate love of music is no less inspiring than their desire for freedom.

The concert came nine months after a contingent of high profile Down Under acts—including John Farnham and Kylie Minogue—performed for Australian troops from the initial United Nations force that kept the peace after the withdrawal of the Indonesian army and the brutal pro-Indonesian (mainly West Timorese) militias. Indonesia had invaded the former Portuguese colony in December 1975, one month after its unilateral declaration of independence.

After its concert, Yothu Yindi returned from East Timor to the Gove Peninsula of Arnhem Land in Australia to headline the annual Garma Festival, after which it will open the Paralympics in Sydney and, according to some press reports, participate in the closing ceremony of the Olympics proper.

The Aug. 30 event drew up to 10,000 people—mostly East Timorese—who gathered in the open air near Dili Harbor. Strongly represented were Timorese children, who used empty plastic water bottles to beat out (and often improvise their own) rhythms on the ground and

then filled the stage during Yothu Yindi's encore, dancing in imitation of the aboriginal dance moves they had been intently observing for 90 minutes.

In the front row were José Ramos Horta, the Nobel Peace Prize-winning VP of the National Council of Timorese Resistance, and Sergio Viera de Mello, the Brazilian head of the United Nations mission in East Timor.

The concert was essentially presided over by the charismatic Xanana, who introduced the bands onstage, sang along with Portuguese folk singer Luis Repreza, and, to the huge delight of the crowd, took public *didgeridoo* lessons from Yothu Yindi singer/dancer Wityana Warika and from aboriginal Australian soldier Private Shane Garling, who joined the band as a guest musician for its set closer, "Treaty."

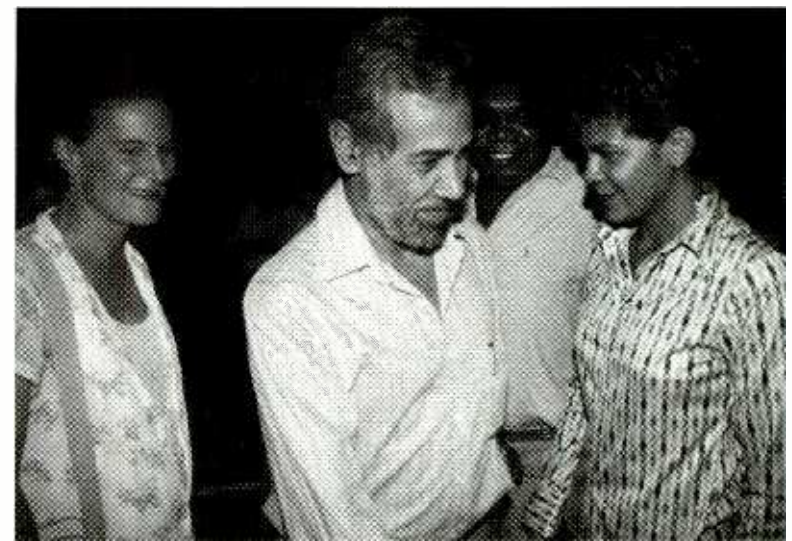
"Just being onstage was a really a

proud moment for me," says band leader Mandawuy Yunupingu. "The impact was really positive. There was a sense of acceptance and recognition, a sense of oneness."

His nephew Warika, whose playing of the *bilma* (ironwood clapstick) contributed to the ancient ambience, saw it as a "good and powerful experience for myself, for East Timor. There's a special spirit—we have brothers and sisters here."

For co-lead vocalist Jodie Cockatoo Creed, the constant highlight was "seeing the Timorese with those wonderful smiles on their faces, so inquisitive and so reserved at the same time. This sort of cultural exchange is very important—it lets them know that they have got people behind them, they have support from everywhere. There are some similar struggles between indigenous Australia and the Timorese—there's

(Continued on page 79)



Resistance leader Xanana Gusmão, second from left, and his Australian wife, Kirsty Sword, far left, meet with Yothu Yindi singers Jodie Cockatoo Creed, far right, and Mandawuy Yunupingu Aug. 30 in Dili, East Timor. (Photo: Glenn A. Baker)

## Australian Sales Down, But New Music On Rise

BY CHRISTIE ELIEZER

SYDNEY—Despite weak figures for the first six months of 2000, Australian retail and record labels are looking forward to a stronger second half performance, building on an encouraging showing by new—and local—talent.

Wholesale figures for the six months that ended June 30, released Aug. 31 by labels body the Australian Record Industry Assn. (ARIA), showed that record companies shipped more than 20 million units, down 3.99% compared with the same period in 1999. Value dropped \$18 million Australian (\$10.27 million) to \$212.5 million Australian (\$121.1 million).

Within that units total, CD album sales dropped 3.6%, to 15.1 million units from 15.6 million in the first six months of 1999. Sales of albums on cassette also fell, from 310,843 units to 302,285, while music videos and DVD sales fell to 203,179 units from 212,772. However, vinyl albums more than doubled, from 11,457 units to 24,232, and a recent explosion of interest in dance music here also saw vinyl singles double to 12,800 units. CD singles dipped slightly to 4.5 million units.

Record industry insiders suggest that, in the months leading up to the July 1 introduction of the goods and services tax (GST), consumer speculation about lower CD prices resulting from its arrival had a negative effect on sales.

The GST, the biggest shakeup of the country's tax system in more than 50 years, arrived to great consumer confusion (Billboard, July 1). It meant that a 22% sales tax on CDs was scrapped in favor of a 10% across-the-board tax, and

consumers who expected CD prices to fall by up to \$5 Australian (\$2.85) refrained from making purchases prior to the GST's introduction. Eventually, prices only dropped by \$1 Australian (\$0.57).

However, some retailers insist a lack of strong releases in the first six months was also a factor. "The music industry is content-driven, and if you have great music coming out, people will buy it, regardless of whether it's \$20 or \$18," says Gavin Ward, GM of the 220-store Leading Edge group and chairman of the trade group the Australian Music Retailers Assn. "There was a significant lack of good material in the first half of the year."

ARIA notes that new releases increased in unit sales by around 3%, including debut albums by Macy Gray, Killing Heidi, Vanessa Amorosi, and Britney Spears. Five singles by local acts hit No. 1 in the period, by Killing Heidi, Chris Franklin, Bardot, Madison Avenue, and Kylie Minogue. Six Australian albums also hit the top spot: those were by Killing Heidi, Amorosi, Bardot, Savage Garden, 28 Days, and John Farnham.

Faced with greater competition from department stores that discounted CD prices and intensified their music marketing, record retailers concentrated on breaking new acts as a way of increasing their volume of traffic through stores during the first six months of the year. The three major music retail chains, (Continued on page 53)

## Australian Indies Cut A Deal For Videos On Qantas Flights

BY CHRISTIE ELIEZER

SYDNEY—Australian independent music is flying high. The Assn. of Independent Record labels (AIR), which represents about 200 local labels, has struck a deal with Qantas Airways to screen an all-Australian music show called "AIRplay" as part of its in-flight video entertainment.

"AIRplay" will feature 30 videos; it will screen through September on domestic and international flights. Qantas expects a 40% rise in passenger traffic during the Olympics, according to Michael Freedman, executive producer of its in-flight entertainment. Acts like Diana Ah Naid (Origin), sonicanimation (Global), and the Fauves (Shock), who are staples of alternate charts, have the potential to be seen by 3 million Qantas passengers this month.

"We're trying to increase artist pro-

files and let people know there are new independent labels coming up all the time finding new talent," says AIR chairman David Williams, also chairman of the Shock Records Group. "Airlines have music videos in-flight—why not get Australia's national carrier to feature more Australian talent and especially bring them to the attention of the tourists coming in for the games?"

Qantas introduced music videos in April, slotting them in between movies. Freedman suggests that, depending on passenger feedback, "AIRplay" could become long-lasting and lead to more marketing opportunities between the airline and the local music industry.

"Music is always an important part in any airline entertainment, and any further association with the music industry is only good for both of us, in terms of showcasing new talent, getting early access to albums and footage of live concerts," says Freedman.

AIR will source and package the show, but Qantas will edit footage that is overtly sexual or culturally insensitive. Not all the music will be underground; some of the biggest-selling pop and rock hits of the year have come from indie labels with major distributors. These have included Killing Heidi (Wah Wah/Roadshow), Madison Avenue (Vicious Vinyl), Savage Garden (Roadshow), Vanessa Amorosi (Transistor), and S2S (Standard).

Aided by Australia Council funding, which allowed it to set up a full-time office in Sydney this year, AIR is working on a number of projects. Williams declines to discuss them until they are completed, but he says a priority is to accumulate research and statistics on the independent sector.



**Platinum Boobies.** The members of rock/rap outfit Bloodhound Gang, in Copenhagen to play a free show to 30,000 people in the Danish capital's Tivoli Gardens amusement park, were presented with platinum discs by Universal Music Denmark execs, marking sales in excess of 50,000 units in Denmark for their Geffen album "Hooray For Boobies." Shown, from left, are Universal Denmark marketing manager Mikkel Bagger, promotion director Annette Wigandt, band member Evil Jarod, promotion manager Ander Reuss, and band members Jimmi Pop, Willie, Q Ball, and Lupus.

**ARIA**  
Australian Record Industry Association



WARD

# HITS OF THE WORLD

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| <b>JAPAN</b><br>(Dempa Publications Inc.) 09/11/00 |                  | <b>GERMANY</b><br>(Media Control) 08/29/00   |                  | <b>U.K.</b> (CIN) 09/02/00<br>Supported by  |   | <b>FRANCE</b><br>(SNEP/IFOP/Tite-Live) 09/02/00 |                  |
|--|------------------|--|------------------|--|---|---|------------------|
| <b>THIS WEEK</b>                                   | <b>LAST WEEK</b> | <b>THIS WEEK</b>   | <b>LAST WEEK</b> | <b>THIS WEEK</b>   | <b>LAST WEEK</b>  | <b>THIS WEEK</b>                                | <b>LAST WEEK</b> |
| 1  | NEW              | <b>SINGLES</b>   | 1                | 1  | <b>SINGLES</b>  | 1   | 1                |
| 2  | 2                | RION HEART SMAP VICTOR   | 2                | 3  | MUSIC MADONNA MAVERICK/WEA  | 2   | 4                |
| 3  | 1                | SHINGO MAMA NO OHA ROCK SHINGO MAMA VICTOR   | 3                | 6  | GROOVEJET (IF THIS AIN'T LOVE) SPILLER                                  | 3   | 3                |
| 4  | 4                | TOMADOI GLAY UNLIMITED   | 4                | 4  | POSITIVA  | 4   | 5                |
| 5  | NEW              | NATSU MATSURI WHITEBERRY SONY  | 5                | 2  | BIG BROTHER UK TV THEME ELEMENT FOUR                                    | 5   | 2                |
| 6  | 7                | SAIKAI-STORY GACKT NIPPON CROWN  | 6                | 14   | CHANNEL 4 MUSIC   | 6   | 6                |
| 7  | 3                | AH YOKATTA HANA HANA WARNER MUSIC JAPAN  | 7                | 7  | OUT OF YOUR MIND TRUE STEPPERS FEATURING VICTORIA BECKHAM NULIFE/ARISTA | 7   | 9                |
| 8  | 6                | HOTEL PACIFIC SOUTHERN ALL STARS VICTOR  | 8                | 4  | ROCK DJ ROBBIE WILLIAMS CHRYSALIS                                       | 8   | 7                |
| 9  | 5                | ZOO ECHOES SONY  | 9                | 5  | LUCKY BRITNEY SPEARS JIVE   | 9   | 13               |
| 10   | 11               | NOT FOUND MR. CHILDREN TOY'S FACTORY   | 10               | NEW  | I TURN TO YOU MELANIE C VIRGIN  | 10  | 10               |
| 11   | 8                | TEARS FAYRAY ANTINOS   | 11               | 8  | FREESTYLER BOMFUNK MC'S DANCEPOOL/SONY                                  | 11  | 11               |
| 12   | NEW              | BE ALIVE YUKI KOYANAGI WARNER MUSIC JAPAN  | 12               | NEW  | SAY IT ISN'T SO BON JOVI MERCURY  | 12  | 8                |
| 13   | 9                | VAMPIRE TOMOYASU HOTELI TOSHIBA-EMI  | 13               | 9  | 7 DAYS CRAIG DAVID WILDSTAR   | 13  | 14               |
| 14   | 12               | MUSIC HOUR PORNO GRAFFITTI SONY  | 14               | NEW  | FREAK LIKE ME TRU FAITH & DUB CONSPIRACY POSITIVA                       | 14  | 12               |
| 15   | 17               | NATSU NO OHSAMA KINKI KIDS JOHNNY'S ENTERTAINMENT  | 15               | 11   | TIME TO BURN STORM DATA   | 15  | 17               |
| 16   | 10               | RUN! RUN! MAKI OHTSUKI EPIC  | 16               | 10   | GIRLS JUST WANNA HAVE FUN LOLLY POLYDOR                                 | 16  | NEW              |
| 17   | 14               | TSUKI TO AMAI NAMIDA CHARA EPIC  | 17               | NEW  | THE REAL SLIM SHADY EMINEM INTERSCOPE                                   | 17  | NEW              |
| 18   | NEW              | TSUNAMI SOUTHERN ALL STARS VICTOR  | 18               | 14   | DOESN'T REALLY MATTER JANET DEF SOUL/MERCURY                            | 18  | 15               |
| 19   | 13               | GEKKOH CHIIHIRO ONITSUKA TOSHIBA-EMI   | 19               | 15   | TWO TRIBES FRANKIE GOES TO HOLLYWOOD ZTT                                | 19  | 16               |
| 20   | NEW              | NEVER END NAMIE AMURO A&M TRAX   | 20               | 16   | LIFE IS A ROLLERCOASTER RONAN KEATING POLYDOR/UNIVERSAL                 | 20  | RE               |
|  |                  | CHUYO NO HOSHI MIYUKI NAKAJIMA YAMAHA MUSIC COMMUNICATIONS                               |                  |  | LET ME BE YOUR FANTASY BABY D SYSTEMATIC                                |   |                  |
|  |                  | <b>ALBUMS</b>  |                  |  | THE BALLAD OF CHASEY LAIN BLOODHOUND GANG GEFEN/UNIVERSAL               |   |                  |
| 1  | NEW              | L'ARC-EN-CIEL REAL K/oon   | 1                | NEW  | <b>ALBUMS</b>   | 1   | 1                |
| 2  | 1                | YUKI KOYANAGI EXPANSION EASTWEST   | 2                | 1  | ROBBIE WILLIAMS SING WHEN YOU'RE WINNING EMI                            | 2   | 2                |
| 3  | NEW              | GLOBE SUPER EUROBEAT PRESENTS EURO GLOBAL A&M TRAX                                       | 3                | 2  | THE CORRS IN BLUE 143/LAVA/EASTWEST                                     | 3   | 3                |
| 4  | 2                | MIKI IMAI TAIYO TO HEMINGWAY WARNER MUSIC JAPAN  | 4                | NEW  | RONAN KEATING RONAN POLYDOR/UNIVERSAL                                   | 4   | 4                |
| 5  | 10               | VARIOUS ARTISTS IMAGE SONY   | 5                | 3  | CRAIG DAVID BORN TO DO IT EDEL  | 5   | NEW              |
| 6  | NEW              | GAME MUSIC FINAL FANTASY IX DIGICUBE   | 6                | 4  | ANASTACIA NOT THAT KIND EPIC  | 6   | 5                |
| 7  | 3                | MAI KURAKI DELICIOUS WAY GIZA STUDIO   | 7                | 5  | BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/ZOMBA                       | 7   | 6                |
| 8  | NEW              | BOYZ II MEN NATHAN MICHAEL SHAWN WANYA UNIVERSAL   | 8                | 8  | MELANIE C NORTHERN STAR VIRGIN  | 8   | 10               |
| 9  | 4                | VARIOUS ARTISTS SUPER EUROBEAT VOL.110—MILLENNIUM ANNIVERSARY, NON-STOP MEGAMIX A&M TRAX | 9                | 6  | BON JOVI CRUSH MERCURY/UNIVERSAL  | 9   | NEW              |
| 10   | 5                | SOUTHERN ALL STARS UMI NO YEAH!! VICTOR  | 10               | 7  | RED HOT CHILI PEPPERS CALIFORNICATION WEA                               | 10  | RE               |
| 11   | 12               | FUJIKO HEMMING YUUSYU NO NOCTURNE VICTOR   | 11               | 10   | AYMAN HOCHEXPLOSION EAST WEST   | 11  | 8                |
| 12   | 7                | KEN HIRAI THE CHANGING SAME SONY   | 12               | 11   | GIGI D'AGOSTINO L'AMOUR TOUJOURS ZYX                                    | 12  | 7                |
| 13   | NEW              | S.E.N.S. TOMEI NA ONGAKU BMG FUNHOUSE  | 13               | 9  | REAMONN TUESDAY VIRGIN  | 13  | 15               |
| 14   | 6                | SPITZ HAYABUSA POLYDOR   | 14               | 12   | SANTANA SUPERNATURAL ARISTA/ARIELA                                      | 14  | 9                |
| 15   | 9                | 19 MUGENDAI VICTOR   | 15               | 14   | B.B. KING & ERIC CLAPTON RIDING WITH THE KING WEA                       | 15  | RE               |
| 16   | 20               | VARIOUS ARTISTS THE MOST RELAXING—FEEL TOSHIBA-EMI                                       | 16               | NEW  | WOLFGANG PETRY KONKRET HANSA  | 16  | 14               |
| 17   | 13               | TAKAKO OKAMURA REBORN EASTWEST JAPAN   | 17               | 13   | BRYAN FERRY SALVE TO LOVE—BEST OF BALLADS VIRGIN                        | 17  | 13               |
| 18   | NEW              | VARIOUS ARTISTS YOGAKU ICHIBAN—JIVE SUPER HITS A&M TRAX                                  | 18               | 18   | SOUNDTRACK MISSION: IMPOSSIBLE 2 EDEL                                   | 18  | 18               |
| 19   | 11               | THE YELLOW MONKEY 8 BMG FUNHOUSE   | 19               | 19   | SONIQUE HEAR MY CRY UNIVERSAL   | 19  | 17               |
| 20   | NEW              | VARIOUS ARTISTS DANCEMANIA EURO-MIX—HAPPEE PARADISE TOSHIBA-EMI                          | 20               | 16   | BUENA VISTA SOCIAL CLUB BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/EAST WEST | 20  | 16               |
|  |                  |  |                  |  | EMINEM THE MARSHALL MATHERS LP MOTOR/UNIVERSAL                          |   |                  |
|  |                  |  |                  |  |   |   |                  |

Hits Of The World is compiled at Billboard/London by Jessica Watson and Menno Visser. Contact 44-207-822-8300, fax 44-207-242-9136. NEW = New Entry RE = Re-Entry

# HITS OF THE WORLD

C O N T I N U E D

| EUROCHART |           | MUSIC & MEDIA  | SPAIN     |           | (AFYVE/ALEF MB) 08/26/00                  |
|-----------|-----------|--|-----------|-----------|---|
| THIS WEEK | LAST WEEK | SINGLES  | THIS WEEK | LAST WEEK | SINGLES                                   |
| 1         | NEW       | MUSIC MADONNA MAVERICK/WARNER BROS.                  | 1         | NEW       | MUSIC MADONNA MAVERICK/WEA                |
| 2         | 1         | LUCKY BRITNEY SPEARS JIVE                            | 2         | 1         | YA NO QUIERO TU QUERER JOSE EL FRANCES    |
| 3         | 3         | I TURN TO YOU MELANIE C VIRGIN                       |           |           | ARIOLA                                    |
| 4         | 4         | THE REAL SLIM SHADY EMINEM INTERSCOPE                | 3         | 4         | IT FEELS SO GOOD SONIQUE UNIVERSAL        |
| 5         | 5         | ROCK DJ ROBBIE WILLIAMS CHRYSALIS                    | 4         | 2         | BOOM BOOM CHAYANNE COLUMBIA               |
| 6         | 2         | I'M OUTTA LOVE ANASTACIA EPIC                        | 5         | 3         | ROCK DJ ROBBIE WILLIAMS EMI               |
| 7         | 6         | FREESTYLER BOMFUNK MC'S EPIDROME/SONY                | 6         | 6         | TAKE A LOOK AROUND LIMP BIZKIT POLYDOR/   |
| 8         | 8         | TAKE A LOOK AROUND LIMP BIZKIT INTERSCOPE            |           |           | UNIVERSAL                                 |
| 9         | 10        | AROUND THE WORLD ATC HANSA                           | 7         | 7         | SUENO SU BOCA RAUL HORUS                  |
| 10        | 9         | MARIA MARIA SANTANA FEATURING THE PRODUCT G&B ARISTA | 8         | NEW       | EL CIELO NO ENTIENDE OBK HISPAVOX         |
|           |           | <b>ALBUMS</b>  | 9         | 9         | IF YOU LEAVE ME NOW MONICA NARANJO EPIC   |
| 1         | 1         | THE CORRS IN BLUE 143/LAVA/ATLANTIC                  | 10        | 5         | TRES GOTAS DE AGUA BENDITO GLORIA ESTEFAN |
| 2         | NEW       | RONAN KEATING RONAN POLYDOR                          |           |           | EPIC                                      |
| 3         | 2         | BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE          | 1         | 1         | ESTOPA ESTOPA ARIOLA                      |
| 4         | 5         | SANTANA SUPERNATURAL ARISTA                          | 2         | 2         | RAUL SUENO SU BOCA HORUS                  |
| 5         | 3         | EMINEM THE MARSHALL MATHERS LP INTERSCOPE            | 3         | 4         | MANA UNPLUGGED WEA                        |
| 6         | 4         | BON JOVI CRUSH MERCURY                               | 4         | 3         | THE CORRS IN BLUE 143/LAVA/DRO            |
| 7         | RE        | MELANIE C NORTHERN STAR VIRGIN                       | 5         | 5         | JOSE EL FRANCES ALMA ARIOLA               |
| 8         | 6         | MOBY PLAY MUTE                                       | 6         | 6         | JULIO IGLESIAS NOCHE DE CUATRO LUNAS      |
| 9         | 7         | ANASTACIA NOT THAT KIND EPIC                         |           |           | COLUMBIA                                  |
| 10        | 8         | RED HOT CHILI PEPPERS CALIFORNICATION WARNER BROS.   | 7         | 8         | OBK ANTROPPO HISPAVOX                     |
|           |           |  | 8         | 9         | LA UNION GRANDES EXITOS WEA               |
|           |           |  | 9         | 7         | CAMELA SIMPLEMENTE AMOR HISPAVOX          |
|           |           |  | 10        | 10        | BON JOVI CRUSH MERCURY/UNIVERSAL          |

| NEW ZEALAND |           | (Record Publications Ltd.) 09/03/00                  | PORTUGAL  |           | (Portugal/AFP) 09/05/00                          |
|-------------|-----------|--|-----------|-----------|--|
| THIS WEEK   | LAST WEEK | ALBUMS   | THIS WEEK | LAST WEEK | ALBUMS   |
| 1           | 1         | ZED SILENCER UNIVERSAL                               | 1         | 1         | SILENCE 4 ONLY PAIN IS REAL MERCURY/UNIVERSAL    |
| 2           | NEW       | RONAN KEATING RONAN UNIVERSAL                        | 2         | 2         | SCORPIONS & BERLINER PHILARMONIKER               |
| 3           | 2         | RED HOT CHILI PEPPERS CALIFORNICATION WARNER         |           |           | MOMENT OF GLORY EMI                              |
| 4           | 4         | THE CORRS IN BLUE 143/LAVA/WARNER                    | 3         | NEW       | ALICE DEEJAY WHO NEEDS GUITARS ANYWAY?           |
| 5           | 3         | ROBBIE WILLIAMS THE EGO HAS LANDED EMI               |           |           | VIOLENT/EMI                                      |
| 6           | 6         | B.B. KING & ERIC CLAPTON RIDING WITH THE KING WARNER | 4         | 4         | THE CORRS IN BLUE 143/LAVA/WARNER                |
| 7           | 5         | ANASTACIA NOT THAT KIND SONY                         | 5         | 3         | SANTAMARIA VOAR VIDISCO                          |
| 8           | 7         | VENGABOYS THE PLATINUM ALBUM VIOLENT/EMI             | 6         | 5         | BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/EMI  |
| 9           | NEW       | DAVE DOBBYN HOPETOWN SONY                            | 7         | 5         | JULIO IGLESIAS NOCHE DE CUATRO LUNAS SONY        |
| 10          | 9         | MOBY PLAY FESTIVAL                                   | 8         | NEW       | ROBERTO CARLOS O CALHAMBEQUE SONY                |
|             |           |  | 9         | 8         | STING BRAND NEW DAY POLYDOR/UNIVERSAL            |
|             |           |  | 10        | 9         | SOUNDTRACK MISSION: IMPOSSIBLE 2 HOLLYWOOD/EDDEL |

| SWEDEN    |           | (GLF) 09/07/00  | DENMARK   |           | (IFPI/Nielsen Marketing Research) 08/28/00           |
|-----------|-----------|---|-----------|-----------|--|
| THIS WEEK | LAST WEEK | SINGLES   | THIS WEEK | LAST WEEK | SINGLES  |
| 1         | 3         | LUCKY BRITNEY SPEARS JIVE/VIRGIN                        | 1         | 1         | VED DU HVAD HUN SAGDE ROLLO & KING EDEL              |
| 2         | NEW       | HIGHER PETER JOBACK COLUMBIA                            | 2         | 5         | MUSIC MADONNA MAVERICK/WARNER                        |
| 3         | 1         | I TURN TO YOU MELANIE C VIRGIN                          | 3         | 6         | AROUND THE WORLD ATC BMG                             |
| 4         | 4         | VACKER UTAN SPACKEL JOAKIM HILLSON BONNIER/VIRGIN       | 4         | 2         | I TURN TO YOU MELANIE C VIRGIN                       |
| 5         | 2         | MUSIC MADONNA MAVERICK/WEA                              | 5         | 3         | DARKSIDE HYPERTRAXX FLEX/EMI                         |
| 6         | NEW       | TAKE A LOOK AROUND LIMP BIZKIT INTERSCOPE/UNIVERSAL     | 6         | 4         | LIFE IS A ROLLERCOASTER RONAN KEATING UNIVERSAL      |
| 7         | 8         | IT TAKES A FOOL TO REMAIN SANE ARK VIRGIN               | 7         | 7         | PUSSYLOVERS BALLOON BONNIER/NICEANDFIRM              |
| 8         | NEW       | LOLLIPOP DJ ALIGATOR PROJECT EMI                        | 8         | 8         | LUCKY BRITNEY SPEARS ZOMBA/VIRGIN                    |
| 9         | 5         | LIFE IS A ROLLERCOASTER RONAN KEATING POLYDOR/UNIVERSAL | 9         | RE        | BUMBLEBEES AQUA UNIVERSAL                            |
| 10        | 6         | IT'S GONNA BE ME 'N SYNC JIVE                           | 10        | RE        | LOLLIPOP DJ ALIGATOR PROJECT FLEX/EMI                |
|           |           | <b>ALBUMS</b>   |           |           | <b>ALBUMS</b>  |
| 1         | NEW       | CRAIG DAVID BORN TO DO IT EDEL                          | 1         | NEW       | RONAN KEATING RONAN UNIVERSAL                        |
| 2         | 1         | MELANIE C NORTHERN STAR VIRGIN                          | 2         | 2         | THE CORRS IN BLUE 143/LAVA/WARNER                    |
| 3         | 2         | VIKINGARNA KRAMGOA LATAR 2000 NMG/EMI                   | 3         | 5         | BARCODE BROTHERS SWIPE ME UNIVERSAL                  |
| 4         | 3         | RONAN KEATING RONAN POLYDOR/UNIVERSAL                   | 4         | 1         | OLSEN BROTHERS WINGS OF LOVE CMC                     |
| 5         | 4         | THE CORRS IN BLUE 143/LAVA/WARNER                       | 5         | 3         | TINA TURNER SIMPLY THE BEST EMI MEDLEY               |
| 6         | 6         | BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/VIRGIN      | 6         | 4         | HVA SNAKKER DU OM? DEN KA BYTTES, VOL. 1 SONY        |
| 7         | 5         | EMINEM THE MARSHALL MATHERS LP INTERSCOPE/UNIVERSAL     | 7         | 9         | GABRIELLE RISE UNIVERSAL                             |
| 8         | NEW       | ROBBIE WILLIAMS SING WHEN YOU'RE WINNING EMI            | 8         | 6         | ANDREW STRONG OUT OF TIME RECART/CMC                 |
| 9         | 7         | TEDDYBEARS STOCKHOLM ROCK'N'ROLL HIGHSCHOOL MYGMNW      | 9         | 8         | B.B. KING & ERIC CLAPTON RIDING WITH THE KING WARNER |
| 10        | RE        | WHITNEY HOUSTON WHITNEY: THE GREATEST HITS ARISTA/BMG   | 10        | RE        | MELANIE C NORTHERN STAR VIRGIN                       |

| NORWAY    |           | (Verdens Gang Norway) 09/05/00                       | FINLAND   |           | (Radiomafia/IEPI Finland) 09/03/00                              |
|-----------|-----------|--|-----------|-----------|---|
| THIS WEEK | LAST WEEK | SINGLES  | THIS WEEK | LAST WEEK | ALBUMS  |
| 1         | 1         | MUSIC MADONNA MAVERICK/WEA                           | 1         | NEW       | ISMO ALANKO SAATIO SISAINEN SOLARIUM POKO                       |
| 2         | 2         | I TURN TO YOU MELANIE C VIRGIN                       | 2         | 1         | PETRI NYGARD MUN LEVY OPEN/POKO                                 |
| 3         | 3         | SANDSTORM DARUDE PUBA                                | 3         | 2         | RAULI BADDING SOMERJOKI TASS ON RAULI, MÖI LOVE RECORDS/SIBONEY |
| 4         | 6         | LOVING YOU GIRL OPUS X SONY                          | 4         | 3         | EMINEM THE MARSHALL MATHERS LP UNIVERSAL                        |
| 5         | 4         | I'M OUTTA LOVE ANASTACIA BMG                         | 5         | 4         | THE CORRS IN BLUE 143/LAVA/WARNER                               |
| 6         | 5         | LUCKY BRITNEY SPEARS JIVE/ZOMBA                      | 6         | RE        | MELANIE C NORTHERN STAR VIRGIN                                  |
| 7         | 7         | LIFE IS A ROLLERCOASTER RONAN KEATING UNIVERSAL      | 7         | NEW       | AKNESTIK HITIT—SUROMIROKKIA JA SUURIA TUNTEITA POKO             |
| 8         | NEW       | TAKE ON ME A1 SONY                                   | 8         | NEW       | ROBBIE WILLIAMS SING WHEN YOU'RE WINNING EMI                    |
| 9         | 10        | IT FEELS SO GOOD SONIQUE UNIVERSAL                   | 9         | 5         | FREDERIK KOVIMMAT HITIT WARNER                                  |
| 10        | 8         | TAKE A LOOK AROUND LIMP BIZKIT UNIVERSAL             | 10        | 9         | RONAN KEATING RONAN POLYDOR/UNIVERSAL                           |
|           |           | <b>ALBUMS</b>  |           |           | <b>ALBUMS</b>   |
| 1         | 1         | RONAN KEATING RONAN UNIVERSAL                        | 1         | 1         | CHIQUITITAS CHIQUITITAS VOL. 6 SONY                             |
| 2         | NEW       | CRAIG DAVID BORN TO DO IT EDEL                       | 2         | 2         | RODRIGO A 2000 BMG  |
| 3         | 3         | MELANIE C NORTHERN STAR VIRGIN                       | 3         | 6         | LA RENGIA LA ESQUINA DEL INFINITO UNIVERSAL                     |
| 4         | 7         | ANASTACIA NOT THAT KIND SONY                         | 4         | 3         | RODRIGO LA MANO DE DIOS, HOMENAJE A DIEGO MARRADONNA BMG        |
| 5         | NEW       | ROBBIE WILLIAMS SING WHEN YOU'RE WINNING EMI         | 5         | 8         | ALEJANDRO LERNER SI QUIERES SABER QUIEN SOY UNIVERSAL           |
| 6         | 5         | B.B. KING & ERIC CLAPTON RIDING WITH THE KING WARNER | 6         | 5         | BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/EMI                 |
| 7         | 2         | BIGBANG CLOUDS ROLLING BY WARNER                     | 7         | 7         | RED HOT CHILI PEPPERS CALIFORNICATION WARNER                    |
| 8         | 4         | THE CORRS IN BLUE 143/LAVA/WARNER                    | 8         | 4         | TRU LA LA POR SIEMPRE TRU LA LA BMG                             |
| 9         | 8         | EMINEM THE MARSHALL MATHERS LP UNIVERSAL             | 9         | 9         | THALIA ARRASANDO EMI  |
| 10        | 6         | VIKINGARNA KRAMGOA LATAR 2000 EMI                    | 10        | RE        | MANA MTV UNPLUGGED WARNER                                       |

# GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY NIGEL WILLIAMSON

**ALSOU HAS MADE** history with the biggest-selling single ever released in Russia, according to the InterMedia national information agency. "Solo," the song with which she recently won second place in the Eurovision Song Contest, has achieved sales in excess of 60,000 units in Russia since its release six weeks ago. "Alsou's achievement is amazing given the fact that pirates control 95% of the Russian music market," says David Junk, Universal Music Russia's managing director. He calculates that 500,000 bootlegged copies have also been sold. Alsou is in London working on her first English-language album with producers Brian Rawling (Cher/Enrique Iglesias) and Simon Franglen (Celine Dion/S Club 7). The album will be released on Mercury in early 2001. It is the first time a Russian artist has received an international release on a major label. **ALEKSEY KRUIZIN**

Jean-Pierre Rampal along with ethnic musicians from Iran and China. "The Southern Sky" is a South Indian classical offering. Subramaniam is one of India's pioneering world music artists, and his recent international releases include "Global Fusion" on French label Erato. His film work includes the soundtrack to "Salaam Bombay." **NYAY BHUSHAN**

**THE FIRST RUMORS** about the trio Tommy Hools started to filter out from the Parisian scene in early 1998. The group's first EP of dark, cinematic hip-hop on the Kung-Fu Fighting label confirmed its reputation as one of France's brightest hopes. Now comes the group's debut album, "Popular Frequencies" (EastWest/France). The record is packed with classic, guitar-driven songs combined with hip-hop flavors, and Tommy Hools seems well-placed to emulate the international success of such French groups as Daft Punk and Air. **GARY SMITH**

**WHILE FOOLING AROUND** with a sample of Eric Clapton's "Forever Man," Michael Linde, a 23-year-old Dane, decided to make a demo. The recording "How Many Times" was produced as a white label release by the indie Bim Bam Recordings. The disc made its way to London, where Clapton heard it and became interested in the project. Back in Denmark, EMI-Medley's dance subsidiary, Flex, signed Linde and is now set to release the recording as "Forever Man (How Many Times)" under the act name **Beatchuggers Featuring Eric Clapton**. EMI-Medley director of international exploitation Ole Mortensen says that the record will be released in late October and that Clapton will be featured in the video. Linde recently quit his day job at a record store to begin working on material for his debut set. **CHARLES FERRO**

**INDIAN VIOLIN MAESTRO Dr. L. Subramaniam** is being celebrated with the release of four albums on Sony Music India covering the artist's varied musical journeys. "From The Ashes" features the maestro with jazz/rock guitarist **Larry Coryell**. "Eulogy—A Tribute To Viji Subramaniam" is in memory of his late wife, an acclaimed classical musician. "Lakshminarayana Global Music Festival" is a collection of live recordings from the festival founded by Subramaniam in 1992 and brings together such artists as **Herbie Hancock** and

**WHAT MORE CAPTIVE AUDIENCE** for new music could there be than a flight full of international travelers? That's the premise behind a collaboration between Swissair and its programming supplier, Inflight Productions. "Destination Tokyo," an 11-track album of cutting-edge dance and ambient music from Japan compiled by Inflight producer **Nick Luscombe**, is the first in a series of limited-edition CDs, initially for sale exclusively to Swissair passengers, that highlight some of the airline's major international destinations. Acts include **Fantastic Plastic Machine** and **Shiba**, with tracks by **PsycEx** and **ISH** commissioned especially for the collection. Luscombe flew to Tokyo and Kyoto, Japan, to locate material from industry contacts there. "I chose to begin the series with music from Tokyo because of my interest in Japanese new music and the strong images of the city," he says. The packaging by the company Fruitmachine presented some unusual challenges. "We had to make a CD that was smaller and lighter than usual to compete with crowded in-flight sales trolley space," Luscombe notes. He will be doing a DJ stint Sept. 17 at Club Metro in Kyoto as part of the Swissair-sponsored Airport Expo 2000. Further compilations are planned for Zurich, Switzerland; New York; London; Paris; and Rio de Janeiro, Brazil. **PAUL SEXTON**



**A Universal Game.** Representatives of the U.K.'s music and video trade bodies joined up Aug. 17 for the fourth annual golf tournament arranged by the British Assn. of Record Dealers (BARD), the British Phonographic Industry, and the British Video Assn. to raise funds for anti-piracy activity. This year's event raised about 32,000 pounds (\$48,000). Shown are three members of the winning Universal Music TV (UMTV) team collecting their trophy from Ken Onstad, K-tel International president and a former BARD council member involved in organizing the event. Pictured, from left, are UMTV GM Paul Chisnall and managing director Brian Berg, Onstad, and UM3 financial controller Trevor Callaghan.

# Breach Of Trust Excites U.S. Labels

## Canadian Multicultural Indie Act Seeks Deal Across The Border

BY LARRY LeBLANC

TORONTO—In a dizzying five months, Canadian alternative hard-rock quartet Breach Of Trust, one of the best unsigned bands in Canada, has moved from doing bar dates in remote communities in northern Canada to being tracked by a legion of U.S. labels.

Lacking a label's backing, the four-piece from La Ronge, Saskatchewan, raised its own finances for the dual-guitar-fueled album "Songs For Dying Nations," independently released by the band May 23 in Canada. Breach Of Trust subsequently played industry showcases in California and, during a 10-day stretch (Aug. 16-26), logged 6,000 miles on its rental van, driving back and forth across the Canadian/U.S. border.

The act was named band of the month in August by U.S. rock Web site Pimp Rock Palace, with its album hailed there as "quite possibly one of the biggest sleeper hits ever released." On the endorsement of ex-Montreal act Slaves On Dope, which moved to Los Angeles last year, Breach Of Trust snagged bookings Aug. 21 at the Whiskey A Go-Go and Aug. 22 at the Troubadour in Hollywood.

"It tripped me out seeing our name on their marquees," admits Breach Of Trust lead singer and guitarist Marty Ballentyne. "We all put everything on the line [for the trip]."

According to the band's Toronto-based lawyer, Susan Abramovitch of Stohn Henderson, the California excursion has paid dividends. "Reaction has been fast," she says. "There are now 10-15 labels interested in the band, mostly from the U.S. Canadian labels are only [now] starting to call. They all received the album months ago, but only Koch Records paid attention."

To date, "Songs For Dying Na-



BREACH OF TRUST

tions" has only been available to select record retailers in western Canada on a consignment basis or via Amazon.com. Sales, according to Ballentyne, have been several hundred copies.

"With the major labels becoming interested, we decided to sit on the album," explains the band's manager, Eric Anderson. U.S. labels that have been in contact, he says, include RCA, Roadrunner, Capitol, and the Island/Def Jam Music

Group.

"I'm surprised other Canadian labels haven't caught onto the band," says Koch Records Canada label manager Roger Greame. "This is one band people have to hear. This record has to be put out internationally; it's a great record."

"It's musically and lyrically intelligent," says David Novak, senior VP of international A&R at RCA Records in New York. "I saw the band at the Troubadour, but they were uncomfortable playing in a showcase situation in a near-empty room. I now want to see them in their hometown. I'm curious about their culture and background."

La Ronge is, in fact, not valued for its musical scene but for the abundance nearby of fish, game, minerals, forests, and thousands of islands carved into Lac La Ronge, the site of a provincial park. The area was originally inhabited by Cree Indians.

Formed in 1993, Breach Of Trust consists of Flin Flon, Manitoba-born Ballentyne, who describes himself as being "a half-breed of Cree, Finnish, and European extraction"; Ojibway Cree native Colin Cheechoo (guitar/vocals) of Prince Albert, Saskatchewan, son of local singer/songwriter Vern Cheechoo; Bill Aubut (drums), of Irish and Cherokee origins; and Zane Kryzanowsky (bass/vocals) a Metis ("of mixed blood") who is currently studying engineering in Calgary, Alberta.

Ballentyne, 30, is also GM of the aboriginal-controlled Missinipi Broadcasting Corp. in La Ronge, which transmits local, regional, and national aboriginal news and entertainment in the English, Cree, and Dene languages to 47 communities in northern Saskatchewan and Alberta via cable and FM radio.

Additionally, he is vice chairman of the 18-month-old Aboriginal Peoples Television Network, which broadcasts in the region. "Music is still a weekend thing for me," admits Ballentyne, whose musical influences include Leonard Cohen, Bob Marley, John Lennon, Bob Dylan, and John Frusciante of Red Hot Chili Peppers.

While Ballentyne's edgy lyrics on the band's album deal with themes related to the land and native traditions, a search of cultural roots is evident, particularly on "Complicated," "Who Am I," "Generation," and "Disease." "We're all exiles," he says in reference to the members' mixed racial backgrounds.

Following Breach Of Trust's first release, the five-song "Dead Issue" EP on Saskatoon's Rockin' Rod Records in 1995—and touring to support it—the members real-

(Continued on page 53)

# newsline...



GERMAN LABEL GROUP EDEL MUSIC reported a 259% increase in revenue to 543.6 million marks (\$247.1 million) for the six months that ended June 30. The Hamburg-based indie's acquisitions in 1999—Belgium's Play It Again Sam group for 222.7 million marks (\$101.2 million), the U.K.'s Eagle Rock for 25.5 million marks (\$11.6 million), and a majority stake in RED Distribution in the U.S. for 126.1 million marks (\$57.3 million)—contributed significantly to sales. Edel's earnings before interest, depreciation, and amortization dropped to 5.8 million marks (\$2.6 million) from 8.2 million marks (\$3.7 million) in the same period last year. Edel's latest licensing deal sees it sign an exclusive pact with Munich-based TV-Loonland AG, a provider of children's, youth, and family programs. Through its subsidiary, Loonland Merchandising, TV-Loonland will license to edel the rights to its existing and future characters and programming for radio, video/DVD, hits compilations, and other uses. The five-year contract, effective Sept. 1, covers the German-speaking territories.

WOLFGANG SPAHR

STOCKHOLM-BASED INDIE LABEL group Music Network is laying off 13 of its 85 employees and will scale down its number of international licensing deals from 300 labels to 100 by the end of the year. The company intends to increase its domestic repertoire considerably over the next 18 months. At present it has a local roster of 25 acts. CEO Peter Yngen says Music Network's remaining affiliates—which include Rykodisc, Epitaph, Bloodshot, and World Circuit—constitute 98% of its sales. "The labels we're discontinuing relations with are ones you have never heard about," he notes.

KAI R. LOFTHUS

ROB CAIN, former president/CEO of giant U.S. music and video wholesaler Valley Media, has resurfaced at startle plc, a U.K.-based independent distributor of CDs and digital music, where he will serve as managing director of the physical division. He replaces acting managing director Geoff Heath, who will resume his role of deputy chairman. Cain, who joined Valley in 1991, helped build that company from a \$35 million regional wholesaler to a business with annual sales of nearly \$1 billion. Cain and other key Valley executives exited the company earlier this year (*Billboard Bulletin*, May 18, 26).

GORDON MASSON

EMI MUSIC PUBLISHING has signed a worldwide nonexclusive licensing deal with Finland-based telecommunications giant Nokia for customized ringing tones on the company's mobile phones. An initial 300 tones, mainly from the publisher's classic songs, film, and TV catalogs, will be available for Nokia's Espoo phones this fall. Fifty tones will be added each month thereafter. The password-protected service will be available at ClubNokia.com. EMI and Finland-based Nokia have agreed on an undisclosed minimum fee to be charged for the downloadable tones, of which a fixed percentage is payable to the publisher. Nokia is reportedly in negotiations with other music publishers to strike similar deals.

KAI R. LOFTHUS

DAVID FOSTER, the American producer, composer, and music industry executive, will be the MIDEM 2001 personality of the year at the annual music trade show, to be held Jan. 21-25, 2001, in Cannes. Foster has penned songs for Whitney Houston, Celine Dion, and Barbra Streisand and operates the 143 Records label. Former WorldOnline chairman Nina Brink was the 2000 personality of the year.

EMMANUEL LEGRAND

LONDON-BASED CHANNELFLY, a company with interests in Webcasting, publishing, and live music venues, has linked with digital rights management clearinghouse and services company Magex in a marketing promotion that will see 130,000 free CD-ROMs distributed throughout the U.K. Music fans will be offered 13 samples of tracks from British acts such as the Delgados, Elbow, and Babybird. The cuts can be heard a limited number of times. The CD-ROM links to a Magex site on the Internet where fans can purchase the tracks through a secure account. Each studio recording will cost \$1.50. The discs are encrypted with technology developed by InterTrust Technologies Corp., making it impossible to create digital copies. Beginning this month, the CDs can be ordered from channelfly.com, the Fly magazine, or at the affiliated BarFly venue in Camden, North London.

LARS BRANDLE

STEFAN FRYLAND, chairman of the International Federation of the Phonographic Industry (IFPI) in Denmark and executive chairman of Universal Music Denmark, is retiring after 28 years in the industry. Fryland—previously managing director at Danish promotion firm Music Rack, Warner licensee Metronome, and PolyGram Denmark—will exit Universal at year's end. No replacement will be named. Managing director Jens Otto Paludan will become the company's top executive. Fryland will be replaced at the IFPI by Michael Ritto, president of EMI in Scandinavia and managing director of its Danish affiliate, EMI Medley. Ritto will also serve on the IFPI's European regional board.

# Compilations Spur 10% Rise For Austrian Record Sales

BY SUSAN L. SCHUHMYER

VIENNA—Austrian record sales jumped 10% in the first half of the year—the highest growth rate of any European country, according to figures released by the Austria chapter of the International Federation of the Phonographic Industry (IFPI).

About 2 billion schillings (\$130 million) were spent on singles and albums between January and June in a country of just 8 million inhabitants. Although 1999 was a weak year for general European sales with few notable new releases, the first half of 2000 brought a "boom throughout Austria," according to IFPI spokesman Thomas Boehm.

Despite international acts scoring well, particularly Santana and Eiffel 65, about 15% of the singles and albums purchased during the first half of the year were produced domestically. Compilations pro-

duced specifically for the Austrian market, such as "Wickie," "Slime And Piper," "Ö3 Greatest Hits," and "Bravo Hits," performed particularly well.

Industry sources suggest that the growth may have been partly fueled by a new Saturday afternoon top 40 TV program aired by public broadcaster ORF and by the increasing number of music stations on the airwaves since Austrian commercial radio finally debuted in 1998.

Singer Anton Aus Tirol—alias Gerry Friedle—is also being credited with the upturn. Despite receiving virtually no airplay, his self-titled novelty single sold more than 140,000 copies domestically, while the album has sold about 40,000 copies. "It's one of the most successful, if not the most successful, single in Austria ever," says EMI Austria managing director Erich Krappfenbacher.

Although it's too early to predict sales figures for the second half of the year, IFPI Austria expects sales will be up 5%-10% over last year.



KRAPPFENBACHER

# Merchants & Marketing

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER\*ACTIVE • ACCESSORIES

## VFlash Fine-Tunes E-Mail Campaigns

Application Enables Cos. To Use 'Permission-Based Marketing'

BY MARILYN A. GILLEN

NEW YORK—Among the buzzwords and catch phrases that have cropped up like weeds on the new-media landscape is this mouthful: "permission-based marketing." The concept is actually an old one, but it has seemingly become a mantra among sometimes-chastened marketing executives following the first heady days of the Internet, when all those E-mail addresses collected via Web sites appeared so tantalizing to so many with something to sell.

"People don't mind being marketed to, but only if you are telling them about something they want to know," says one major-label executive about the fine line between sending out "spam" or what will be viewed instead as a tasty little nugget of news. "Otherwise, you are as likely to lose a customer [by marketing to them] as to gain one."

Among the many firms aiming to help companies tread that delicate line today is the New York-based ValueFlash, whose desktop-based E-messaging technology is designed to allow consumers who "opt in" to customize the list of information that they would like to receive about the goods or services supplied by companies employing the service.

The so-called VFlash application can be delivered to consumers by including it on a CD, which they then install via their computer's CD-ROM drive; posting it on a Web site for download; or sending it to members of a database by E-mail. Consumers are then presented with a sign-in form and a preferences list to fill out, if they choose to participate.

Thereafter, whenever the consumers are online, the company behind that VFlash can send requested information as it arises to the user's desktop icon, which blinks when new data arrives; links can also be used to send the user from the VFlash to other Web sites.

"It's a form of one-to-one direct marketing over the Internet allowing clients to talk directly with their consumers by sending messages to [the consumer's] desktop," explains Michael Jolly, executive VP of ValueFlash. "But it's strictly permission-based, and [the consumers] get to say what kind of information they are interested in receiving."

That element of choice and customizability was key to the EMI Christian Music Group (EMI-CMG), which will begin using VFlash and its companion CDKnet video technology with the Sept. 26 release of a new album, "Learning To Breathe," from its Sparrow Records act Switchfoot.

"If they take a few minutes to fill out the preferences list when they get [the

VFlash], they will get only the information they are asking for," says David Caldwell, senior VP/GM of the Sparrow Label Group. "That way, we know when we are sending a message out that, first and foremost, we are not spamming anybody. And second, we can reach exactly the right people with exactly the right information for them."

Caldwell says, for instance, that people can choose to receive information about tours for specified acts—and rest assured that "they won't be finding out about *everybody* who is *ever* going out on the road *anywhere*."

*'We know when we are sending a message out that, first and foremost, we are not spamming anybody. And second, we can reach exactly the right people with exactly the right information for them'*

- DAVID CALDWELL -

If they're on the East Coast, we won't give them West Coast dates, for instance."

EMI-CMG also plans to use the alerts to advise of new album releases from specified acts—a crucial piece of marketing information that continues to confound the best efforts of labels to share with fans.

"I got a [consumer] survey late last year in regard to our biggest-selling album last year, which was from Steven Curtis Chapman," Caldwell says. "And this was six or seven months after his album had come out, and there was a fan included there who said he had purchased three or four of [Chapman's] prior albums but not this one—because he didn't know he had a new album out! And this thing was already gold and this guy was already a fan. So you just have to go, 'Darn, there has to be a better way to do this.'"

The Switchfoot album will also include two music videos using CDKnet technology, which the company says allows for full-screen, full-motion video. CDKnet and ValueFlash are sister companies.

"We see the CDKnet video as being hopefully one of the drivers that is going to get the consumer to take the CD and put it in their [computer's] disc drive," where they will then encounter the VFlash element, Caldwell says.

Caldwell anticipates a slow ramp-up of VFlash and CDKnet use on EMI-CMG releases, including them on "a handful of discs" initially. Among those, however, is a big one: The Oct. 31 release of the "Wow" hits album, which Caldwell describes as "our biggest seller, and maybe gospel's biggest seller."

EMI-CMG will also direct other customers to its Web site to download the VFlash, he says, adding that if the label can achieve a 10%-15% opt-in rate among users, "that would be a significant base for us to market to, and we'd be happy with that."

### MORE THAN MUSIC

EMI-CMG follows on the heels of other music companies that have already embraced VFlash, including major Atlantic Records and indie Artemis Records.

TV network NBC, however, also used CDKnet and VFlash on the release of its first album from NBC Records, "The Today Show: Best Of The Summer Concert Series, Vol. 1." NBC tied a trivia contest into its VFlash download, offering such prizes as a trip to New York to those who sent back the registration form.

The "Today" VFlash has since been used by NBC to send highlights and updates from that morning show to users' desktops. "We're talking with a lot more corporate clients," Jolly says. "They all see a lot of possible uses for this."

Video retailer Blockbuster, meanwhile, will send out several million CDs containing the VFlash messenger and multimedia elements such as film clips, E-commerce links, and game demos to its members this fall.

"This technology opens yet another communication channel to enhance the unique relationship we have with our members," says Greg Smogard, president of Blockbuster Marketing Solutions. "The interactivity, more frequent contact, and customized content should also encourage incremental sales in stores and on blockbuster.com."

As with the label applications, Blockbuster will offer its VFlash users the chance to customize their information preferences. Jolly says this can conceivably go as narrow as "saying you want to know about new releases in one genre or only about films that have Tom Cruise in them. You can really target it finely."



Outer Banks is owned by Steve Gurkin, who has had a "condo-retailing" deal with the strip mall in Nags Head, N.C., since 1996. (Photo: Patricia Bates)

## Outer Banks Music Finds Carolina Niche

BY PATRICIA BATES

NAGS HEAD, N.C.—Outer Banks Music seems to defy some retail expectations here in the barrier islands of North Carolina. The two independent stores in Nags Head and Kitty Hawk, N.C., draw most of their customers from Monday through Friday rather than on weekends and during June through August instead of in December.

"Our gross income has been up since 1994 as much as 20% year to year and month to month," says owner Steve Gurkin. "We've always found that vacationers have no problem spending an average \$16.97 for a CD. March to May is our slowest period—until college lets out in mid-May—and July is our best sales month."

Outer Banks Music serves tourists who come from New Jersey, Pennsylvania, Ohio, and Maryland to this sixth-largest coastal region in the U.S. Tourism is the No. 1 industry on the Dare County peninsula, just a narrow one-half-mile-wide strip of land off North Carolina.

"For most retailers, the weekends are the busiest. Yet, it's just the opposite for us in the Outer Banks," says Gurkin, who staffs up from June through August with eight full-time people and extends his nightly hours. "Saturday is the turnover day for leasing a cottage, so that's when families go or come here along Highway 168. It's a mass exodus."

Outer Banks Music attracts thousands of passers-by a year to its 1,800-square-foot store in Croatan Centre in Nags Head with a catchy yellow-and-blue sign. They browse through 5,000 titles, of which 50% are alternative and classic rock. The

product mix also includes 10% jazz, 10% rap, 5% beach music, 5% blues, and less than 5% country. Because most of the Outer Banks customers are transients, Gurkin's used CDs make up only 5% to 10% of inventory.

"For any business here, visibility from the road is the key to advertising," says Gurkin. "We've bought ads in the local Sunny Day guides for the past five years, but we can't do that anymore because of the rising costs of CDs after the mergers of distributors and labels. We can't afford to spend that extra \$12,000 to \$15,000 a year."

Outer Banks Music opened a second location in the Market-place in Kitty Hawk. The neighborhood's demographics are 55 and older, so Gurkin carries just 2,000 titles within 3,500 square feet of space. He tools back and forth to Nags Head about 13 miles away if he needs a particular CD.

"When 'N Sync released its 'No Strings Attached' CD this March, we sold 30 copies in Nags Head and less than five in Kitty Hawk," says Gurkin. "Kitty Hawk and Southern Shores are our retirement communities, so they lean toward jazz, easy listening, and classical CDs."

"The Kitty Hawk store is doing fine, but it doesn't have the exposure off Highway 168 that we have in Nags Head," adds Gurkin. "We know that convenience is what's important in the Outer Banks, because everybody wants to park in front and walk right up to the door."

There were a few competitors to Outer Banks Music in this Hampton Roads area in the 1980s, and they

(Continued on next page)

## newsline...



**MUSICLAND STORES** reports that a "weak summer music release schedule" caused a 1.7% drop in comparable-store sales for the four weeks that ended Aug. 26. The company's mall-stores division (Sam Goody and Sun-

coast Motion Picture Company) saw a 1% decline in comp-store sales, while the superstores (Media Play and On Cue) experienced a 3.2% drop. Total Musicland sales for the period fell to \$122.6 million from \$122.7 million—due in part to a 2.4% drop in overall sales at malls, to \$79 million from \$81 million a year ago. Meanwhile superstore total sales were up 4.7% to \$43.6 million, compared with \$41.6 million in August 1999. For the 34 weeks that ended Aug. 26, Musicland's comparable-store sales are up 2.3% and total sales are up 3.4%, to \$1.06 billion from \$1.03 billion last year. The company expects music sales to increase the rest of the year—starting with new albums from Madonna and 98°, due later this month.

**TRANS WORLD ENTERTAINMENT** has expressed concern with its sales trends in the early part of the third quarter, which caused Goldman Sachs analyst Matthew Fassler to downgrade his rating on the company's stock. In a note to investors, Fassler said that he is not recommending selling Trans World but that the stock is experiencing a "lack of catalysts" for growth. Fassler is anticipating "decelerating growth of robust [earnings] levels earlier in the year."

**CD WAREHOUSE** says Jerry W. Grizzle has stepped down as chairman, CEO, and president of the company. He is replaced by Christopher M. Salyer, who has served as a member of the CD Warehouse board of directors since October 1996. David S. Race, the company's VP of franchise services, has been named COO. Grizzle, who has been CD Warehouse's top executive since its founding in September 1996, has been appointed chairman emeritus, a non-voting position. He is reported to be stepping down to complete a Ph.D.

In other news, Doyle E. Motley has resigned his position as the company's senior VP and CFO. Salyer will assume CFO responsibilities until Motley's successor is named. Salyer is the former chairman/CEO of Medical Arts Laboratory, an independent medical laboratory, and chairman of Accel Financial Staffing, a temporary-services company he formed in 1995. Salyer also served as chairman/CEO of National Check Cashiers, a retail financial services company, from 1984 to 1994. In a statement announcing his appointment, Salyer said CD Warehouse will focus its attention on franchisee profitability and service. CD Warehouse franchises and operates more than 325 music stores in 38 states, the District of Columbia, England, France, Guatemala, Canada, and Venezuela.

**HASTINGS ENTERTAINMENT** reports a second-quarter loss, which the retailer attributes to expenses related to the restatement of past operating results due to accounting errors and an initiative to reduce and balance its inventories. The company posts a net loss of \$2.3 million, or 18 cents per share, compared with a profit of \$862,000, or 7 cents per share, in the same period last year. That figure includes a one-time charge of \$2.7 million for costs relating to the accounting adjustments. Revenue increased 4.6% to \$107.1 million. Comparable-store sales were "basically flat." Hastings also announces a new three-year, \$70 million secured revolving-credit facility with Fleet Retail Finance and the CIT Group/Business Credit.

**K-TEL INTERNATIONAL** has shifted its online order-processing and fulfillment services to Amazon.com. Minneapolis-based K-tel, which had been handling those operations itself, will continue to manage sales transactions for its digital downloads and custom CDs.



**BERTELSMANN** has completed its previously announced acquisition of CDnow. The online retailer is now a wholly owned subsidiary of the Bertelsmann e-Commerce Group, which is also home to BOL.com and GetMusic. In connection with the merger, any outstanding shares of CDnow not yet owned by Bertelsmann are redeemable for \$3 per share in cash, without interest. In a statement announcing the deal's completion, e-Commerce group president/CEO Andreas Schmidt praised CDnow, calling it "one of the great online music brands," and said the company will be "an important platform" in digital distribution.

## OUTER BANKS MUSIC FINDS CAROLINA NICHE

(Continued from preceding page)

"came and went" in succession, says Gurkin. However, Waves Music operates a store less than a mile away in Nags Head in the Outer Banks Mall, in the same location where Gurkin once operated an Outer Banks Music store.

He bought into "condo-retailing" in Nags Head through a 15-year mortgage with partner Harold Gessford on 4,000 square feet of space—in the Croatan Centre strip mall—that Gurkin shares with Gessford, who operates a Radio Shack there. "After then, I can relocate, sell, or lease," says Gurkin. "I wish there were more deals like this."

Both Outer Banks Music stores are on the main drag between five incorporated villages. In Dare County, the average age of residents is 36, and the year-round population is just 27,394, according to the Dare County Tourist Bureau. Kill Devil Hills is the largest town at 5,327, then Kitty Hawk (2,445), Nags Head (2,167), Southern Shores (1,882), and Manteo (1,717).

Andy Griffith lives in the Outer Banks, in Manteo, N.C., where his career began with the outdoor drama "The Lost Colony." Gurkin offers Griffith's gospel CDs, including "I Love To Tell The Story" (Sparrow Records), which won the 1996 Grammy Award for best South-



Outer Banks sales associates Jared Thompson, left, and Scott Bush have been with the retailer for three years. (Photo: Patricia Bates)



Outer Banks Music has visibility because of its signage on the highway in coastal North Carolina. The peak sales period for the operation is June through August, when vacationers travel to their beach homes. (Photo: Patricia Bates)

ern country or bluegrass gospel album.

The Outer Banks was also where the first radio communication was made in America in 1902 by broadcaster Reginald Fessenden between the Roanoke Island and Buxton Village stations.

"We have a fairly loyal customer base in the Outer Banks," says Gurkin. "People rent homes here year after year, and some of those have six to 10 bedrooms that lease for \$6,000 to \$8,000 a week around Duck, N.C., and Corolla, N.C."

Outer Banks Music Club was started by Gurkin as an incentive, and it now has 500 members joining for \$20 a year. Every CD he sells is labeled with both a "club" price (usually \$1.50 to \$2 less per CD) and a "regular" price. Cardholders who purchase 10 CDs get a \$10 credit toward other merchandise.

"I wanted to give people a reason to shop with us," says Gurkin. "So I came up with this idea. They fill out an application with us, which goes

into our Musicware program on the computer," he says. When a transaction is made, "their name appears on the screen for the Outer Banks Music Club."

Outer Banks Music has also reported to SoundScan for three years, but "I haven't seen an added benefit to it," says Gurkin. "We don't get any more promotional items from the labels than anyone else. But it would be an eight hour a day job for us just to seek co-op dollars."

When Gurkin was an avid record shopper himself just 15 years ago, he frequented North Carolina's chains, such as Tracks and Record Bar, which was ultimately acquired by Wherehouse Music. "They were customer-friendly, and I knew that's what I wanted for the Nags Head store," says Gurkin. He was hired in 1992 by Gessford, who had sold music since 1978 under the name Surf Sound Records & Tapes.

"I pride myself in inventory control," says Gurkin. "For nine months of the year [September to May], I really have to examine that closely. We order between eight or 10 SKUs of the major CD releases but only two SKUs of backlist."

Gurkin purchases about 50% of his CDs from Pacific Coast One-Stop in Secaucus, N.J.

"When rap is hot, it's hot here," says Gurkin. "We don't sell a lot of country, but those fans don't necessarily go to record stores like ours anyway. They go instead to the Wal-Marts and Kmarts."

North Carolina's bluegrass audience extends to the nearby fishing village of Wanchese, which likes the group Molasses Creek.

"Jazz holds its own throughout the year in the Outer Banks, but most of our beach music we sell from June through August," says Gurkin. "Some popular acts are Bill Deal & the Rondells, the Embers, and Chairman Of The Board."

Outer Banks Music has sponsored the Beach Music Festival in May for the last two years at Roanoke Island State Park in Manteo, where the North Carolina School of the Arts also performs in the summer. Rockabilly bands like Cashmere Jungle Lords and Eddie From Ohio have CDs on consignment at both stores. They also headline at nightclubs like the Pit and Port O' Call, while jazz favorites such as Joe Mapp & the Coordinates and Laura Martier play at restaurants such as Ocean Boulevard.

Many Tarheels go to Wilmington, Beach, N.C., or Myrtle Beach, S.C., for music festivals because of the lack of a major east-west route in North Carolina. "When they finally construct I-64 as a four-lane from Raleigh, N.C., the Outer Banks will become more of an option to them. We will see more people from in-state," says Gurkin. "There's still a lot of people out there with only tape players in their cars and beach homes. We haven't totally gotten out of cassettes yet, but we've also gradually added up to 30 titles of DVD music videos, too."

## EXECUTIVE TURNTABLE

**HOME VIDEO.** Randy Malinoff is named VP of Internet marketing for Universal Studios Home Video in Universal City, Calif. He was GM of K-tel Online.

**DISTRIBUTION.** Alan Becker is promoted to senior VP of product development for RED Distribution in New York. He was VP of product development.

**Glen Hoffman** is promoted to senior director of film and video production for BMG Distribution in New York. He was director of video production services.

**RETAIL.** Ron Nugent is named executive VP/chief marketing officer for Tower Records/Video/Books in Sacramento, Calif. He was VP of marketing for Breuners Home Furnishings Corp.



BECKER

NUGENT

**NEW MEDIA.** Bertelsmann e-Commerce Group names Tom Espeland chief information officer and Carola Holtermann director of market communications. They will both be based in Hamburg and New York. They were, respectively, executive VP/chief information officer of info-works and director of marketing and market communications for AOL Europe IMG.

**Ted Werth** is promoted to chief strategic officer of Digital Club Network Inc. in New York. He was COO.



## BREACH OF TRUST EXCITES U.S. LABELS

(Continued from page 50)

improved studio album. They also wanted a marketing and promotion strategy to support the album as well as to be able to purchase top-line equipment. Using Ballentyne's business savvy, they set out to raise the necessary funds.

During the following year, the band raised \$10,000 Canadian (\$6,800) playing as cover band the Ugly Sisters. (Since 1993, performing a repertoire ranging from R.E.M. to Prong, the Ugly Sisters had been able to earn up to \$1,200 Canadian [\$815] a night in Saskatchewan bars, and they opened local shows for the Kentucky Headhunters, Nazareth, April Wine, and Trooper.)

"The Ugly Sisters would never have existed if we didn't know Breach Of Trust was there as well," says Ballentyne "We became the opening band of choice,

because we could juice up the crowds. We weren't picture-perfect, but we were scrappy as hell and played really hard."

Breach Of Trust subsequently raised \$100,000 Canadian (\$68,000) for its recording, promotion, and tour plans from family members as well as through grants and loans from Aboriginal Business Canada, Visions North Business Development Corp., the Saskpower Northern Enterprise Fund, and the Saskatchewan Arts Board.

"We didn't have all the money in place until the fall of '99," notes Ballentyne. By that time, Breach Of Trust had been recording with New York-based Canadian producer Glen Robinson at Studio Victor and Studio Star in Montreal and at Greenhouse Studios in Vancouver.

"Their songs have really great riffs and strong lyrical content

based on their culture," says Robinson, who has previously worked with Slaves On Dope, GWAR, Annihilator, and Tea Party.

On Aug. 11, Breach Of Trust and the Ugly Sisters shared a bill for the first and only time. After the gig at the South Bay Youth Conference in Lac Île-à-la-Crosse, Saskatchewan, it was decided to jettison the cover band forever.

"We played as the Ugly Sisters, and [it] was really lame," explains Ballentyne. "We took a break and came back as Breach Of Trust. I had never been hungrier to play than I was at that moment. A thousand kids just went crazy; they sang along with my lyrics and crowd-surfed. It was an extraordinary experience for us."



**Dual Appearance.** Elektra recording act Pantera recently joined Vivid Video actress Kira Kener at a Tower Records in-store appearance in Nashville. Pantera, which signed copies of its latest release, "Reinventing The Steel," is co-headlining the Ozzfest tour. Shown, from left, are Pantera's Vinnie Paul and Dimebag Darrell, Kener, and Pantera's Rex Brown and Philip Anselmo.

## AUSTRALIAN SALES DOWN

(Continued from page 47)

Sanity, HMV, and Leading Edge, all claim to have expanded their market shares as a result.

Sanity, for instance, focused on dance names that department stores do not stock. Daniel

Agostinelli, its COO, adds, "Jazz and blues have become a larger market for us."

Martin Carr, commercial director at HMV, reports more younger fans coming to its 30 stores. He says, "Everyone's focusing on the negative side of how downloading can impact on the music industry, but it is reintroducing music to a young generation. I know our younger consumers—who come in to buy singles and dance compilations—are being driven to buy CDs because they're being exposed to more music through their computers."

Retailers also report that consumers have now become comfortable with the GST, and sales since late July have been strong. "August was terrific," says Agostinelli, who suggests that the performance of the music market is worsened by "too many people with negatives, driving it down even further. Suppliers are coming up with the goods, more so than I've seen before. And it's up to retailers to get that product into people's bags."

The second half of 2000 is already buoyant for retail, reports Ward. "People know it's going to be a strong second half, so retailers are

investing more in stock," he says. Ward adds that retailers are working harder at making their outlets more exciting "and in translating their own enthusiasm for music to the consumers."

The anticipation of a strong July-December period is not just because of promised international superstar releases from the likes of Madonna and U2 but product from proven Australian multi-platinum acts, such as Farnham, Minogue, Powderfinger, Madison Avenue, the Superjesus, Yothu Yindi, the Mavis's, Bodyjar, and Christine Anu.

Record companies seem to share that optimism. Roger Grierson, chairman of Festival Mushroom Records, says, "With more record companies actively looking for unsigned acts because it suits their Internet strategies, we're open to more new talent than ever before."

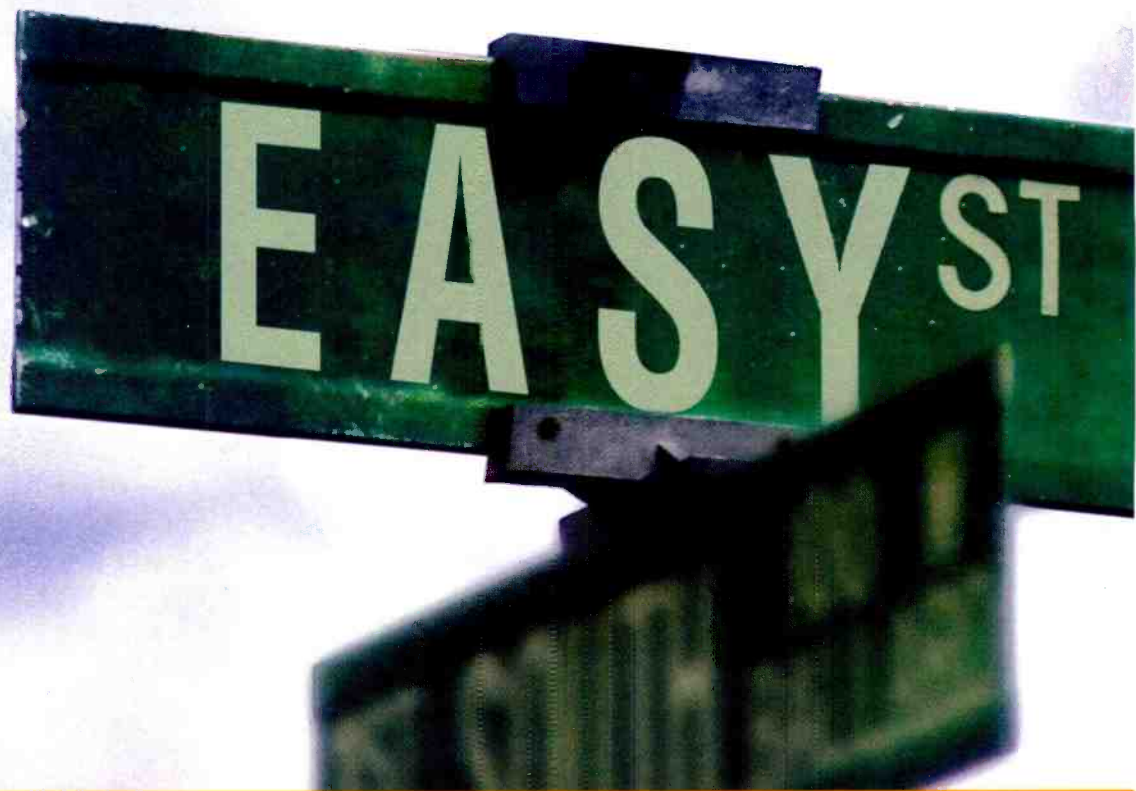
Tim Prescott, managing director of BMG Australia, says he is impressed by the sheer diversity of material and commitment to breaking artists coming from local labels. He adds, "The next 12 months is going to be the busiest ever for BMG with regard to Australian talent."

Warner chairman Sean James points out, "Australia is still a market where you can break some rules. We still tend to break acts with help from retail."

*'Everyone's focusing on the negative side of [downloading], but it is reintroducing music to a young generation. I know our younger consumers . . . are being driven to buy CDs because they're being exposed to more music through their computers'*

— MARTIN CARR —

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## Retail Weighs Pros And Cons Of Models Of Majors For Digital Download Business

IN CASE YOU haven't noticed, a year after it was promised, we will finally have a digital download Christmas, with all five majors on track to have product available in the format. But don't get yourself too excited, because it will be a while before digital downloads amount to a hill of beans, at least in terms of dollars and sense.

One of the reasons that digital downloads will get off to a slow start is because of the division between retailers and the majors over the digital download business models.

For those of you who have been following this discussion, it's no surprise that Universal, like Sony Music Distribution before it, is having a bit of difficulty selling its download business model to traditional brick-and-mortar merchants. Universal's list of online merchants that would handle the company's downloads is pretty devoid of traditional music merchants, with the notable exception of Best Buy, Alliance Entertainment Corp.'s Store 24, and Warehouse Entertainment, which, of course, has signed on as part of Checkout.com.

The rest of the merchants include such players as Launch.com, Rollingstone.com, Lycos Music, and Excite @home, as well as the expected presence of GetMusic.

Needless to say, traditional merchants aren't too happy with the "agency model" being touted by Universal, Sony, and BMG Entertainment, whereby the labels set the price and collect the credit-card information in their own shopping baskets. Merchants want to set their

own prices, and they definitely want to use their own shopping baskets.

Another reason merchants are unhappy is because of the profit-margin issue, with Universal and Sony Music appearing to be on the low end of the totem pole, depending on which retailer you talk to.

Here's how the Universal model works. According to sources, for the first three months that it is offering

determines the percentage to be paid to a retailer. Retail accounts, however, are paid a commission for such sales.

On the first and second pass-along, accounts receive 100% of the commission they've earned based on sales. So if an account qualifies for the 20% commission based on having achieved download sales of more than 25,000 units, the first and second pass-along sale generated by super-distribution each will result in a commission of 20%, with the fee being reduced 50% for all subsequent pass-along sales, which in this case would be a 10% commission.

If, however, merchants take the initiative and put together marketing campaigns to generate super-distribution for the first pass-along sale, Universal will pay a fee of 110% of the commission rate earned by an account. In other words, if an account has generated digital download transactions of more than 25,000 units in a year, then an account would get 110% of a 20% commission on the first pass-along sale of a song or an album—the equivalent of 22% of what the consumer pays for the music.

Furthermore, if accounts that achieve the level of 1,001 to 2,500 units are entitled to a 10% commission, and they promote super-distribution among their shoppers, the first pass-along sale would receive a commission of 11%, the second pass-along sale would achieve a commission of 10%, and all subsequent pass-along sales would pay a commission of 5% of the money collected from the consumer.

In contrast to Universal's model, Sony Music's agency-based model pays merchants a 20% commission from the total price charged for each download across the board, retail sources say. But it is in the super-distribution phase that the Sony model falls down, according to the company's retail detractors. After the initial sale, retailers would receive a sliding profit margin in each instance of super-distribution, starting with 12% for the first pass-along and falling 2% on each subsequent pass-along, down to an eventual bottom of 6%.

BMG's digital download model is viewed somewhat more favorably than Universal's or Sony's, although since it is agency-based, merchants still have a hard time getting excited about it. At press time, I didn't have all the details, but it sounds like the company's model will be volume-based like Universal's. But instead of starting at 7.5%, it is said to start at 20% and then work its way up to 25%. In BMG's favor, its super-distribution model pays full commission on all pass-along sales, and it allows the retailers to use their own integrated shopping baskets, a distinction merchants feel very strongly about.

As was previously reported, EMI  
(Continued on page 76)

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### RETAIL TRACK

by Ed Christman



digital downloads, Universal will pay a fee of 20%, but after that fees will be on a sliding basis, depending on volume.

At the low end of its model, for transactions under the 1,000-unit mark in the first year, Universal will pay online merchants a 7.5% commission. For 1,001 to 2,500 units in a year, that fee rises to a 10% commission; for 2,501 to 5,000 units, it rises to a 12% commission; and for 5,001 to 10,000 units, the commission rate is 15%. For download sales between 10,000 and 25,000 units, Universal will pay 17%, and above 25,000 units, the fee is 20%.

Super-distribution transactions—where customers pass along their favorite songs or albums to their friends, who can listen once and then buy them—are not counted in the Universal unit sales structure that

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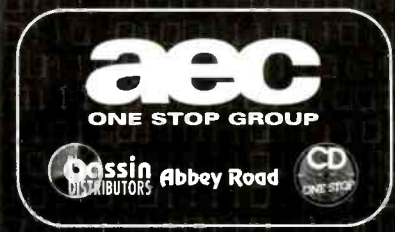
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Crow's Nest Enterprises, Inc.



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# SDMI In Search Of A Few Skilled Hackers

### Open Challenge Designed To Test Pool Of Technology Proposals

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

**C**ALLING ALL HACKERS: The Secure Digital Music Initiative (SDMI), an inter-industry effort to establish a secure framework for the digital delivery of music, is asking for help in "cracking" security systems online.

No, the group—which has come under some criticism for the speed with which it has progressed in its admittedly daunting task—hasn't finally thrown up its hands and embraced the dark side of the unregulated movement of music files online. Rather, the open challenge is part of its testing process of the companies vying to have their technologies selected for "Phase II" of its specification for portable digital devices.

The portables specification, which was adopted in June, is to be rolled out in two phases. The Verance Corp.'s watermarking system has already been selected for the Phase I process; it will indicate when initial SDMI-compliant devices need to be upgraded to incorporate Phase II.



When Phase II is ready, detection of the watermark will automatically let consumers know that their software can be upgraded to play new SDMI-compliant music releases.

*The challenge is to defeat the technology . . . Successful hackers may earn up to \$10,000*

As the plan is laid out, SDMI-protected content will be embedded with "an inaudible, robust watermark" or use other technology that is designed to prevent the unauthorized copying, sharing, and use of digital music.

Eleven companies originally submitted proposals to SDMI on how to achieve that screening and protection. In addition to Verance, they

were Nielsen Media Research, Blue Spike, Cognicity, CRL, EMI, Image-Lock, M.ken, Phillips, Samsung, and SealTronic. Several, however, have since been put out of the running, according to SDMI executive director **Leonardo Chiariglione**, who declines to specify them.

The challenge, as outlined Sept. 6 by Chiariglione, is to remove the watermark or defeat the other technology on the proposed copyright-protection systems. As an added incentive (beyond the thrill of the illicit), successful hackers may earn up to \$10,000 for their efforts, he says. That total will be split among any hackers who are successful, he notes.

"It seemed like a good idea to have a test of the technologies that we are considering for standardization before they are actually standardized," Chiariglione says of the "hacking" test. "We want to subject them to the kinds of hacking attempts that would happen naturally."

To participate, users can go to the Web site at [hacksdmi.org](http://hacksdmi.org) after Friday (15). Those who agree to the terms of the posted "public challenge agreement" will have until Oct. 7 to break the systems.

No date has yet been set for when SDMI will make its decision on a *(Continued on page 83)*

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## TRAFFIC TICKER Top Music Info Sites

### Duration

#### AVERAGE MINUTES PER VISITOR PER MONTH

|                         |      |
|-------------------------|------|
| 1. sonicnet.com         | 12.7 |
| 2. launch.com           | 11.3 |
| 3. backstreetboys.com   | 10.2 |
| 4. country.com          | 10.0 |
| 5. pollstar.com         | 10.0 |
| 6. mtv.com              | 9.6  |
| 7. billboard.com        | 8.5  |
| 8. vh1.com              | 7.4  |
| 9. mp3.com              | 7.1  |
| 10. harmony-central.com | 6.3  |

### Unique Visitors (in 000s)

#### HOUSEHOLD INCOME \$15,000-\$39,900/YEAR

|                     |     |
|---------------------|-----|
| 1. mp3.com          | 821 |
| 2. mtv.com          | 678 |
| 3. rollingstone.com | 508 |
| 4. sonicnet.com     | 420 |
| 5. launch.com       | 341 |
| 6. bmg.com          | 221 |
| 7. vh1.com          | 198 |
| 8. ubl.com          | 184 |
| 9. peeps.com        | 183 |
| 10. checkout.com    | 174 |

#### HOUSEHOLD INCOME \$40,000-\$74,999/YEAR

|                     |       |
|---------------------|-------|
| 1. mtv.com          | 1,152 |
| 2. mp3.com          | 1,102 |
| 3. rollingstone.com | 747   |
| 4. sonicnet.com     | 618   |
| 5. launch.com       | 459   |
| 6. vh1.com          | 350   |
| 7. nsync.com        | 300   |
| 8. virgin.net       | 257   |
| 9. ubl.com          | 254   |
| 10. checkout.com    | 246   |

Source: Media Metrix, July 2000. Sites categorized by Billboard. Media Metrix defines unique visitors as the actual number of users who visited each site, without duplication, once in a given month. More than 50,000 individuals throughout the U.S. participate in the Media Metrix sample.



## Billboard

SEPTEMBER 16, 2000

# Top Internet Album Sales™

| THIS WEEK | LAST WEEK | WKS. ON CHART | TITLE<br>IMPRINT & NUMBER/DISTRIBUTING LABEL   | ARTIST                          | BILLBOARD 200 RANK |
|-----------|-----------|---------------|--|---------------------------------|--------------------|
| 1         | NEW       |               | <b>LA LUNA</b><br>NEMO STUDIO 56968/ANGEL  | <b>NO. 1</b><br>SARAH BRIGHTMAN | 17                 |
| 2         | 6         | 12            | <b>RIDING WITH THE KING</b> ▲<br>DUCK/REPRISE 47612/WARNER BROS.                             | B.B. KING & ERIC CLAPTON        | 16                 |
| 3         | 14        | 38            | <b>BRAND NEW DAY</b> ▲<br>A&M 490443/INTERSCOPE  | STING                           | 11                 |
| 4         | 3         | 4             | <b>COYOTE UGLY</b> ●<br>CURB 78703   | SOUNDTRACK                      | 10                 |
| 5         | 10        | 16            | <b>OOPS!...I DID IT AGAIN</b> ▲<br>JIVE 41704  | BRITNEY SPEARS                  | 2                  |
| 6         | NEW       |               | <b>NEVER NEVER LAND</b><br>N-CODED 4207/WARLOCK HS   | JANE MONHEIT                    | —                  |
| 7         | 5         | 37            | <b>HUMAN CLAY</b> ▲<br>WIND-UP 13053*  | CREED                           | 4                  |
| 8         | NEW       |               | <b>MUSIC FROM BIG PINK</b><br>CAPITOL 25390  | THE BAND                        | —                  |
| 9         | NEW       |               | <b>SURVIVOR — THE OFFICIAL SOUNDTRACK TO THE HOT CBS TV SERIES</b><br>TVT SOUNDTRAX 6900/TVT | SOUNDTRACK                      | —                  |
| 10        | NEW       |               | <b>THE BAND</b> ▲<br>CAPITOL 25389   | THE BAND                        | —                  |
| 11        | 8         | 15            | <b>THE BETTER LIFE</b> ▲<br>REPUBLIC 153920/UNIVERSAL HS                                     | 3 DOORS DOWN                    | 7                  |
| 12        | 12        | 24            | <b>NO STRINGS ATTACHED</b> ▲<br>JIVE 41702   | 'N SYNC                         | 8                  |
| 13        | NEW       |               | <b>TAPESTRY</b> ◆<br>EPIC 65850  | CAROLE KING                     | —                  |
| 14        | NEW       |               | <b>AGAIN</b><br>TVT 6840   | 2GETHER                         | 15                 |
| 15        | RE-ENTRY  |               | <b>SUPERNATURAL</b> ◆<br>ARISTA 19080  | SANTANA                         | 42                 |
| 16        | NEW       |               | <b>BIG MON: THE SONGS OF BILL MONROE</b><br>SKAGGS FAMILY 1002                               | RICKY SKAGGS & FRIENDS          | —                  |
| 17        | 1         | 2             | <b>THE GREEN WORLD</b><br>RAZOR & TIE 82856 HS   | DAR WILLIAMS                    | —                  |
| 18        | 18        | 42            | <b>CALIFORNICATION</b> ▲<br>WARNER BROS. 47386*  | RED HOT CHILI PEPPERS           | 18                 |
| 19        | RE-ENTRY  |               | <b>NO ANGEL</b> ●<br>ARISTA 19025 HS   | DIDO                            | 60                 |
| 20        | RE-ENTRY  |               | <b>WHEN I LOOK IN YOUR EYES</b> ●<br>VERVE 050304/VG   | DIANA KRALL                     | 104                |

● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. All albums available on cassette and CD. \*Asterisk indicates vinyl available. HS indicates past and present Heatseekers titles. © 2000, Billboard/BPI Communications and SoundScan, Inc.

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*The Independent Traveler*

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*Internet Sales/Info Systems Mgr, The Washington Times*

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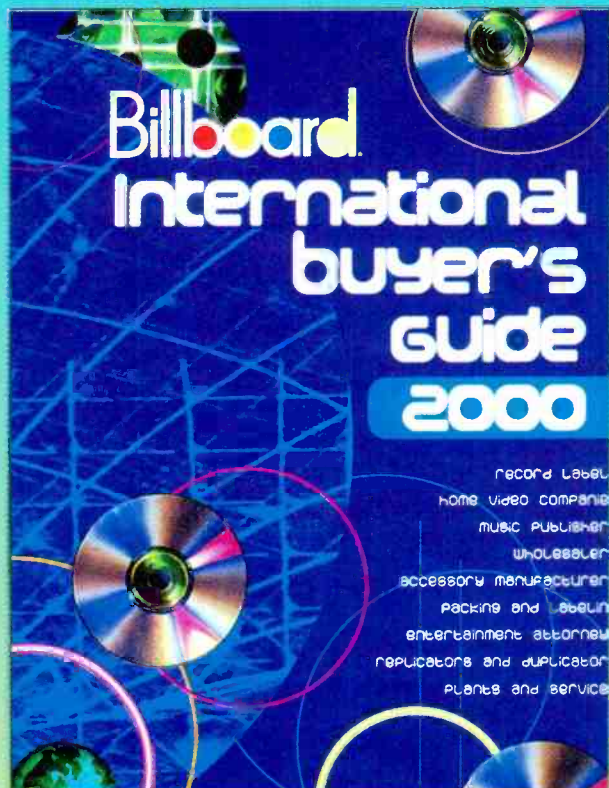
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## Merchants & Marketing

# Navarre Hosts 2000 Convention

MINNEAPOLIS—Navarre Corp. convened its music division for its 2000 annual convention July 19-22 at the Hyatt Whitney here. The confab included live talent showcases at the local clubs Jitters and the Fine Line and an intimate performance by Signal 21 artist Richard Marx at Oar Fin Studios.



A new signing to Kenny Rogers' Dreamcatcher Records, the Lou Pearlman-developed quintet Marshall Dyllon, won an ovation from Navarre's salespeople with a stirring unaccompanied set.



Showing absolutely no shame, Navarre national accounts director Vyto Lazauskas, left, sales director Ed Maxin, and Alternative Retail Marketing division buyer Dean Mikkelson plugged in and rocked out as the ad hoc blues band the Minnesota Destroyers.



Songwriter Paul Overstreet bowed his new Navarre-distributed label, Scarlet Moon Records, with a solo performance at Jitters.



Making a surprise appearance, veteran singer Judy Collins personally introduced her new imprint, Wildflower Records, to Navarre staffers.



Richard Marx treated Navarre staff members to a one-man recital of his biggest hits at Oar Fin Studios.

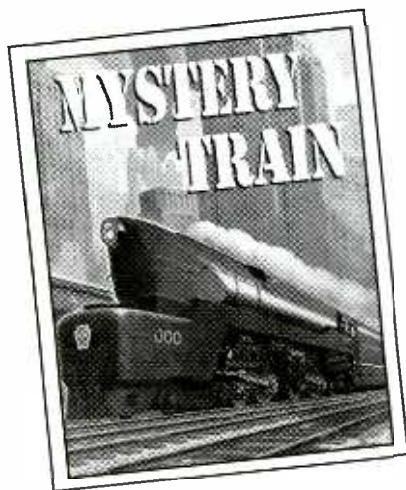


Vocalist Lee Williams led his MCG Records group the Spiritual QCs through a rousing performance at Navarre's "gospel breakfast."



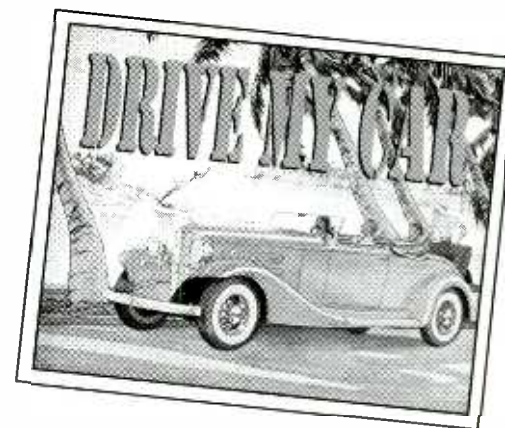
FreeFalls Entertainment artist Billy Burnette, left, and his guitarist, Kenny Vaughan, tore up the house at the Fine Line with a spirited set of rockabilly.





# SALE AWAY!

4th-Quarter Retail Buyer's Guide



## Album Forecast: Something Sound For Everyone

BY JILL PESSELNICK

**A**midst the repeated strains of Prince's "1999" and Robbie Williams' "Millennium," special domes, wheels and fireworks brought in a new century with enthusiasm despite the proclamations of certain disaster. The pervasive hype about potential computer failures and world catastrophes on the eve of Y2K proved unnecessarily pessimistic.

Thus far, the 00s have stressed positive energy and experimentation, especially in music. The past year's phenomena—pop acts 'N Sync and Britney Spears, the rap/metal combo Limp Bizkit and comeback king Santana—satiated the teen market and interested audiences with a blending of musical styles.

Labels are continuing in their quest to rein in a varied

Of The Valley Of Death) drops Oct. 24 on Nothing/Interscope. Godsmack delivers its second Universal disc on Oct. 31, and the Wallflowers dive into "Breath" Sept. 26 on IGA. On Atlantic, Collective Soul comes together with "Blender" for an Oct. 10 release, and Rod Stewart's "Human" is slated for Nov. 7. The Allman Brothers Band is also back, with "An Evening With..." (Sept. 26 on 550 Music).

The fourth quarter will also see Orgy releasing its "Vapor Transmissions" (Oct. 10 on Warner Bros.). DreamWorks chomps the bit with "Whoa, Nelly!," a world-beat rock album by Nelly Furtado, on Sept. 26. Fuel challenges the chain of evolution with "Something Like Human" (Sept. 19 on 550 Music), and the Dave Matthews Band workhorses release a new RCA set Nov. 7. A Sugar Ray disc is set for Nov.

featuring Fred Durst and DJ Lethal of Limp Bizkit, Jonathan Davis of Korn and Mark McGrath of Sugar Ray.

### SNAP, CRACKLE, POP

Fall will be brimming with crisp new pop gems. The batch of fresh sounds includes Madonna's "Music" (Sept. 19 on Warner Bros.), 98 Degrees' "Revelation" (Sept. 26 on Universal), a fresh dose of Vitamin C (Oct. 17 on Elektra), U2's "All That You Can't Leave Behind" (Oct. 31 on IGA), a Ricky Martin project (Nov. 7 on Columbia) and a Backstreet Boys disc slated for a November release on Jive.

Jennifer Lopez travels on "A Passionate Journey" (550 Music) on Oct. 17. On Sept. 26, Paula Abdul steps up with "Greatest Hits" (Virgin), while the Indigo Girls release their Epic hits collection Oct. 3. Barenaked Ladies issue "Maroon" (Sept. 12 on Warner Bros.), and Duncan Sheik returns with "Phantom Moon" (Sept. 19 on Nonesuch/Atlantic). Björk's unique brand of pop is back with "Selma Songs" (Sept. 19 on Elektra), and the Cherry Poppin' Daddies swing on a Universal album Oct. 3. Bette Midler shows off her brass, and Paul Simon avers that "You're The One" with their respective Warner Bros. projects, both scheduled for Oct. 3.

A two-CD live set from Bruce Hornsby, "Here Come The Noisemakers," arrives Oct. 10 on RCA, while Barbra Streisand's two-CD live set will be released Sept. 19 on Columbia. Maverick will also release an Erasure project in the fourth quarter.

Aaron Carter hopes to follow in his Backstreet Boy brother's footsteps with "Aaron's Party (Come Get It)" (Sept. 26 on Jive). Bare Jr. flexes his country-pop muscle with "Brainwasher" (Oct. 10 on Immortal/Virgin). Youth Asylum asserts "We Are Young Americans" (Oct. 31 on Warner Bros.). P.Y.T. sings about "Something More Beautiful" (Oct. 24 on Epic).

Girl groups rule this fall, with releases such as I5's first album (Sept. 12 on Giant), Precious' Capitol debut Sept. 26, and All Saints' London/Sire project Oct. 17. Wild Orchid emits its sweet sounds Oct. 10 on RCA. Narada World also releases the "Mantra Mix" Tibet charity album for the Office of the Dalai Lama; artists such as Madonna, Natalie Merchant, Ben Harper and Sinéad O'Connor contribute pop songs with a spiritual twist.

### GOTTA DANCE

Dancers will have plenty of music to groove to with the release of Gillette's "Did I Say That?" (Sept. 19 on Jellybean), Ian Pooley's "Since Then" (Oct. 10 on V2) and Dieselboy's two-CD set (Oct. 10 on Palm).

DJs Paul Oakenfold and Joshua Ryan each bring new tunes to the dance floor. Oakenfold's project, "Perfecto Presents Another World," will be released Sept. 19 on London/Sire, and Ryan's "Gravity" (Palm) comes out Oct. 10. "Solaris" by Photek will be available Sept. 26 on Science/Astralwerks, and Greg Street mixes it up with "6 O'Clock Volume 1" (Oct. 10 on Atlantic). House-music innovator Junior Vasquez spins "Twilo Vol. 1" (Sept. 19 on Virgin). October also brings techno artist Roni Size on Island Def Jam, and Razor & Guido's "Dance Floor" on Groovilicious.

Moonshine Music offers the "Moonshine Overamerica 2000—The Music DJ Mix" compilation on Sept. 26. Other compilation albums include two Jellybean projects available Sept. 19—"Trance X/Perience Vol. 2" and "Divine Divas"—and "Party Time 2001," available in October on Groovilicious. Also look for a new project by Prodigy on Maverick.

Continued on page 62



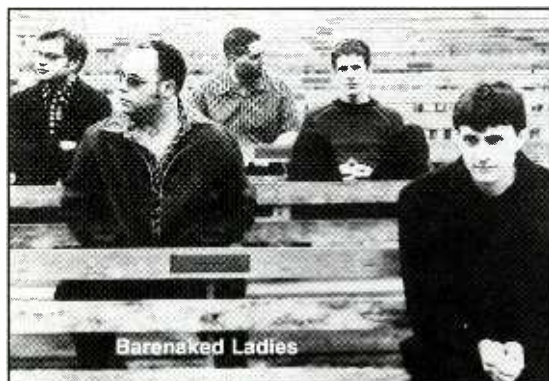
Rage Against The Machine



Dave Matthews Band



Madonna



Barenaked Ladies



Jessica Andrews

21 on Atlantic. Electraspy determines "In Here We Fall" Sept. 26 on Arista. P.J. Harvey offers "Stories From The City, Stories From The Sea" Oct. 23 on Island Def Jam, while Interscope/Geffen/A&M (IGA) extends its tongue with a Toadies project in October.

Matthew Sweet's hits set is slated for a Sept. 26 release on Jive. The Meat Puppets sink their teeth into "Golden Lies," their Breaking Records/Atlantic project due on Sept. 26. Soulfly demonstrates its "Primitive" side Sept. 26 on Roadrunner.

MCA brings a New Found Glory project to stores Sept. 26, while Hollywood Records tops its roster with a Squirrel Nut Zippers album Oct. 17. Grand Theft Audio finds reason to "Blame Everyone" with its London/Sire project Oct. 3.

Wind-up Records clouds things up with a Dust For Life disc Oct. 10, and Professional Murder Music's eponymously titled set is due Oct. 10 on IGA. The Blue Meanies ride "The Post Wave" Sept. 19 on MCA. Punk rockers L.E.S. Stitches patch things up with "Lower East Side" (Sept. 26 on Artemis). Spineshank reaches "The Height Of Callousness" (Roadrunner) on Oct. 10. Lifehouse offers a safe haven Oct. 17 on DreamWorks, and Elektra also releases a Reveille album Oct. 10.

In rock compilations, the Extreme Championship Wrestling disc, "Anarchy Rulz," available Sept. 26 on V2, will feature Rob Zombie, Powerman 5000, Static-X and the Deftones.

Sub Pop will release a tribute album to Bruce Springsteen's "Nebraska" on Nov. 7. The project includes Ani DiFranco, Patti Smith, Ben Harper and Los Lobos. Immortal/Virgin serves "Strait Up: A Tribute To James Lynn Strait" (Nov. 7),

audience during the fourth quarter. With releases from old favorites, such as U2 and Madonna, competing with albums from such fresh faces as singer/songwriter Nelly Furtado and boxer Oscar de la Hoya, the remainder of the year will offer a plethora of choices for music fans.

### WE WILL ROCK YOU

If you like to rock 'n' roll all night, look for Limp Bizkit's "Chocolate Starfish And The Hot Dog-Flavored Water" (sometime in October on Interscope/Geffen/A&M), Radiohead's "Kid A" (Oct. 3 on Capitol), Fastball's "The Harsh Light Of Day" (Sept. 19 on Hollywood), a Cake greatest-hits set (Oct. 10 on Capricorn), an Incubus disc (Nov. 7 on Epic/Immortal), Blink-182's live set, "The Mark, Tom And Travis Show" (Nov. 7 on MCA) and an Offspring project (Nov. 14 on Columbia).

Rage Against The Machine will show its fury with a live set Nov. 14 on Epic. Green Day returns Oct. 3 on Reprise, and Sammy Hagar will see release of his Oct. 9 album, "10/13," on Beyond. Marilyn Manson's "Holy Wood (In The Shadow





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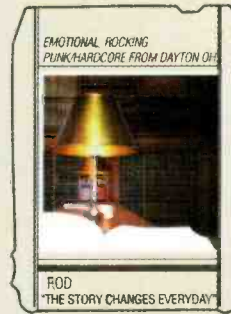
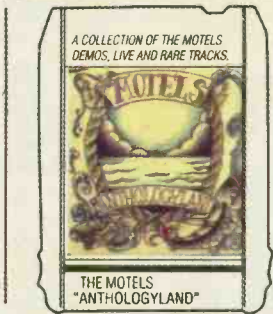


OCT. 2000



NEW RELEASES

NEW RELEASES



NEW RELEASES

NEW RELEASES

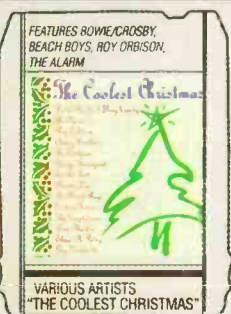
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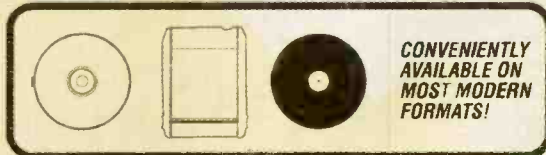
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**Children At Play:**

**From Blue's Clues To Zany Brainy, Kids Audio Rises This Fall**

BY CATHERINE CELLA

There's a place where the spoken word mingles with song, Peter Pan with the King of Rock 'n' Roll and veggies with dinosaurs. It's the realm of fourth-quarter children's and family audio. And it's chock-full of scintillating stories and sensational songs.

**WHAT'S THE BIG IDEA?**

Big Idea Productions, home to the inspired and inspiring VeggieTales videos, has a new VeggieTunes release Oct. 31. "A Queen, A King And A Very Blue Berry" collects 18 fun sing-alongs from recent VeggieTales vids.

Nashville-based Cedarwood Kids, which streeted "Gospel Action Songs" Aug. 22, delivers "Gospel Christmas Songs" this week. Also from Nashville, Ion Imagination Records debuts a singing tree frog in "Flump's World: Out Of This World." Aimed at early elementary listeners, the album teaches with tunes about the planets, stars and universe.

Random House's Listening Library imprint has stacks of books on tape for young literati. Highlights of September include "Nory Ryan's Song," about a 12-year-old coping with Ireland's potato famine, "The Graduation Of Jake Moon" (read by Fred Savage) and "Blue Avenger Cracks The Code."

In October, Listening Library plans two Richard Peck stories of summer trips to Grandma's in "A Long Way From Chicago" and "A Year Down Yonder." "Matilda Bone," by Newbery medalist Karen Cushman, is set in medieval England. And a boy's 121 days in New York's subway system are recounted in "Slake's Limbo," as read by Neil Patrick Harris.

November's slate includes an 11-year-old "Stowaway" on Captain Cook's expedition and "The Lost Years Of Merlin"—before the boy knew he was the greatest wizard of all time. And December brings the intriguingly titled "What Jamie Saw" and "Peppermints In The Parlor."

**ROCK WITH BARNEY**

On Aug. 15, Lyric simul-streeted the seemingly oxymoronic "Barney Rocks!" with the DTV "Come On Over To Barney's House." The vid's rock songs are coupled with Barney classics set to a club beat. And SBK/Capitol is releasing "Barney's Greatest Hits," fourth in its 5 million-selling Barney series. The album's Sept. 26 bow coincides with that of the big guy's concert tour, Barney's Musical Castle.

**MUSIC FOR MORE THAN LITTLE PEOPLE**

Music For Little People continues several of its excellent series this fall, opening with August's "The Days Gone By: Songs Of The American Poets." Like the original Famous Author title, "A Child's Garden



Of Songs," this CD sets poetry—by Dickinson, Longfellow and Poe—to original music by Ted Jacobs.

In September, MLP steps out in "Blue Suede Shoes: Elvis Songs For Kids," following the Beatles and beach-music in their For Kids line. And October's treats are "Toddlers Sing Storytime" of Mother Goose rhymes and "A Child's Celebration Of Soul" with the likes of Aretha, Otis, and Sam and Dave.

On Oct. 3, Peter Pan picks a peck of pop faves for "Christmas Classics With The Peter Pan Singers," Christian classics for "Christmas Past with the Peter Pan Carolers" and original contemporary music for "Let's Celebrate Kwanzaa." Peter Pan, aka David Hummer, VP, creative development, promises the Christmas CDs will "sound just like you remember them from the '50s and '60s."

'Tis the season for soundtracks at Kid Rhino. Leading the charge was last month's "The Best Of The WB Sound FX: Crash! Bang! Boom!" (Aug. 15) with cartoon sound effects, dialogue and answering-machine messages. Three kids' soundtracks are released later this month—"Tweety's High-Flying Adventure," "Blue's Clues: Blue's Big Musical Movie" and "Scooby-Doo And The Alien Invaders."

October sees Franklin the turtle's first musical album, "Hey, It's Franklin," the Looney Tunes' "Kwazy Christmas" and "Batman Beyond: Return Of The Joker," in addition to play-set packaging of the Blue's Clues title. A 10x10 book opens up to a stage setting for "Blue's Big Musical," complete with die-cut figures of Steve, Blue and friends.

**MILK AND HONEY**

Rounder milks Sweet Honey in the Rock for Sept. 19's "Still The Same Me." Featuring the Grammy-winning a cappella ensemble, the CD has several improv cuts on such themes as "Rhythm Slam" and "Georgia Red Clay."

Smithsonian Folkways brings another African American female talent to the fore Oct. 24 with "Ella Jenkins: Songs, Rhythms And Chants For The Dance." With guest vocalists and musicians, la bella Ella hopes to get kids up and moving in "Plenty Good Room" and "Hey Moo Ma Moo Ma Ma Hey." In addition to its 21 tracks, the CD features interviews with dance professionals and students about what it takes to have the right stuff.

**ELMO SAVES CHRISTMAS—AGAIN**

Sony Wonder has re-releases for the ho-ho-holidays in "Elmo Saves Christmas: Holiday Favorites," "A Sesame Street Christmas," "Rudolph, Frosty And Friends:

Continued on page 70



**ALBUM FORECAST**

Continued from page 60

**COUNTRY ROADS**

Fall/winter country highlights include an Emmylou Harris project (Sept. 12 on Nonesuch/Atlantic), George Strait's eponymously titled album (Sept. 19 on MCA Nashville), Dwight Yoakam's "Tomorrow's Sounds Today" (Oct. 31 on Reprise/Warner Bros.) and Reba McEntire's greatest-hits set (Nov. 21 on MCA Nashville).

Willie Nelson returns with an Island Def Jam project in September, and Casey Chambers shows who is "The Captain" (Sept. 19 on Asylum/Warner Bros.). John Michael Montgomery releases an Oct. 3 project on Atlantic Nashville, and John Rich looks to the skies with "Underneath The Same Moon" (Oct. 10 on BNA). DreamWorks Nashville presents Lisa Angelle's "Twisted" (Oct. 3), the debut album by Jolie & The Wanted (Oct. 24) and a Jessica Andrews project (Nov. 7).

Allison Moorer takes a challenge with "The Hardest Part" (Sept. 26 on MCA Nashville), and October brings Chalee Tennison's "This Woman's Heart" on Asylum/Warner Bros. T.G. Sheppard's "Super Hits" comes out Oct. 3 on Warner Bros. Janie Fricke is "Live At Billy Bob's Texas" with her Oct. 10 Razor & Tie release. Mercury Nashville also releases Terri Clark's "Fearless" on Sept. 19, a Jamie O'Neal disc on Oct. 3 and a Neal Coty project on Oct. 24. Additionally, Atlantic Nashville has greatest-hits projects due from Billy Joe Royal, Robin Lee, Glen Campbell and Neal McCoy on Sept. 19.

**LATIN BEAT**

The fourth quarter will heat up with sizzling Latin albums—such as Los Lobos' "Del Este De Los Angeles" (Sept. 12 on Hollywood), Christina Aguilera's "Mi Refleja" (Sept. 12 on RCA), Los Tigres



Los Lobos



Christina Aguilera

Del Norte's "De Paisano A Paisano" (Sept. 25 on Fonovisa), a Graciela Beltran project (Oct. 3 on EMI Latin) and a Luis Miguel disc (early October on WEA Latina).

Oscar de la Hoya forays into the music realm with his eponymously titled disc (Oct. 10 on EMI Latin). Pop projects by Franco Devita, Michelangelo and Kesia are due in October on Universal Music Latino. WEA Latina also releases a new Alejandro Sanz album Sept. 26, and Cuban percussionist Luis Conte's "Cuban Dreams" streets Sept. 26 on Rounder. Plena Libre's "Mas Libre" (Sept. 26 on RykoLatino) will mix reggae, salsa, samba and Latin jazz for a unique sound. Latin rapper Vico-C releases "El Super Heroe" Sept. 26 on EMI Latin.

Regional Mexican fare by Fidel Hernandez and Los Del Garrote will be available this October on Universal Music Latino. EMI Latin also releases regional projects by Los Mismos (Sept. 26), Intocable (Oct. 3), Los Originales de San Juan (Oct. 24) and Los Angeles Azules (Nov. 21).

**WORLD TOUR**

Sounds from around the world will get some toes tapping this fall. Yanni's new-age tunes on Virgin's "If I Could Tell You" will be available Oct. 3. Narada World releases the two-CD set "Global Transmissions" on Oct. 10; it features African group Zap Mama, Afro-Peruvian singer Susana Baca, Tibetan Yungchen Lhamo and many others.

A bevy of Celtic releases will also be available. Green Linnet presents both Kornog's eponymous album and Susan McKeown's "Lowlands" on Sept. 26. The traditional Celtic group Solas sings of "The Hour Before Dawn" (Oct. 10 on Shanachie). Valley Entertainment brings a Capercaillie project to stores Sept. 26, and Ronan Hardiman, composer of "Michael Flatley's Lord Of The Dance," releases his second solo album, "Anthem," Sept. 26 on Decca.

Smithsonian Folkways brings a "Calypso Awakening" to stores Sept. 26. Putumayo will also release two compilation albums—"A Jewish Odyssey" (Sept. 26) and "Italian Music Odyssey" (Oct. 24)—and Higher Octave brings the various-artists disc "Earthdance 2000" to stores on Sept. 26.

**JAZZ IT UP**

Some smooth-jazz releases promise to please the ear and

Continued on page 64

# For Ears of All Ages.



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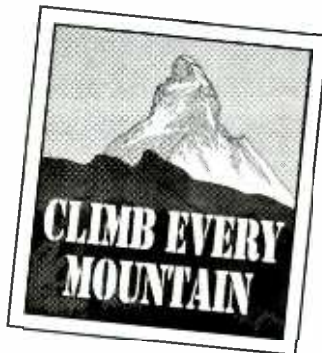


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# SALE AWAY!

4th-Quarter Retail Buyer's Guide



## Living In The Past: Reissue Beat

BY JILL PESSELNICK

This year's fall/winter release schedule is replete with album reissues. Among the many...

Warner Bros. offers the first batch of its Warner Remasters series on Sept. 19. Five Rod Stewart albums, including his first Warner project, "Atlantic Crossing," and his classic "Tonight I'm Yours," and six Van Halen discs, such as "1984" and "Women And Children First," are among the releases. Projects by Eric Clapton and Dire Straits will also be available.

Rhino releases "The Very Best Of Ray Charles Volume 2"



(Sept. 19) and "Ray Charles Duets" (Oct. 17). A best-of collection by Tyrone Davis will also hit stores Oct. 17. "Soul Train" compilations covering 1974 and 1975 are due Sept. 19.

Columbia Legacy brings expanded editions of Blood, Sweat & Tears' classic albums "Child Is Father To The Man" and "Blood, Sweat & Tears" to stores Sept. 5; the Chambers Brothers' "The Time Has Come" will also be available on that date. On Sept. 26, a greatest-hits collection by Soul Asylum will be released. "The Ultimate Tony Bennett" hits stores Oct. 3, as does the Shel Silverstein musical collection "Where The Sidewalk Ends," on Columbia Legacy/Sony Wonder. Other Legacy titles include "The Best Of Laura Nyro" (Oct. 10) and "The Best Of Santana Vol. 2" (Oct. 31).

An Indigo Girls "Retrospective" is expected Oct. 3 on Epic. An Isley Brothers career overview will be available Oct. 3 on Epic Legacy/T-Neck. Epic Legacy will also release the remastered REO Speedwagon discs "High Fidelity" and "You Can Tune A Piano, But You Can't Tune A Fish," on Oct. 17. On Oct. 24, "The Best Of The Spin Doctors" and an Al Dimeola anthology will be released.

A 25-song Patsy Cline album is due Sept. 12 on Varese Vintage. The disc includes her breakthrough hit, "Walkin' After Midnight." El Chicano's brand of Latin pop/rock will

hit stores Oct. 3 with "This Is." Varese also memorializes classic television with "The Best Of TV Quiz And Game Show Themes."

Greatest-hits sets from Bell Biv DeVoe and Bobby Brown are due Sept. 26 on Universal Music Enterprises (UME). UME reissues will additionally include

a Jackson 5 two-CD set on Oct. 24 and Stevie Wonder's "Musicquarium" on Oct. 17. On Nov. 21, a special edition of Peter Frampton's "Comes Alive" and Blind Faith's "The Session" will be available. Hip-O will release Aimee Mann's "Ultimate" Sept. 12, and UTV also issues a Patsy Cline collection on Oct. 3.

On Sept. 26, Capitol releases "The Band's Greatest Hits"; "The Very Best Of Badfinger" is due on Sept. 12, the same date that The Right Stuff releases an Al Green two-CD retrospective, "Take Me To The River." The label also brings the various-artists compilation "Tales From The Crypt: Monsters Of Metal" to stores Sept. 26.

A greatest-hits collection from Yanni is due Oct. 10 on RCA. Paul Revere & The Raiders' "Mojo Workout!" will be available in October on Sundazed. The label will also be bringing the funk sounds of the Meters to stores in November, and an album featuring songs by country/rock legend Gram Parsons is expected in December. Razor & Tie issues The Plasmatics' "Coup d'Etat" on Sept. 26 and "The Collection" by Mac Davis on Oct. 10.

Two Daryl Hall & John Oates reissues will be released Sept. 26 on Buddha. Lou Reed's controversial "Metal Machine Music" is also expected that day. Partridge Family fans can look for David Cassidy's "Cherish" (Oct. 24). Harry Nilsson's "Ariel Pandemonium Ballet" will be available Nov. 7.

Music Club will release Brownie McGhee's "The Last Great Blues Hero" on Sept. 19. Also on the 19th, a greatest-hits collection by King Tubby will be available.

Blue Note offers several jazz titles in the fourth quarter. These include Jimmy Smith's "The Sermon" (Sept. 12), Horace Silver's "Six Pieces Of Silver" (Sept. 12) and Herbie Hancock's "The Prisoner" (Oct. 10). Releases by Joe Henderson, Kenny Dorham and Hank Mobley are also expected.

A selection of classical albums will also be reissued. These include Sutherland's "The Art Of The Prima Donna," Della Cassa's "Strauss: Four Last Songs" and "Ultimate Puccini Divas," featuring various groups. All are due in November on Decca. ■

### ALBUM FORECAST

Continued from page 62

invigorate the soul. Blue Note will release Patricia Barber's "Nightclub" (Sept. 26) and Everette Harp's "For The Love" (Oct. 10), while Atlantic brings Olu Dara's "Neighborhood" and Manhattan Transfer's tribute to Louis Armstrong, "The Spirit Of St. Louis," to stores on Oct. 10.

The sound of Richard Leo Johnson's "Language" will be explored Sept. 26 on Blue Note. Michael Wolff's "Impure Thoughts" comes out Oct. 10 on Razor & Tie, while clarinet



### SINGIN' THE BLUES

player Eddie Daniels delivers "Swing Low Sweet Clarinet" (Oct. 10 on Shanachie). Bob Dorough and Dave Frishberg question "Who's On First" (Oct. 24 on Blue Note), and Medeski Martin & Wood bring down "The Dropper" (Oct. 24 on Blue Note). Francois Carrier shows "Compassion" with his October project on Naxos Jazz. Lara & Reyes' "World Jazz" (Higher Octave) will also be available Oct. 24.

Blues/rock artist Mark Selby's "More Stores Coming" will be available Sept. 26 on Vanguard.

Fall will also bring on "The Chill" by guitarist/vocalist Rusty Zinn on Alligator. Bullseye Blues & Jazz offers Robert Nighthawk's "Live On Maxwell Street" and Eddy Clearwater's "Reservation Blues," both due

this week. On Oct. 3, HighTone also releases a disc from country/blues guitarist Geoff Muldaur.

### ALL THE FOLKS

Red House Records offers the Latin/Celtic-tinged sounds of Vancouver faves the Paperboys. Their "Postcards" album is available this week. Folk chanteuse Claudia Schmidt is back with "Wings Of Wonder" (Sept. 12 on Red House).

On Sept. 19, Damien Jurado sings his brand of urban folk on "Ghost Of David" (Sub Pop). John Stewart's "Wires From The Bunker" (Applesseed) finally surfaces on Oct. 10. The album was to follow Stewart's "Bombs Away Dream Babies" in the 1980s but was not released at the time. Red House also has Eliza Gilkyson's "Hard Times In Babylon" set for release (Oct. 10).

### HEAR THE CLASSICS

If the symphony or the opera strikes your fancy, then prepare a stellar classical lineup. George Szell and the Cleveland Orchestra cover "Mozart: Symphonies 39 & 40" and "Beethoven: Symphony No. 3; Overtures" in September on Sony Classical. Terfel's "The Welsh Album (We'll Keep A Welcome)" is available Sept. 19 on DG, the Aradia Ensemble brings us Purcell's "Tempest" (October on Naxos), and Andrea Bocelli's first complete opera album, "Puccini: La Boheme," will be released on Philips in November.

The Berlin Philharmonic performs Rachmaninoff's "Piano Concert No. 3," available this month on Sony Classical. Also in September, Naxos will have Stravinsky piano music by Peter Hill. DG offers Bach's "New Year/21st And 23rd Sunday After Trinity" and "27th Sunday After Trinity/The Visitation Of Mary" on Oct. 10.

Composer/arranger Jaz Coleman, violist Nigel Kennedy and the Prague Symphony Orchestra collaborate on "Riders On The Storm: The Doors Concerto" (Oct. 10 on Decca). The disc features versions of "Light My Fire," "Hello, I Love You," "Riders On The Storm" and "The End." Compositions by Johann Strauss Jr., Franz Lehar and Josef Lanner are included in Telarc's "Viennafest" album (Oct. 24), featuring Erich Kunzel and the Cincinnati Pops Orchestra. Legendary composer John Williams will also release a project on Sony Classical in October. The label's October list additionally features three volumes of "A Copland Celebration" and Vladimir Horowitz's "Horowitz—A Reminiscence."

In September, RCA Victor releases an opera-highlights disc covering "Aida," "The Marriage Of Figaro" and "Turandot." New albums in the label's Relaxation series—"Brahms For Relaxation" and "Flute For Relaxation: James Galway"—will be available in October. ■



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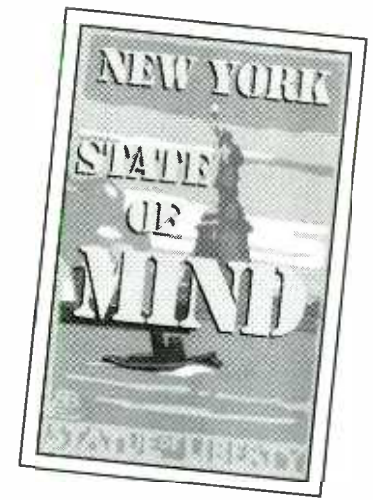
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# SALE AWAY!

4th-Quarter Retail Buyer's Guide



## Boxing Days: Multi-Disc Sets Make It Merry

BY CHRIS MORRIS

Leading the way at Christmastime 2000 for lovers of top-of-the-line boxed sets are two splendid collections focusing on the work of Frank Sinatra.

On Sept. 26, Capitol will re-release "Concepts," the impressive 16-CD set comprising the Chairman's classic work for the label. Originally issued in a wooden "bread-box" and out of print for two years, the set has been reconfigured in a new cloth-covered package. Besides including such incomparable titles as "In The Wee Small Hours," "Songs For Swingin' Lovers" and "Nice 'N' Easy," the box includes a 96-page illustrated booklet. On the same day, Reprise Records (the label Sinatra founded after exiting Capitol) will drop a four-CD box of the singer's "Reprise Musical Repertory Theatre" interpretations of scores for the Broadway musicals "Finian's Rainbow," "Kiss Me

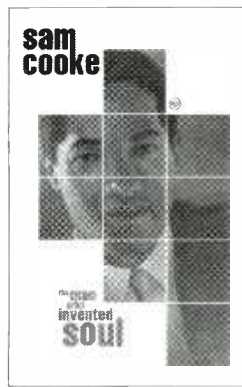
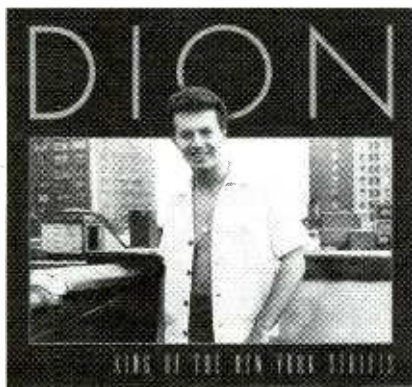
rock's greatest voices. The collection will track Dion DiMucci's career from his work with the seminal doo-wop group the Belmonts through his memorable solo career, which spawned such unforgettable recordings as "The Wanderer," "Abraham, Martin & John" and the Phil Spector-produced "Born To Be With You." The set will feature encores from Bruce Springsteen, Bob Dylan, Paul Simon, Lou Reed and other peers.

Two of RCA's most fabled acts receive boxed treatment this season. Sept. 12 brought "Peace In The Valley," a three-CD compilation of Elvis Presley's complete gospel recordings, including material from the "Million Dollar Quartet" sessions and the feature films "That's The Way It Is" and "Elvis On Tour." On Sept. 26, "The Man Who Invented Soul" will salute R&B master Sam Cooke. The four-CD package in-

cludes Cooke's many Keen and RCA hits and the great albums "Night Beat" and "Live At The Harlem Square Club" in their entirety. On Nov. 21, EMD/Capitol will issue "Legacy," a four-CD, 100-song homage to the late Rick Nelson. The collection will survey both Nelson's seminal rockabilly hits for Verve and Imperial and his pathfinding country-rock sides for Decca, Epic and Capitol. The set, which will feature rare and unissued studio and live performances, will be annotated by Grammy winner Colin Escott. If it's a whole lotta soul you're after, Universal is obliging with its four-CD, 88-song collection devoted to the Supremes, Motown Records' top girl vocal group. The set, released Aug. 29, follows the group from its early incarnation as the Primettes and includes all of the group's chart hits, 15 previously unreleased recordings and 13 unheard mixes. The first 25,000 copies of the set include a limited-edition fifth disc of live performances culled from shows recorded between 1964 and 1970.

Archives/Rhino released its long-awaited Little Feat set, "Hotcakes & Outtakes: 30 Years Of Little Feat"; the four-CD, 83-track set takes a comprehensive look at the rock 'n' roll band's expansive career from 1969 to 1998. On Oct. 17, comedy is king with Richard Pryor's "...And It's Deep Too! The Complete Warner Bros. Recordings (1968-1992)." The set includes all seven of the groundbreaking comic's Warner albums, six of which have never appeared on CD, and much unreleased material. The Nov. 7 collection "Brain In A Box: The Science Fiction Collection" is a five-CD overview of all things from outer space, from film and TV music to pop and novelty tunes. It includes a 200-page hardbound book with an introduction by Ray Bradbury. Finally, Nov. 7 also brings "Rhapsodies In Black: Music And Words From The Harlem Renaissance," a four-CD look at the artistic revolution that took place in New York's Harlem district from 1918 through the mid-'30s.

Sony's Legacy division will take a deep look at a trio of acts this season, with three-CD sets devoted to Heart ("Strange Euphoria," due in late October), Stevie Ray Vaughan & Double Trouble (also late October) and ELO (early November). But Legacy's most ambitious project for the holidays is its five-CD set, co-produced with Verve Music Group, accompanying Ken Burns' forthcoming PBS series "Jazz." Like Burns' 19-hour film, the box follows the history of the music from its beginnings in New Orleans through today; more than 90 tracks survey the genre's many styles and stars.



Thelonious Monk

The Supremes



Frank Sinatra



Eagles



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### PRYOR COMMITMENT

Information was limited at press time, but Elektra Records has a four-CD boxed set devoted to the studio work of the Eagles scheduled for Nov. 7.

Rhino Records' voluminous vaults will issue a quartet of diverse boxes for the holidays. On Sept. 5, Warner

### BEDROCK BIRD

On Oct. 24, Savoy/Atlantic will dazzle fans of the alto saxophone great Charlie Parker with "The Complete Savoy & Dial Sessions." This eight-CD boxed set brings together, for the first time, Bird's studio sessions for Herman Lubinsky's Savoy Records and Ross Russell's Dial Records—trailblazing recordings that served as the bedrock of the bebop insurrection.

Fantasy Records—which has documented the career of Bill Evans in a trio of handsome boxes—releases another homage to the pianist in mid-October, when its Milestone imprint issues "The Last Waltz: The Final Recordings Live At Keystone Korner, September 1980." The eight-disc, 65-track set presents eight evenings of luminous performances by Evans, bassist Marc Johnson and drummer Joe LaBarbera recorded days before Evans' death. Another seasonal Fantasy treat hit the market in mid-August: Thelonious Monk's "The Complete Prestige Recordings," three CDs of historic performances (many with Sonny Rollins on tenor) by the distinctive pianist-composer.

### DECADE OF DANCE

A pair of very different independent labels will celebrate their anniversaries with seasonal boxed sets. On Sept. 26, Arhoolie Records examines its distinguished history with "40th Anniversary Collection: 1960-2000/The Journey Of Chris Strachwitz." Label owner Strachwitz's classic recordings of blues, country, zydeco, Tex-Mex, gospel and world music will be sampled on the five-CD, 106-track set. Dance/electronic pathfinder Ninja Tune records will mark its 10th year in business with "Ninja Cuts" on Oct. 23; the package, which will feature Coldcut and other label mainstays, will be available in three-CD, four-LP and six-LP configurations. ■

Kate," "South Pacific" and "Guys & Dolls." These projects, initiated by Sinatra in the early '60s, feature the vocalist in the company of such peers and pals as Bing Crosby, Dean Martin, Sammy Davis Jr., Keely Smith and Rosemary Clooney.

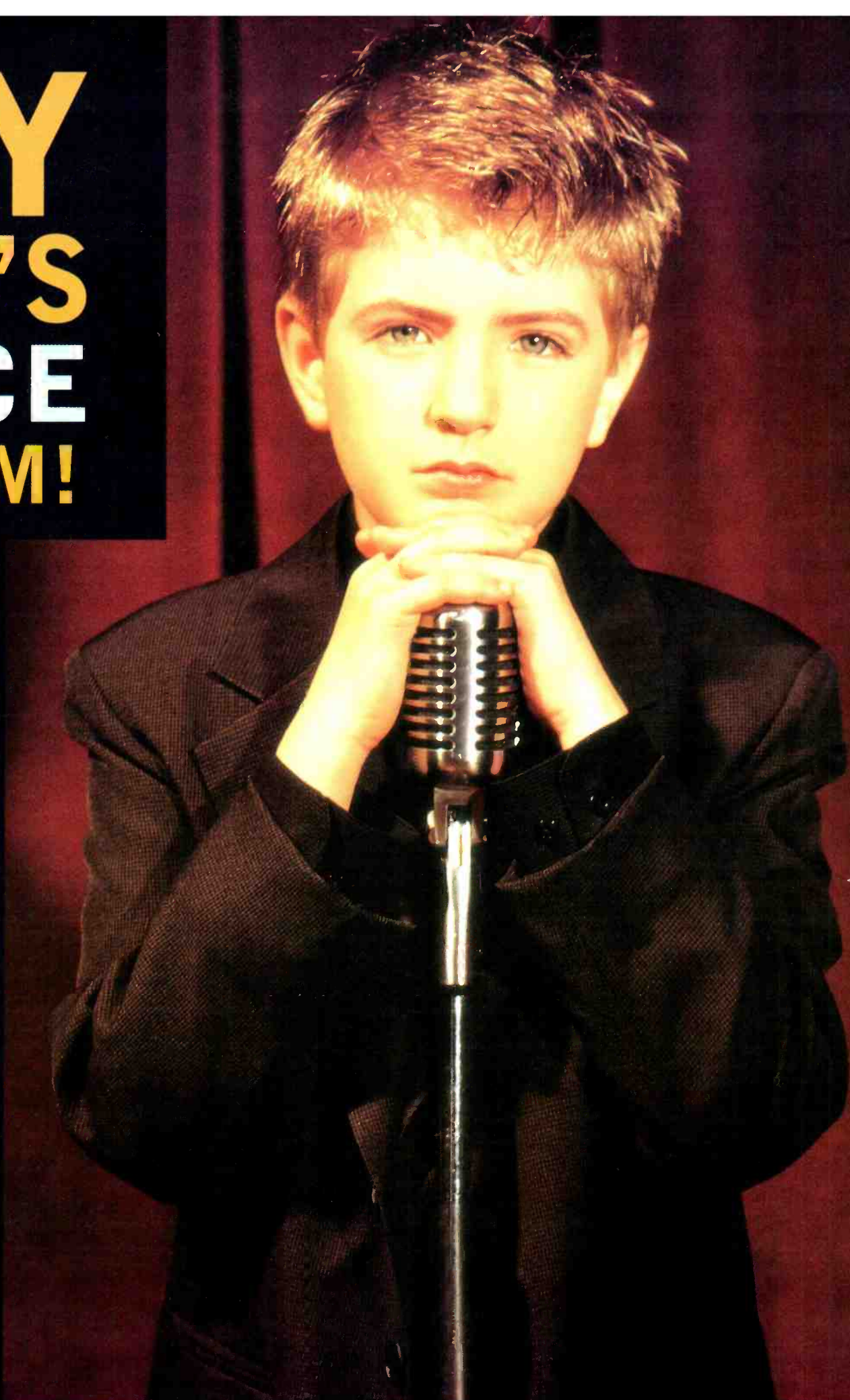
### VELVET EXPERIENCE

Among the most opulent projects of the year is Experience Hendrix/MCA Records' "The Jimi Hendrix Experience," scheduled for release this week. The four-CD package (which will also be available as a limited eight-LP box) surveys the breadth of Hendrix's career through 56 rare and previously unreleased studio alternates and live tracks, dating from the Experience's fourth public performance in Paris in 1966 through Hendrix's appearance at the Isle of Wight Festival in August 1970. The velvet-covered box includes an 80-page color book with detailed track-by-track annotation.

On Oct. 24, The Right Stuff/EMI will offer "Dion: King Of The New York Streets," a three-CD homage to one of

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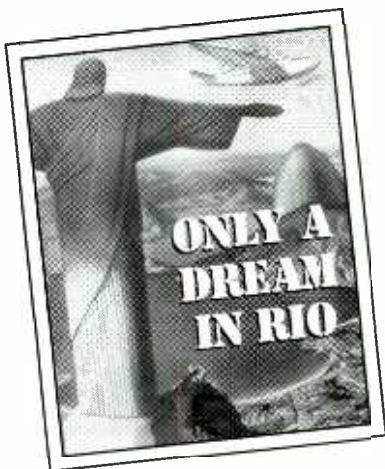
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# SALE AWAY!

4th-Quarter Retail Buyer's Guide



## On The R&B/Hip-Hop Tip: An Onslaught Of New Product

BY MARCI KENON

**IT'S BEEN A VERY GOOD YEAR** so far for R&B/hip-hop music, with the enormous success of the "Dr. Dre—2001" album released on Interscope in December 1999 and continuing to sell more than 5 million units into this year, according to SoundScan. Labelmate Eminem has also passed 5 million units on his sophomore album, "The Marshall Mathers LP," released in June and spending eight weeks at No. 1 on the Top 200. Missy "Misdemeanor" Elliott's platinum single, "Hot Boyz," from her million-selling album "Da Real World" on Gold Mind/Elektra, broke records in March with an 18-week stay at No. 1 on the Hot Rap Singles chart—the longest No. 1 single in the chart's 11-year history.

R&B/hip-hop albums certified platinum so far this year include releases from Joe, Toni Braxton, Jagged Edge, D'Angelo, Busta Rhymes, Cypress Hill and Bone Thugs-N-Harmony. And expectations are even higher for last-quarter releases. Here's what's just-out and coming up.

### SEPT. 12

Memphis Bleek, Beanie Sigel, Nelly, Jaheim and other artists lay a trap for a Foxx (the film's star Jamie, that is) with the "Bait" soundtrack, dropping on Ruffnation/WB. Tela complains that "The World Ain't Enuff" on Rap-A-Lot/Virgin, while Boyz II Men introduce themselves as "Nathan Michael Shawn Wanya" on Universal. Producer Dame Grease plays "Live On Lenox" (Vacant Lot/Priority), Too Short says "You Nasty" (Jive Records) to veggies but hollers "Hey Kandi" to the former member of Xscape, whose solo debut drops on Columbia.

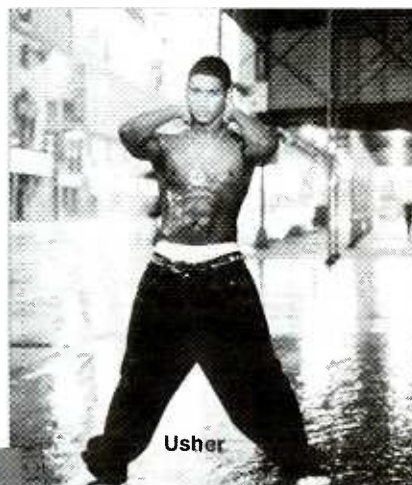
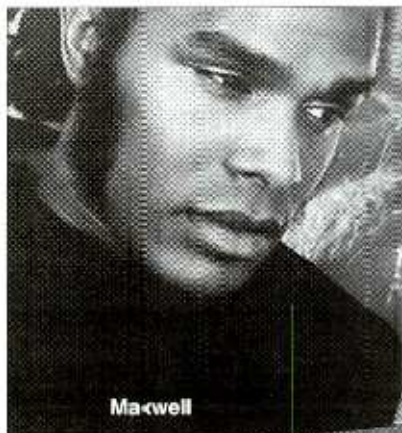
### SEPT. 19

Sadat X, member of Brand Nubian, goes to trial with "The State Of New York Vs. Derek Murphy," bowing on Loud. Scienz Of Life savors "Strange Fruit" (Subverse) and clashes with Nature's "For All Seasons" on Columbia. Meanwhile, Talib Kweli & Hi-Tek look at the "Reflection Eternal" (Rawkus), and veteran songstress Patti LaBelle looks to the future with her next MCA release. Phife Dawg, former member of A Tribe Called Quest, provides "Ventilation" with his release on the German independent label Groove Attack. Afro Swede Stephen Simmonds tells "Spirit Tales" (Priority), and Cam'ron gets real with "S.D.E. (Sports, Drugs & Entertainment)" on Epic.

### SEPT. 26

Various artists—Erykah Badu, Prince, Stevie Wonder, Angie Stone, Gerald Levert, Mos Def, Chuck D and The Roots—get "Bamboozled" on this Motown soundtrack, and Black-Eyed Peas are "Bridging The Gap" on Interscope. Memphis Bleek gets "The Understanding" with his sophomore set dropping on Roc-A-Fella/Def Jam. Jermaine Dupri's young protégé, Lil' Bow Wow, heeds the warning: "Beware Of Dog," his debut album, which drops on So So Def/Columbia.

Bad Boy artist Shyne's eponymously titled album hits the streets, and singer/songwriter Toni Estes'



that "The Last Shall Be First"—both on Loud. Sure hope owners of Los Angeles-based D3 Entertainment are "Playaz Of Da Game," as the label gets set to release this album of Juvenile songs recorded prior to his Cash Money association.

### SOMETIME IN OCTOBER

Sparkle, who was introduced by R. Kelly, comes with a sophomore set on Motown, and Epic drops Ginuwine's next album. London-based progressive soul artist Finley Quaye has his second Epic set due, while Rawkus delivers "Lyricists Lounge Pt. 2," featuring Mos Def, Kool G Rap, Beanie Sigel, Ghostface Killah and others.

### OCT. 3

Ja Rule (Def Jam) and Silkk The Shocker (No Limit/Priority) lay down the law with "Rule 3:36" and "My World, My Way," respectively. Scarface professes that he is the "Last Of A Dying Breed" (Rap-A-Lot/Virgin). Bad Azz exposes his "Personal Business" (Priority), while Xzibit gets "Restless" on Loud after months out on the Up In Smoke tour. Ram Squad gets paid with "Random Access Money" (Universal), and rapper and labelmate Tracey Lee

reports "Live From The 215." Prodigy (of Mobb Deep fame) promotes himself to "H.N.I.C. (Head Nigga In Charge)" on Loud.

### OCT. 10

Brit Jaymes sings "The Blues Of Kilburn" on Epic, and Rasheeda raps about the "Dirty South" on Motown. Philly's Most Wanted orders folks to "Get Down Or Lay Down" on Atlantic, while E-40 unveils "Loyalty & Betrayal" on Jive. E-40's first single, "Nah Nah," features Nate Dogg.

Members of Changing Faces send out invitations to "Visit Me" (Atlantic), and Jive recording artist Mystikal tells his crew "Let's Get Ready." Tyrese electrifies on his sophomore RCA set, "2000 Watts," and Def Jam South introduces Ludacris, who elects to be "Incognegro." Greg Street, Atlanta DJ on V103, presents "6 O'Clock Volume 1," the first mix-tape CD of Southern rappers (Atlantic). Tamia, formerly with Qwest, has her first release on Elektra—an eponymously titled album.

### OCT. 17

James Gotti asks "Who Is He?" with his Flavor Unit set, and Motown artist Profyle answers "Nothing But Drama" with his album. Other acts bringing the noise include 20 Grand Pिकासoe (Flavor Unit), Groove Theory (Columbia), Kool G Rap (Rawkus), Xscape (Columbia) and Chante Moore (MCA).

### OCT. 24

One of the most innovative sets of this year, "Stankonia," the new album from OutKast, drops on LaFace. Singer/songwriter Lil' Mo confirms that her Elektra set is "Based On A True Story," and Slimm Calhoun gives "The Skinny" on Aquemini, the label owned by OutKast and distributed by Elektra. Devyne Stephens (Elektra) feels it's "About Time" for "The Reunion" of Capone-N-Noreaga on Tommy Boy.

R. Kelly gets futuristic with "TP-2.com" on Jive. The



album's first single, "I Wish," was released commercially Sept. 12. Snoop introduces Doggy's Angels, a group of female rappers on Doghouse Records, while rap group QB Finest drops an eponymously titled set featuring Queensbridge rap artists on Columbia.

### OCT. 31

Universal artist Monifah goes "Home" after Damoazel (MCA female quartet) declares "You Don't Know Me Like That." Loud Records artist Krazyie Bone's untitled album is also due on Halloween. Universal artist Sticky Fingaz (of Onyx) denies being "Black Trash (Autobiography Of Kirk Jones)." Master P sends a letter sealed with "Ghetto Postage" on No Limit/Priority.

### NOV. 7

Epic delivers an album of Babyface's greatest hits, while MCA unleashes K-Ci & JoJo and introduces Chico & Coolwadda, a rap group discovered, groomed and produced by Chris "The Glove" Taylor (formerly with Aftermath). Loud releases a new Wu-Tang Clan album; the group has wrapped up its first tour in three years. "The Dynasty," an eponymously titled album on Roc-A-Fella/Def Jam, features the collective of Jay-Z, Amil, Memphis Bleek, Beanie Sigel, Rell and Christion.

### NOV. 14

Snoop Dogg whips up "The Last Meal"—and his last album for No Limit/Priority—and Cuban Link shines with "24 Karat," his

first album for Atlantic. (Cuban Link has been featured on Big Pun's "Yeeeah Baby!" album, as well as Fat Joe's gold album, "Don Cartagena.") Priority drops "Thug On The Line" from Krazyie Bone. It's a "Dru World Order" on Def Jam from Dru Hill. Usher returns with a set on LaFace.

### NOV. 21

Loud artist Funkmaster Flex cranks it up with "Volume IV," and Queen Latifah gets raw and brutally honest on "Niggativity," to be released independently on Flavor Unit, a label she co-owns. Def Jam drops "Aijuswannasing," the debut album from Musiq. Columbia releases the next album from female vocal group Blaque and the next Maxwell set.

### DECEMBER

Def Jam issues the "Soul Food Soundtrack (Best Of R&B 2000)" Dec. 5, Redman's next album Dec. 12 and Method Man's "Tical 0: The Prequel" Dec. 19.

### TO BE SCHEDULED

Albums from the following artists are also scheduled for release sometime before the end of the year: from Motown, Erykah Badu's album "Mama's Gun"; Elektra's LSG; Columbia duo The Product G&B (Ghetto & Blues); Cappadonna on Razor Sharp/Epic; Eve's sophomore album on Ruff Ryders/Interscope; veteran rapper Dougie Fresh on Flavor Unit; and producer Swizz Beatz' debut album on Ruff Ryders/Interscope. Syleena Johnson will release "Chapter 1: Love, Pain And Forgiveness" on Jive. ■

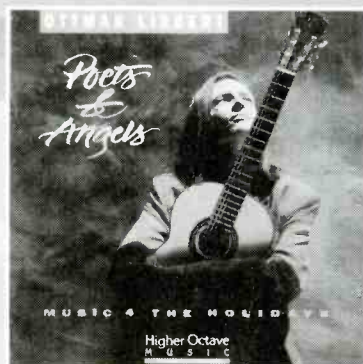
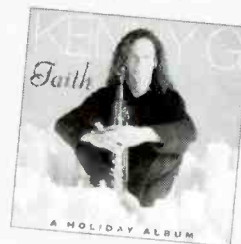
# 1999'S TOP HOLIDAY ALBUMS

The Christmas titles list provides a look at the top-selling titles from last year's holiday season. This recap covers the period from the Nov. 20, 1999, issue through this year's Jan. 15 issue, when Billboard published its Top Christmas Albums chart, which is based on SoundScan. Both new and previously released Christmas and Hanukkah albums are eligible to appear on the chart, which is compiled weekly but is printed every other week. The rankings on this Spotlight's recaps reflect accumulated units sold for each week a title appeared on the Top Christmas Albums.

## Top Christmas Albums

Pos. TITLE—Artist—Imprint/Label

- 1 **FAITH: A HOLIDAY ALBUM**—Kenny G—Arista
- 2 **THE MAGIC OF CHRISTMAS**—Garth Brooks—Capitol (Nashville)
- 3 **A ROSIE CHRISTMAS**—Rosie O'Donnell—Columbia/CRG
- 4 **THESE ARE SPECIAL TIMES**—Celine Dion—550 Music/Epic
- 5 **THIS CHRISTMAS**—98 Degrees—Universal
- 6 **JOY: A HOLIDAY COLLECTION**—Jewel—Atlantic/AG
- 7 **HOME FOR CHRISTMAS**—'N Sync—RCA
- 8 **A CHRISTMAS TO REMEMBER**—Amy Grant—A&M/Interscope
- 9 **A CHRISTMAS STORY**—Point Of Grace—Word/Epic
- 10 **MIRACLES — THE HOLIDAY ALBUM**—Kenny G—Arista
- 11 **WHITE CHRISTMAS**—Martina McBride—RCA (Nashville)/RLG
- 12 **ULTIMATE CHRISTMAS**—Various Artists—Arista
- 13 **SECRET OF GIVING: A CHRISTMAS COLLECTION**—Reba McEntire—MCA Nashville
- 14 **MERRY CHRISTMAS WHEREVER YOU ARE**—George Strait—MCA Nashville
- 15 **CHRISTMAS LIVE**—Mannheim Steamroller—American Gramophone
- 16 **MERRY CHRISTMAS**—Mariah Carey—Columbia/CRG
- 17 **CHRISTMAS**—Mannheim Steamroller—American Gramophone
- 18 **A CHRISTMAS ALBUM**—Michael Crawford—Atlantic/AG
- 19 **A VERY SPECIAL CHRISTMAS LIVE: FROM WASHINGTON, D.C.**—Various Artists—A&M/Universal
- 20 **TOUCHED BY AN ANGEL — THE CHRISTMAS ALBUM**—Various Artists—550 Music/Epic
- 21 **THE CHRISTMAS ANGEL**—Mannheim Steamroller—American Gramophone
- 22 **CHICAGO 25**—Chicago—Chicago
- 23 **BREATH OF HEAVEN — A CHRISTMAS COLLECTION**—Vince Gill With Patrick Williams And His Orchestra—MCA Nashville
- 24 **CHRISTMAS EVE AND OTHER STORIES**—Trans-Siberian Orchestra—Lava/Atlantic/AG
- 25 **THE IRISH TENORS HOME FOR CHRISTMAS**—John McDermott/Anthony Kearns/Ronan Tynan—MasterTone/Point
- 26 **WHEN MY HEART FINDS CHRISTMAS**—Harry Connick, Jr.—Columbia/CRG
- 27 **CHRISTMAS IN THE AIRE**—Mannheim Steamroller—American Gramophone
- 28 **WINTER SOLSTICE ON ICE**—Various Artists—Windham Hill
- 29 **CHRISTMASTIME**—Michael W. Smith—Reunion/Jive
- 30 **CHRISTMAS ISLAND**—Jimmy Buffett—Margaritaville/MCA
- 31 **A FRESH AIRE CHRISTMAS**—Mannheim Steamroller—American Gramophone
- 32 **A CHARLIE BROWN CHRISTMAS**—Vince Guaraldi—Fantasy
- 33 **MR. HANKEY'S CHRISTMAS CLASSICS**—Various Artists—American/Columbia/CRG
- 34 **A CHRISTMAS ALBUM**—Barbra Streisand—Columbia/CRG
- 35 **CHRISTMAS FAVORITES**—Nat King Cole—EMI-Capitol Special Markets
- 36 **A VERY SPECIAL CHRISTMAS**—Various Artists—A&M/Universal
- 37 **WHITE CHRISTMAS**—Bing Crosby—MCA Special Products/MCA
- 38 **THE MAGIC OF CHRISTMAS**—Natalie Cole With The London Symphony Orchestra—Elektra/EEG
- 39 **GIVE LOVE AT CHRISTMAS**—The Temptations—Motown/Universal
- 40 **THE CHRISTMAS ATTIC**—Trans-Siberian Orchestra—Lava/Atlantic/AG



## Ottmar Liebert *Poets & Angels*

Ottmar Liebert captures the heart and soul of the gypsy guitar and brings new life to the celebration of Christmas, combining renditions of ten holiday classics with five stunning originals.



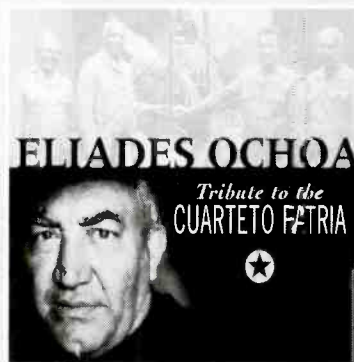
## Lara & Reyes *Navidad*

Navidad, the new Christmas album by the Latin guitar duo of Sergio Lara and Joe Reyes will take you on a joyous sleigh ride of a lifetime.



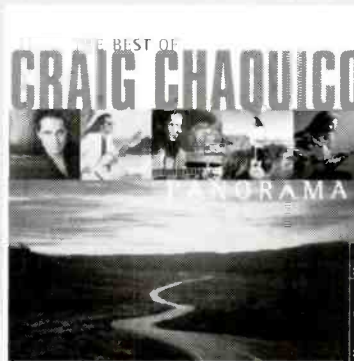
## CUSCO *A Choral Christmas*

CUSCO's hallmark flutes and celestial sounds are joined by the angelic voices of the Munich Opera Choir. The result is an exceptional collection of ten traditional compositions originating from the late Middle Ages, Renaissance and classical periods.



## Eliades Ochoa *Tribute to the Cuarteto Patria*

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## Craig Chaquico *Panorama: The Best of*

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# SALE AWAY!

4th-Quarter Retail Buyer's Guide

## CHILDREN AT PLAY

Continued from page 62

Favorite Christmas Songs," "Alvin And The Chipmunks: A Very Merry Chipmunk" and "Nick At Nite: A Classic Cartoon Christmas," volumes 1 and 2.

Hoping to capitalize, literally, on its broadcast phenom, Walt Disney Records' Buena Vista label brought out "Who Wants To Be A Millionaire: The Album" Aug. 1. The set features songs about luck and money, including Regis Philbin crooning "Pennies From Heaven." "Tigger-mania" with Peter Frampton came out that same date with cuts of rock, ska and appropriately bouncy hip-hop.

Also just out are Disney's "The Lullaby Album," with all-new instrumentals of traditional lilla-

bies, as well as such Disney classics as "When You Wish Upon A Star" and "Baby Mine"; "The Little Mermaid 2: Return To The Sea" soundtrack; and "Woody's Round-up," starring Riders In The Sky and preceding Oct. 17's "Toy Story 2."

Finally, Zany Brainy celebrates its new national presence Sept. 15, with 182 stores carrying the premiere title on its My Zany Music label. "Celebrate Friends," produced by Craig Taubman, brings together some of the best in the biz—Tom Chapin, Joanie Bartels, Jessica Harper and Trout Fishing In America, to name a few. In addition to contributing their own songs, the artists come together to sing the "My Zany Music Theme." And some will even do in-store performances—now that's something to celebrate! ■

## Sounds Of The Season:

# A Downpour Of Holiday Repertoire

BY DEBBIE GALANTE BLOCK

It doesn't matter whether Santa travels by sled or surfboard; the sounds of the season are what set the mood. And whether it's Christmas or Hanukkah that is celebrated, there is plenty of new and old music available this fourth quarter.

Leading the pack of hotly anticipated releases is an as-yet-untitled Christmas album from Christina Aguilera on RCA Records. She is in good company, as RCA will also re-release "Home For Christmas" by 'N Sync.

A teen of a different genre will be releasing a Christmas collection as well. Charlotte Church, whose Sony Classical album was not yet titled at press time, will offer favorites such as "Come All Ye Faithful" and "Winter Wonderland."

Ten sensations aren't the only artists launching music this season. "The Three Tenors Christmas," featuring, of course, Jose Carreras, Placido Domingo and Luciano Pavarotti, is intended to "capture the spirit of the season" with this live performance, recorded in Vienna last December (Sony Classical). Included songs are "Let It Snow" and "Dormi Bambino."

Another opera legend, Mario Lanza, will be represented this Christmas on Delta Entertainment, which is offering the newly remastered RCA recording of his "Christmas Hymns & Carols."

### ROSIE REDUX

New albums from Epic this quarter include Ottmar Leibert's "A Christmas Album" and Ally McBeal's as-yet-untitled Christmas collection. Rosie O'Donnell will also keep the spirit alive, with a sequel to the charity album she released last year on Columbia.

Giant Records will unveil "Believer: A Christmas Collection," which will contain new and traditional songs. Among the featured artists are Clay Walker and Neil McCoy. "Simple Gifts" will also come from Windham Hill this October.

Atlantic Records has at least two new releases this season, with "Linda Eder And The Broadway Gospel Chorus" and "A Charlie Brown Christmas" by Cyrus Chestnut and Friends.

Two new holiday albums will come from EMI Records: New World Orchestra's "A Most Relaxing Christmas" and "Rock 'N' Roll Christmas," featuring various artists.

New releases from Rhino Records for the holidays include "Lifetime Intimate Portraits: Christmas Belles." This album features classic recordings from Ella Fitzgerald, Judy Garland, Lena Horne, Doris Day and Rosemary

Clooney, to name a few. Rhino will also release an album exclusively for K-Mart called "Martha Stewart Presents Christmas." A five-CD brickpack called "Various Artists—A Billboard Christmas" will debut from Rhino as well.

Crosby's "A Winter Wonderland" (EMI), Frank Sinatra's "Christmas Album" (EMI) and Dean Martin's "A Winter Romance" (EMI).

Other favorites, from RCA, include Henry Mancini's "Greatest Christmas Songs," Julie Andrews' "Great Christmas Songs" and "Christmas In Rome: Silent Night" from Paddy Moloney, the Chieftains & Friends. The label will also reissue "Winter's Crossing: Phil Coulter And James Galway," "The Most Fabulous Christmas Album Ever" and "A Merry Jazzmas." Windham Hill will offer "The Gift" by Jim Brickman and "December" by George Winston, while EMI Music Distribution will release Nat King Cole's "The Christmas Song" and Kenny Rogers' "Christmas Greetings." Another country favorite, "The Sweetest Gift," from Trisha Yearwood, will be relaunched with new packaging from MCA Nashville this year. And SheDAISY delivers a Christmas set, "Brand New Day," Sept. 26, on Lyric Street.

From Epic comes 12-year-old Billy Gilman's holiday album, produced by Asleep At The Wheel's Ray Benson. In the Christian-music field, Sparrow group Avalon promises to bring "Joy."

### CHILDREN'S TITLES

"Wiggly, Wiggly Christmas" by Australian entertainers the Wiggles will be released by Lyric Studios on CD and audiocassette simultaneously with its video release. On the album are several Wiggles originals, as well as some classic favorites.

Sony Wonder makes Christmas a priority with the re-release of "Elmo Saves Christmas: Holiday Favorites," "A Sesame Street Christmas," "Cinderlmo," "Rudolph, Frosty And Friends: Favorite Christmas Songs" and "Alvin And The Chipmunks: A Very Merry Chipmunk." Nickelodeon titles "A Classic Cartoon Christmas" and "A Classic Cartoon Christmas II" will also be re-released. In addition, EMI Music Distribution will offer the Chipmunks' "Greatest Christmas Hits" and Nat King Cole's "Christmas For Kids" (with bonus tracks).

Music For Little People will make its classic titles available once again this Christmas, as well. "A Child's Hanukkah," "A Child's Celebration Of Christmas" and "Christmas Favorites" will bring light to children's eyes this year. Music For Little People has not forgotten another favorite holiday either—Halloween. "Spooky Favorites" and "Halloween Howls" will be available for kids' second-most-anticipated holiday.

Two kids titles from Delta are also due for reissue: "Rudolph The Red-Nosed Reindeer" and "Jingle Bells." ■



Trisha Yearwood



Mary J. Blige



Domingo, Carreras and Pavarotti

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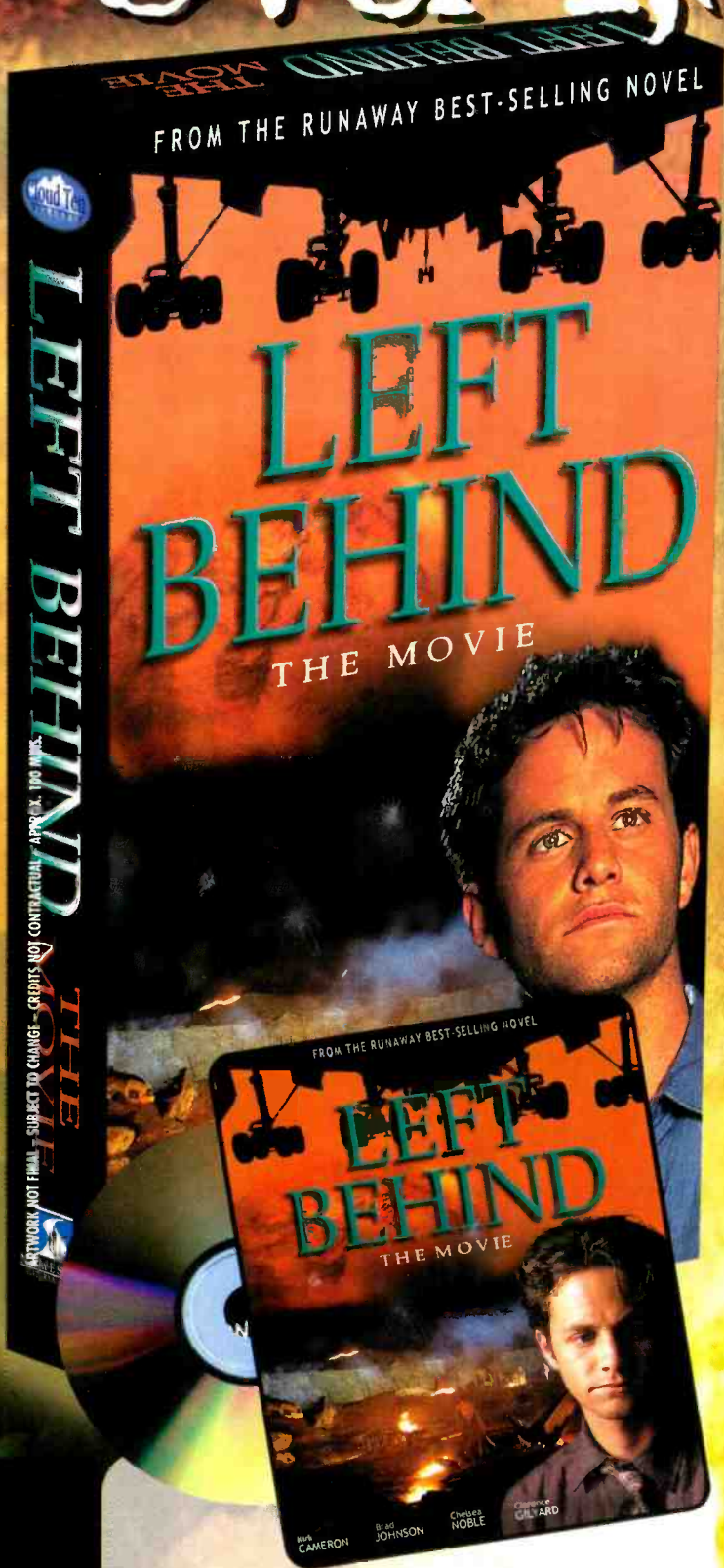
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## National Geographic Celebrates Its History Of Documentaries

BY ANNE SHERBER

NEW YORK—Most of the major studios have flirted with the documentary video market with varying degrees of success, but National Geographic Home Video has spent the past 15 years committed to the genre. This year, it is celebrating its accomplishments.

"National Geographic is one of the world's best-loved, most trusted brands," says Catherine Hagney, VP of domestic home video and DVD for the company. "It touches the lives of millions of people around the world through its magazines, programming, and Web sites."

In 1985 the company released the first videos of its popular television

programs. Since then, its catalog of more than 200 titles have accumulated domestic sales of more than 12 million units, according to the company.

National Geographic says its best-selling video, "Secrets Of The Titanic," which was released well before the Paramount Pictures/20th Century Fox feature "Titanic," has sold more than 500,000 units alone. Most recently, its "Dinosaurs" title dovetailed with the Walt Disney Pictures release of "Dinosaur." The label's Africa series, which was a co-production with New York public television station WNET, has also been a top sales performer.

Part of National Geographic's success can be attributed to its distribu-

tion pact with Warner Home Video. Under the Warner umbrella, its titles are part of Warner's Century 2000 promotion and are stickered with a "Buy 3—Get 1 Free" mail-in rebate offer as well as an enclosed coupon savings book with \$250 in savings.

Besides being part of Warner's promotion, the label is celebrating its 15th anniversary in a number of splashy ways. The label has plunged head-first into the DVD marketplace. It released three of its most popular videos in the format in fourth-quarter 1999 and another four during the first quarter of this year.

"We've done very well with the DVD product that we've released so

far, and we look forward to growing with this new product category," says Hagney. "DVD is the perfect format for National Geographic because we are known for the beauty and clarity of our images."

For the fourth quarter, a 10-title boxed VHS set of its best-selling videos will be released. A seven-title DVD collector's set is also planned. "It will be a dynamic collection of documentaries for anyone who wants a stable of great programming," says Hagney.

All of the DVDs included in the collector's set have special features such as bonus programming, interactive maps, and National Geographic quizzes.

Other upcoming VHS releases are "Submarine I-52: Search For WWII Gold" and "Lost Ships Of The Mediterranean," which each street Sept. 19. In November, the label will release "Return Of The Wolf," another co-production with PBS, which will be released almost simultaneously with the broadcast premiere of the program. All VHS and DVD product released during 2000 will be stickered with a 15th-anniversary logo to further tout the milestone.

Also in honor of its anniversary, the company has made the leap into E-commerce by launching a virtual store-within-a-store on Amazon.com that will carry a variety of branded National Geographic merchandise, including all available VHS and DVD titles.

"There aren't many brands like us in that they could build a store around us," notes Hagney. "And our products are evergreen, and sales are not street-date dependent."

Hagney says National Geographic's

location on Amazon won't just be a sales site but will also give the company a voice. "We especially liked that Amazon gives us the opportunity to fill out the pages with editorial content."

A third element in the anniversary festivities will be the launch of a National Geographic cable channel. Although the company, in partnership with NBC and Fox Entertainment, already operates National Geographic channels in 64 countries, reaching more than 53 million households in 12 languages, in the U.S. its shows air only on CNBC and PBS. But that will change in January 2001 when the cable channel debuts.

While the label has a "tremendous wealth" of programming in its archives, the prospect of filling a television channel with product 24 hours a day, seven days a week has the company busily producing new programs, Hagney says. With the increase in production, the video division schedule will also grow.

"We'll be marketing the new franchises that the channel creates for the video market," she says. "But the outreach of the channel will increase the growth of the brand."

Hagney believes that the cable channel will increase the profile of all of National Geographic's programming. This is especially true for children's programming, which relies heavily on television exposure for retail success. Hagney also notes that sales of National Geographic product always get a bump when the program is aired on television.

"It's important in a crowded marketplace," she says, "because it gives our products an edge."

## Rentrak's 3PF.com E-Commerce Division Prepares To Go Public; 3 Discs Of 'Fantasia'

**GETTING READY:** While a final decision hasn't been made, Rentrak's E-commerce fulfillment company, 3PF.com, has moved one step closer to going out on its own as a public company.

Recently, the Rentrak division hired the accounting firm of Arthur Andersen LLP to file some paperwork with the Internal Revenue Service about the proposed spinoff. The division has yet to file an S-1 document, but parent Rentrak has spend more than \$400,000 over the past year setting up the fulfillment division. The company was founded in January 1999 under the name Comalliance. Hiring the accounting firm is another step in the process of going public, says a company spokesman.

Since May, newly named 3PF.com has had its own board of directors and its own management team. It operates separately from Rentrak; in fact, Rentrak hired 3PF.com to distribute more than 3 million videos to its retail customer base.

3PF.com has about 20 clients, including a baby goods Web site, a site that sells all kinds of batteries online, an "emergency" service for last-minute gifts, and some entertainment-related companies.

The spokesman says part of the company's appeal is its close proximity to Airborne Express, which is on the same property as 3PF.com. "We can take orders until midnight, with delivery by noon the next day," he says.

As with everything related to the Internet, 3PF.com is on the expansion track. Its 102,000-square-foot warehouse has expanded to 302,000 square feet, and another 120,000 square feet of warehouse space will be added within the next year. The spokesman says, "Overall, this is a very successful business."

**FANTASTIC 'FANTASIA':** Walt Disney Home Video will release "Fantasia 2000" as a three-disc set Nov. 14. The special "anthology" collector's edition will be priced at \$69.99, and a single disc is available for \$29.99. The VHS version of the film is priced at \$26.99.

Collector's edition elements include the original "Fantasia" film, now celebrating its 60th anniversary; the new film; and a third disc with supplementary material.

Disc three will contain bonus footage from both

"Fantasia" and "Fantasia 2000," including the behind-the-scenes documentary "The Fantasia That Never Was" and unproduced "Fantasia" segments from the sequences "Claire De Lune," "The Flight Of The Bumblebee," and others. From "Fantasia 2000" there is a documentary, deleted animation sequences, alternative versions, and other bonus footage.

**DVDZINE AT WHEREHOUSE:** BroadcastDVD will distribute its new music magazine DVD for free at more than 500 Wherehouse Music stores beginning next year. Currently in beta form, the magazine is called 750 MPH and highlights the progressive rock genre.

The premiere issue will contain two hours of music, videos, live performances, interviews, and profiles. In addition, movie trailers, short films, and games are part of the package. More than 250,000 copies of the DVD will be distributed at Wherehouse stores in January.

BroadcastDVD publishes the DVD magazine Film-Fest, which focuses on the independent film market. Plans call for similar DVD magazines covering extreme sports and travel.

**PRESERVING THE PAST:** Image Entertainment will release an impressive collection of 50 movies gathered from 18 different film archives. The four-disc boxed set, titled "Treasures From American Film Archives: 50 Preserved Films," is priced at \$99.99 and arrives in stores Oct. 3.

With a running time of over 10 hours, the collection includes a 1916 version of "Snow White," Groucho Marx home movies, footage of Orson Welles' version of "Macbeth," and other rare films. Political ads, newsreels, and animation are also included.

More than 18 different film archives contributed to the collection, including the Smithsonian, the UCLA Film and Television Archive, the Library of Congress, and the George Eastman House.

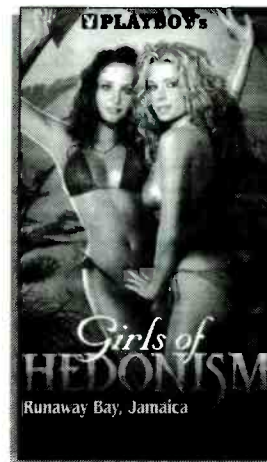
The National Film Preservation Foundation produced the package, and Image will donate a portion of the proceeds to the nonprofit organization. A 150-page booklet accompanies the package. Bonus material includes more than 300 menus and illustrated essays that introduce each of the participating archives.

PICTURE THIS



by Eileen Fitzpatrick

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# Franklin The Turtle Stars In Direct-To-Video Feature From USA

**GOOD KNIGHT:** USA Home Entertainment, formerly known as PolyGram Video, is launching its biggest kid-vid promotion since the company relaunched last year.

On Oct. 10 the company will release "Franklin And The Green Knight," its first feature-length direct-to-video and DVD project. The video is the latest spinoff of the popular animated series featuring Franklin the Turtle, which USA distributes on video. The 75-minute "Franklin And The Green Knight" will retail for \$19.95 VHS and \$24.95 DVD.

The highly rated Nickelodeon preschool program also has been spun off as a book series that has sold more than 25 million units worldwide, according to USA. The show is part of CBS' Saturday-morning children's lineup.

USA VP of children's marketing and special projects **Jacqueline Lawes** says the Franklin marketing campaign is "the biggest we've done since the Barney movie, which was when we were PolyGram Video. Franklin is our best-selling kids' property." USA's other children's properties include the Richard Scarry animated line and Noddy, a character created by itsy bitsy Entertainment.

Lawes says the Franklin character has proved popular with cross-promotion partners as well. "We were looking for brand alliances or other alliances with significant market presence and ended up working with Radisson, Sears, and Applebee's, all of which have strong family identification," she says.

Purchasers of "Franklin And The Green Knight" can take advantage of a "buy one night, get one free" at Radisson Hotels across the country. Plus, Radisson is featuring the movie in its in-room magazine, Voyageur, which is available at more than 250 of its hotels in North America. Lawes says USA and Radisson designed this promotion "so families can hopefully have a nice weekend together."

Sears, which debuted Franklin licensed-merchandise boutiques in more than 850 of its stores July 1, will carry the video and feature it in its Sears Portrait Studios departments. A continuous loop of the movie trailer and two Franklin episodes—"Franklin Goes To School" and "Franklin In The Dark," are also available for retailers to play in stores, says Lawes. A Sears Franklin boutique, she notes, "will be up until March 31, 2001."

"Franklin And The Green



by Moira McCormick

Knight" will also be receiving additional exposure in 1,200 Applebee's restaurants around the country during October via themed place mats and collectible plastic tumblers. "The paper place mats will feature a picture of the video and a 50%-off coupon good toward a purchase at Sears Portrait Studios," says Lawes, "and Applebee's will display in-store Franklin signage."

USA is also teaming up with toy manufacturer Kidpower, which makes the Franklin plush, to promote its new "Franklin And The Green Knight" talking plush. Kidpower will also advertise the video's availability through national TV spots airing on Nickelodeon, Cartoon Network, E!, and Lifetime.

USA will conduct its own ad campaign encompassing TV, radio, print, and the Internet. Havas Interactive will launch Franklin CD-ROMs in October, Lawes says, and the company is "looking to do cross-promotions with them. They'll already be featuring the video in their print ads."

"If 'Franklin And The Green Knight' does well," she says, "we're hoping to do a sequel."

**SAVING THE WORLD BEFORE BEDTIME:** Warner Home Video and the Cartoon Network are unleashing two new video titles from the hilarious series "The Powerpuff Girls." The two titles arrive Nov. 7, along with the video debut of "Dexter's Laboratory," another Cartoon Network series.

"Birthday Bash" and "Dream Scheme" follow up the Powerpuff Girls' successful video debut earlier this year and carry the suggested retail price of \$14.95. The Girls also make their DVD debut Nov. 7, with "Down 'N Dirty," running 111 minutes, and "Powerpuff Bluff" running 114 minutes. Each is priced at \$19.98. "Dexter's Laboratory: Ego Trip" debuts at \$14.95.

Each of the videos will come packed with a \$3 rebate when consumers purchase two or more videos or DVDs. A Powerpuff Girls savings booklet with consumer discounts on Powerpuff merchandise is also included.

The DVD versions of the Powerpuff titles include extra episodes, such as favorites selected by the fans, interactive games, DVD-ROM access to the Powerpuff Girls Web site, bios, and trivia. The "Dexter's Laboratory: Ego Trip" video will feature episodes from two more Cartoon Network originals: "Dial 'M' for Monkey" and "Justice Friends."

Warner Home Video is running print and online ads supporting the

titles, as well as showing trailers in Warner Bros. Studio Stores and on TV monitors at Six Flags amusement parks.

**KIDBITS:** "Air Bud: World Pup" is the latest installment in Walt Disney Home Video's "Air Bud" franchise. It scampers into stores Dec. 12, priced at \$19.99 for VHS and \$29.99 for DVD. The film features cameo appearances by U.S. women's soccer players, including **Brandi Chastain** and **Briana Scurry**.

There's a new "Baby Songs" release due Tuesday (12) from Anchor Bay Entertainment, featuring nine songs from veteran children's artist

**Hap Palmer**. "Baby Songs Play Along Songs" contains two new Palmer tunes and seven favorites from a previous version of the video. It retails for \$12.98.

Also due Tuesday is "The Miracle Maker—The Story Of Jesus" from Artisan Home Entertainment's Family Home Entertainment division. "The Miracle Maker" is priced at \$19.98 for VHS and \$29.99 for DVD. The Claymation version of the holiday Bible story aired last Easter Sunday night on ABC and features the voices of **Ralph Fiennes**, **Julie Christie**, **Richard E. Grant**, **William Hurt**, and **Miranda Richardson**.

Billboard®

SEPTEMBER 16, 2000

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|--------------|--------------|---------------|--|---|
|              |              |               | TITLE<br>Label, Distributing Label, Catalog Number   | Year of Release<br>Suggested List Price |
| <b>NO. 1</b> |              |               |  |   |
| 1            | 2            | 3             | <b>MARY-KATE &amp; ASHLEY: SCHOOLDANCE PARTY</b><br>Dualstar Video/Warner Home Video 56501                                 | 2000 19.96                              |
| 2            | 4            | 3             | <b>MARY-KATE &amp; ASHLEY: GREATEST PARTIES</b><br>Dualstar Video/Warner Home Video 56520                                  | 2000 19.96                              |
| 3            | 20           | 2             | <b>BUZZ LIGHTYEAR OF STAR COMMAND: THE ADVENTURE BEGINS</b><br>Walt Disney Home Video/Buena Vista Home Entertainment 19751 | 2000 24.99                              |
| 4            | 1            | 11            | <b>MARY-KATE &amp; ASHLEY: SWITCHING GOALS</b><br>Dualstar Video/Warner Home Video 36879                                   | 2000 19.96                              |
| 5            | 8            | 5             | <b>THE POWERPUFF GIRLS: MONKEY SEE, DOGGIE DO</b><br>Warner Home Video 1579  | 2000 14.95                              |
| 6            | 23           | 2             | <b>VEGGIE TALES: KING GEORGE AND THE DUCKY</b><br>Big Idea/Lyric Studios 2136  | 2000 12.99                              |
| 7            | 7            | 59            | <b>MULAN</b><br>Walt Disney Home Video/Buena Vista Home Entertainment 4773   | 1998 26.99                              |
| 8            | 11           | 38            | <b>BLUE'S CLUES: ABC'S AND 123'S</b><br>Nickelodeon Video/Paramount Home Video 835743                                      | 1998 9.95                               |
| 9            | 6            | 9             | <b>SALUDOS AMIGOS</b><br>Walt Disney Home Video/Buena Vista Home Entertainment 1445  | 2000 19.99                              |
| 10           | 12           | 15            | <b>TARZAN</b><br>Walt Disney Home Video/Buena Vista Home Entertainment 15799   | 1999 26.99                              |
| 11           | <b>NEW ▶</b> |               | <b>THE TIGGER MOVIE</b><br>Walt Disney Home Video/Buena Vista Home Entertainment 19302                                     | 2000 24.99                              |
| 12           | 10           | 3             | <b>MARY-KATE &amp; ASHLEY: AMAZING ADVENTURES</b><br>Dualstar Video/Warner Home Video 56519                                | 2000 19.96                              |
| 13           | 5            | 12            | <b>POKEMON: THE FIRST MOVIE</b><br>Warner Home Video 18020   | 1999 26.99                              |
| 14           | 25           | 2             | <b>AN AMERICAN TALE: MYSTERY OF THE NIGHT MONSTERS</b><br>Universal Studios Home Video 83306                               | 2000 14.99                              |
| 15           | 16           | 5             | <b>POKEMON: WATERBLAST</b><br>Viz Video/Pioneer Entertainment 71260  | 2000 14.95                              |
| 16           | 9            | 14            | <b>ELMO'S WORLD</b><br>Sony Wonder 51720   | 2000 9.98                               |
| 17           | 18           | 18            | <b>THE ADVENTURES OF ELMO IN GROUCHLAND</b><br>Columbia TriStar Home Video 04528   | 1999 21.96                              |
| 18           | 15           | 4             | <b>MAKE MINE MUSIC</b><br>Walt Disney Home Video/Buena Vista Home Entertainment 19865                                      | 1946 19.99                              |
| 19           | 19           | 23            | <b>SCOOBY DOO'S GREATEST MYSTERIES</b><br>Cartoon Network Video/Warner Home Video H3867                                    | 1999 14.95                              |
| 20           | 3            | 5             | <b>THE POWERPUFF GIRLS: BUBBLEVICIOUS</b><br>Warner Home Video 1576  | 2000 14.95                              |
| 21           | 22           | 11            | <b>MONSTER RANCHER: LET THE GAMES BEGIN</b><br>A.D.V. Films 001D   | 2000 14.98                              |
| 22           | 13           | 13            | <b>BARNEY: MORE BARNEY SONGS</b><br>Barney Home Video/The Lyons Group 1234   | 1999 14.95                              |
| 23           | 14           | 70            | <b>THE FOX AND THE HOUND</b><br>Walt Disney Home Video/Buena Vista Home Entertainment 2141                                 | 1981 22.99                              |
| 24           | 17           | 14            | <b>AN EXTREMELY GOOFY MOVIE</b><br>Walt Disney Home Video/Buena Vista Home Entertainment 4156                              | 2000 24.99                              |
| 25           | 21           | 25            | <b>MARY-KATE &amp; ASHLEY: PASSPORT TO PARIS</b><br>Dualstar Video/Warner Home Video 36878                                 | 1999 19.96                              |

◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2000, Billboard/BPI Communications.

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## CALENDAR

### SEPTEMBER

Sept. 5-10, **Sixth Annual College Urban Music Fest**, Atlanta University Center and Georgia State University, Atlanta. 770-908-6102.

Sept. 11, **Canadian Country Music Assn. Awards**, Skyreach Centre, Edmonton, Alberta. 615-269-7071, ext. 144.

Sept. 11, **Music Business 101: Legal Issues Concerning Copyrights**, ASCAP Nashville office, Nashville. 615-742-5000.

Sept. 12, **Sony Music Celebrates The Life And Career Of LeBaron Taylor**, Sony Plaza, New York. 212-833-7912.

Sept. 13, **Latin Grammy Awards**, Staples Center, Los Angeles. 310-392-3777.

Sept. 13, **Real Stories Workshop: How To Write/Develop A Business Plan**, ASCAP New York office, New York. 212-621-6243.

Sept. 13-15, **National Assn. Of Recording Merchandisers Fall Conference**, Coronado Island Marriott Resort, Coronado, Calif. 856-596-2221, ext. 25.

Sept. 15-16, **The Great Midwest Guitar Show**, Sheldon Concert Hall, St. Louis. 314-533-9900.

Sept. 15-17, **ChangeMusic San Francisco**, Hotel Nikko, San Francisco. 877-6-FESTIVAL.

Sept. 16, **How To Start And Run Your Own Record Label**, sponsored by Revenge Productions, New Yorker Hotel, New York. 212-688-3504.

Sept. 16, **Third Annual Capital Soulfest**, Bull Run Park, Fairfax, Va. 301-322-8100.

Sept. 18-23, **National Quartet Convention**, Kentucky Fair and Expo Center, Louisville, Ky. 800-846-8499.

Sept. 19, **2000 Global Entertainment, Media And Communications Summit: Real-**

**izing The Value Of Convergence**, presented by PricewaterhouseCoopers, Marriott Marquis, New York. 212-259-2413.

Sept. 20-23, **National Assn. Of Broadcasters Radio Show**, Moscone Convention Center, San Francisco. 800-342-2460.

Sept. 20-24, **Eighth Annual Cutting Edge Music Conference And Roots Music Seminar**, sponsored by the Louisiana Music Commission, Contemporary Arts Center, New Orleans. 504-945-1800.

Sept. 21, **11th Annual MuchMusic**

**Video Awards**, MuchMusic headquarters, Toronto. 416-591-7400.

Sept. 23, **Rhythm & Beats: Making It In R&B And Hip-Hop Music**, presented by the New York chapter of the National Academy of Recording Arts and Sciences, Brooklyn Museum of Art, Brooklyn, N.Y. 212-245-5440, ext. 370.

Sept. 23, **16th Annual Technical Excellence and Creativity Awards**, Regal Biltmore Hotel, Los Angeles. 925-939-6149.

Sept. 29-30, **18th Annual Town Point**



**Jazz Tour Finds Its Groove.** Organizers of the Montreux Festival on Tour pose with Al Jarreau and George Duke after the recently sold-out Chicago kickoff at the Chicago Theater. Jarreau is performing with Joe Sample, Roberta Flack, and David Sanborn on the 20-city jazz tour, which is produced by TBA Entertainment Corp. and Rug Music. Shown at the performance, from left, are Brian Murphy, executive producer of TBA; Duke; Christopher Borden, account supervisor for Northstar; Jarreau; Andy Green, VP/GM of TBA; Mary Keefe, producer of the Montreux Festival on Tour/Rug Music; and Dave Longwill, senior project manager at TBA.

**Jazz And Blues Festival**, Norfolk waterfront, Va. 757-441-2345.

Sept. 30, **BMG Entertainment Music Row Celebrity Tennis Tournament**, Vanderbilt University, Nashville. 615-256-2002.

### OCTOBER

Oct. 1, **Sprint Music Row Celebrity Golf Tournament**, the Governors Club, Brentwood, Tenn. 615-256-2002.

Oct. 2, **Music Row Celebrity Bowling Bash And Minnesota Fats Rack 'Em Billiards Tournament**, Hermitage Lanes, Hermitage, Tenn. 615-256-2002.

Oct. 3, **48th Annual BMI Country Awards**, BMI Nashville office, Nashville. 615-401-2000.

Oct. 5, **A&R: Will It Ever Be The Same?**, presented by the New York chapter of the National Academy of Recording Arts and Sciences, Webster Hall, New York. 212-245-5440, ext. 370.

Oct. 5-6, **International Recording Media Assn. 2000—12th Annual Technology And Manufacturing Conference**, Scottsdale, Ariz. 609-279-1700.

Oct. 5-7, **Billboard/Airplay Monitor Radio Seminar And Awards**, New York Hilton, New York. 646-654-4660.

Oct. 5-7, **Internet/Music/2000 Conference**, Fair Lakes Hyatt, Fairfax, Va. 909-986-7502.

Oct. 7-8, **Southwest Florida Folk And Blues Fest**, KOA Campgrounds, Pine Island, Fla. 941-283-5166.

Oct. 9, **Bill Boyd Celebrity Golf Classic**, presented by the Academy of Country Music, De Bell Golf Course, Burbank, Calif. 323-462-2351.

Oct. 13-20, **International Children's Film Fes-**

**tival**, Media City Center, Burbank, Calif. 310-440-0184.

Oct. 16-19, **International Bluegrass Music Assn. Trade Show**, the Galt House, Louisville, Ky. 270-684-9025.

Oct. 16-22, **International Bluegrass Music Assn. World Of Bluegrass Week**, the Galt House, Louisville, Ky. 270-684-9025.

Oct. 17, **British Music Industry Trust's Award**, Grosvenor House Hotel, London. 44-207-851-4000.

Oct. 19, **International Bluegrass Music Awards**, Kentucky Center for the Arts, Louisville, Ky. 270-684-9025.

Oct. 19, **Ritmo Latino Music Awards**, Universal Amphitheatre, Los Angeles. 310-385-1697.

Oct. 19, **The Spirit Of Life Awards**, presented by the Music and Entertainment Industry for City of Hope, Barker Hangar, Santa Monica Airport, Santa Monica, Calif. 213-202-5735, ext. 6540.

Oct. 27-29, **2000 Dance Championship Masquerade Ball**, Universal Hilton Towers, Universal City, Calif. 818-329-6097.

Oct. 30, **Thurgood Marshall Scholarship Fund Annual Dinner**, New York Sheraton, New York. 323-938-2364.

### NOVEMBER

Nov. 8-10, **Billboard Music Video Conference And Awards**, Universal Hilton, Universal City, Calif. 646-654-4660.

*Please submit items for Lifelines, Good Works, and Calendar to Jill Pesselnick, Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036, or jpesselnick@billboard.com.*

## LIFELINES

### BIRTHS

Boy, Jonathan David, to **Maria and David Kleinman**, Aug. 9 in Los Angeles. Mother is VP of media relations for Walt Disney Records. Father is a television commercial producer.

Girl, Brittany Kay, to **Gary and Tara LeVox**, Aug. 26 in Nashville. Father is the lead singer for Rascal Flatts.

Boy, Jack Devon, to **David and Bradi Nathan**, Aug. 26 in New York. Father is the senior director of pop promotion at Universal Records.

### DEATHS

**Mort Ruby**, 97, after a brief illness, Aug. 28 in Los Angeles. Ruby was the road manager for the Nat King Cole Trio at the beginning of the group's career. He later wrote a book titled "The King And Me." He is survived by a sister.

**Saunders King**, 91, of natural causes, Aug. 31 in Oakland, Calif. King was a blues musician most remembered for the hit "S.K. Blues." He recorded for several labels, including Rhythm, Modern, and Aladdin. King is survived by his wife, two daughters, son-in-law Carlos Santana, and six grandchildren.

## GOOD WORKS

**CLEF'S KIDS:** The Wyclef Jean Foundation presents an invitation-only party at New York's Copacabana on Sept. 6. The festivities will benefit the Clef's Kids program, which aids young adults dedicated to music and the fine arts. At the party, Wyclef Jean will perform selections from his new album, "The Eclectic: 2 Sides II A Book." The cost is \$500 per seat. The party will move to the West Coast on Nov. 2 at the Armani Exchange store in Los Angeles. This event will also include a performance by Jean. Contact: **Rebecca Rosen** at 718-522-7171.

**WISHPFUL THINKING:** On Sept. 21, the Singin'-for-a-Wish benefit concert and silent auction will take place at Los Angeles' El Rey Theater. **Barbara Morrison and Brasil**, **Brazil** are among the scheduled performers. Silent auction items include a date with **Fabio**, an autographed **Elton John** CD, and a Fender guitar signed by **Green Day**. Proceeds will be donated to the Los Angeles Make-a-Wish Foundation. Tickets range from \$100-\$175. Contact: **Ilene Proctor** at 310-271-5857.

**YOUNG ARTISTS:** The National Foundation for Advancement in the Arts (NFAA) is accepting applications for its annual ARTS program. Artists aged 17 or 18 can apply in nine different categories: dance, film and video, jazz, music, photography,

theater, visual arts, voice, or writing. Eligible students should apply online at ARTSawards.org or call 800-970-ARTS. The deadline is Oct. 2. The NFAA will select 125 artists to participate in "ARTS Week 2001," a weeklong series of classes, workshops, exhibits, and performances in Miami. Individuals may receive cash awards ranging from \$100 to \$3,000. Two individuals competing in jazz, music, or voice will receive \$25,000 cash awards from the Music for Youth Foundation. Artists not chosen to participate in ARTS Week may earn \$100 honorable mention awards. Contact: **Sonja Romany** at 305-377-1140.

**ALASKAN EDUCATION:** Native American trio Walela will perform a benefit concert to aid the Arctic Education Foundation Oct. 17 at Alaska's Anchorage Center for the Performing Arts. Contact: **Sharon Liveten** at 310-264-7839, ext. 108.

**OCEAN MISSION:** Sausalito, Calif.-based new-age label Real Music's Aug. 22 release of "Cous-tau's Dream" will benefit EarthSea Institute, a foundation created to promote environmental awareness. The label says about \$2.50 from each CD sold will go to causes relevant to sea explorer **Jacques Cousteau**, including preserving the oceans and protecting Antarctica from commercial development. Contact: **Ronnie Chasen** at 310-274-4400 or by fax at 310-274-4467.

## RETAIL TRACK

(Continued from page 54)

Recorded Music embraced the traditional gross-margin model, with costs and profits exactly the same as the CD, and the Warner Music Group was believed to be headed in the same direction.

The gross-margin model is the most popular with merchants. That's because, theoretically, the gross-margin model provides the most profit for retailers. But now that the Federal Trade Commission has eliminated minimum-advertised-price policies for at least the next seven years, if a price war breaks out on digital downloads, retailers may one day be thanking whatever gods they pray to for the agency model, which at least ensures a profit margin, however small.

Anyhow, the main reason why merchants don't like the Universal model is because the company wants to use the information culled from digital download customers to directly market to consumers. Universal says it won't sell to them, just market to them. That's a bit different from Sony, which says it wants to have access to the information but is willing to sign a contract saying it won't use it.

So in addition to margin issues, most traditional retailers have been reluctant to sign with either Sony or Universal, for customer information reasons.

In the case of Universal, retailers remember very vividly how Seagram president/CEO Edgar

Bronfman Jr. kept telling Wall Street over the past 18 months about his plans to sell music directly to customers. The claim chafes publicly traded retailers even more than the rest, because every time Bronfman shot off his mouth, their stocks lost tens of millions of dollars in market capitalization.

One merchant wonders what's to stop Universal or any other major from selling directly to consumers, using customer information garnered from retailers' sites, once the contracts run out.

Anyway, with the majors' digital download business getting off to a slow start, merchants continue to push for the labels to rethink their business models so that they can have the added muscle of traditional merchants to help build a digital download marketplace.

But a Universal executive says his company is not going to change its model and points to the lineup of nontraditional retailers it has selling its downloads. "The digital download boat is leaving the dock, and the brick-and-mortar merchants better come aboard now," he says. "Or they may find that downloads are the province of the Internet portals of the world and that they have missed the boat."

It will be interesting to see which way this one turns out. Will the boat leave the dock without traditional retailers, or will the boat ever even leave the dock this time around, considering the way it's built?



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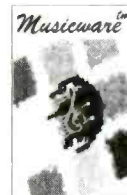
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## DURGAN TAKES ON WMI MARKETING

(Continued from page 46)

gan continues. "If I can develop that ability in myself while here at Warner, then I'll be very happy, because Roger is very focused that way."

Durgan took over WMI's global marketing responsibilities from Peter Ikin, who departed earlier this year after a long stint as senior VP of international marketing and artist development. Durgan's arrival and Ikin's exit were the first major personnel changes following Stephen Shrimpton's Jan. 1 appointment as WMI chairman/CEO.

One of Durgan's key moves has been to strengthen the marketing machine at WMI, including the establishment of a strategic marketing unit. Despite not having any official budget to ramp up marketing functions, Durgan's team appears to be working wonders in its drive to increase market share. The new "flexible" attitude at WMI's Baker Street headquarters means that budgetary concerns have not proved to be a problem, according to Durgan.

"The team I work with here—finance and legal—all work together, and I've never heard anyone saying that we can't do something because it wasn't budgeted for," he says.

And if initial results are anything to go by, it is unlikely Durgan will hear the word "no" too often. "If I look at our priority list over the last six months, we are forecast to do anything from 360% to 3.5% over 15 records, and most of them are probably at 50% or better than was actually originally budgeted. So we are already seeing [the results of the marketing drive] starting to come out," says Durgan.

"Warner was historically a real margin-driven company that was not chasing market share, which I was very accustomed to at PolyGram, and probably my counterpart at Sony also knows the game really well. Basically, what we now want to do is say, 'Let's go after the market, and let's be a bigger company. Let's take the volume of artists that maybe sold 3 or 4 [million records] and take them to 5 [million]; take the artists that sold 6 [million] and take them to 12 [million].'"

Rather than bring scores of new marketing executives into WMI, Durgan has taken existing staffers and rewritten their job descriptions. "We're not going crazy—I've not swelled the staff at Baker Street with respect to strategic marketing. In saying that, the team is bigger because we never had a team before—one person would be a bigger staff for strategic marketing. So we have added there, but I think people will pay for themselves many times over."

One key staffer that he has brought on board is VP of Warner Strategic Marketing Dennis Ploug, whom he originally hired to work for him at PolyGram.

Durgan says, "Because Dennis has such a high work rate and Warner had no one involved in strategic marketing whatsoever, he was to me the logical choice. There has not been enough critical review of how we are handling the catalog, in my view. Dennis is now focusing on that."

"The other role that he works on is global marketing priorities," Durgan continues. "In my small unit I have Sue Wildish [senior director of marketing] working on non-U.S., non-U.K. repertoire; Andy Murray [VP of marketing] looking after developing-artist priori-

ties; and then I look after the global marketing priorities, but Dennis is really there with me."

Wildish will head up a staff based at Baker Street that Durgan says "will be something like an ad hoc international department offering marketing services to affiliates who could not otherwise afford a full-on department."

"We have global marketing priorities, and we have artist development priorities," he says. "Global marketing priorities pretty much are that the previous album had to sell 1 million units and the artist has to be available to do international. Those are the only criteria."

Durgan also is part of a new executive committee that votes on artist development priorities.

"There may be four or five [on the list], if we are lucky, during the course of one year," he says. "M2M was the first one I had, but that was pre-committee. The committee consists of our regional presidents, Stephen Shrimpton, Roger Ames, and me, and we sit down in a room having listened to the music two weeks prior to going into it, and we'll nominate or vote who does or does not go on the list. And again there is a really simple checklist that the record companies, the artists, and the affiliates must adhere to before they can make it onto the list."

Warner's album priorities for the remainder of the year include Madonna, the Corrs, the Red Hot Chili Peppers, Green Day, Enya, Rod Stewart, and All Saints. Durgan also counts Ale-

jandro Sanz, Luis Miguel, and Laura Pausini as priorities.

"Right now I'm listening to Laura Pausini, an English-language effort," he says. "I think she has a fabulous voice and has some great songs on her new album, and I'm trying to figure out how we are going to try to make that work."

On the catalog side, the company is releasing a Pretenders hits album, a Doors hits package, and a Michael McDonald album that includes previously unreleased songs. "There are just things that Warner has never seen, and it's thrilling to watch people's reaction to what is being turned out," says Durgan.

"We have to make some local changes here and there," he adds, "but by and large I think that once we are up and running and driving the priorities, I believe that we can start addressing the other part of my portfolio, which is to start moving music around the world."

He concludes, "We're getting the boat all cranked up, and it's going to run hotter than it's ever run. And then the artist comes in with the music, and that's what drives the boat. The only thing I can hope is that when that hot driver sits down in that seat, we're able to take that driver wherever they want to go without fail. At the end of the day, if it works well, then I can say I had something to do with it. If it doesn't work, then you can say that Jay didn't do a good job and was not up to it."

## BACK IN THE U.K.: REID NEW MD AT WEA RECORDS

(Continued from page 46)

both the local and international level makes him the perfect candidate for this vital role."

Reid in turn notes that when he received a call from Phillips offering him the job, it was a familiar voice on the other end of the line.

"We have never worked together before," he tells Billboard, "but we have been good friends for a number of years, and obviously I know Roger [Ames] very well—I've worked for Roger since 1988." Ames is chairman/CEO of Warner Music Group.

Irishman Reid, who had headed the European operation of management company Rush Produc-

tions from 1986-88, first joined Ames' executive team at London Records, where he was international marketing director from 1988-92. The first Atlantic crossing in his career took place in June 1995, when he was appointed president of A&M/Island/Motown Records of Canada. He subsequently became chairman of PolyGram Group Canada in 1998 and took up his Island/Def Jam post in December of that year.

Bellas joined Warner U.K. in 1971 and held various publicity and A&R posts before taking the WEA top slot in 1992. At press time, she was unavailable for comment.

## YOTHU YINDI JOINS EAST TIMORESE CELEBRATIONS

(Continued from page 47)

that connection."

Yothu Yindi's sixth and most recent Mushroom album, "Garma," features the track "Macassan Crew," which deals with the topic of seafarers who visited Australia's northern coastline well before the arrival of Europeans.

"My people had a relationship with our northern neighbors which was interrupted early in last century by the establishment of international boundaries, customs, and immigration authorities," says Yunupingu. "Our visit to Timor to participate in this historic anniversary is a step toward re-establishing ties and links that have been unattended for a long time but not forgotten."

"One great, immediate thing that

came out of this," he continues, "was that the Timorese band that was on before us, La Honey, came up to me after their gig and asked if they could come to my Yirringa Music studio in Arnhem Land and record an album. When I told Xanana about that later, he was just over the top."

For a band that has played the Glastonbury Festival in Somerset, England; headlined Australia's Big Day Out Festival; and performed in more than 30 other countries, as well as worked with the Darwin Symphony Orchestra and recorded in Dublin and Bavaria, it is all very much a case of business as usual. "And when the opportunity arises," promises Yunupingu, "we'll come back and play here again."

# Programming

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**CLEAR CHANNEL AND CUMULUS DEAL AGAIN.** Cumulus Broadcasting has struck another deal with Clear Channel to swap or sell stations in six markets, although all the details had yet to be released at press time. According to a filing made with the FCC, stations would be added in Augusta, Ga.; Carbondale, Ill.; Augusta, Maine; Jonesboro, Ark.; Tupelo, Miss.; and Muscle Shoals, Ala. The FCC, however, flagged a number of the transfers, saying they would give Clear Channel too big a chunk of the markets' advertising revenues. This is the third in a series of deals cut between the two companies, as Cumulus has worked to get back on its feet financially. In July, Cumulus sold Clear Channel 55 stations in 10 markets for \$166 million; another swap in May gave Clear Channel 25 new stations and Cumulus seven new stations, plus \$91 million.

**NASSAU PROMISES CLOSING.** After Nassau Broadcasting put its IPO plans on hiatus, there was some question as to whether it would be able to raise the capital needed to close its \$185 million buyout of Aurora Communications. While it is not disclosing the source of its funding, Nassau says it has enough to close the deal by the end of September. In March, Nassau announced plans to buy Aurora's nine stations in suburban New York and Connecticut.

**SUIT FINALLY SETTLED.** Triathlon Broadcasting may be gone, but its lawsuits are going the distance. Triathlon, which has since been absorbed into the Clear Channel fold, has finally gotten a judge to sign off on a \$638,000 settlement in a 1998 lawsuit filed by a shareholder who protested a \$190 million buyout by Capstar Broadcasting. Under the settlement filed in Delaware Chancery Court, shareholders will get an extra 11 cents per share. In approving the settlement, Judge Jack Jacobs also awarded shareholder Herbert Behrens \$150,000 to cover his legal fees.

**NEW NORTHWEST SIGNS SITE DEAL.** New Northwest Broadcasters has pacted with SiteShell to maintain the Web sites for its 40 stations. Under terms of the agreement, SiteShell will create and maintain locally branded, format-specific sites, which will also include E-commerce, of which SiteShell will get a percentage. "After considering all the available options, we realized we could not independently maintain comparable Web sites," says New Northwest president Ivan Braiker. "Great Web sites are very expensive to operate."

**HIRE MORE WOMEN, SAYS NESS.** In a speech before the American Women in Radio and Television Convention, FCC Commissioner Susan Ness called for the communications industries to hire and promote more women to positions of leadership. Citing statistics showing that women, while representing 46% of the work force, make up only 5% of the most senior communications executive positions and hold only 9% of media company board seats, she said, "The good news is that women are finally waking up to these realities and are doing something about it." Ness was referring to a group of female executives now meeting on a regular basis.

## Are Consultants Worth The Cost?

### Radio Consolidation, Tight Budgets Affect Use Of Outsiders

BY FRANK SAXE

NEW YORK—As Clear Channel continues to assess its new stations, won in its \$23.8 billion buyout of AMFM and just closed days ago, what it chooses to do and not do will have a significant impact on the radio industry.

The reason is simple: As it pushes toward owning 1,000 radio stations—or one in 10 commercial stations in the U.S.—it will likely lead the industry down a road that Clear Channel will cut through the woods.

Clear Channel has often bucked trends in radio—some say to cut costs, others say to build a corporation with a low body-fat content, enabling it to bypass established media giants such as Disney and Viacom. One such area where Clear Channel has gone it alone has been in the realm of consultants. In fact, its very public policy of not employing music and programming consultants has, in part, led to a consolidation in that industry as well. Yet as Clear Channel adds hundreds of stations from AMFM, the fate of those men and women who influence what format of music a station plays remains in question.

Meanwhile, Viacom is preparing to roll up Infinity Broadcasting into its fold. Viacom president Mel Karmazin, who is also CEO of the soon-to-be-extinct Infinity, has long worn his frugality on his sleeve as a badge of honor. As Karmazin finds himself, at least for the moment, no longer sitting at the head of the table, there are those who believe he will be anxious to prove himself to Viacom chairman/CEO Sumner Redstone and, perhaps more important, to the board of directors, who will pick Redstone's successor when he steps down in the next few years.

To do that, some believe Karmazin will pull in the reins on expenses even more tightly, and that could put even more pressure on radio station GMs to pink-slip station consultants.

"It's been an emotional roller coaster," says consultant Mike McVay, who has seen his client list sharply rise and fall in the past few years. Today, he says, he is further ahead than ever before because he has been able to pick up business by other consultants who have given up or gone in-house.

McVay, whose firm focuses primarily on rock radio, says Clear Channel seems to have the format handled internally. "They don't look outside their organization with rock, and that's hurt us a little bit, but we have more Clear Channel stations than we've had in the past."



ZAPOLEON

Admissions such as that are rare. Several consultants said that while they have Clear Channel contracts, they would rather not admit it in print, figuring they are flying under corporate management's radar for the moment.

Top 40 consultant Guy Zapoleon has worked with a number of AMFM stations, which are now part of the Clear Channel fold. Although he works with fewer stations from Clear Channel than before, he still consults premier properties, including top 40 WHTZ (Z100) New York, rhythmic top 40 WKTU New York, and KYSR (Star 98.7) Los Angeles.

"As a result of consolidation, companies are trying to find ways to program stations with smaller budgets," says Zapoleon. "You are often seeing first-time programmers who may have a lot of talent but haven't had the years of programming wisdom to look at a situation from all sides. Or you have a veteran programmer who is overseeing multiple stations and doesn't have the time to focus on all the details."

R&B consultant Tony Grey would not advise someone to begin a career

in radio consulting today, yet he believes it is still a viable business since a number of small, minority-owned broadcasters cannot afford to have an in-house consultant. Grey recently renewed contracts with CBS/Infinity and ABC Radio, but he also works with smaller companies such as Inner City Broadcasting and Blue Chip Broadcasting.

Although PDs and consultants can disagree on programming and music, most seem to prefer keeping a consultant on the payroll.

At Clear Channel's Fort Myers, Fla., cluster, director of programming Jim Radford says Clear Channel recently appointed top 40 WFLZ

(Continued on page 84)

## Canada's CILQ Censured For Howard Stern Remark

OTTAWA—Syndicated shock jock Howard Stern has again run afoul of the Canadian Broadcast Standards Council (CBSC).

Album rock CILQ (Q107) Toronto, which is already editing Stern's show to conform to CBSC rules, has been censured for a broadcast in which, according to a complainant, Stern declared that "retarded persons are more prone to commit rape and do socially unacceptable things in public." The CBSC noted that while CILQ's editing process to remove language that might breach CBSC standards was "working to a considerable extent," in this case the show's producer "was not as cautious in the editing of the segment and, indeed, had been edging closer to the line."

The CBSC concluded the station must be more diligent in its editing. It also ordered Q107 to announce on-air that it breached the CBSC code.

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# Adult Contemporary

| T. WK.       | L. WK. | 2. WK. | WKS. ON | TITLE<br>IMPRINT & NUMBER/PROMOTION LABEL                               | ARTIST                             |
|--------------|--------|--------|---------|---|------------------------------------|
| <b>No. 1</b> |        |        |         |   |                                    |
| 1            | 1      | 1      | 28      | <b>YOU SANG TO ME</b><br>COLUMBIA 79406 †                               | MARC ANTHONY<br>6 weeks at No. 1   |
| 2            | 2      | 2      | 33      | <b>BREATHE</b><br>WARNER BROS. 16884 †                                  | FAITH HILL                         |
| 3            | 3      | 3      | 19      | <b>TAKING YOU HOME</b><br>WARNER BROS. ALBUM CUT †                      | DON HENLEY                         |
| 4            | 4      | 4      | 24      | <b>I NEED YOU</b><br>SPARROW 58863/CAPITOL/CURB †                       | LEANN RIMES                        |
| 5            | 5      | 6      | 19      | <b>I TURN TO YOU</b><br>RCA 60251 †                                     | CHRISTINA AGUILERA                 |
| 6            | 6      | 5      | 53      | <b>AMAZED</b><br>BNA 65957 †  | LONESTAR                           |
| 7            | 7      | 7      | 49      | <b>I KNEW I LOVED YOU</b><br>COLUMBIA 79236 †                           | SAVAGE GARDEN                      |
| 8            | 8      | 8      | 47      | <b>THAT'S THE WAY IT IS</b><br>550 MUSIC 79473*/550-WORK †              | CELINE DION                        |
| 9            | 11     | 15     | 6       | <b>BACK HERE</b><br>HOLLYWOOD 164040 †                                  | BBMAK                              |
| 10           | 10     | 11     | 16      | <b>COULD I HAVE THIS KISS FOREVER</b><br>ARISTA/INTERSCOPE ALBUMS CUT † | WHITNEY HOUSTON & ENRIQUE IGLESIAS |
| 11           | 9      | 9      | 33      | <b>SHOW ME THE MEANING OF BEING LONELY</b><br>JIVE ALBUM CUT †          | BACKSTREET BOYS                    |
| 12           | 13     | 12     | 15      | <b>I WILL LOVE AGAIN</b><br>COLUMBIA 79375* †                           | LARA FABIAN                        |
| 13           | 12     | 10     | 38      | <b>BACK AT ONE</b><br>MOTOWN 156501*/UNIVERSAL †                        | BRIAN MCKNIGHT                     |
| 14           | 14     | 13     | 74      | <b>YOU'LL BE IN MY HEART</b><br>WALT DISNEY 860025/HOLLYWOOD †          | PHIL COLLINS                       |
| 15           | 18     | 17     | 12      | <b>THE ONE</b><br>JIVE ALBUM CUT †                                      | BACKSTREET BOYS                    |
| 16           | 16     | 19     | 7       | <b>THERE YOU ARE</b><br>RCA ALBUM CUT                                   | MARTINA MCBRIDE                    |
| 17           | 17     | 16     | 46      | <b>SMOOTH</b><br>ARISTA 13718 †   | SANTANA FEATURING ROB THOMAS       |
| 18           | 15     | 14     | 24      | <b>CRASH AND BURN</b><br>COLUMBIA ALBUM CUT †                           | SAVAGE GARDEN                      |
| 19           | 21     | 22     | 5       | <b>THE LOVE I FOUND IN YOU</b><br>WINDHAM HILL ALBUM CUT/RCA            | JIM BRICKMAN                       |
| 20           | 19     | 18     | 72      | <b>I WILL REMEMBER YOU (LIVE)</b><br>ARISTA ALBUM CUT †                 | SARAH MCLACHLAN                    |
| 21           | 22     | 21     | 8       | <b>I WANNA KNOW</b><br>JIVE SOUNDTRACK & ALBUM CUT †                    | JOE                                |
| 22           | 25     | —      | 2       | <b>THE WAY YOU LOVE ME</b><br>WARNER BROS. ALBUM CUT †                  | FAITH HILL                         |
| 23           | 23     | 27     | 4       | <b>DESERT ROSE</b><br>A&M 497321*/INTERSCOPE †                          | STING FEATURING CHEB MAMI          |
| 24           | 26     | —      | 2       | <b>FRIENDS NEVER SAY GOODBYE</b><br>DREAMWORKS SOUNDTRACK CUT           | ELTON JOHN                         |
| 25           | 24     | 23     | 22      | <b>I TRY</b><br>EPIC ALBUM CUT †  | MACY GRAY                          |

# Adult Top 40

| T. WK.          | L. WK. | 2. WK. | WKS. ON | TITLE<br>IMPRINT & NUMBER/PROMOTION LABEL                             | ARTIST                              |
|-----------------|--------|--------|---------|---|-------------------------------------|
| <b>No. 1</b>    |        |        |         |   |                                     |
| 1               | 1      | 1      | 21      | <b>BENT</b><br>LAVA 84704/ATLANTIC †                                  | MATCHBOX TWENTY<br>8 weeks at No. 1 |
| 2               | 2      | 2      | 21      | <b>ABSOLUTELY (STORY OF A GIRL)</b><br>550 MUSIC ALBUM CUT/550-WORK † | NINE DAYS                           |
| 3               | 3      | 3      | 23      | <b>DESERT ROSE</b><br>A&M 497321*/INTERSCOPE †                        | STING FEATURING CHEB MAMI           |
| 4               | 4      | 4      | 41      | <b>EVERYTHING YOU WANT</b><br>RCA 65981 †                             | VERTICAL HORIZON                    |
| 5               | 5      | 5      | 10      | <b>WONDERFUL</b><br>CAPITOL ALBUM CUT †                               | EVERCLEAR                           |
| 6               | 6      | 6      | 15      | <b>CHANGE YOUR MIND</b><br>UNIVERSAL ALBUM CUT                        | SISTER HAZEL                        |
| 7               | 8      | 9      | 12      | <b>TONIGHT AND THE REST OF MY LIFE</b><br>WARNER BROS. ALBUM CUT †    | NINA GORDON                         |
| 8               | 7      | 7      | 30      | <b>HIGHER</b><br>WIND-UP ALBUM CUT †                                  | CREED                               |
| 9               | 9      | 13     | 9       | <b>KRYPTONITE</b><br>REPUBLIC ALBUM CUT/UNIVERSAL †                   | 3 DOORS DOWN                        |
| 10              | 13     | 15     | 9       | <b>YOU'RE A GOD</b><br>RCA ALBUM CUT †                                | VERTICAL HORIZON                    |
| 11              | 10     | 11     | 63      | <b>SMOOTH</b><br>ARISTA 13718 †                                       | SANTANA FEATURING ROB THOMAS        |
| 12              | 11     | 10     | 37      | <b>I TRY</b><br>EPIC ALBUM CUT †                                      | MACY GRAY                           |
| 13              | 12     | 14     | 19      | <b>BACK HERE</b><br>HOLLYWOOD 164040 †                                | BBMAK                               |
| <b>AIRPOWER</b> |        |        |         |   |                                     |
| 14              | 21     | 25     | 4       | <b>PINCH ME</b><br>REPRISE ALBUM CUT †                                | BARENAKED LADIES                    |
| 15              | 18     | 20     | 8       | <b>IT'S MY LIFE</b><br>ISLAND ALBUM CUT/DJMG †                        | BON JOVI                            |
| 16              | 15     | 12     | 36      | <b>NEVER LET YOU GO</b><br>ELEKTRA ALBUM CUT/EEG †                    | THIRD EYE BLIND                     |
| 17              | 16     | 18     | 47      | <b>THEN THE MORNING COMES</b><br>INTERSCOPE ALBUM CUT †               | SMASH MOUTH                         |
| <b>AIRPOWER</b> |        |        |         |   |                                     |
| 18              | 20     | 23     | 5       | <b>YOU'RE AN OCEAN</b><br>HOLLYWOOD ALBUM CUT †                       | FASTBALL                            |
| 19              | 29     | 37     | 3       | <b>WITH ARMS WIDE OPEN</b><br>WIND-UP ALBUM CUT †                     | CREED                               |
| 20              | 19     | 22     | 5       | <b>CRAZY FOR THIS GIRL</b><br>COLUMBIA ALBUM CUT                      | EVAN & JARON                        |
| 21              | 14     | 8      | 23      | <b>BROADWAY</b><br>WARNER BROS. ALBUM CUT †                           | GOO GOO DOLLS                       |
| 22              | 26     | 28     | 7       | <b>DEEP INSIDE OF YOU</b><br>ELEKTRA ALBUM CUT/EEG †                  | THIRD EYE BLIND                     |
| 23              | 23     | 24     | 15      | <b>HERE WITH ME</b><br>ARISTA ALBUM CUT †                             | DIDO                                |
| 24              | 22     | 16     | 17      | <b>TAKING YOU HOME</b><br>WARNER BROS. ALBUM CUT †                    | DON HENLEY                          |
| 25              | 25     | 21     | 22      | <b>CRASH AND BURN</b><br>COLUMBIA ALBUM CUT †                         | SAVAGE GARDEN                       |

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 73 adult contemporary stations and 86 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. □ Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in detections. Airplay awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. 1 Videoclip available. © 2000, Billboard/BPI Communications.

# Radio

## PROGRAMMING

# Gehron's Strategy For Infinity Success

## Co-COO Melds Individual And Team Efforts In Mega-Radio World

This story was prepared by Airplay Monitor's Jeff Silberman.

LOS ANGELES—While the AMFM/Clear Channel merger has dominated the headlines, Infinity has been quietly getting its own house in order with the recent promotion of co-COO John Gehron to oversee programming strategies for the entire station group.

"The consolidation, as far as buying and selling stations is concerned, has calmed down," Gehron says. "We're now learning the best way to operate the stations we have and how the synergies will work."

"When you're busy taking over stations and trying to fold them into the corporate cluster, it takes energy away from operating the stations themselves. Now we're allowed to spend all of our time operating. We can help our programmers to focus on what their job really is—to run their stations as successfully as possible instead of worrying about who's going to own whom."

Although former AMFM programming honcho Steve Rivers recently likened the new radio world dominated by Clear Channel and Infinity to a turf war between "the Bloods and the Crips," Gehron disagrees.

*"There are a lot of different corporate cultures, but ours is simple: to perform. We give our people a lot of freedom to perform, and we hold them responsible for what they're able to do"*

— JOHN GEHRON —

"In most markets, there are generally three broadcasters at the top of each heap," Gehron notes. "So while we compete against Clear Channel in many markets, we're also competing against a Susquehanna, Emmis, Bonneville, or other strong companies."

Gehron's new duties include "coordinating with all the other divisions of Viacom," such as MTV, VH1, and CBS-TV, which helps foster tie-ins for MTV's awards shows and the red-hot "Survivor" phenomenon. "If someone in radio has questions about doing something [with a Viacom entity], I know who to call to facilitate that. The same thing goes when Viacom wants to do something with radio."

Another major aspect of his

duties is "to bring all [of Infinity's programming] brainpower together to use it across the country," Gehron says. "We've always been very independent-station-oriented."

While our programmers participate in their own conference calls, it's still more important to have them focused on their own markets and what's going on there. At the same time, if they want to tap in to other programmers' knowledge, there are things we're doing to improve that process."

Infinity may be one of the big two in corporate radio, but there are still clear differences between its operating style and Clear Channel's. A recent Clear Channel memo limiting the use of outside contractors—including independent promoters—and its heavy use of shared air shifts between markets suggests a growing in-house mentality.

But "we prefer not to do everything in-house," Gehron says. "Some people do certain things better than we can, so why not work with them? We leave those decisions up to the individual stations. It goes hand in hand with our belief that putting the best people we can in each local market is the way to be successful."

However, Infinity isn't automatically against the concept of voice-tracking. "If we have personalities who are capable of doing more and programmers want to take advantage of them, it's something to consider," he says. "We wouldn't do this simply to put people out of business [but] only to improve what we're already doing. But we haven't talked about [doing] it yet."

As for the current talent pool, "it's not that there are fewer good personalities," he says. "What we do have are more good broadcasters running stations who realize the need for more quality talent. The demand for talent has risen in our industry."

One place where Infinity has strayed from the current radio mind-set is on the Internet, where it doesn't allow stations to stream their audio. "Many of our Web sites are very successful without streaming," Gehron says. "We see the Internet as an incredible opportunity to have a two-way dialogue with our listeners. Obviously, there are revenue opportunities on top of that, but the basic plus is interacting and communicating with our listeners [in a way] we never could before."

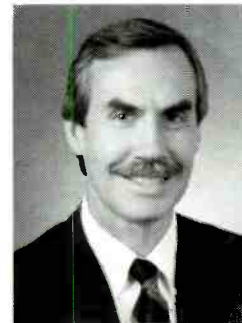
"As for future streaming, I don't know what will happen," he adds. "Mel [Karmazin] is working on a strategy and has hired a very good group of people to run the Net and new business development."

Yet the real bottom line, Gehron

believes, is in Infinity's programming mentality. "There are a lot of different corporate cultures, but ours is simple: to perform," he says. "We give our people a lot of freedom to perform, and we hold them responsible for what they're able to do."

"Most people can understand that and enjoy that," he says. "When our programmers take more responsibility for their stations' success and can control their own destinies, they put the pressure on themselves to be successful, because they're not carrying out someone else's plan that they're not responsible for."

"The great PDs have leadership skills and understand the entertainment value of radio," he says. "They also let personalities be personalities. They don't design formats that limit their personalities' abilities."



GEHRON



**Sirius Progress.** Sirius Satellite Radio launched Sirius-2 on Sept. 5 from the Baikonur Cosmodrome in Kazakhstan. This is the second satellite in a three-satellite constellation that will beam satellite radio to the U.S. beginning in mid-2001. The company's third satellite, Sirius-3, previously scheduled for takeoff in October, is likely to be rescheduled for November due to congestion on the Proton launch calendar.



# Top 40 Tracks™

| T. WK. | L. WK.          | 2 WKS. | WKS. ON | TRACK TITLE<br>IMPRINT/PROMOTION LABEL                            | ARTIST                        |
|--------|-----------------|--------|---------|---|-------------------------------|
|        |                 |        |         | <b>No. 1</b>  |                               |
| 1      | 3               | 2      | 21      | <b>JUMPIN', JUMPIN'</b><br>COLUMBIA                               | DESTINY'S CHILD               |
| 2      | 1               | 3      | 11      | <b>DOESN'T REALLY MATTER</b><br>DEF JAM/DEF SOUL/IDJMG            | JANET                         |
| 3      | 2               | 1      | 21      | <b>BENT</b><br>LAVA/ATLANTIC                                      | MATCHBOX TWENTY               |
| 4      | 4               | 5      | 6       | <b>MUSIC</b><br>MAVERICK/WARNER BROS.                             | MADONNA                       |
| 5      | 5               | 4      | 18      | <b>ABSOLUTELY (STORY OF A GIRL)</b><br>550 MUSIC/550-WORK         | NINE DAYS                     |
| 6      | 8               | 13     | 8       | <b>KRYPTONITE</b><br>REPUBLIC/UNIVERSAL                           | 3 DOORS DOWN                  |
| 7      | 7               | 14     | 8       | <b>COME ON OVER BABY (ALL I WANT IS YOU)</b><br>RCA               | CHRISTINA AGUILERA            |
| 8      | 9               | 8      | 20      | <b>HE WASN'T MAN ENOUGH</b><br>LAFACE/ARISTA                      | TONI BRAXTON                  |
| 9      | 18              | 21     | 7       | <b>MOST GIRLS</b><br>LAFACE/ARISTA                                | PINK                          |
| 10     | 13              | 15     | 9       | <b>(HOT S**T) COUNTRY GRAMMAR</b><br>FO' REEL/UNIVERSAL           | NELLY                         |
| 11     | 6               | 6      | 24      | <b>I WANNA KNOW</b><br>JIVE                                       | JOE                           |
| 12     | 14              | 9      | 20      | <b>IT'S GONNA BE ME</b><br>JIVE                                   | 'N SYNC                       |
| 13     | 17              | 20     | 5       | <b>GIVE ME JUST ONE NIGHT (UNA NOCHE)</b><br>UNIVERSAL            | 98 DEGREES                    |
| 14     | 10              | 7      | 27      | <b>HIGHER</b><br>WIND-UP  | CREED                         |
| 15     | 12              | 10     | 23      | <b>TRY AGAIN</b><br>BLACKGROUND/VIRGIN                            | AALIYAH                       |
| 16     | 16              | 16     | 7       | <b>LUCKY</b><br>JIVE  | BRITNEY SPEARS                |
| 17     | 15              | 12     | 35      | <b>EVERYTHING YOU WANT</b><br>RCA                                 | VERTICAL HORIZON              |
| 18     | 11              | 11     | 18      | <b>BACK HERE</b><br>HOLLYWOOD                                     | BBMAK                         |
| 19     | 20              | 22     | 9       | <b>WONDERFUL</b><br>CAPITOL                                       | EVERCLEAR                     |
| 20     | 24              | 34     | 3       | <b>WITH ARMS WIDE OPEN</b><br>WIND-UP                             | CREED                         |
| 21     | 19              | 19     | 16      | <b>DESERT ROSE</b><br>A&M/INTERSCOPE                              | STING FEATURING CHEB MAMI     |
| 22     | 21              | 18     | 13      | <b>I THINK I'M IN LOVE WITH YOU</b><br>COLUMBIA                   | JESSICA SIMPSON               |
| 23     | 22              | 25     | 5       | <b>YOU'RE A GOD</b><br>RCA  | VERTICAL HORIZON              |
| 24     | 23              | 23     | 6       | <b>IT'S MY LIFE</b><br>ISLAND/IDJMG                               | BON JOVI                      |
| 25     | 25              | 26     | 8       | <b>FADED</b><br>MCA   | SOULDECISION FEATURING THRUST |
| 26     | 26              | 30     | 4       | <b>WHO LET THE DOGS OUT</b><br>S-CURVE/SHERIDAN SQUARE/ARTEMIS    | BAHA MEN                      |
| 27     | 28              | 28     | 4       | <b>DON'T THINK I'M NOT</b><br>COLUMBIA                            | KANDI                         |
| 28     | 27              | 24     | 16      | <b>I WANNA BE WITH YOU</b><br>550 MUSIC/550-WORK                  | MANDY MOORE                   |
| 29     | 32              | 33     | 4       | <b>DEEP INSIDE OF YOU</b><br>ELEKTRA/EEG                          | THIRD EYE BLIND               |
| 30     | 29              | 27     | 17      | <b>BIG PIMPIN'</b><br>ROC-A-FELLA/DEF JAM/IDJMG                   | JAY-Z FEATURING UGK           |
| 31     | 31              | 31     | 11      | <b>THE NEXT EPISODE</b><br>AFTERMATH/INTERSCOPE                   | DR. DRE FEATURING SNOOP DOGG  |
| 32     | 33              | 32     | 11      | <b>CHANGE YOUR MIND</b><br>UNIVERSAL                              | SISTER HAZEL                  |
| 33     | 35              | —      | 2       | <b>CASE OF THE EX (WHATCHA GONNA DO)</b><br>UNIVERSITY/INTERSCOPE | MYA                           |
| 34     | 30              | 29     | 6       | <b>PUREST OF PAIN (A PURO DOLOR)</b><br>SONY DISCOS/COLUMBIA      | SON BY FOUR                   |
| 35     | 34              | —      | 2       | <b>NO MORE</b><br>EPIC  | RUFF ENDZ                     |
| 36     | <b>NEW ▶</b>    | —      | 1       | <b>YOU'RE AN OCEAN</b><br>HOLLYWOOD                               | FASTBALL                      |
| 37     | <b>NEW ▶</b>    | —      | 1       | <b>DANCE WITH ME</b><br>THE DAS LABEL/ATLANTIC                    | DEBELAH MORGAN                |
| 38     | 36              | —      | 2       | <b>PINCH ME</b><br>REPRISE  | BARENAKED LADIES              |
| 39     | <b>RE-ENTRY</b> | —      | 24      | <b>BETTER OFF ALONE</b><br>REPUBLIC/UNIVERSAL                     | ALICE DEEJAY                  |
| 40     | 37              | —      | 2       | <b>MY BABY YOU</b><br>COLUMBIA                                    | MARC ANTHONY                  |

Compiled from a national sample of airplay of Mainstream Top 40, Rhythmic Top 40 and Adult Top 40 stations supplied by Broadcast Data Systems' Radio Track service. 247 Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs are ranked by Audience Impressions. (○) Tracks showing an increase in Audience over the previous week. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in audience. Records below the top 20 are removed from the chart after 26 weeks. © 2000, Billboard/BPI Communications.

## Radio

### PROGRAMMING

#### ARE CONSULTANTS WORTH THE COST?

(Continued from page 80)

operations manager B.J. Harris and PD Domino Theodore brand managers for the Fort Myers top 40 station, WOST (Star 100).

"It's working out quite well," says Radford. "The fact they're both living the lifestyle by being on-air at WFLZ really comes into play. Their ability to feel and relate to music trends, pop culture, and positioning that captures the target listener's attention has been invaluable."

"Their role is still important, especially for smaller stations," says Anthony Iannini, PD of country WDSO Dover, Del. "I rely on my consultant a great deal because he has access to things we don't, like all the research and his clients in other, bigger markets."

WDSO has recently become part of the Clear Channel family, so Iannini is unsure whether he will keep his consultant. "If they can replace what we have, then I don't think we'll suffer whatsoever. If they cannot or don't replace what we have, that's when we might run into some bumps."

Even in the largest markets, consultants are enlisted. "There will always be a place for smart people," says modern rock WXRK (K-Rock) New York PD Steve Kingston, whose Infinity-owned station continues to use the same outside programming consultant that it has since the 1980s. "Those that survive the consolidation will continue to have some impact on music selection," he says.

WXRK does use other consultants, although it is limited to special projects, whether it's creative brainstorming or marketing.

Next Media VP of programming Don Parker says that as a group programmer he works closely with many stations, and only when a station is in an extremely competitive battle—or a format he doesn't have a lot of experience in—does it go outside. "The days of having a consultant for peace of mind are over. I don't think there's a lot of consultants can bring to the table that we don't already have."

It is that attitude that worries Buzz Brindle, who programs country WGNA Albany, N.Y. He says groups have a tendency to look at mid-level managers as in-house consultants. "Thus, an anti-consultant attitude can arise, as the outside consultant is viewed as an unnecessary expense."

Brindle believes the outside, objective viewpoint is valuable, particularly when navigating the "tricky political corporate waters."

Chuck Knight, who programs AC WSNY Columbus, Ohio, says he's seen situations where a great programming team was assembled and yet "they weren't successful internally or externally because there were

just too many cooks in the kitchen."

In these cases, Knight says, the consultant could be viewed as one of the unnecessary cooks. "In talking with my peers, it seems that experienced PDs are a bit gun-shy of programming by huge committee. I've seen these committees consist of a PD, GM, VP of programming, VP of programming for a specific format, two consultants, two researcher firms, and a former PD. Too many cooks in the kitchen spoil the broth."

#### HEY MR. DJ, PUT A RECORD ON

Now that companies count their stations by the hundreds and their consultants and programmers by the dozens, some worry what effect that may have on what music makes it onto the airwaves.

"The influence of a programming consultant has been one of those voodoo stories that has been bigger in legend than reality," scoffs rock radio consultant Alex DeMers, whose clients include CBS/Infinity and Greater Media. Yet he also admits that in some cases there is a potential for that. "Neither I nor my consultants have ever been shy about expressing what's right for a station, but more often than not, [we] encourage them to play something challenging for a station."

DeMers points to 3 Doors Down's "Loser" and "Kryptonite" as tracks that have been slow to garner high scores on call-out music testing, yet his company continues to encourage its client stations to keep spinning. "We spent a lot of time on the phone with our guys, and it was not because we chatted with anyone at a label or looked at record sales; we just know our radio stations."

"Consultants are an excuse for a PD that doesn't have the balls to say they're not adding a song," jokes McVay, who says his firm never does group adds. "I never slam a song or say you have to add it. We influence a larger number of radio stations, that's true; and I can understand where all the radio stations sound alike. But that's because a lot of us came from the same school and are applying the same strategies. A lot of us are safe too. We don't take chances on unknown artists."

One radio programmer, now working as an independent promoter, points to a country consultant whose hands-on style can be heard. "The music on his stations tends to be uniform across all his [outlets]," he says.

DeMers says in some situations a consultant and group programmer have joined forces to continue to back a single that is getting poor listener or sales feedback. "There's some sense of making a hit in some of the groups," he says.

In some cases, programmers across a group have worked together to break a record. "When one company controls almost 10% of stations in the country, they will have some influence," says Grey. "Prior to consolida-

tion, no one had the kind of control that exists today over playlists, talent, and on-air programming."

Research companies are also affected by the changes. Coleman Research VP Warren Kurtzman says his company has a lot more influence over the business even though it now competes with the radio groups' own research arms.

"Consolidation has been a great development because one of the things it has brought about is a higher degree of the way stations are programmed from a strategic standpoint," Kurtzman says. "Mom-and-pop stations are now owned by big, public companies that have the resources to make investments and expand their share of the ratings and revenue pie."

Coleman consults several different groups, including CBS/Infinity, Emmis, and Jefferson-Pilot Communications.

Universal Records VP of pop promotions Charlie Foster thinks consultants do have more power, yet he has yet to see it used negatively. In fact, he says, groupwide consultants and programmers can make his life easier.

Columbia Records senior director of product marketing Madelyn Scarpulla thinks consultants have considerably less influence because of the recent consolidation and, in some cases, the reluctance to use outsiders, "thereby decreasing the consultants' influence on day-to-day playlists or adds. There are so many experienced in-house programming guys that there is no need for consultants."

Foster supports Clear Channel's shift away from outside consultants. "Program directors working at the radio stations are more in touch than a consultant that may work out of his house, to the degree they're right there in the building hearing the jocks say they're getting tons of calls on a record."

He says group PDs are also given more freedom to test or "spike" a record to see if it can work in one market, then expand it to others.

Dave Shakes, a top 40 consultant at Alan Burns & Associates, also sees that as a positive. "The closer you are to the street, the better decisions you make about what music to put on. A good PD and music director who have been trained by a good consultant are going to make a better decision as to what is taking off early than somebody up in an ivory tower."

While DeMers believes the impact a consultant has on music and playlists remains constant, he says consultants are also gaining access to long-term cluster strategy meetings, where they help formulate a plan to maximize a cluster's dominance in a particular market.

Zapoleon agrees. "We're always involved in the process of helping select music, but at the end of the story it's always the PD's decision to what happens."



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## RADIOHEAD WON'T PLAY BY RULES

(Continued from page 5)

conviction, its prominent standing within its record company, and the huge groundswell of support for one of the U.K.'s few genuine international guitar-based groups. But then, the "guitar-based" description itself is under siege on the remarkable "Kid A," due Oct. 3 in the U.S. on Capitol and in Canada on EMI. (In Japan, the album streets Sept. 27 on Toshiba-EMI. It will be released in the rest of the world a day earlier on Parlophone/EMI.)

The highly adventurous record (see track-by-track analysis, this page) often distances Radiohead from its recognizable electric and acoustic guitar framework in favor of audacious new sonic experimentation that is by turns mesmerizing, disconcerting, and exhilarating.

Capitol will service a promotional CD of the track "Optimistic" to rock radio Sept. 18 and will ship the entire album (produced by the band with longtime associate Nigel Godrich) to radio a week later; but programmers will be encouraged to take an old-fashioned proactive stance in choosing music from "Kid A." In place of a standard video, some 40 "video blips" have been produced, featuring a range of esoteric images and clips from the album, but with little visual evidence of the band itself.

"We'd rather not make a record than make another record that sounds like 'OK Computer,'" says guitarist Ed O'Brien. "We've done that. What's the point, unless you're in it for the lifestyle? We've done this record this way because we want to carry on making a record a year, and we haven't been in that position because the industry doesn't let you."

Radiohead's discomfort in dealing with the byproducts of popularity is nothing new. Speaking to Billboard in 1997, lead singer Thom Yorke told this writer, "I never want to be in the situation where because you are who you are, people snarl at you, like 'Oh, it's that lot,' like suddenly when people look at you in a different way. I don't think I can handle that. Most of the time I have panic attacks about what will be the consequences of [making] this [record] and what we will be doing."

It has been an open secret that the recording of "Kid A" was often fraught with creative infertility, and O'Brien's postings to the band's Web site became the focus of much industry attention. Work began on the album in January 1999 in Paris, followed by an equally unproductive period in Copenhagen before the band moved into a Gloucestershire mansion in southwest England in the spring. By August, O'Brien was writing in his Web diary that "nothing substantial" had resulted from any of those sessions.

The band's own studio, close to its hometown of Oxford, was finally ready for members to work in by September, but progress was still slow. "We all thought several times that we might not see the other side of it," says O'Brien. The turning point came when it reconvened after last Christmas. "Before we knew it, by the end of March, we had 22 or 23 songs finished."

The band is already considering the possible release in 2001 of some or all of the 13 songs completed but not used on "Kid A." The idea certainly doesn't faze Parlophone U.K.

managing director Keith Wozencroft. "Come January," he says, "we may well be talking about another album. I do see another record next year."

Capitol senior VP of A&R Perry Watts-Russell is similarly supportive. "They're widely considered to be one of the best live bands in the world, but they're not going to tour in the States for at least six months," he says. "They're widely acknowledged to have made some of the best videos ever, and they're not going to make any videos. They can churn out very radio-friendly songs, but they're choosing to go down another path there."

"To me that's all good news," Watts-Russell continues. "Does it make our life more difficult? Yes, it does, but it also challenges us to find other ways of doing things. Everything comes from the music."

Radiohead played dates throughout Europe this summer to work in new songs and reintroduce itself to the road. Anticipation for the album, thus seeded, has grown with a series of U.K. and international playbacks of "Kid A," at which journalists were invited to listen in a conductively serene atmosphere on cordless headphones, resulting in excited "early impression" reviews everywhere from the New Musical Express to allstar.com.

The band then started its Under a



O'BRIEN



YORKE

Big Top tour Sept. 2 in Newport, Wales, transporting its own 10,000-capacity tent from town to town. After dates in Holland, Denmark, Belgium, and France, it will play three sold-out London shows Sept. 23-25 at Victoria Park, with an extensive British itinerary thereafter.

Retailers contacted by Billboard had yet to hear the album but acknowledged the keen anticipation. Chris Roberts, a buyer for Welsh indie retailer Cob Records in Bangor, says, "Radiohead always go really well around here; I think it will fly out. We just had people in asking about it two or three minutes ago. Expectations are pretty high."

Alex Huskisson, mail-order manager for independent retail and mail-order store Badlands in Cheltenham, Gloucestershire, says, "I think [interest in it] is going to take off soon. It'll be interesting to see how it sells, with the fact that they aren't promoting it in the usual way."

Wozencroft, who was instrumental in signing the band during his A&R days at Parlophone, sympathizes with its motives entirely.

"The more I go along the roots of the project, the more [of the] music I listen to, I totally understand the vision the band had," he says. "I don't see [the album] as anything other than commercial. The music and visuals work perfectly together."

Just ahead of "Kid A," Yorke will be heard dueting with Björk on "I've Seen It All Before," from One Little

Indian's soundtrack to the Lars Von Trier movie "Dancer In The Dark," in which Björk stars. That album will be released Sept. 18 in the U.K.

Meanwhile, the story of Radiohead's evolution up to and including the "Kid A" sessions is documented in "Exit Music: The Radiohead Story," a new band biography by Mac Randall, published Tuesday (12) in the U.S. by Delta.

Also with serendipitous timing, an extensive new survey of consumer and media album tastes reveals Radiohead reaching new levels of acclaim. Colin Larkin's "All-Time Top 1000 Albums," a poll of the favorite music of 200,000 music lovers in the U.K. and beyond, published Sept. 7 in Britain by Virgin, shows that the band is now challenging the traditional supremacy of the Beatles themselves.

"Revolver" holds at No. 1 on the survey, but Radiohead's "The Bends" climbs to No. 2 (it was No. 10 in the most recent edition, from 1998), while "OK Computer" moves 21-4, braced by "Sgt. Pepper's Lonely Hearts Club Band" and "The Beatles" (popularly known as "The White Album").

Those ratings were greeted with some surprise in the U.K. media, but the band's work has always made a powerful connection with its audience, even if the effects were sometimes not immediately obvious. In 1997, Yorke recalled for Billboard that two years earlier "The Bends" only charted in the U.K. at No. 6 in the same week that Elastica's self-titled debut entered at No. 1.

"We were on tour and just thought, 'Whatever.' Then, a year after that, I'd go into a club, and some drunk bloke would come up to me and grab me and shake me and say, 'This album changed my life,'" he said.

With daytime pop radio airplay in the U.K. unlikely to materialize on "Kid A," Parlophone and Courtyard are focusing early radio exposure at the BBC's national top 40 station Radio 1. On Sept. 18, presenter Steve Lamacq's "Evening Session" show will premiere the album in a special show from Paris, also featuring interviews with the band.

"Radio 1 and its listeners have had a very rewarding relationship with Radiohead over their three studio albums," says Alex Jones-Donnelly, editor of Radio 1 music policy. "We're excited to be premiering the new album." Of its musical direction, Jones-Donnelly says, "What strikes me on a first listen is that it's certainly a challenging but exciting body of work, with new textures and a strong sense of flow."

Chris Hufford, who co-manages Radiohead with Bryce Edge for Courtyard Management, adds that there are plans for a Radio 1 live broadcast of the band's Oct. 2 U.K. show in Warrington, Cheshire, in northwest England.

Meanwhile, Capitol will bring key U.S. radio programmers over to London for the group's Sept. 23 Victoria Park concert date. A possible video project may result from new tour footage being shot by Grant Gee, the director of the Radiohead tour film "Meeting People Is Easy."

"We're going to push for exposure in every way possible and be true to the record," says Capitol president

Roy Lott. "In this day and age, when you keep reading about consumers being upset that the rest of a record doesn't sound like the song on the radio, in this case we've got an album that really stands up as an album."

Radiohead is planning one U.S. show next month and is also booked to perform Oct. 14 on NBC's "Saturday Night Live." Clips from the album, plus video images, are already

appearing at Capitol's hollywood andvine.com site, and artwork can be viewed at the band's site, radiohead.com.

On Sept. 5, approximately 200 journalists and 400 lucky fans—some of whom had waited overnight in a line that spanned a city block—filled the Sony IMAX theater in New York's Lincoln Square for the first North

(Continued on page 98)



## Voices Carry: Radiohead's New Set 'Kid A' Expands Its Musical Identity

Following is a track listing for "Kid A."

- "Everything In Its Right Place." A fascinating, dreamy synthesizer collage overlaid with Thom Yorke's familiar displaced lead vocals processed back on themselves. "It's kind of a statement of intent," says guitarist Ed O'Brien. "People who thought we were a guitar band, you're going to have to rethink that."

- "Kid A." Named after a computer program of children's voices. Ostensibly simple initially, but with an even more synthetic voice box lead by Yorke and punchy percussion, leading into panoramic synth washes. Even some devoted fans will not deduce the band's identity from this evidence.

- "The National Anthem." Underpinned by Colin Greenwood's fuzz bass and Phil Selway's muscular drums, building into an extraordinary avant-garde conflagration of horns.

- "How To Disappear Completely." Pining, acoustic-led ballad with horn detail and swaying, forlorn strings. The first glimpse of Radiohead as it has been known up to now.

- "Treefingers." Long, ambient, and almost trance-inducing instrumental oasis.

- "Optimistic." The song most likely to attract airplay among independent-spirited programmers, and

the track Capitol will service first to U.S. radio. The most riffy and melodically adhesive cut on the record, but still unlike anything else on the airwaves. Certain to be a live favorite.

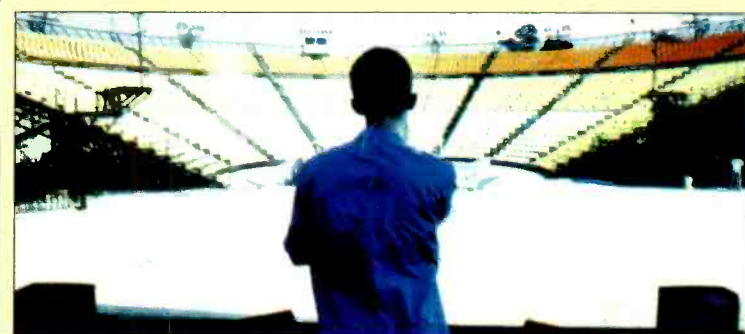
- "In Limbo." Featuring an intricate Johnny Greenwood guitar motif, with Yorke pleading, "I'm lost at sea." "Guitars were initially thrown out the window," says O'Brien, "but then we rediscovered the joys of playing them again."

- "Idiotique." "Probably the most 'out there' track," muses O'Brien. Yorke sings about "women and children first" to a barren, near-disco beat. "[Radiohead co-manager] Bryce [Edge] is a real song man," O'Brien adds, "and the first time he heard it, he just couldn't get it. Within a week of playing the record, that was his favorite track."

- "Morning Bell." Typically unsettling, structured around Selway's five-four backbeat.

- "Motion Picture Soundtrack." Even expecting the unexpected from Radiohead, "Kid A" surprises with the conclusion's elements of organ, choir, harp, and celestial voices.

"The album's quite schizophrenic in parts," says O'Brien. "We haven't got all the answers, but that's partly because we don't want all the answers."



Yorke at 'Under A Big Top' tour soundcheck.

## EU MAY SLOW MUSIC DEALS

(Continued from page 5)

Canal Plus—may not clear antitrust hurdles as quickly, or as cleanly, as originally anticipated.

That concern is especially sharp when it comes to the joining of Time Warner and EMI—the transaction perhaps most in doubt in the eyes of the financial community. Analysts, while still cautiously optimistic about the transaction going through, are bracing for anything from a sale of one of the Warner/EMI publishing businesses to an outright collapse of the deal.

But those concerns aren't originating in the U.S. Observers of the situation say resistance to the deal doesn't seem strong among American antitrust officials, at least thus far. That's in part because it's being overshadowed by the AOL/Time Warner merger and the issue of "open access" for competing content on cable and Internet pipelines—a debate (see story, this page) that indirectly includes music.

Instead, the fate of the combination appears to lie in the hands of European antitrust regulators, who, unlike their American counterparts, are viewing it as part and parcel of the larger union of America Online and Warner Music's parent company, Time Warner.

Michael Nathanson, an analyst with Sanford C. Bernstein who covers EMI, concedes that he is "worried" about the deal getting done and gives it "60/40" odds of receiving approval from the European Union (EU).

"I'm saying there is more upside here than not," he says. "[But] that's not the odds you want to be laying down in a merger. It's a hard one to call."

According to Nathanson, the deal faces three primary challenges overseas: the shrinking of the number of major labels from five to four and their control over oligopoly pricing, the potential dominance of a combined Warner/EMI publishing business, and the massive scope and power of a combined America Online, Time Warner, and EMI in the digital world.

Nathanson sees the first two concerns as issues that the EU can be swayed on: Takers exist for one of the valuable publishing assets, and oligopoly price controls may be a thing of the past in the age of digital distribution and increased discounting of music at retail. However, the future impact of all the assets in question consolidated under the AOL umbrella—which relates to business models that don't yet exist—is a tougher issue. "The concern is that in the new world they are going to have infinite control over the next generation of technology," he says.

Kathy Styponias, an analyst with Prudential Securities who tracks Time Warner, says that while she too is concerned about the fate of Warner/EMI in the face of all the noise being made by the EU, the companies continue to display confidence that the deal will go through.

That said, expressions of company confidence are no guarantee of a deal's success, as evidenced by the assurances that surrounded the failed merger of CDnow and Columbia House. But Styponias maintains that what regulators decide to do

with Warner/EMI largely depends on how convincingly the companies can sell their arguments about the impact of the deal on publishing and/or online.

"They [Warner/EMI] need to expand how the landscape is being defined and who the competitors are. Time Warner thinks it's being defined too narrowly," she says.

But Wall Street doesn't seem overly concerned even if a worst-case scenario plays out and the deal doesn't happen. In fact, Styponias says that if the music merger fails, it still doesn't seem likely to affect her recommendation of investing in Time Warner.

"The EMI/Time Warner deal makes a lot of sense, and I think it's a great deal from Warner's perspective," she says. "But if it doesn't get done, does that diminish Time Warner's prospects in the music space? My sense right now is, 'No.'"

More important, in the U.S. analysts say there are bigger regulatory and financial concerns than Warner/EMI—namely, the fate of the AOL/Time Warner combination.

On Wall Street, shares in Time Warner and AOL recently fell on word that the Federal Trade Commission might place conditions on approval of the deal with respect to open-access issues. Time Warner stock fell \$2.50 Sept. 5 and another 28 cents Sept. 6, to \$82.50, on the news. AOL shares, down 19 cents Sept. 5, fell \$1.63 Sept. 6, to \$55.75.

But analysts continue to endorse the likelihood of the merger and its upside, even in the face of regulatory requirements.

"We believe the deal will be approved on a basis that will not in any way impair the company's ability to achieve its financial targets," said Banc of America Securities analyst Stewart Halpern in a recent note to investors.

Styponias says that potential conditions imposed on the merger shouldn't come as any great surprise to anyone. What's more, she argues, fears that the qualifiers the government may place on the deal will be so great that they will sink the transaction are overblown at this point.

Halpern is still calling for AOL/

Time Warner regulatory reviews to be completed, both here and in Europe, by the end of October.

Meanwhile, EU antitrust regulators have set a reported date of Oct. 2 for issuing a first-phase decision on the proposed merger of Vivendi SA, Seagram Co., and Canal Plus SA. At that point, the European Commission will elect to either clear the deal or review it over a four-month period.

But analysts say the companies' previously stated goal of completing the deal by December may be overly ambitious at this point. The European approval process has been slowed due to initial filings by the companies that regulators deemed incomplete. And

while the transaction has already passed U.S. antitrust hurdles and received an OK from the Canadian Competition Bureau, regulatory approvals in Canada remain pending before government agencies Industry Canada and the Department of Canadian Heritage.

Seagram shares were downgraded at the end of the week ending Sept. 2 by analysts at Bear Stearns and TD Securities, which cited modest growth potential for the stock in connection with the Vivendi merger.

"We believe Seagram is no longer trading on its fundamentals, and the spreads between the current share price and the implied acquisition/

arbitrage prices has narrowed," said Bear Stearns analyst Ray Katz in a note to investors.

But analysts say that with respect to Vivendi/Seagram, which enjoys the luxury of not having to sell the Universal/PolyGram music merger like AOL/Time Warner does with Warner/EMI, the question is more likely about when the deal will be completed, rather than if.

That ultimately could also aid AOL/Time Warner and Warner/EMI, industry watchers note.

"These deals [Vivendi/Seagram and AOL/Time Warner/EMI] should go together," predicted one analyst. "Both will go through, or nothing will go through."

## HEARINGS REVEAL CONCERNS

(Continued from page 5)

leaks of confidential European Commission (EC) documents suggesting that the commission was not inclined to approve the Warner EMI Music union and that it had serious doubts about the wisdom of green-lighting the larger Time Warner/AOL merger.

As a result, media analysts, industry commentators, and even employees of the two music companies had begun to entertain the possibility that the world's five major music companies might not, after all, become four.

The corporate officers of Time Warner and EMI spent approximately seven hours working to convince European regulators that the proposed merger of their music divisions would not "significantly impede" competition in the European Union.

Then, they had to listen for another four hours as opponents of the deal, including representatives of Universal Music and the Walt Disney Co., gave their opinions to the regulators.

Present at the Brussels hearings were Time Warner president Richard Parsons, Warner Music Group chairman Roger Ames, EMI Group chairman Eric Nicoli, and EMI Recorded Music CEO Ken Berry, among others. According to

one attendee, they presented a point-by-point rebuttal of EC concerns, which were documented in the 44-page "statement of objections" relating to Case No. COMP/M.1852-Time Warner/EMI. The executives "robustly presented the commission with a set of arguments," said the witness. "They talked about the merits of the case and made sure everything was fully understood."

In its preliminary findings, the EC's merger task force had said the creation of Warner EMI Music "is incompatible with the common market and the functioning of the EEA [European Economic Area] agreement." The antitrust team contended that the merger would create "a collective dominant position in the market for recorded music and a single dominant position in the markets for: mechanical, performance, and synchronization rights throughout the EEA; the licensing of music rights for online delivery; online music; and music software."

After the first day's hearing, an EMI spokeswoman said, "We believe we have addressed comprehensively each and every one of the points raised by the commission and the concerns raised by our competitors and third parties. This will now be considered by the merger task force." She added, "We have pre-

sented undertakings to the commission, and we now await a response from officials."

The two companies' senior officers were scheduled for a return rendezvous with EC regulators on Sept. 7, with the latter part of the day expected to focus on the Time Warner/AOL deal (Case No. COMP/M.1845). For the EC, those present included merger task force director Götz Drauz. Those in the hearing room numbered dozens, given that all of the interested parties—for or against—were accompanied by legal advisors.

Discussing the Sept. 6 hearing afterward with Billboard, attendees said it was apparent that Time Warner and EMI were not ready to entertain or signal concessions, such as asset divestment, to show good will to the commission. On a key point regarding the future of their relationship with European authors and collecting societies, however, EMI and Warner officials declared that their publishing arms would not withdraw from such societies for a period of five years after the merger approval.

Opponents of Warner EMI Music's creation and other interested parties had about half an hour each Sept. 6 to present their case. They included European independent labels' organization Impala, French independent labels' group UPFI, Germany's edel music, the European Broadcasting Union, Universal Music Group, the Swedish Society of Popular Music Composers, and the Walt Disney Co.

Universal, represented by Universal Music International general counsel Richard Constant and Universal Music Publishing senior VP Crispin Evans, spoke about the effects of the merger on the publishing sector, while the Disney representative warned about the impact on synchronization rights. A representative of Bertelsmann was present at the hearings but only as an observer.

It was over publishing that the EC's initial statement of objections pulled the fewest punches. It noted that EMI Music Publishing and Warner/Chappell Music together have about 2 million copyrights out of an estimated total of 6 million worldwide. "The new entity will be three times bigger than its closest competitor in the category of Anglo-

(Continued on next page)

## Merger Approval Hinges On Open High-Speed Lines

BY BILL HOLLAND

WASHINGTON, D.C.—Regulators at the Federal Trade Commission (FTC) are prepared to block the merger of America Online Inc. (AOL) and Time Warner Inc. unless the companies agree to keep open their high-speed cable lines to competing entertainment and online companies.

Sources close to the commission and the companies say continuing discussions may produce a compromise that satisfies the FTC, consumers, and the companies.

Despite a memorandum of agreement between top executives of the companies written this spring pledging open access, FTC attorneys continue to be concerned that in certain markets in which there is

no competition to Time Warner's cable systems to provide high-speed Internet access, consumers could be forced to accept only AOL/Time Warner TV and Internet content and programming.

Lawmakers and regulators have been pressing for a much more focused, written access agreement since spring. On April 26, a coalition of U.S. consumer groups and media watchdogs filed papers with the Federal Communications Commission, which is also reviewing the merger, arguing that the proposed merger should be rejected as inconsistent with the public interest unless the merged company is reconfigured to be more competitive.

In the filing, Consumers Union, the Consumer Federation of Ameri-

ca, the Media Access Project, and the Center for Media Education charged that the merged giant would lessen the number of media voices available, restrict open Internet access, and prevent consumers from getting content (Billboard, May 6).

Scott Miller, a spokesman for Time Warner, said Sept. 5 that "AOL and Time Warner are fully committed to open access, and no one has done more to advance that cause, from our memo of understanding on access to the recent landmark deal between Time Warner and [Internet service provider] Juno." Miller says that ongoing conversations with the agencies "are proceeding well and have been constructive. We are on track to close in the fall."

## HEARINGS REVEAL CONCERNS

(Continued from preceding page)

American repertoire. Such level of control by the new entity would allow it to act as a 'one-stop shop' for users, especially large-scale international users, bypassing thereby the current collective licensing arrangements for mechanical and/or performing rights, which would in turn give the new entity hitherto unprecedented market power over the terms of access to its 'international' repertoire unmatched by any of the other major publishers."

On the control of musical works, the commission says, Warner EMI Music would have "by far the largest back catalog of all music publishers in the EEA, almost three times that of its next competitor, and more than that of all the major publishers put together."

Drawing on data from third parties, the EC says Warner EMI Music's financial strength "will enable it to increase rivals' costs."

The commission concludes that the proposed merger would give Warner EMI "overall market shares in the region of 30%-40% . . . These market shares underestimate the real power of the parties due to the position of the parties in international repertoire, the breadth and quality of their catalog, their financial strength, and the fragmented supply structure." It adds, "The proposed merger would in itself polarize the existing market structure . . . to such an extent that it would become extremely difficult for any of the existing players on the market to exert any meaningful competitive counterweight to the merged undertaking."

That view is in sharp contrast to the companies' own figures. Roger Faxon, the EMI Music Publishing executive VP in charge of the company's regulatory matters during the merger procedures, is on the record as claiming the combined market share would amount to "less than 15%" (Billboard, June 24). Faxon based this figure on data from all the collecting societies in Europe that provided details of their total revenues over a period of three years.

Similarly, the combined recorded-music market share would be less than 30%, said Faxon in June. He admitted that there are countries where the joint venture would have a strong footing, "but across the board the figure would be 28% [market share] throughout Europe."

The pledge by EMI and Warner executives to remain affiliated with Europe's performance right societies appears to address a specific point made in the EC documentation. Noting that "there are no legal barriers for publishers to withdraw certain categories of rights from the collecting societies," the EC says, "once the dominant publisher has abandoned the collecting society, it will have the ability to exercise market power vis-à-vis its customers."

One crucial belief noted by the pro-consumer commission is that "prices to end-user of music will increase. Due to the dominant positions being created in the EEA markets for music publishing rights, the new entity will have the power to unilaterally increase prices to the users of these music publishing rights, and consequently prices to the final consumer will go up."

Delving into the field of retail dis-

counts, the commission reveals that "Warner [price published to dealer (PPD)] prices were below those of EMI and that those of BMG, Sony, and Universal fluctuated around EMI prices." It continues, "It is likely that, in a first step, the parties [EMI and Warner] will unilaterally increase the Warner PPD's prices up to the EMI prices." And the document adds, "EMI/Time Warner will be able to raise prices without losing significant market shares to the other majors."

Taking this concept one step further, the report says, "The price increase would not necessarily have to be implemented through an increase

of the PPD but could be implemented through a reduction of the discounts given by the parties to retailers. The commission's market investigation has revealed that this is a likely development because the new entity will have a catalog of such breadth and strength that it will not be possible for retailers to refuse reductions in discounts."

In its separate but concurrent deliberations on the AOL/Time Warner deal, the commission regulators added the market share of Bertelsmann, which is linked to AOL in Europe, to those of Time Warner in the markets for performance and

mechanical rights to measure the market power that the new combined venture would enjoy. "The new entity will be the dominant supplier of music over the Internet because of its control, through Time Warner, EMI, and Bertelsmann, of almost half of all the music publishing rights for digital delivery, including the most sought after Anglo-American repertoire, over the Internet."

Again highlighting AOL's relationship with Bertelsmann, the commission hints at its strong opposition to the proposed merger between AOL and Time Warner by stating, "Both with or without EMI, the new

entity will control the dominant player software and could charge supra-competitive prices for it."

EC competition regulators have told merger opponents and others that the deadline for last objections or comments, in writing, is Monday (11). Brussels officials have until Oct. 18 to deliver their ruling on Warner EMI Music and until Oct. 24 for the larger AOL/Time Warner transaction.

But a source participating in the latest hearings told Billboard that the commission seems to want to proceed quickly. "It looks like by early October, there should be a decision," he said.

## WORK-FOR-HIRE ROLLBACK PROCEEDS

(Continued from page 5)

Recording Industry Assn. of America (RIAA), had changed the copyright law to make sound recordings a new category of "work for hire," thereby removing a right previously guaranteed under the Copyright Act that allowed artists to reclaim rights to their licensed recordings. Lawmakers say they believe the new bill—which would return the law to its status prior to the sudden, undebated change last November, as well as preserve artists' authorship rights—will win quick approval on the House floor this month.

One reason to expect swift progress, say informed congressional sources, is that bipartisan sponsorship of the House measure, H.R. 5107, by the Republican chairmen and ranking Democrat members of both the Subcommittee on Courts and Intellectual Property and the Judiciary Committee greatly enhances the chances for House passage of the bill. And so does a negotiated settlement approved by both the artists' community and the RIAA, they say.

"This ought to be a win-win. I'd be amazed if anybody voted against it," Rep. Howard Coble, R-N.C., chairman of the Subcommittee on Courts and Intellectual Property and a co-sponsor of the legislation, told Billboard. Co-sponsor Howard Berman, D-Calif., the ranking Democrat on the subcommittee, says he believes that the sooner the law is changed, the better. "I believe passage of this bill is vital to accomplish our goal, which is to return the law on the eligibility of sound records to its status quo ante," he says. "We want to make sure—in this Congress—that whatever rights may have been previously held by sound recording authors are restored in a way that doesn't unfairly impair the rights of others."

Artist Sheryl Crow, who testified in behalf of artists at a May 25 House hearing airing artists' grievances and is co-founder along with Don Henley of the Artists' Coalition, says, "It shows that at the end of the day the system does work if people will just stay diligent and keep plugging and not throw in the towel. I think that made a huge difference."

The Nov. 25, 1999, law, artists and many copyright experts claim, effectively took away the reversion right given to artists to reclaim their sound-recording copyright ownership in the future. Congress, when it revised the 1909 Copyright Act in

1976, specifically granted authors the right to reclaim creative works after a period of 35 years because artists traditionally lack clout in contract negotiations.

If Congress approves the rollback bill, the first artists to qualify for the reversion right could announce their decision to claim ownership in 2003 and begin negotiations with the record companies in 2013.

The new bill's other initial co-sponsors are Judiciary Committee chairman Henry Hyde, R-Ill., and John Conyers, D-Mich., the ranking Democrat on the committee.

Coble offered his thanks to co-sponsor Berman and the subcommittee staff and also to chairman Hyde, the major gatekeeper of any copyright-related legislation. "Henry Hyde gave us a wide berth on this and said, 'You guys go with it, and whatever you come up with, I'll go along with it,'" says Coble. "It made our jobs easy."

Coble reiterates that, for his part, the artists' loss of rights as a result of the changes in the new law "were unintended. It was my belief that all we were doing was codifying accepted practice."

He adds, "Applying 20-20 hindsight in retrospect, it probably would have been better to be more deliberate."

Says Margaret Cone, who represents the Artists' Coalition in Washington, "From the beginning, when we approached chairman Coble in November, he agreed to the hearing, and throughout the process, he's kept an open and fair mind."

"We are pleased that chairman Coble and congressman Berman have introduced legislation that resolves this issue," says RIAA spokesman Doug Curry. "We look forward to working with artists to see it enacted this year."

Marybeth Peters, the U.S. government's register of copyrights, says, "From our perspective, the change was a substantive change in the law. And from the debate, it was clear that much more study was needed on this issue. So legislation to return the law to its status quo, we think, is a very positive step."

The introduction of the House bill is also significant because it reflects the fruit of the first-time organizing and lobbying efforts of the recording

artists' community, who now join the long list of other music industry participants and music users who have come to Capitol Hill for decades to secure legislation that specifically affects their rights.

Crow thinks there's more education that has to be done within the artists' community. "I still think there are a lot of people who still don't understand this issue of copyright," she says. "Copyright—it seems so far away—but it's something I believe our Constitution is founded on: fairness and reaping the rewards of your own hard work. It's what America to me is about."

"And so when we face this Napster stuff and determining whether people feel like they should pay for music or not have to pay for it, I'm hoping that the fact we've gone through this struggle will give us some momentum and hopefully pull people together and show that just being present and showing up makes a big difference," Crow says.

After the May hearing, a newly organized coalition of artists, managers, copyright experts, and established groups—such as unions, performing right societies, and the National Academy of Recording Arts and Sciences—banded together and were able to forge rollback language with the RIAA, with a little push by Coble and Berman (Billboard, Aug. 19).

Because of the two parties' agreement on the language and the bipartisan sponsorship, the bill is expected to be approved by the House Judiciary Committee later this month and to be sent to the House floor and placed on the suspension rules calendar, which limits debate and requires a two-thirds vote.

Despite the history-making development, artists aren't home free yet, veteran Capitol Hill observers say. The measure must next be approved by the Senate as well—and quickly, because Congress in this election year adjourns in the middle of October.

There is cautious optimism that the bill will be approved by Senate Judiciary Committee chairman Orrin Hatch, R-Utah. Sources say he and his staff are sympathetic to the rollback legislation and may push for quick passage on the Senate floor.

Furthermore, even if the law is

turned back, the question of whether some or all sound recordings can qualify or "fit" the pre-existing categories of works for hire still remains, specifically in the categories of compilations or contributions to a collective work, and has yet to be definitively decided by a court—or Congress.

In their remarks in the June 7 Congressional Record accompanying the introduction of the bill, both Coble and Berman say that in a future session, Congress should take up and decide in a deliberate manner the still ambiguous issue.

"It is my opinion that we should immediately undo Section 1000(a)(9) so as to prevent any prejudice to the legal arguments of authors of sound recordings," wrote Berman. "Then a future Congress, after more extensive deliberation and careful consideration, could decide whether this legal debate should be resolved through legislation."

A court could also decide. The possibility of such a determination exists if the judge in the ongoing Universal Music Group (UMG) copyright infringement suit against MP3.com decides to weigh in on an MP3.com contention that UMG may not own its recordings because the company has fraudulently claimed them as works for hire both in contracts and in Copyright Office registrations.

The arguments, which UMG attorneys term a "smokescreen maneuver," are being put forward by MP3.com in order to sway a judge's decision on whether the online company is guilty of willful infringement and, if so, what the costs might be per infringement.

Whether or not the judge considers the charge frivolous, it is clear that the issue of whether a recording is a work for hire—or a work owned by a creator and assigned to a company for a period of time—is suddenly on the front burner in controversies going beyond artists' fights to have the recent amendment to the copyright law repealed.

UMG is awaiting approval of a merger with the French company Vivendi. A financial profile that includes a statement of ownership of its sound recording copyrights in perpetuity could only enhance such a deal, and any change in that presumption could have possible reverberant consequences.

The once obscure work-for-hire provision of the Copyright Act is obscure no longer.



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## WEB FIRMS WARNED IN MP3.COM RULING

(Continued from page 5)

take away from the judgment—which assessed MP3.com \$25,000 for each Universal CD it is found to have “wilfully infringed,” or as much as \$250 million (**Billboard-Bulletin**, Sept. 7)—is likely to be in large part a matter of individual perspectives and business interests, with record labels, online competitors, and analysts expressing varying views in interviews following the decision.

One oft-repeated sentiment, however, is that the relatively harsh ruling—coupled with an ongoing swirl of litigation around Napster, Scour, and MP3Board.com—signals the extinction of the “cowboy mentality” online and the dawning of a new age of caution and “order,” to borrow the word used by several label executives. Whether that is a good thing, of course, is a matter of debate.

“It sends a message or a confirmation, if taken in totality with Napster and MP3Board, that the music industry has had success in not just reining in the *errant* companies but in establishing control of the evolution of the digital music space,” says David Pakman, co-founder of online locker company Myplay.

“With many start-ups already muddled in distracting legal disputes, this ruling sends a clear signal that if you violate current copyright laws—however outdated they may seem—and if you are found guilty, you will pay dearly with your dream, and a load of your own cash, down the toilet,” says Jeffrey Vilenky, a digital media analyst at investment bank Bear, Stearns & Co. “Proceed with caution, but more importantly with legal knowledge, may be the new mantra after this.”

“‘Better safe than sorry.’ I think that is going to be the ultimate lesson for people,” says Dave Goldberg, CEO of Launch.com.

The deterrent effect is something that U.S. District Judge Jed Rakoff factored in when arriving at his \$25,000 figure, he said. (Having found “wilfulness”—that “defendant knew at all times that its copying of plaintiff’s CDs was presumptively unlawful [and] that its fair-use justification was factually and legally very doubtful”—Rakoff could have ordered from \$750 to \$150,000 in damages per CD.)

“Some of the evidence in this case strongly suggests that some companies operating in the area of the Internet may have a misconception that, because their technology is somewhat novel, they are somehow immune from the ordinary applications of laws of the U.S., including copyright law,” Rakoff said. “They need to understand that the law’s domain knows no such limits.”

Most of the executives at the half-dozen online companies **Billboard** spoke with Sept. 7 said that lesson had already been sent with Rakoff’s partial summary judgment ruling on April 28 that MP3.com had violated major-label copyrights when it copied some 80,000 CDs to create the database for its MyMP3.com service. The damages award underscored it in their minds, though, they added.

“This case had already defined the outer limits in terms of telling companies that there are things—like copying CDs to create a database

without licenses—that you can’t do without getting into hot water,” says copyright attorney Fred von Lohmann of the law firm Morrison & Foerster. “But [with his damages award] the judge laid down what the temperature of that water is going to be—and it turns out that it’s very, very hot.”

### FATE: LAST ROUNDUP OR REPRIEVE?

The true impact of the 8-month-old case, which will continue through Nov. 13 as the two parties parry over the exact number of copyrights eligible for damages, may not be fully known until the fate of the company itself becomes clearer.

MP3.com chairman/CEO Michael Robertson said following the judge’s ruling in U.S. District Court for the Southern District of New York that the company will “definitely appeal” what some observers see as a poten-

tially fatal financial blow.

Credit Suisse First Boston analyst Heath P. Terry said in a note to investors Sept. 6, cautioning them to “stay on the sidelines” for now, that MP3.com reported \$315 million in cash at the end of June. Some \$150 million of that has already been set aside for litigation, including the approximately \$80 million it has agreed to pay the four majors with which it has already settled.

Whether, with that reserve, the San Diego-based company can pull through depends on any or all of a number of factors, including:

- The outcome of its appeal, which will not commence until after the CD-counting phase ends Nov. 13. Attorneys familiar with the process in infringement cases say while such courts are hesitant to “quibble over [dollar] numbers,” they could re-

(Continued on next page)

## PEAK AND CONCORD ANNOUNCE JAZZY JOINT

(Continued from page 7)

a real strong contemporary jazz partner,” Barros says, “and Andi happened to be in a position where she was looking to do something different.”

Freeman says, “Since we had already had a great relationship with Glen, it seemed like that would be the right place to go. And this is a different deal than what we’ve had before. [With GRP and Windham Hill] it was more an imprint deal where we’re using their distribution. This is a joint venture, so there’s a lot more at stake.”

Both Howard and Freeman express satisfaction with their entry into the indie side of the jazz business.

“It was a funny situation, being with the majors with this genre of music, because it’s a difficult genre,” Howard says. “I mean, we’re happy selling 200,000 units. Someone who’s selling ‘N Sync records is not happy selling 200,000 units. But with an independent company that understands the marketplace and understands what needs to be done and how you really need to get to the people and [that] it’s a much more intimate way of selling records, it’s a better thing. It’s a better situation.”

“Because they’re small and they’re focused, I think that’s going to be an asset, [as opposed to] being a small cog in huge corporate machinery, where you might not get the attention,” Freeman says.

The partners are also pleased by the fact that several former GRP executives, including Bud Katzel, who now heads Concord’s field marketing unit, work for their new joint-venture partner.

The first 2001 release under the Peak/Concord agreement will be a live Rippingtons album, which was recorded last year; originally slated for release by Windham Hill, it is now set for January.

“We took the record back so that we’d have more control when it does come out,” Freeman explains. “What we didn’t want to do was, in a lame-duck situation, just throw a piece of product out there that might not get worked.”

The company also expects to issue a set by adult R&B vocalist Miki Howard in February and a collection

by saxophonist Eric Marienthal in April.

Two Peak artists may or may not join the Concord fold. Vocalist Phil Perry was signed to Peak through BMG, while saxophonist Paul Taylor was brought to N-Coded Music after Windham Hill passed on him. “It’s hard to tell [what will happen],” Freeman says. “It kind of depends on what happens with their current albums.”

In terms of Concord’s expectations, Barros says he thinks Peak will bring the company five or six titles in 2001 and seven or eight albums in 2002.

He adds, “In terms of product, they are really going to put together a very solid roster in the smooth jazz and [adult R&B] arenas . . . Andi, of course, has a lot of relationships, as does Russ, with a number of other people through the management contacts they have and [from] being in that world for so long, so I’m looking for them to really expand that roster and build a really good, steady stream of important records.”

## COURTS TO DECIDE FATE OF FILE-SHARE COS.

(Continued from page 8)

“To simply have a Web site that attracts a lot of people isn’t enough.” Scour claims to have 3 million users, while Napster claims 20 million, but neither has turned a profit.

The legality of the file-sharing technology also hinders the progress of such sites. However, Scheirer says, the climate could “suddenly get better” if Napster wins its appeal.

The RIAA, which sued Napster for copyright infringement in December 1999, had won a preliminary injunction against it July 26. But the injunction was stayed by the 9th U.S. Circuit Court of Appeals in San Francisco July 28. A hearing before the court is scheduled for Oct. 2.

Both analysts agree that the fate of file-sharing technologies offered by Scour and Napster will be decided by the judicial system and not by the investment community. “The end of Scour

# newsline...

**AFTER PROTRACTED NEGOTIATIONS**, performance right society ASCAP has signed a new five-year performance fee deal with cable programmer Turner Broadcasting System, home to the TNT, TBS, and CNN networks. ASCAP says the settlement provides for “significant” increases in licensing fees, with retroactive compensation dating back to 1989, when court proceedings to set the fees began. ASCAP CEO John LoFrumento says, “Our deal with Turner provides an excellent opportunity for other cable-service litigants to settle with us before court proceedings begin in a few months.” Those proceedings will be heard in U.S. District Court for the Southern District of New York. For its part, performance right group BMI two years ago entered into a performance deal with cable’s TNN and made a local cable deal recently.

IRV LICHTMAN

**IN ANOTHER ASCAP DEVELOPMENT**, the society and the Department of Justice have agreed on a new consent decree, which ASCAP president/



ASCAP

chairman Marilyn Bergman says will “streamline the government’s role” in the society’s operations. The move will modernize a consent decree that was entered into in 1950 and amended in 1960. The new decree represents changes in two areas, membership and distribution rules and the licensing of music users. It defines various licensing terms that were ambiguous in the original document and streamlines rate proceedings—changes that will cut down on litigation and save money, ASCAP says. The new decree also takes into account licensing for music used on the Internet, and it abolishes an order that “highly regulated ASCAP’s membership and distribution rules.” Bergman says this order was not imposed on any other rights organization. The full text of the consent decree is available at [ascap.com](http://ascap.com).

IRV LICHTMAN

**VH1 HAS PARTNERED** with Pocket Books to publish a “VH1 Behind The Music” series of companion books based on the network’s series of the same name. The first book to be published in the series will be on Willie Nelson; it is scheduled for a Tuesday (12) release. Other books to be published in the series include “1968” and “The Day The Music Died.”

CARLA HAY

**AFTER MONTHS OF DISCUSSIONS**, salsa diva India, long a stalwart with RMM Records, has signed a five-album deal with Sony Discos. “I’m very excited to be signing with such an important label that understands Latin music and the potential Latinos have in the industry,” said India after signing Sept. 6 at Sony’s New York offices. India’s deal calls for her to record tropical music, but the singer isn’t discounting the possibility of also working in English. She plans to begin work on a new album before year’s end for a 2001 release. India still has one disc pending with RMM, which, she says, is under negotiation.

LEILA COBO

will be determined by the courts, not by these layoffs,” says Leigh. “But these are young entrepreneurs who are on a mission and can operate pretty lean. They aren’t looking to buy a new Mercedes.”

The most notable investor in

**‘The end of Scour will be determined by the courts, not by these layoffs’**

— PHIL LEIGH —

the 3-year-old Scour is former Hollywood super-agent Michael Ovitz’s Yucaipa Cos. Representatives for Ovitz and Yucaipa did not return calls.

Scour president/CEO and co-founder Dan Rodrigues said in a

statement that the company was a David against the Goliaths of the RIAA and MPAA. “We remain hopeful that our dispute will come out the same way that the original David and Goliath battle did,” Rodrigues said.

The RIAA and MPAA filed their lawsuit against Scour July 20 in U.S. District Court for the Southern District of New York, alleging that the company engages in “large-scale Internet piracy,” according to court papers.

Scour operates Scour Exchange, a Napster-like software program that allows users to swap music and video files. It also offers Internet storage service Scour Drive and online radio community network Scour Caster.

A representative for Scour said the company will continue to fight the lawsuit and look for investors. The next court date in the lawsuit is Oct. 20.

## CLEAR CHANNEL'S SIGHTS ON WEB

(Continued from page 5)

Clear Channel chairman/CEO Lowry Mays says, "It is increasingly clear that the Internet is a critical component of our company's future growth and shareholder return."

To back this up, he has created a new position overseeing all of Clear Channel's Internet and interactive businesses worldwide, including SFX Entertainment, its radio and TV holdings, and its outdoor companies. Kevin Mayer is charged with bringing together Clear Channel's properties as he becomes the first chairman/CEO of Clear Channel Internet Group.

Mayer has a background in nuptials—he presided over the marriage of traditional and new media at Disney, where he oversaw the launch of ESPN.com, ABC.com, ABCNews.com, and Disney's Go.com portal site. He is also the former president/CEO of Playboy.com, which he exited in February.

"Now is the time to digest all of the things that we've acquired, so we

have to get into that mode, and that's going to be our biggest challenge," says Mayer from his office in Los Angeles. "There's a broad intersection of different industries and experiences being brought under one roof. If you believe in the Clear Channel strategy of bringing these together, there's clearly synergies between them.

"There's also a complementary Internet presence that works across all those that you can get your arms around pretty easily," he adds. "That's why it makes sense to bring them together."

Mays has come a long way—from Texas petroleum engineer to a media mogul. His "play tough and fast" strategy helped build Clear Channel into the largest radio group in the country, and he is renowned for holding his company under tight reins (see story, page 80). One former AMFM GM caused a stir by calling the company "cheap channel" before a radio industry crowd at a Min-

neapolis convention this summer.

Insiders say the addition of Mayer into Clear Channel's executive ranks signals Mays' commitment to building the company's presence on the Web. Publicly, Mays says it is more about shareholder value. "As the markets have shown, expansion in this area needs to be thoughtful and strategic," he says.



MAYER

That means thinking before acting, says Mayer. It also means turning red ink into black. "It's been tough on the Internet to see profits. I'm not saying it won't be challenging, but that is my mission—to grow this thing in a profitable way. It won't be profitable immediately, but I want to make sure in developing our strategies and developing our business on the Internet that profit

## WEB FIRMS WARNED IN MP3.COM RULING

(Continued from preceding page)

address the "wilfulness" issue. That ruling is significant not only because it opened the door to higher damages but also because it could be the entry point for suits from MP3.com shareholders, observers say.

- The ability of MP3.com's attorneys to have many of the 4,700-10,000 CDs in contention ruled ineligible for damages via some fancy legal footwork. The company's attorneys tell Billboard that they intend to challenge every copyright claim presented by Universal. The company claims that many of the recordings were made prior to 1972, before sound recordings were covered by copyrights; Universal counters that since the discs were remastered, the post-'72 copyrights are valid. MP3.com also says many of Universal's copyrights are for foreign works, and thus only the copyright laws of foreign countries should apply; Universal points out that they are also registered in the U.S. And MP3.com will challenge all the copyrights on the basis of their registration as "works made for hire," arguing that since they are not considered such under copyright law, then the copyright covering those recordings is also invalid (Billboard, Sept. 9).

- The longer-term reaction of the stock market, which sent MP3.com down more than 20% on Sept. 7 to a new 52-week low of \$6.19. Trading in the stock was halted—at \$7.88—on Sept. 6 just before the 2 p.m. ruling; it plunged to nearly \$5 in after-hours trading that night. Robertson Stephens was among the financial institutions that downgraded it Sept. 7. "These damages of up to \$250 million—in addition to the settlement costs the company had already projected for lawsuits with four other major labels—could prove crippling to the company," said analyst A. Sasa Zorovik.

- The willingness of Universal Music to settle for a lower amount—and to grant MP3.com a license so that it can relaunch its My.MP3.com service.

- The outcome of a pending suit brought by music publishers.

- And the scope of the expected onslaught of new suits from indie labels and publishers that will be filed in the ruling's wake. At least two publishers not party to the above suit had representatives in court "just observing," they told Billboard.

"I wouldn't count them out, but I wouldn't want to be in their shoes either," sums up Launch's Goldberg, CEO of Launch Media, of the challenges that lie ahead for MP3.com.

### BUMPY SETTLEMENTS?

Not the least of MP3.com's complications in extricating itself is the "most favored nation" clauses that were included in the settlement agreements it had previously reached with BMG, Warner Music, EMI, and Sony. Under those clauses, according to sources, each of the companies will be "bumped up" to the best deal reached by any of them. The labels have already agreed to receive about \$20 million each under those pacts.

But if Universal agrees to settle with MP3.com for some number less than that ordered by the judge but likely well more than \$20 million, those clauses would kick in at that new rate. That means MP3.com would have to find a number that Universal would agree to that it could also afford to pay to the other four labels—and still have enough money left over to run its business.

Several observers believe Universal—despite allegations made by MP3.com at trial that the label was seeking to put it out of business—may be satisfied with the "clear win" it has achieved in court and agree to settle with the company.

"If they don't settle, and MP3.com loses the appeal and has to pay, it could just file for bankruptcy, and then Universal doesn't get paid anything but ends up in line at bankruptcy court as the largest creditor," says one exec whose company, which settled, would also find itself in line.

Universal declined comment.

For many of the labels watching with interest from the sidelines, MP3.com's ability to survive its damages award is viewed as important from a business perspective—they hope to work with the company—but more so from a political one.

"My concern is that the message shouldn't be, 'We are just trying to put people out of business.' That *isn't* the message," says an executive at one of the majors that previously settled with MP3.com, who asks not to be identified. "The message is, 'Do the right thing, and we are happy to be in business with you.'"

Indeed, as part of their settlement deals with MP3.com struck in the months and weeks preceding the trial, the other four major-label groups consented to license their catalogs to MP3.com for use in its My.MP3.com streaming-audio service. Universal and BMG have also made license deals with start-up company Musicbank, which will launch its own streaming service this fall.

"You don't want this to play out as 'The big bad labels take down the little guy,'" agrees another major-label executive whose company had also settled with MP3.com before trial.

The better message in their view, and one that Bear, Stearns analyst Vilensky has come away with, is this: "Although it has and will continue to be a long, drawn-out, frustrating process, in the end, those [online companies] who play in the sandbox will be the ultimate beneficiaries."

### FOR THE RECORD

In an article on the return of hip-hop activism in the Aug. 12 issue of Billboard, it was incorrectly reported that Michael Franti of the group Spearhead was originally with a group called the Beatniks. He was a member of the Beatniks.

is first and foremost in our mind."

The Internet focus comes as Clear Channel looks to leverage its properties and aims to become more of a player in the music marketplace. "We certainly have the resources to be a very major player on the Internet in the music space," boasts Mayer.

Take for instance SFX's current agreement with Britney Spears, putting her exclusively in SFX venues. Offline synergies would have Spears making appearances for Clear Channel radio and TV stations, which could also broadcast a concert.

Online there are a number of possibilities as well, says Mayer, including "ticket sales, merchandising, promotions through the radio and live venues, perhaps even pay-per-view streaming rights to the tour itself or subscriptions to multiple tours that you could follow online as a consumer. There's a lot of business opportunities that take advantage of the spectrum that Clear Channel has."

Future SFX negotiations will likely include streaming rights, which will give artists and their labels additional exposure and new revenue, he adds.

John Martin, president of Clear Channel Web Services Group, says the company is gathering hundreds of thousands of E-mail addresses from its radio station sites, which could be used for target marketing. "If we have a rock listener in Los Angeles and a concert that is only 75% sold out 72 hours before the show, we could E-mail him and offer him tickets for the event."

Another way Clear Channel may look to expand its profits is by launching a portal for its radio stations similar to Broadcast.com, a site that aggregates hundreds of radio stations' audio streams.

"Imagine the content we're going to have with 1,000 radio stations," says Martin. "Also, our music is already digitalized, and with our talent easily accessed, it would be very easy for us to move down that path."

Mayer says Clear Channel is still determining whether it will continue to pay to have sites such as Broadcast.com host its stations.

If Clear Channel does, it won't be alone. Several radio groups have formed a consortium that is preparing to pull their stations from Yahoo! to their own site. With nearly 1,000 radio stations, Mayer says, Clear Channel has less incentive to join with others.

Although Mayer says the company is still putting together a long-range Internet plan, he feels it already has a solid track record in putting its radio stations onto the Internet and running them efficiently. "They've been doing more than dabbling—they've been creating real business on the Internet." He says Clear Channel has already created a platform allowing advertisers to more easily insert ads on a number of sites.

The company has also had a pair of high-profile launches of Internet-only radio stations in Los Angeles that, combined with personalized Internet programming, will expand its brand names and personalities to

the Web. Mayer acknowledges that that may draw eyes and ears from its traditional media outlets.

"In this business of technological changes, you have to eat your own young—you can't wait for someone else to do it for you," he says. "So if they're going to be cannibalized, and I'm not sure if they will or not, we want to be the ones doing the cannibalization."

Internet analyst Kurt Hanson says Clear Channel has been more aggressive than other radio groups in creating Web products and developing support systems for its stations. He points out that it has hired programmers to be content managers for various station formats who will help individual stations develop content for their sites.

"While some companies are just looking at putting up classifieds, they have put the Internet on par with their radio and TV stations," Hanson says.

He predicts Clear Channel will soon begin streaming its stations' terrestrial signals and place parallel formats on their sites. As for whether it will find success in cross-promotion, he is less optimistic.

"Radio stations will probably be reluctant to give up their [advertising] inventory to SFX without getting something in return, so I'm not sure it ever ends up being as lucrative as it looks," he says.

Although its stock price has taken a recent beating, largely due to investor worries about declining levels of Internet advertising, Wall Street has been enamored with Clear Channel. On Sept. 6, Credit Suisse First Boston (CSFB) named Clear Channel one of the eight companies around the world that is poised to become a winner in the new-media landscape.

CSFB ranked Clear Channel among the likes of Rupert Murdoch's News Corp., Viacom, and Time Warner. The companies were ranked on the criteria of management quality, new revenue streams, scale and scope, global footprint, brands, bundling, and vertical integration.

CSFB analyst Ian Zaffino believes Clear Channel's move to the Internet is a logical step. "They just have tremendous assets that they can leverage. With SFX [venues], radio stations, and other media, they are incredibly symbiotic."

First Union Securities director Bishop Cheen agrees, adding that "Clear Channel needs to extend its brand-name radio station platform to become a local portal—a first stop for consumers and advertisers who want to be plugged into the local market for obvious things like news and weather, concerts, but also classified ads and celebrity tie-ins with the local team or the local whatever's hot."

One thing that should help in that effort, says Cheen, is the addition of the AMFM portfolio, which "is a platform that can lend itself to a national portal for streaming, merchandising, promotion, and content."

Zaffino also calls Mays a "savvy operator" who has a "good sense for making money." For that reason, Zaffino thinks Clear Channel will be among the few to make money on the Web.



## KNOPFLER TACKS BACK WITH 'SAILING TO PHILADELPHIA' ON WARNER

(Continued from page 15)

he's done on any record ever."

That's a pleasant surprise for Gary Briggs, Warner Bros.' Los Angeles-based VP of artist development/creative marketing. "We're hoping to have a minimum of three promo tours [from] him, two prior to street date," says Briggs, noting that a scheduled Sept. 27 performance on "Late Show With David Letterman" will be "the official kickoff."

Knopfler and Taylor share vocal duties on "Sailing To Philadelphia," a song inspired by Thomas Pynchon's epic novel "Mason & Dixon," about the English astronomers who became trans-Atlantic frontiersmen. "James had asked if I would produce him," says Knopfler, "and he was kind of on my mind. It occurred to me he would be ideal to play this part, if you like."

Of Morrison's involvement on "The Last Laugh," Knopfler says, "I had him in mind for it as soon as the song

was sitting looking at me on the page. Van has been so much a part of my life—it's a thrill to hear him singing a song that you've written."

Knopfler reveals that he also recorded two songs with Emmylou Harris for the project but has shelved them for a possible album collaboration.

Crockford has taken over as Knopfler's manager after the recent amicable dissolution of the artist's 23-year professional relationship with Ed Bicknell of Damage Management. "From my point of view, I was already working for Ed, coordinating the whole campaign, when they decided to part company," says Crockford, "and both parties said, 'Would you do it?' I'd known them forever. I first worked with Mark and Ed in 1979, when Dire Straits opened for Talking Heads."

Adds Briggs, "If it had been an outsider, this transition would have

been nightmarish, a month before release. There was already so much in motion with Ed. But we haven't missed a beat."

In the U.K., "What It Is" will be released as a commercial single Sept. 18 by Mercury and has early support from national AC broadcaster BBC Radio 2, although Crockford is realistic about the reduced mainstream airplay possibilities for an artist of Knopfler's vintage. "We're way beyond that [BBC national pop station] Radio 1 'can't play you unless you're 13' scenario," he says.

Adam Woodgate, PD at soft AC Magic 828 in Leeds, says he has not been serviced with "What It Is" and also acknowledges that daytime exposure for Knopfler is likely to be limited in the U.K.'s pop-driven radio scene. "But artists like him do have a habit of coming back with good music," he says, adding that the station has an outlet for his past successes on its "20th Century Clas-

sics" show.

Key to the U.K. rollout of "Sailing To Philadelphia" will be Knopfler's Sept. 22 appearance, the Friday before street date, on noted English chat-show host Michael Parkinson's BBC1 series.

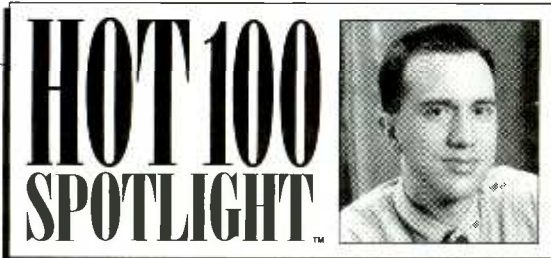
Gennaro Castaldo, head of press and public relations for the HMV retail chain in the U.K., predicts "quite a lot of media interest in the album. It's not one that will leap off the shelf, plus it's competing with some very high-profile releases," he says. "But there's still clearly a fan base there. It's probably a question of [releasing it] and letting it burn over a long period. The potential is there for it to do well."

Knopfler is due in New York Sept. 16-18 for press and television interviews. "We're trying to feature him on TV as much as possible," says Briggs. A TV Guide feature is due to run the week of his "Letterman" performance.

Warner Bros. is currently building a new U.S. Web site for Knopfler, says Briggs, and the label has established a partnership with recording studio and audio equipment manufacturer Lexicon. "We're giving them the record in advance to showcase it. Whenever anyone goes into a booth to test their hi-fi gear, Mark's is the record they'll hear."

This promotion, and the album itself, dovetail with Warner's Sept. 19 reissuing of the entire, digitally remastered Dire Straits catalog.

Ahead of an official add date of Sept. 16 for the album's lead track, "What It Is," Warner serviced it Aug. 9 to triple-A, rock, and classic rock formats "as a sampler, basically to reintroduce Mark," says Briggs. "Somewhere in the neighborhood of 10 stations have added it [as of Sept. 1], and several others are playing with it. They're all coming back and saying, 'What an amazing track.' It feels good already."



by Silvio Pietroluongo

**C**AN'T STOP THE MUSIC: Madonna's "Music" (Maverick/Warner Bros.) marches to the top of The Billboard Hot 100 on the heels of a phenomenal week at retail. The release of the regular-length CD and cassette singles pushes her sales total to 156,000 units, which more than doubles Madonna's one-week high for any of her titles in the SoundScan era. Contrary to my column last issue, her previous one-week high was for "This Used To Be My Playground," which scanned 76,000 units in the Aug. 15, 1992, issue.

It has been almost a year since we had a single move this many units. The last single to top this total was "Heartbreaker" by Mariah Carey Featuring Jay-Z, which sold 157,000 pieces in the issue of Oct. 16, 1999.

This is Madonna's first No. 1 on the Hot 100 chart since "Take A Bow" in February 1995 and her first on the Hot 100 Singles Sales chart since we began using SoundScan data in 1991. On the radio side, "Music" gains 2 million listeners for an audience total of 69 million and moves 7-6, becoming her highest-ranking airplay track since "Don't Cry For Me Argentina" peaked at No. 5 in February 1997.

Madonna should easily remain at No. 1 on the Hot 100 next issue. On the following week's chart she will be challenged by the Sept. 12 retail release of 98°'s "Give Me Just One Night (Una Noche)" (Universal). After that, the next major release belongs to Christina Aguilera with "Come On Over Baby (All I Want Is You)" (RCA), which hits stores Sept. 26. This issue, on airplay alone, "Night" holds at No. 26 on the Hot 100 while "Baby" rises 18-11.

**M**OVING BODY PARTS: For the second time in the last four weeks, "Shake Ya Ass" by Mystikal (Jive) earns the Greatest Gainer/Airplay designation with a gain of 7.5 million listeners. This bump moves "Shake" 34-25 on the Hot 100 and 26-16 on the Hot 100 Airplay chart. The title also moves to the top of the Hot R&B/Hip-Hop Airplay chart... The second-largest gainer on the airplay chart is Creed with "With Arms Wide Open" (Wind-Up). "Arms" posts a 6.5 million jump, which lifts the song 23-14 on the airplay chart and 29-19 on the Hot 100. This gives Creed two songs in the top 20 of the Hot 100, as "Higher" holds at No. 17. The last rock group to achieve this feat was the Goo Goo Dolls in the Jan. 23, 1999, issue with "Slide" (Warner Bros.) at No. 10 and "Iris" (Warner Sunset) at No. 20.

**M**OONLIGHT AND KRYPTONITE: Last issue, I mentioned LeAnn Rimes' rare accomplishment of placing two titles in the top 15 of the Hot 100 Singles Sales chart with "Can't Fight The Moonlight" (Curb) and "I Need You" (Sparrow/Capitol/Curb). This issue she places her name in the record book, as "Moonlight" (No. 5) joins "Need" (No. 9) in the top 10, making Rimes the first female solo artist to place two titles in that portion of the chart since its inception in 1991. An earlier component list, Hot 100 Sales, ran from 1984 through December 1991. Only six other acts have managed to accomplish this: TLC, Boyz II Men, Dr. Dre, SWV, Kris Kross, and M.C. Hammer... 3 Doors Down holds at No. 6 on the Hot 100 with "Kryptonite" (Republic/Universal) while moving 4-3 on the Hot 100 Airplay chart. Although it is the third most-heard song in the country, it actually ranks No. 1 overall in total plays, with 11,000.



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# THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan®**

SEPTEMBER 16, 2000

| THIS WEEK                  | LAST WEEK    | 2 WKS AGO | WKS. ON CHART | ARTIST<br>IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)                             | TITLE                          | PEAK POSITION |
|----------------------------|--------------|-----------|---------------|--|--------------------------------|---------------|
| <b>► No. 1 ◀</b>           |              |           |               |  |                                |               |
| 1                          | 1            | 1         | 10            | <b>NELLY</b> ▲ <sup>2</sup> FO' REEL 157743/UNIVERSAL (11.98/17.98) 4 weeks at No. 1   | COUNTRY GRAMMAR                | 1             |
| 2                          | 2            | 2         | 16            | <b>BRITNEY SPEARS</b> ▲ <sup>5</sup> JIVE 41704 (11.98/18.98)  | OOOPS!...I DID IT AGAIN        | 1             |
| 3                          | 3            | 3         | 15            | <b>EMINEM</b> ▲ <sup>6</sup> WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98)  | THE MARSHALL MATHERS LP        | 1             |
| 4                          | 5            | 5         | 49            | <b>CREED</b> ▲ <sup>5</sup> WIND-UP 13053* (11.98/18.98)   | HUMAN CLAY                     | 1             |
| 5                          | 4            | 4         | 7             | <b>VARIOUS ARTISTS</b> EMI/SONY/ZOMBA 524772/UME (12.98/18.98)   | NOW 4                          | 1             |
| <b>► Hot Shot Debut ◀</b>  |              |           |               |  |                                |               |
| 6                          | <b>NEW</b> ▶ |           | 1             | <b>DJ CLUE</b> ROC-A-FELLA/DEF JAM 546641*/DJMG (11.98/17.98) DJ CLUE PRESENTS: BACKSTAGE MIXTAPE (MUSIC INSPIRED BY THE FILM) |                                | 6             |
| 7                          |              | 7         | 30            | <b>3 DOORS DOWN</b> ▲ <sup>2</sup> REPUBLIC 153920/UNIVERSAL (11.98/17.98) <b>HS</b>   | THE BETTER LIFE                | 7             |
| 8                          |              | 6         | 24            | <b>'N SYNC</b> ▲ <sup>9</sup> JIVE 41702 (11.98/18.98)   | NO STRINGS ATTACHED            | 1             |
| 9                          |              | 8         | 19            | <b>PAPA ROACH</b> ▲ <sup>7</sup> DREAMWORKS 450223*/INTERSCOPE (11.98/17.98)   | INFEST                         | 5             |
| 10                         |              | 10        | 5             | <b>SOUNDTRACK</b> ● CURB 78703 (11.98/17.98)   | COYOTE UGLY                    | 10            |
| 11                         |              | 9         | 49            | <b>STING</b> ▲ <sup>2</sup> A&M 490443*/INTERSCOPE (12.98/18.98)   | BRAND NEW DAY                  | 9             |
| 12                         |              | —         | 2             | <b>WYCLEF JEAN</b> COLUMBIA 62180*/CRG (12.98 EQ/18.98) THE ECLECTIC: 2 SIDES II A BOOK  |                                | 9             |
| 13                         | <b>NEW</b> ▶ |           | 1             | <b>DO OR DIE</b> RAP-A-LOT 49072*/VIRGIN (12.98/17.98)   | VICTORY                        | 13            |
| 14                         |              | 12        | 58            | <b>DESTINY'S CHILD</b> ▲ <sup>5</sup> COLUMBIA 69870*/CRG (11.98 EQ/17.98)   | THE WRITING'S ON THE WALL      | 5             |
| 15                         | <b>NEW</b> ▶ |           | 1             | <b>2GETHER</b> TVT 6840 (10.98/17.98)  | AGAIN                          | 15            |
| 16                         |              | 14        | 12            | <b>B.B. KING &amp; ERIC CLAPTON</b> ▲ DUCK/REPRISE 47612*/WARNER BROS. (12.98/18.98) RIDING WITH THE KING                      |                                | 3             |
| 17                         | <b>NEW</b> ▶ |           | 1             | <b>SARAH BRIGHTMAN</b> NEMO STUDIO 56968/ANGEL (10.98/17.98)   | LA LUNA                        | 17            |
| 18                         |              | 13        | 65            | <b>RED HOT CHILI PEPPERS</b> ▲ <sup>4</sup> WARNER BROS. 47386* (10.98/17.98)  | CALIFORNICATION                | 3             |
| 19                         |              | 19        | 3             | <b>VARIOUS ARTISTS</b> DEF JAM 542829*/DJMG (11.98/17.98) THE SOURCE HIP-HOP MUSIC AWARDS 2000—THE ALBUM                       |                                | 17            |
| 20                         |              | 15        | 19            | <b>TONI BRAXTON</b> ▲ LAFACE 26069/ARISTA (11.98/18.98)  | THE HEAT                       | 2             |
| 21                         |              | 21        | 54            | <b>CHRISTINA AGUILERA</b> ▲ <sup>1</sup> RCA 67690 (11.98/17.98)   | CHRISTINA AGUILERA             | 1             |
| 22                         |              | 18        | 42            | <b>DR. DRE</b> ▲ <sup>5</sup> AFTERMATH 490486*/INTERSCOPE (12.98/18.98)   | DR. DRE — 2001                 | 2             |
| 23                         |              | 10        | 8             | <b>SOUNDTRACK</b> ▲ DEF JAM/DEF SOUL 542522*/DJMG (12.98/18.98)  | NUTTY PROFESSOR II: THE KLUMPS | 4             |
| 24                         |              | 24        | 43            | <b>FAITH HILL</b> ▲ <sup>3</sup> WARNER BROS. (NASHVILLE) 47373/WRN (12.98/18.98)  | BREATHE                        | 1             |
| <b>► Greatest Gainer ◀</b> |              |           |               |  |                                |               |
| 25                         |              | 59        | 4             | <b>BAHA MEN</b> S-CURVE/SHERIDAN SQUARE 751052*/ARTEMIS (10.98/16.98) <b>HS</b>  | WHO LET THE DOGS OUT           | 25            |
| 26                         |              | 25        | 12            | <b>BON JOVI</b> ISLAND 542474*/DJMG (11.98/17.98)  | CRUSH                          | 9             |
| 27                         |              | 20        | 20            | <b>JOE</b> ▲ <sup>7</sup> JIVE 41703 (11.98/17.98)   | MY NAME IS JOE                 | 2             |
| 28                         |              | 23        | 37            | <b>DMX</b> ▲ <sup>4</sup> RUFF RYDERS/DEF JAM 546933*/DJMG (12.98/18.98)   | ...AND THEN THERE WAS X        | 1             |
| 29                         |              | 22        | 11            | <b>BILLY GILMAN</b> ● EPIC (NASHVILLE) 62086/SONY (NASHVILLE) (7.98 EQ/11.98)  | ONE VOICE                      | 22            |
| 30                         | <b>NEW</b> ▶ |           | 1             | <b>BEBE</b> MOTOWN 159405/UNIVERSAL (11.98/17.98)  | LOVE AND FREEDOM               | 30            |
| 31                         |              | 36        | 26            | <b>YOLANDA ADAMS</b> ● ELEKTRA 62439/EEG (11.98/17.98) <b>HS</b>   | MOUNTAIN HIGH...VALLEY LOW     | 31            |
| 32                         |              | 41        | 22            | <b>PINK</b> ▲ LAFACE 26062/ARISTA (11.98/17.98)  | CAN'T TAKE ME HOME             | 26            |
| 33                         |              | 17        | 9             | <b>VARIOUS ARTISTS</b> ▲ RUFF RYDERS 490625*/INTERSCOPE (12.98/18.98)  | RYDE OR DIE VOL. II            | 2             |
| 34                         |              | 29        | 15            | <b>MATCHBOX TWENTY</b> ▲ <sup>2</sup> LAVA/ATLANTIC 83339/AG (12.98/18.98)   | MAD SEASON                     | 3             |
| 35                         |              | 30        | 16            | <b>BIG TYMERS</b> CASH MONEY 157673/UNIVERSAL (11.98/17.98)  | I GOT THAT WORK                | 3             |
| 36                         |              | 27        | 53            | <b>DIXIE CHICKS</b> ▲ <sup>6</sup> MONUMENT 69678/SONY (NASHVILLE) (11.98 EQ/17.98)  | FLY                            | 1             |
| 37                         |              | 28        | 8             | <b>EVERCLEAR</b> ● CAPITOL 97061 (11.98/17.98) SONGS FROM AN AMERICAN MOVIE VOL. ONE: LEARNING HOW TO SMILE                    |                                | 9             |
| 38                         |              | 26        | 14            | <b>KID ROCK</b> ▲ <sup>2</sup> TOP DOG/LAVA/ATLANTIC 83314*/AG (12.98/18.98)   | THE HISTORY OF ROCK            | 2             |
| 39                         |              | 37        | 19            | <b>DISTURBED</b> ● GIANT 24738/WARNER BROS. (11.98/17.98) <b>HS</b>  | THE SICKNESS                   | 37            |
| 40                         |              | 32        | 58            | <b>MACY GRAY</b> ▲ <sup>2</sup> EPIC 69490* (11.98 EQ/17.98) <b>HS</b>   | ON HOW LIFE IS                 | 4             |
| 41                         |              | 34        | 41            | <b>JESSICA SIMPSON</b> ▲ COLUMBIA 69096/CRG (11.98 EQ/17.98)   | SWEET KISSES                   | 25            |
| 42                         |              | 38        | 64            | <b>SANTANA</b> ◆ <sup>13</sup> ARISTA 19080 (11.98/18.98)  | SUPERNATURAL                   | 1             |
| 43                         |              | 31        | 10            | <b>KELLY PRICE</b> DEF SOUL 542472*/DJMG (11.98/17.98)   | MIRROR MIRROR                  | 5             |
| 44                         |              | 43        | 16            | <b>BBMAK</b> ● HOLLYWOOD 162260 (8.98/12.98) <b>HS</b>   | SOONER OR LATER                | 38            |
| 45                         |              | 16        | 4             | <b>DE LA SOUL</b> TOMMY BOY 1361* (12.98/18.98) ART OFFICIAL INTELLIGENCE: MOSAIC THUMP  |                                | 9             |
| 46                         |              | —         | 2             | <b>LIL' ZANE</b> WORLDWIDE 50145*/PRIORITY (10.98/16.98)   | YOUNG WORLD: THE FUTURE        | 25            |
| 47                         |              | 35        | 10            | <b>LIL' KIM</b> ▲ QUEEN BEE/UNDEAS/ATLANTIC 92840*/AG (12.98/18.98)  | THE NOTORIOUS KIM              | 4             |
| 48                         |              | 50        | 40            | <b>INCUBUS</b> ● IMMORTAL 63652/EPIC (11.98 EQ/16.98)  | MAKE YOURSELF                  | 47            |
| 49                         |              | 45        | 56            | <b>MOBY</b> ▲ V2 27049* (10.98/17.98) <b>HS</b>  | PLAY                           | 45            |
| 50                         |              | 33        | 12            | <b>THREE 6 MAFIA</b> ● HYPNOTIZE MINDS 1732/LOUD (11.98/17.98) WHEN THE SMOKE CLEARS SIXTY 6, SIXTY 1                          |                                | 6             |
| 51                         |              | 40        | 11            | <b>NEXT</b> ● ARISTA 14643* (10.98/17.98)  | WELCOME II NEXTASY             | 12            |
| 52                         |              | 44        | 40            | <b>SISQO</b> ▲ <sup>4</sup> DRAGON/DEF SOUL 546816*/DJMG (12.98/18.98)   | UNLEASH THE DRAGON             | 2             |
| 53                         |              | 56        | 6             | <b>AARON TIPPIN</b> LYRIC STREET 165014/HOLLYWOOD (10.98/16.98)  | PEOPLE LIKE US                 | 53            |

| THIS WEEK             | LAST WEEK    | 2 WKS AGO | WKS. ON CHART | ARTIST<br>IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)               | TITLE                                      | PEAK POSITION |
|-----------------------|--------------|-----------|---------------|--|--|---------------|
| 54                    | 51           | 48        | 88            | <b>KID ROCK</b> ▲ <sup>9</sup> TOP DOG/LAVA/ATLANTIC 83119*/AG (12.98/18.98) <b>HS</b>                           | DEVIL WITHOUT A CAUSE                      | 4             |
| 55                    | 64           | 94        | 7             | <b>JILL SCOTT</b> HIDDEN BEACH 62137*/EPIC (11.98 EQ/16.98) <b>HS</b>  | WHO IS JILL SCOTT? WORDS AND SOUNDS VOL. 1 | 55            |
| 56                    | 58           | 54        | 49            | <b>MARC ANTHONY</b> ▲ <sup>7</sup> COLUMBIA 69726*/CRG (11.98 EQ/17.98)  | MARC ANTHONY                               | 8             |
| 57                    | 62           | 61        | 63            | <b>LIMP BIZKIT</b> ▲ <sup>6</sup> FLIP 490335*/INTERSCOPE (12.98/18.98)  | SIGNIFICANT OTHER                          | 1             |
| 58                    | 50           | —         | 2             | <b>SOUNDTRACK</b> UNIVERSAL 159306 (11.98/17.98)   | THE ORIGINAL KINGS OF COMEDY               | 50            |
| 59                    | 70           | 62        | 68            | <b>BACKSTREET BOYS</b> ◆ <sup>12</sup> JIVE 41672 (11.98/18.98)  | MILLENNIUM                                 | 1             |
| 60                    | 74           | 84        | 16            | <b>DIDO</b> ● ARISTA 19025 (10.98/16.98) <b>HS</b>   | NO ANGEL                                   | 60            |
| 61                    | 59           | 51        | 15            | <b>A PERFECT CIRCLE</b> ● VIRGIN 49253* (11.98/17.98)  | MER DE NOMS                                | 4             |
| 62                    | 56           | 46        | 15            | <b>LEE ANN WOMACK</b> ● MCA NASHVILLE 170099 (11.98/17.98)   | I HOPE YOU DANCE                           | 17            |
| 63                    | 55           | 52        | 23            | <b>COMMON</b> ● MCA 111970* (11.98/17.98)  | LIKE WATER FOR CHOCOLATE                   | 16            |
| 64                    | 53           | 47        | 11            | <b>DEFTONES</b> MAVERICK 47667/WARNER BROS. (9.98/17.98)   | WHITE PONY                                 | 3             |
| 65                    | 57           | 55        | 36            | <b>JAY-Z</b> ▲ <sup>2</sup> ROC-A-FELLA/DEF JAM 546822*/DJMG (12.98/18.98) VOL. 3... LIFE AND TIMES OF S. CARTER |  | 1             |
| 66                    | 65           | 53        | 25            | <b>SAMMIE</b> ● FREEWORLD 23168/CAPITOL (7.98/12.98)   | FROM THE BOTTOM TO THE TOP                 | 46            |
| 67                    | 61           | 49        | 17            | <b>SOUNDTRACK</b> ▲ HOLLYWOOD 162244 (12.98/18.98)   | MISSION: IMPOSSIBLE 2                      | 2             |
| 68                    | 52           | —         | 2             | <b>RUFF ENDZ</b> EPIC 69719 (11.98 EQ/17.98)   | LOVE CRIMES                                | 52            |
| 69                    | 76           | 83        | 35            | <b>P.O.D.</b> ● ATLANTIC 83216/AG (11.98/17.98) <b>HS</b>  | THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN      | 51            |
| 70                    | 54           | 42        | 5             | <b>JO DEE MESSINA</b> ● CURB 77977 (11.98/17.98)   | BURN                                       | 19            |
| 71                    | 69           | 63        | 20            | <b>CARL THOMAS</b> ● BAD BOY 73025/ARISTA (10.98/17.98)  | EMOTIONAL                                  | 9             |
| 72                    | 49           | 39        | 5             | <b>BIG L</b> RAWKUS 26136*/PRIORITY (10.98/16.98)  | THE BIG PICTURE                            | 13            |
| 73                    | 71           | 70        | 15            | <b>DON HENLEY</b> ▲ WARNER BROS. 47083 (12.98/18.98)   | INSIDE JOB                                 | 7             |
| 74                    | 67           | 60        | 6             | <b>EVE 6</b> RCA 67713 (11.98/17.98)   | HORRORSCOPE                                | 34            |
| 75                    | 83           | —         | 2             | <b>JIM BRICKMAN</b> WINDHAM HILL 11557 (12.98/17.98) MY ROMANCE: AN EVENING WITH JIM BRICKMAN                    |  | 75            |
| 76                    | 79           | 65        | 6             | <b>VARIOUS ARTISTS</b> RAZOR & TIE 89031 (11.98/17.98)   | MONSTERS OF RAP                            | 52            |
| 77                    | 75           | 88        | 86            | <b>BRITNEY SPEARS</b> ◆ <sup>12</sup> JIVE 41651 (11.98/18.98)   | ...BABY ONE MORE TIME                      | 1             |
| 78                    | 77           | 74        | 87            | <b>GODSMACK</b> ▲ <sup>3</sup> REPUBLIC 153190/UNIVERSAL (11.98/17.98) <b>HS</b>                                 | GODSMACK                                   | 22            |
| 79                    | 73           | 78        | 19            | <b>MYA</b> ● UNIVERSITY 490640*/INTERSCOPE (12.98/18.98)   | FEAR OF FLYING                             | 15            |
| 80                    | 80           | 75        | 35            | <b>VERTICAL HORIZON</b> ▲ RCA 67818 (10.98/16.98) <b>HS</b>  | EVERYTHING YOU WANT                        | 40            |
| 81                    | 78           | 82        | 41            | <b>ENRIQUE IGLESIAS</b> ▲ INTERSCOPE 490540* (12.98/18.98)   | ENRIQUE                                    | 33            |
| 82                    | 68           | 64        | 16            | <b>WHITNEY HOUSTON</b> ▲ <sup>2</sup> ARISTA 14626 (19.98/24.98)   | WHITNEY: THE GREATEST HITS                 | 5             |
| 83                    | 81           | 69        | 42            | <b>CELINE DION</b> ▲ <sup>6</sup> 550 MUSIC 63760/EPIC (11.98 EQ/18.98)  | ALL THE WAY... A DECADE OF SONG            | 1             |
| 84                    | 84           | 71        | 69            | <b>SHEDAISSY</b> ▲ LYRIC STREET 165002/HOLLYWOOD (10.98/16.98) <b>HS</b>   | THE WHOLE SHEBANG                          | 70            |
| 85                    | 88           | 86        | 148           | <b>SHANIA TWAIN</b> ◆ <sup>17</sup> MERCURY (NASHVILLE) 536003 (12.98/18.98)                                     | COME ON OVER                               | 2             |
| 86                    | 85           | 73        | 15            | <b>LUCY PEARL</b> ● POOKIE 78059/BYOND (11.98/17.98)   | LUCY PEARL                                 | 26            |
| 87                    | 66           | 66        | 14            | <b>VARIOUS ARTISTS</b> ▲ WARNER BROS./ATLANTIC/ELEKTRA/ARISTA 62529/EEG (12.98/18.98)                            | TOTALLY HITS 2                             | 13            |
| 88                    | 41           | —         | 2             | <b>INCUBUS</b> IMMORTAL 61395/EPIC (17.98 EQ CD) WHEN INCUBUS ATTACKS VOL. I (EP)                                |  | 41            |
| 89                    | 82           | 67        | 43            | <b>SAVAGE GARDEN</b> ▲ <sup>2</sup> COLUMBIA 63711/CRG (11.98 EQ/17.98)  | AFFIRMATION                                | 6             |
| 90                    | 72           | 58        | 3             | <b>KIRK FRANKLIN PRESENTS 1NC</b> B-RITE 490325*/INTERSCOPE (11.98/17.98)  | KIRK FRANKLIN PRESENTS 1NC                 | 58            |
| 91                    | 92           | 72        | 17            | <b>AVANT</b> MAGIC JOHNSON 112069/MCA (11.98/17.98)  | MY THOUGHTS                                | 45            |
| 92                    | 87           | 79        | 33            | <b>JAGGED EDGE</b> ▲ SO SO DEF/COLUMBIA 69862/CRG (11.98 EQ/17.98)   | J.E. HEARTBREAK                            | 8             |
| 93                    | 93           | 93        | 8             | <b>BEENIE MAN</b> SHOCKING VIBES/VP 49093*/VIRGIN (11.98/16.98)  | ART AND LIFE                               | 68            |
| 94                    | 89           | 80        | 19            | <b>CYPRESS HILL</b> ▲ COLUMBIA 69990*/CRG (11.98 EQ/18.98)   | SKULL & BONES                              | 5             |
| 95                    | 102          | 96        | 18            | <b>MARY MARY</b> ● C2/COLUMBIA 63740/CRG (10.98 EQ/16.98)  | THANKFUL                                   | 59            |
| 96                    | 94           | 92        | 17            | <b>MANDY MOORE</b> ● 550 MUSIC 62195/EPIC (11.98 EQ/16.98)   | I WANNA BE WITH YOU                        | 21            |
| 97                    | 95           | 90        | 80            | <b>EMINEM</b> ▲ <sup>3</sup> WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98)                                      | THE SLIM SHADY LP                          | 2             |
| 98                    | 86           | 85        | 21            | <b>NO DOUBT</b> ▲ TRAUMA 490441*/INTERSCOPE (12.98/18.98)  | RETURN OF SATURN                           | 2             |
| 99                    | 96           | 76        | 3             | <b>WHEATUS</b> COLUMBIA 62146/CRG (11.98/17.98)  | WHEATUS                                    | 76            |
| 100                   | 99           | 87        | 18            | <b>504 BOYZ</b> ● NO LIMIT 50722*/PRIORITY (11.98/17.98)   | GOODFELLAS                                 | 2             |
| 101                   | 100          | 91        | 16            | <b>A*TEENS</b> STOCKHOLM 159007/MCA (11.98/17.98)  | THE ABBA GENERATION                        | 71            |
| 102                   | 101          | 81        | 11            | <b>SR-71</b> RCA 67845 (10.98/13.98) <b>HS</b>   | NOW YOU SEE INSIDE                         | 81            |
| 103                   | <b>NEW</b> ▶ |           | 1             | <b>STACIE ORRICO</b> FOREFRONT 25253 (11.98/15.98) <b>HS</b>   | GENUINE                                    | 103           |
| <b>► Pacesetter ◀</b> |              |           |               |  |  |               |
| 104                   | 151          | 134       | 48            | <b>DIANA KRALL</b> ● VERVE 050304/VG (12.98/18.98)   | WHEN I LOOK IN YOUR EYES                   | 56            |
| 105                   | 91           | 68        | 11            | <b>BUSTA RHYMES</b> ▲ FLIPMODE/ELEKTRA 62517*/EEG (12.98/18.98)  | ANARCHY                                    | 4             |
| 106                   | 90           | 57        | 3             | <b>SOUTH PARK MEXICAN</b> DOPE HOUSE 153292/UNIVERSAL (11.98/17.98)  | THE PURITY ALBUM                           | 57            |
| 107                   | 105          | 98        | 34            | <b>IDEAL</b> ● NOONTIME 47882/VIRGIN (10.98/16.98) <b>HS</b>   | IDEAL                                      | 83            |

Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △△ Certification of 400,000 units (Multi-Platino). \*Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. **HS** indicates past or present Heatseeker title. © 2000, Billboard/BPI Communications, and SoundScan, Inc.

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST                     | TITLE  | PEAK POSITION |
|-----------|-----------|------------|---------------|----------------------------|--|---------------|
| (108)     | 113       | —          | 2             | DONNIE MCCLURKIN           | LIVE IN LONDON AND MORE...                                 | 108           |
| 109       | 97        | 77         | 23            | SOUNDTRACK ▲               | ROMEO MUST DIE — THE ALBUM                                 | 3             |
| 110       | 107       | 108        | 41            | THIRD EYE BLIND ▲          | BLUE   | 40            |
| 111       | 98        | 89         | 16            | NINE DAYS                  | THE MADDING CROWD  | 67            |
| 112       | 63        | —          | 2             | (HED)PLANET EARTH          | BROKE  | 63            |
| (113)     | NEW ►     | —          | 1             | MUDVAYNE                   | L.D. 50  | 113           |
| 114       | 109       | 103        | 66            | LONESTAR ▲                 | LONELY GRILL   | 28            |
| 115       | 108       | 101        | 70            | TIM MCGRAW ▲               | A PLACE IN THE SUN   | 1             |
| 116       | 103       | —          | 2             | SOULDECISION               | NO ONE DOES IT BETTER                                      | 103           |
| 117       | 104       | 102        | 66            | BLINK-182 ▲                | ENEMA OF THE STATE   | 9             |
| 118       | 112       | 104        | 35            | STONE TEMPLE PILOTS ▲      | NO. 4  | 6             |
| (119)     | 139       | —          | 2             | SOUNDTRACK                 | BRING IT ON  | 119           |
| 120       | 120       | 117        | 35            | TOBY KEITH ●               | HOW DO YOU LIKE ME NOW?!                                   | 85            |
| (121)     | 133       | 131        | 15            | PLUS ONE                   | THE PROMISE  | 76            |
| 122       | 111       | 99         | 4             | SHAGGY                     | HOTSHOT  | 87            |
| 123       | 114       | 107        | 60            | SLIPKNOT ▲                 | SLIPKNOT   | 51            |
| 124       | 119       | 110        | 42            | KORN ▲                     | ISSUES   | 1             |
| 125       | 125       | 114        | 8             | THIRD DAY                  | OFFERINGS: A WORSHIP ALBUM                                 | 66            |
| (126)     | NEW ►     | —          | 1             | PATTY LOVELESS             | STRONG HEART   | 126           |
| (127)     | 126       | 129        | 22            | TRINA                      | DA BADDEST B***H   | 33            |
| 128       | 116       | 105        | 47            | DONELL JONES ▲             | WHERE I WANNA BE   | 35            |
| 129       | 106       | 95         | 5             | THE BRIAN SETZER ORCHESTRA | VAVOOM!  | 62            |
| (130)     | 136       | 138        | 4             | THE UNION UNDERGROUND      | ...AN EDUCATION IN REBELLION                               | 130           |
| 131       | 122       | 112        | 11            | JURASSIC 5                 | QUALITY CONTROL  | 43            |
| 132       | 123       | 113        | 102           | GOO GOO DOLLS ▲            | DIZZY UP THE GIRL  | 15            |
| (133)     | 140       | —          | 2             | BILL ENGVALL               | NOW THAT'S AWESOME   | 133           |
| 134       | 131       | 141        | 4             | NICKELBACK                 | THE STATE  | 131           |
| 135       | 117       | 100        | 10            | SISTER HAZEL               | FORTRESS   | 63            |
| (136)     | NEW ►     | —          | 1             | RICARDO ARJONA             | GALERIA CARIBE   | 136           |
| 137       | 121       | 126        | 22            | CAT STEVENS                | THE VERY BEST OF CAT STEVENS                               | 117           |
| 138       | 118       | 106        | 21            | DA BRAT ●                  | UNRESTRICTED   | 5             |
| 139       | 124       | 111        | 14            | LARA FABIAN                | LARA FABIAN  | 85            |
| (140)     | 162       | 184        | 59            | VARIOUS ARTISTS ▲          | WOW WORSHIP: TODAY'S 30 MOST POWERFUL WORSHIP SONGS        | 70            |
| (141)     | 161       | 158        | 23            | VARIOUS ARTISTS ●          | WOW WORSHIP ORANGE: TODAY'S 30 MOST POWERFUL WORSHIP SONGS | 65            |
| 142       | 138       | 124        | 26            | GEORGE STRAIT ▲            | LATEST GREATEST STRAITEST HITS                             | 2             |
| (143)     | 155       | 151        | 20            | SON BY FOUR ▲              | SON BY FOUR  | 94            |
| 144       | 134       | 123        | 6             | NINA GORDON                | TONIGHT AND THE REST OF MY LIFE                            | 123           |
| 145       | 132       | 127        | 41            | METALLICA ▲                | S & M  | 2             |
| (146)     | 188       | 174        | 50            | BRIAN MCKNIGHT ▲           | BACK AT ONE  | 7             |
| 147       | 152       | 137        | 45            | ALAN JACKSON ▲             | UNDER THE INFLUENCE  | 9             |
| (148)     | 193       | —          | 2             | VARIOUS ARTISTS            | CITY ON A HILL—SONGS OF WORSHIP AND PRAISE                 | 148           |
| (149)     | 171       | 190        | 3             | DAVID GRAY                 | WHITE LADDER   | 149           |
| 150       | 137       | 121        | 24            | ICE CUBE ●                 | WAR & PEACE VOL. 2 (THE PEACE DISC)                        | 3             |
| 151       | 129       | 115        | 34            | KITTIE                     | SPIT   | 79            |
| 152       | 135       | —          | 2             | FOURPLAY                   | FOURPLAY... YES, PLEASE!                                   | 135           |
| 153       | 141       | 118        | 16            | PEARL JAM ●                | BINAURAL   | 2             |

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST                        | TITLE  | PEAK POSITION |
|-----------|-----------|------------|---------------|-------------------------------|--|---------------|
| 154       | 144       | 122        | 40            | EIFFEL 65 ▲                   | EUROPOPOP  | 4             |
| (155)     | 165       | 148        | 13            | RASCAL FLATTS                 | RASCAL FLATTS  | 122           |
| 156       | 160       | 163        | 44            | RAGE AGAINST THE MACHINE ▲    | THE BATTLE OF LOS ANGELES  | 1             |
| 157       | 145       | 130        | 23            | ALICE DEEJAY                  | WHO NEEDS GUITARS ANYWAY?  | 76            |
| 158       | 147       | 120        | 37            | REBA MCENTIRE ●               | SO GOOD TOGETHER   | 28            |
| 159       | 157       | 144        | 11            | K.D. LANG                     | INVINCIBLE SUMMER  | 58            |
| 160       | 142       | 119        | 16            | PHISH                         | FARMHOUSE  | 12            |
| 161       | 158       | 147        | 96            | JUVENILE ▲                    | 400 DEGREEZ  | 9             |
| (162)     | 175       | 157        | 64            | SARAH MCLACHLAN ▲             | MIRROBALL  | 3             |
| 163       | 169       | 156        | 9             | METHRONE                      | MY LIFE  | 129           |
| (164)     | 189       | —          | 2             | VARIOUS ARTISTS               | TEEN RIOT  | 164           |
| 165       | 163       | 155        | 5             | CHRIS LEDOUX                  | COWBOY   | 134           |
| 166       | 172       | 160        | 79            | KENNY CHESNEY ▲               | EVERYWHERE WE GO   | 51            |
| (167)     | NEW ►     | —          | 1             | VARIOUS ARTISTS               | I COULD SING OF YOUR LOVE FOREVER: 25 MODERN WORSHIP SONGS       | 167           |
| 168       | 115       | —          | 2             | MAJOR FIGGAS                  | FIGGAS 4 LIFE  | 115           |
| 169       | 130       | 109        | 7             | CANIBUS                       | 2000 B.C. (BEFORE CAN-I-BUS)                                     | 23            |
| (170)     | RE-ENTRY  | —          | 4             | RACHAEL LAMPA                 | LIVE FOR YOU   | 120           |
| 171       | 150       | 128        | 27            | BLOODHOUND GANG ▲             | HOORAY FOR BOOBIES   | 14            |
| 172       | 146       | 172        | 26            | LYNYRD SKYNYRD                | THE MILLENNIUM COLLECTION: THE BEST OF LYNYRD SKYNYRD            | 146           |
| 173       | 180       | 183        | 4             | KEITH URBAN                   | KEITH URBAN  | 173           |
| 174       | 185       | 170        | 50            | KENNY ROGERS ▲                | SHE RIDES WILD HORSES  | 60            |
| 175       | 149       | 132        | 9             | JIMMY PAGE & THE BLACK CROWES | LIVE AT THE GREEK  | 64            |
| 176       | 184       | 164        | 26            | GERALD LEVERT ●               | G  | 8             |
| 177       | 174       | 178        | 27            | AC/DC ●                       | STIFF UPPER LIP  | 7             |
| 178       | 156       | 139        | 22            | BIG PUNISHER ●                | YEEEAH BABY  | 3             |
| 179       | 170       | 152        | 68            | ANDREA BOCELLI ▲              | SOGNO  | 4             |
| 180       | 148       | 116        | 12            | SOUNDTRACK ●                  | SHAFT  | 22            |
| 181       | 128       | —          | 2             | BUJU BANTON                   | UNCHAINED SPIRIT   | 128           |
| 182       | 159       | 143        | 65            | SMASH MOUTH ▲                 | ASTRO LOUNGE   | 6             |
| 183       | 199       | 194        | 99            | PHIL COLLINS ▲                | ...HITS  | 18            |
| 184       | 181       | 161        | 55            | MARY J. BLIGE ▲               | MARY   | 2             |
| 185       | 176       | 149        | 7             | MOBY                          | MOBYSONGS: 1993—1998   | 137           |
| 186       | 127       | —          | 2             | ZEBRAHEAD                     | PLAYMATE OF THE YEAR   | 127           |
| (187)     | RE-ENTRY  | —          | 10            | VARIOUS ARTISTS ●             | WOW GOLD: 30 LANDMARK CHRISTIAN SONGS OF THE 70'S, 80'S AND 90'S | 111           |
| 188       | 190       | 186        | 73            | 2PAC ▲                        | GREATEST HITS  | 3             |
| 189       | 194       | 175        | 27            | BONE THUGS-N-HARMONY ▲        | BTNHRESURRECTION   | 2             |
| (190)     | RE-ENTRY  | —          | 30            | SNOOP DOGG & THA EASTSIDAZ ●  | SNOOP DOGG PRESENTS THA EASTSIDAZ                                | 8             |
| (191)     | RE-ENTRY  | —          | 31            | D'ANGELO ▲                    | VOODOO   | 1             |
| 192       | 177       | 169        | 13            | VARIOUS ARTISTS               | ULTIMATE DANCE PARTY 2000  | 70            |
| 193       | 166       | 145        | 7             | WILL DOWNING                  | ALL THE MAN YOU NEED   | 100           |
| 194       | 196       | 146        | 14            | BONEY JAMES/RICK BRAUN        | SHAKE IT UP  | 78            |
| 195       | 191       | 185        | 66            | SOUNDTRACK ▲                  | TARZAN   | 5             |
| 196       | 153       | 136        | 6             | C-BO                          | ENEMY OF THE STATE   | 91            |
| 197       | 167       | 142        | 5             | MORCHEEBA                     | FRAGMENTS OF FREEDOM   | 113           |
| 198       | 164       | 133        | 7             | SOUNDTRACK                    | POKEMON THE MOVIE 2000: THE POWER OF ONE                         | 85            |
| 199       | 154       | 150        | 26            | VITAMIN C ●                   | VITAMIN C  | 29            |
| (200)     | RE-ENTRY  | —          | 2             | RODNEY CARRINGTON             | MORNING WOOD   | 153           |

**TOP ALBUMS A-Z (LISTED BY ARTISTS)**

|                             |                       |                               |                       |                                   |                                |  |  |
|-----------------------------|-----------------------|-------------------------------|-----------------------|-----------------------------------|--------------------------------|--|--|
| 2gether 15                  | Tommy Braxton 20      | Eiffel 65 154                 | Jay-Z 65              | Reba McEntire 158                 | Plus One 121                   | Mission: Impossible 2 67                     | City On A Hill—Songs Of Worship                                      |
| 2Pac 188                    | Jim Brickman 75       | Eminem 3, 97                  | Wyclef Jean 12        | Tim McGraw 115                    | P.O.D. 69                      | Nutty Professor II: The Klumps 23            | And Praise 148   |
| 3 Doors Down 7              | Sarah Brightman 17    | Bill Engvall 133              | Joe 27                | Brian McKnight 146                | Kelly Price 43                 | The Original Kings Of Comedy 58              | I Could Sing Of Your Love Forever: 25 Modern Worship Songs           |
| 504 Boyz 100                | Buju Banton 181       | Eve 6, 74                     | Donell Jones 128      | Sarah McLachlan 162               | Rage Against The Machine 156   | Pokemon The Movie 2000: The Power Of One 198 | Monsters Of Rap 76   |
| AC/DC 177                   | Busta Rhymes 105      | Everclear 37                  | Jurassic 5 131        | Jo Dee Messina 70                 | Rascal Flatts 155              | Romeo Must Die — The Album 109               | Now 4 5  |
| Yolanda Adams 31            | Canibus 169           | Lara Fabian 139               | Juvenile 161          | Metallica 145                     | Red Hot Chili Peppers 18       | Shaft 180                                    | Ryde Or Die Vol. II 33   |
| Christina Aguilera 21       | Rodney Carrington 200 | Fourplay 152                  | Toby Keith 120        | Methrone 163                      | Moby 49, 185                   | Tarzan 195                                   | The Source Hip-Hop Music Awards 2000—The Album 19                    |
| Alice Deejay 57             | C-Bo 196              | Kirk Franklin Presents INC 90 | Kid Rock 38, 54       | Morcheeba 197                     | Kenny Rogers 174               | South Park Mexican 106                       | Teen Riot 164  |
| Marc Anthony 156            | Kenny Chesney 166     | Billy Gilman 29               | Kittie 151            | Mudvayne 113                      | Ruff Endz 68                   | Britney Spears 2, 77                         | Totally Hits 2 87  |
| Ricardo Arjona 136          | Phil Collins 183      | Godsmack 78                   | Korn 124              | Mya 79                            | Santana 42                     | SR-71 102                                    | Ultimate Dance Party 2000 192  |
| A*Teens 101                 | Common 63             | Goo Goo Dolls 132             | Diana Krall 104       | Nelly 1                           | Savage Garden 89               | Cat Stevens 137                              | WOW Gold: 30 Landmark Christian Songs Of The 70's, 80's And 90's 187 |
| Avant 91                    | Creed 4               | Nina Gordon 144               | Rachael Lampa 170     | Next 51                           | Jill Scott 55                  | Sting 11                                     | WoW Worship Orange: Today's 30 Most Powerful Worship Songs 141       |
| B.B. King & Eric Clapton 16 | Cypress Hill 94       | David Gray 149                | Kid Rock 38, 54       | Nickelback 134                    | The Brian Setzer Orchestra 129 | Stone Temple Pilots 118                      | WoW Worship: Today's 30 Most Powerful Worship Songs 140              |
| Backstreet Boys 59          | Da Brat 138           | D'Angelo 198                  | Limpy Bizkit 57       | Nine Days 111                     | Shaggy 122                     | George Strait 142                            | Vertical Horizon 80  |
| Baha Men 25                 | D'Angelo 198          | De La Soul 45                 | Lonestar 114          | No Doubt 98                       | SheDaisy 84                    | Third Day 125                                | Vitamin C 199  |
| BBMak 44                    | De La Soul 45         | Deftones 64                   | Patricia Loveless 126 | 'N Sync 8                         | Jessica Simpson 41             | Third Eye Blind 110                          | Wheatius 99  |
| BeBe 30                     | Destiny's Child 14    | Don Henley 73                 | Patty Loveless 126    | Stacie Orrico 103                 | Sisqo 52                       | Carl Thomas 71                               | Lee Ann Womack 62  |
| Beenie Man 93               | Dido 60               | Faith Hill 24                 | Ice Cube 150          | Jimmy Page & The Black Crowes 175 | Sister Hazel 135               | Three 6 Mafia 50                             | Zebrahead 186  |
| Big L 72                    | Celine Dion 83        | Whitney Houston 82            | Ideal 107             | Papa Roach 9                      | Smash Mouth 182                | Aaron Tippin 53                              |  |
| Big Punisher 178            | Disturbed 39          | Ice Cube 150                  | Enrique Iglesias 81   | Pearl Jam 153                     | Snoop Dogg & Tha Eastsidaz 190 | Trina 127                                    |  |
| Big Tymers 35               | Dixie Chicks 36       | Incubus 48, 88                | Major Figgas 168      | A Perfect Circle 61               | Son By Four 143                | Shania Twain 85                              |  |
| Mary J. Blige 184           | DJ Clue 6             | Alan Jackson 147              | Mary Mary 95          | Phish 160                         | SoulDecision 116               | The Union Underground 130                    |  |
| Blink-182 117               | DMX 28                | Jagged Edge 92                | Matchbox twenty 34    | Pink 32                           | SOUNDTRACK                     | Keith Urban 173                              |  |
| Bloodhound Gang 171         | Do Or Die 13          | Major Figgas 168              | Donnie McClurkin 108  | Bring It On 119                   | Bring It On 119                | Various Artists                              |  |
| Andrea Bocelli 179          | Will Downing 193      | Donell Jones 128              |                       | Coyote Ugly 10                    | Coyote Ugly 10                 |  |  |
| Bon Jovi 26                 | Dr. Dre 22            | Donell Jones 128              |                       |                                   |                                |  |  |
| Bone Thugs-N-Harmony 189    |                       |                               |                       |                                   |                                |  |  |

## 'N SYNC, EMINEM TOP MTV AWARDS

(Continued from page 5)

awards: best pop video, viewers choice, and best choreography in a video.

Eminem's "The Marshall Mathers LP" (Web/Aftermath/Interscope) is also expected to have a post-awards-show sales jump. Eminem's "The Real Slim Shady" video won two awards, best video of the year and best male video. "The Real Slim Shady" and "Bye Bye Bye" were tied for most nominations, with six each.

Nonetheless, media saturation may hamper both acts' sales effects. "A lot of people have got the [latest] 'N Sync and Eminem albums already," says Doug Smith, music buyer for Carnegie, Pa.-based National Record Mart. "So I can't see sales for those albums doubling after the awards show. They'll probably increase in the 10%-30% range."

"The 'N Sync and Eminem albums should have similar spikes in sales," notes David Levesque, head music buyer for Troy, Mich.-based retail chain Harmony House Records and Tapes. "Even though Eminem and 'N Sync are very different, they also have a lot of the same people buying their music."

### OVEREXPOSURE FACTOR

Overexposure, and the fact that record sales have already peaked for some of the awards show artists, may also affect post-awards show sales, adds Levesque. "This has been 'N Sync's year, but they've been overexposed. Their record sales will go up after the

awards show, but the sales increase won't be so over the top that it's going to break another record."

Smith adds, "People are getting kind of sick of Eminem and 'N Sync. The awards show won't hurt their sales, but it won't be a turning point in their careers, like the [1999] Grammys were for Ricky Martin. MTV didn't really have any developing artists on the verge of a big breakthrough performing on the show, so I don't see any major new breakout sales happening because of this year's MTV Awards. All of the artists who performed already have big hits out right now."

Performing at the awards show were 'N Sync, Eminem, Janet, Britney Spears, Christina Aguilera, Red Hot Chili Peppers, Sisqó, Rage Against The Machine, Blink-182, and Nelly.

Red Hot Chili Peppers received the special Video Vanguard Award for their outstanding contributions to the music video medium, with the award recipient determined by MTV. The 2000 MTV Video Music Awards were hosted by comedians Marlon and Shawn Wayans.

Videos eligible for this year's awards were clips that premiered on MTV between June 12, 1999, and June 9, 2000. Approximately 1,400 ballots were sent out for the final voting phase, with about 750 sent to music industry professionals and about 650 sent to select MTV viewers.

Following is the list of winners:

**Best video of the year:** Eminem, "The Real

Slim Shady" (Web/Aftermath/Interscope).  
**Best male video:** Eminem, "The Real Slim Shady."

**Best female video:** Aaliyah, "Try Again" (Blackground/Virgin).

**Best group video:** Blink-182, "All The Small Things" (MCA).

**Best R&B video:** Destiny's Child, "Say My Name" (Columbia).

**Best rap video:** Dr. Dre Featuring Eminem, "Forgot About Dre" (Aftermath/Interscope).

**Best hip-hop video:** Sisqó, "Thong Song" (Dragon/Def Soul).

**Best dance video:** Jennifer Lopez, "Waiting For Tonight" (The Work Group/Epic).

**Best rock video:** Limp Bizkit, "Break Stuff" (Flip/Interscope).

**Best pop video:** 'N Sync, "Bye Bye Bye" (Jive).

**Best new artist in a video:** Macy Gray, "I Try" (Clean Slate/Epic).

**Best video from a film:** Aaliyah, "Try Again" from "Romeo Must Die."

**Viewers choice:** 'N Sync, "Bye Bye Bye."

**Breakthrough video:** Björk, "All Is Full Of Love" (Elektra).

**Best direction in a video:** Red Hot Chili Peppers, "Californication" (Warner Bros.). Directors: Jonathan Dayton and Valerie Faris.

**Best choreography in a video:** 'N Sync, "Bye Bye Bye." Choreographer: Darrin Henson.

**Best special effects in a video:** Björk, "All Is Full Of Love." Special effects: Glassworks.

**Best art direction in a video:** Red Hot Chili Peppers, "Californication." Art director: Colin Strause.

**Best editing in a video:** Aimee Mann, "Save Me" (Reprise). Editor: Dylan Tichneur.

**Best cinematography in a video:** Macy Gray, "Do Something." Director of photography: Jeff Cronenwett.

## GORDY SETS UP FUND

(Continued from page 12)

"People don't realize that even if artists did get royalties, a gold record, until 1973, was only 330,000 albums," said Benson. "Multiply by \$3 wholesale, and that's only \$1 million, out of which artists got a tiny percentage."

Gordy likened veteran R&B artists to older sports figures, and he repeated the analogy in an interview with Billboard following his gift.

"Many people get paid who no longer can produce, but our pioneers are still selling records and making money," he said. "I admire [Seagram president/CEO] Edgar Bronfman, and I think [the record company's executives'] hearts are in the right place. I just think people are so busy, and there's a lack of clarity on the issue. The right way to address it is to start with respect for the legacy of the music. But it's just a matter of timing. I'll eventually sit down with them and know they'll do the right thing. I'm just a catalyst."

Universal Music Group declines comment.

Gordy proved to be a leader by example, as other R&B luminaries, including Aretha Franklin, quickly matched his generosity. Presenting an absent Ertegun with the R&B Founders Award, she pledged her own \$50,000 contribution and challenged her fellow artists in the audience to follow suit.

Jerry Butler, who received a money award as a member of the Impressions, gave it back to the foundation. Lifetime Achievement Award winner Stevie Wonder asked young and old artist attendees to join together in a classic R&B song compilation, with royalties going to the foundation.

Foundation director and awards committee member Bonnie Raitt, long a champion of royalty reform and other efforts on behalf of R&B artists,

saluted Franklin's challenge and Berry's donation.

"We owe everything to these artists, who built the industry and are suffering," she said, acknowledging the need to further educate the public about the issue. "When someone like Berry Gordy gets up and talks about royalty reforms and the lack of recognition of artists and their plight, it makes a big difference."

The event's other honorees were Huey "Piano" Smith, Sylvia Robinson, Clyde

Otis, the Chi-Lites, Johnnie Johnson, and Betty Wright. The late Marvin Gaye was the subject of the Legacy Tribute.

Benson noted another significant sign that the Rhythm & Blues Foundation had "turned a corner" with Pioneer Awards 2000. "This is the first time the show has not only broken even but made money," he said, pointing out that previous presentations have been held in conjunction with the Grammy Awards festivities, which tripled the costs.

## RADIOHEAD WON'T PLAY BY RULES

(Continued from page 87)

American playback of "Kid A." The music was accompanied by a 3D film of the ocean floor, projected in glorious detail on the theater's signature, 80-foot-high screen.

More than a few audience members were left speechless after the listening session was complete. Even Watts-Russell told the crowd it would probably take several years before "Kid A" can be truly evaluated amid Radiohead's catalog.

Jay Krugman, Capitol senior VP of marketing, hints that the label has other ideas up its sleeve. "We would certainly agree that the project does present its unique challenges," he says. "Look for surprises." He points to extensive press coverage on the band, which will include a Spin magazine story in early October. Radiohead will also be the cover story for the October issue of the U.K.'s Q magazine.

"It's important to recognize that their stature in the press grew dramatically through the life of the last project," says Krugman. Indeed, "OK Computer" saw the band's profile rebound both commercially and critically. Its 1993 debut, "Pablo Honey,"

bolstered by the breakthrough track "Creep," has sold 1 million copies in the U.S., reports SoundScan, but 1995's "The Bends" was pegged back to 700,000 units.

Now, thanks to popular acceptance of "OK Computer," the act's global fan base is poised to grow even larger.

Band manager Hufford says, "During the period they've been away, the band's reputation and stature has grown, so we're coming into this somewhere we've never been before—there's just an incredible level of excitement."

O'Brien concludes that the toil and anguish that went into "Kid A" will have been worth it if the result is the simple freedom to make more music more often. "You have to look at David Bowie in the '70s," he says. "Sometimes he brought out two albums a year. He was on a mission. His albums were hit and miss sometimes, but he was brilliant because of that."

Assistance in preparing this story was provided by Jonathan Cohen in New York.

## BETWEEN THE BULLETS



by Geoff Mayfield

**SNOOZE ALARM:** Someone wake me up when the big albums start to show. The combination of back-to-school distractions, Labor Day getaways, and a "Where's the beef?" release schedule results in a somewhat sleepy Billboard 200. That means no new chart-topper, with Nelly holding court for a fourth week. In fact, last issue's top five albums are also this issue's, the only change being that Creed and the multi-act "Now 4" have traded places, the former moving up a notch to No. 4 with a 3% gain. Actually, Creed is the only member from last issue's top 20 to see any kind of growth over prior-issue sales.

As was the case for the last couple of weeks, Nelly's "Country Grammar" is the only one on the chart to sell 200,000 or more units. Despite his 6% decline, he takes in 200,500 for the week. He's followed by Britney Spears (154,500 units, down 10%), whose latest has been No. 2 in all but three of its 16 chart weeks.

The thunder that we expect to find during the holiday selling season begins to roll on Tuesday (12), when Christina Aguilera's Spanish-language album and new releases from Boyz II Men, Barenaked Ladies, and LL Cool J hit stores. Madonna, George Strait, and Barbra Streisand will be among the contenders who arrive the following week.

MTV's Video Music Awards, on Sept. 7, and the inaugural telecast of the Latin Grammy Awards, Wednesday (13) on CBS, should also add some needed zip to music sales.

In the meantime, rapper C-Murder, whose new album hit stores Sept. 5, looks like the odds-on favorite for next issue's Hot Shot Debut, with an outside shot at the No. 1 slot. His last one bowed at No. 2 with opening-week sales of 175,500 copies in March 1999. The 1998 debut of this Master P sibling had a lower peak, No. 3, but made even more sales noise, ringing up 197,000 copies in its first week.

**IN-BETWEEN TIME:** While we await the fireworks, at least we have the mild thrill of having four new titles bow in the top 20. If you read this column in the last issue, you know we haven't seen too many high debuts during what has turned out to be a tepid summer for new releases. For each of the four acts—DJ Clue, Do Or Die, 2Gether, and Sarah Brightman—the chart positions scored by the new arrivals either set or tie career-high peaks.

Clue is the only one of the four to reach the top 10, launching at No. 6 with 112,500 units. The mix DJ's 1999 bow actually sold 16% more in its first week, opening with 131,500 pieces. However, since it arrived amid heavier competition, the week before Christmas, those sales placed it no higher than No. 26.

Do Or Die, another hip-hop artist, ties his career high, starting at No. 13 with 58,000 units. His last album, 1998's "Headz Or Tailz," also debuted at No. 13. Like Clue, Do Or Die's last album actually sold more—to the tune of 88,000 units. Also like Clue, that earlier album was fighting holiday traffic, although it was Easter rather than Christmas.

Made-for-MTV act 2Gether (No. 15) and Broadway chanteuse Brightman (No. 17) not only reach higher chart rungs than ever before, but each does so with huge sales improvement.

The series debut of "2Gether," based on an MTV movie, helps the prefab five surpass 55,000 pieces, which also locks up No. 1 on Top Independent Albums. TVT had exclusive versions of the new set available at Target and at Best Buy. The original soundtrack had its best week in March, when it peaked at No. 35 with 41,000 units. That album, which had a bump two weeks ago that took it to No. 135 on The Billboard 200 when the series hit MTV, sees a 25% decline following the new title's release. It's now No. 22 on the indie list and falls shy of the big chart.

Brightman has, by far, her biggest week as a solo artist. A '98 album, "Time To Say Goodbye," and one of two 1999 releases, "Eden," each hit 19,000 units in their biggest sales weeks, a standard that is shattered by her new "La Luna," which opens with 50,500 pieces. "Eden" peaked at No. 65, while "Goodbye" stalled at No. 71.

**ON THE TUBE:** Somewhat surprisingly, "The Source Hip-Hop Music Awards 2000—The Album" gets no lift from the Aug. 29 airing on UPN of the troubled awards broadcast, which had to be patched together when a disruption interrupted the taping (Billboard, Sept. 2). The album slips two spots to No. 19, with a 2.6% decline, despite a decent boost in ratings over that of 1999's broadcast. This year's show got a 3.3 rating and a 5 share; last year's drew 2.5/5. Of the acts that played the show, the only one to see a boost on either The Billboard 200 or Top Independent Albums is dead prez, which rides a 29% bump to bullet 46-30 on the indie list. Sales for this year's Source compilation declined each of the weeks since it bowed at No. 19, but last issue it slid up to No. 17 in a soft part of the chart, by far the highest rank of the five compilations to which the hip-hop magazine has lent its name. A '98 set, "The Source Presents Hip Hop Hits—Volume 1," peaked at No. 38... Diana Krall squeezes juice from the appearance she and Tony Bennett made on "Late Show With David Letterman." Her "When I Look In Your Eyes" moves 151-104 with a 71% lift, the largest percentage boost on The Billboard 200. With a 30% gain, Krall's "Love Scenes" climbs in at No. 49 on Top Pop Catalog Albums, only the second time it has appeared on that chart.

## REVISED ADVISORY LABEL SCRUTINIZED

(Continued from page 10)

This year, both Gore and Lieberman mentioned the issue of media violence and its effect on children in their acceptance speeches at the Democratic National Convention.

### HISTORY OF AN ADVISORY

The voluntary Parental Advisory Label program was created and implemented in 1985 by the RIAA to give parents or guardians the ability to make informed listening choices for their children by providing a voluntary sticker on possibly controversial or objectionable recordings.

Then as now, the structure of the voluntary program called for artists and record companies to determine which records should contain a label indicating a parental advisory. In most cases, records with possibly offensive lyrics were stickered, but in some cases companies chose not to sticker records that contained explicit lyrics or covers.

The establishment of the labeling program followed a resolution by the National Parent-Teacher Assn. (PTA) in June 1984 calling for the establishment of a rating system for records that would make it easier for parents to identify material containing profanity, sex, violence, or vulgarity (Billboard, July 7, 1984).

In early '85, the "concerned housewives" of the Parents Music Resource Center, co-founded by Tipper Gore, joined the PTA in a call for labeling.

The Senate Commerce Committee held its now-famous hearing on objectionable lyrics in September 1985. The then Sen. Al Gore joined other lawmakers in questioning panelists Frank Zappa, Twisted Sister lead singer Dee Snider, John Denver, and

the then RIAA chief Stanley Gortikov about objectionable lyrics (Billboard, Sept. 28, 1985).

No legislation was introduced, and although Gore was polite throughout, other senators threatened that if the industry didn't regulate itself, Congress might step in. Throughout the '80s and '90s, the industry also fought censorship legislation and more vigorous labeling bills introduced in dozens of state legislatures.

In 1996, after continuing pressure from lawmakers and parents' groups to expand the voluntary program, the RIAA, with assistance from NARM, extended its program by providing record retailers with a variety of point-of-sale tools, such as posters, to alert parents to the advisory and explain the intent of the label. That same year, "family values" critics of gangsta rap held congressional hearings and also staged a series of protests at retail record stores to underscore their contention that kids were able to purchase such recordings.

At a November 1999 Senate hearing, "Music Violence: How Does It Affect Our Children?," Lieberman and other lawmakers asked the RIAA to toughen its program (Billboard, Nov. 15, 1999). "I hope the RIAA will consider improving its one-size-fits-all labeling system, at a minimum," Lieberman said, "to give parents more of the basic information they need to make informed judgments."

Lieberman also asked that the Seagram Co.'s Universal Music Group "will start by dumping (Nothing/Interscope act) Marilyn Manson." (Universal then owned 50% of Interscope.)

Seagram had come under tough scrutiny since the half-acquisition of Interscope in 1996, largely because of Interscope's distribution of some gangsta rap albums on the Death Row label. At the hearing, Seagram president/CEO Edgar Bronfman Jr. replied to criticism by saying that the company was aiming to strike a balance among artists' creative interests, marketplace preferences, and

community standards.

During the hearing, Lieberman also widened his net beyond Seagram. "The men and women who run Seagram, Time Warner, Sony, BMG, and [sic] PolyGram must stop hiding behind the First Amendment and confront the damage some—and I emphasize some—of their products are doing," he said.

At that hearing, the now-vice presidential candidate also called for Senate investigation of the connection between some rap labels and organized crime.

The RIAA's Rosen testified that the current parental advisory sticker was sufficient and that it was "the responsibility of parents, not record

companies, to monitor what their children buy and listen to."

Lieberman and other lawmakers grilled Rosen and said they were disappointed with her presentation of industry views. Rosen disagreed with Lieberman's estimation of the cultural legitimacy of such groups as Marilyn Manson, responding, "Senator, I'd like to open your eyes further to American culture."

Rosen chose not to appear at another media violence hearing before the Senate Commerce Committee held last year, saying she did not want "to be political fodder" (Billboard, May 15, 1999). Lieberman, present at that hearing, lambasted the entertainment industry for its

marketing practices and called for the FTC probe that Clinton soon "borrowed."

Lieberman and McCain have also introduced a uniform-label bill this year. It would require all entertainment industry products to carry a uniform label describing the "nature, context, intensity of violent content, and age appropriateness" of violent content. Fines for manufacturers and retailers in violation would be \$10,000 for every day the product is in the marketplace. An RIAA spokesman characterized the bill as "an unconstitutional prior restraint on free speech" (Billboard, May 27). The bill has not yet been scheduled for a hearing.

## MIDYEAR RIAA STATS

(Continued from page 10)

ident/CEO of the RIAA, in a statement accompanying the statistics. "CDs will be around for a long time."

Cassettes accounted for 8% of all product shipped to manufacturers in the first two quarters of 2000 and 5% of the overall market in terms of dollars. Cassettes represent \$303 million in business at list price, down from 8.1% and \$482 million in 1999. Cassettes are down 37.1% in dollar value and 31.5% in units shipped from the same period last year.

Retailers are realizing numbers reflective of the RIAA's stats, with CD sales dominating the market, and cassette sales falling off. "That would be exactly what we're seeing,"

says Gary Jackson, buyer for Owensboro, Ky.-based Waxworks Inc., owner of more than 100 Disk Jockey stores. He says that big sellers like Spears, 'N Sync, and Eminem are driving the train, while "catalog sales are soft."

Singles shipments also continued a steep decline, down 45.2% from 41.5 million units in midyear 1999 to 22.7 million this year. Dollar value of singles shipments dropped to \$93.3 million, down from \$165.5 million last year and \$205 million in mid-'98.

Special markets, however, continued to increase in the first half of this year, as shipments of all formats to direct and special markets grew

3.8% from 138.4 million in mid-'99 to 143.7 million in '00. Dollar value of shipments to direct and special markets grew 3.9% from \$767.2 million in mid-'99 to \$796.8 million this year.

The RIAA's midyear statistics, which are compiled by the accounting firm of PricewaterhouseCoopers LLP, represent direct data from companies that distribute approximately 90% of the prerecorded music in the U.S. To calculate unit shipments and dollar values for the remainder of the market, PricewaterhouseCoopers utilizes retail sales data from SoundScan to estimate shipments by non-reporting companies.

## LATIN CDs CONTINUE TO RISE

(Continued from page 10)

absence of a big video hit. Still, Latin CD sales are so strong, they more than compensated for the drops.

"The nice thing about the Latin music market is it's very plump and healthy, and it just moves along every year," says Alex Walsh, VP of market research for the RIAA. "The important thing is whenever we're talking

about these numbers, we're talking about music that's 51% in Spanish."

That takes crossover acts like Marc Anthony out of the equation.

In fact, unlike last year, Latin music hasn't had a series of huge-selling artists to fuel the numbers, says John García, world music product manager for Virgin Megastores. But, says García, Virgin has expanded its Latin music department in almost all stores in the past two years and is developing *rock en español* sections in various locations.

According to the RIAA, shipments of Latin music full-length CDs jumped 16% over midyear 1999, from 17.5 million units to 20.2 million units.

Cassette shipments dropped 23% and decreased 31% in total dollar value, although the format continues to be popular in Latin music.

The RIAA says it is in the process of breaking up Latin music shipment data into genre categories. These are expected to be reported by year's end.

## WARNER ASKS COUNTRY TO HENLEY'S 'WEDDING'

(Continued from page 10)

a good shot at country radio. "The tradition of country music historically is about the singer and the song. It's great, because the whole spotlight of that track is about the singer and the song. It's Don with acoustic guitar and very simple instrumentation."

Purcell says Henley will be involved in promoting the single. "You can probably expect him to show up on some morning shows out there," says Purcell, adding that Henley will likely be doing some country press as well.

Henley has already filmed a video for the song. "It was shot in Los Angeles at a very interesting place. It's a house that Jackson Browne partially grew up in that his grandfather built. It's called the Abbey, and it's in East L.A. Jackson's grandfather was a sailor. He traveled the world."

"Then one day he had a spiritual epiphany and got saved, I guess, much like the man who wrote 'Amazing Grace,' and went and built this house as sort of a shrine with these two Mexican laborers," he says. "The three of

them built it by hand. It's made out of stone and has parts in it from all over the world, from his travels. It's quite beautiful. We shot the video there."

Even though country programmers have yet to hear the new version of the song, reaction to Henley playing on country airwaves has been positive.

"He's a Texas guy, so it's easy for us to make that leap," says KPLX-FM Dallas assistant PD Smokey Rivers. "A good song is a good song, and if you look back, Eagles stuff meshes pretty well with country and always has. I don't think the audience will have any trouble with it being Don Henley. So bring it on!"

"I really hope that 'For My Wedding' is accepted at country radio," says Henley. "I don't know if they will accept me or not, but I certainly feel a kinship there. I don't feel like an outsider. Lord knows the Eagles certainly had an influence on the country music we hear today. I don't know if that's good or bad," he says with a laugh. "That depends on who you ask, I guess."

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## 'Billboard Minutes' Grows Via Syndi, Tech Advances

"Billboard Minutes" is celebrating its 200th show with the announcement of new syndication deals and technological advances that will give the programming even greater exposure.

Last year, Billboard and Billboard.com partnered with AENTV, the leading creator and webcaster of original programming for the Internet, to create "Billboard Minutes," a streaming video program offering worldwide Internet audiences up-to-the-minute news about artists, tours, new releases and the Billboard charts. There are 5 shows produced every week (top news, pop/rock, country, R&B/hip-hop, and Latin). Taping and production take place at the new Inextv/AENTV Internet Media Center in Woodland Hills, Calif.

With the help of syndication deals and technological advances, the audience for "Billboard Minutes" is rapidly growing. AltaVista.com and iWON.com, two of the top search engines on the

Internet, have recently partnered with AENTV to syndicate "Billboard Minutes" worldwide.

On the technology side, a wireless application will enable audiences to receive streamed audio and video through handheld devices. Further, AENTV now offers the five-minute programming in both narrowband and broadband formats.

"Our goal is to develop and produce original branded or celebrity-driven programming that has wide demographic appeal, and to offer that programming through our syndication channels to a chosen group of high-profile syndication partners, portals, search engines, and destination sites," said Drew Cummings, president/CEO of AENTV.

For more information on "Billboard Minutes" syndication opportunities, contact Glen Schwartz at 818-884-9966 (ext. 704). To view the show, click the "Billboard Minutes" icon at Billboard.com.



## Subscribers To Vote For Top Videos

Final ballots for the Billboard Music Video Awards will be included in Billboard's Sept. 30 issue. The vote is the final step in a three-step process. Record labels submitted potential nominees for 10 different categories. An expert panel of judges narrowed down hundreds of submissions to choose the top 5 in each

category. Domestic subscribers will now have their chance to vote for the winners.

Awards will be given at the Billboard Music Video Awards Show, to take place on Nov. 10 at the Universal Hilton, Universal City, Calif., as the finale to the three-day Billboard Music Video Conference.

## PERSONNEL DIRECTIONS

Allison Farber has joined Billboard's advertising department in New York as advertising assistant. Farber will provide administrative and sales department support, keep track of advertising space in the Airplay Monitors, and assist in additional sales department projects.

Prior to joining Billboard, Farber interned for Sen. Charles E. Schumer, D-N.Y., providing administrative support in the local senatorial office, and researching

social and legislative issues. She also co-founded and managed Nu Balance Productions, an entertainment promotion company that specializes in nightly productions. At Nu Balance, Farber booked talent, negotiated contracts, and planned nightly programming. She received her B.A. in English at the State University of New York at Buffalo. Farber reports to Joellen Sommer, business manager of the Billboard Music Group.



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# Making Her Own Kind Of 'Music'

WITH THE ADVANCE OF "Music" (Maverick) to the top of The Billboard Hot 100, Madonna becomes only the sixth artist in the rock era to achieve at least 12 No. 1 hits. By racking up an even dozen chart-toppers, Madonna ties the Supremes and pulls into fifth place among acts with the most No. 1's.

Madonna needs eight more to match the Beatles, who have 20. Five more will bring her even with Elvis Presley, who has 17. Just three more will match Mariah Carey's total of 15, and with her next No. 1 title, Madonna will tie Michael Jackson for fourth place, with 13.

Madonna's 12th No. 1 hit comes 15 years and 10 months after her first, "Like A Virgin." By comparison, the Beatles' 12th No. 1 hit, "Paperback Writer," came two years and five months after their first, "I Want To Hold Your Hand." Presley had a span of exactly four years between his first No. 1, "Heartbreak Hotel," and his 12th, "Stuck On You." Carey took seven years and one month to go from "Vision Of Love" to her 12th No. 1, "Honey."

Among the artists with the greatest amount of No. 1 hits, only Jackson took longer to achieve his 12th chart-topper. Counting from "Ben," his first solo No. 1, it took 19 years and two months to get to "Black Or White."

Of course, taking a long time to achieve that many No. 1 hits is not a bad thing. Most artists would love to still be having No. 1 hits 15 or 20 years after their first time in pole position.

"Music" is Madonna's first No. 1 hit of the millennium and arrives after a five-year, seven-month gap,

dating back to her last single to reach the summit, "Take A Bow," in February 1995. This is the longest amount of time between No. 1 titles for Madonna. Her biggest hit between "Bow" and "Music" was "Frozen," which peaked at No. 2 in April 1998. Previously, the longest gap between Madonna's No. 1 hits was the 2½-year wait between "This Used To Be My Playground" and "Take A Bow."

Some other "Music" notes: As Madonna succeeds Janet Jackson, this is the first time in 19 months that two solo female artists have had consecutive No. 1 hits. You'd have to go back to March 1999, when Cher followed Monica, to find the last pair of solo female artists with successive chart-toppers. And since Jackson only used her first name on her single, and as she followed Sisqó, this is the first time in the rock era that we've had three one-named singers in a row at No. 1.

There's more "Music" trivia from Peter J. Baker of Milwaukee, who says this is Madonna's fifth single to reach No. 1 in its sixth chart week, following "Like A Virgin," "Like A Prayer," "Vogue," and "This Used To Be My Playground." Six weeks is the fastest any of her singles have reached the top.

Baker also points out that this is the first time Madonna has had a No. 1 hit in September, although she's come close. "Playground" was No. 1 for one week in early August 1992; "Who's That Girl" was No. 1 for one week, and that was the week ending Aug. 22, 1987; and "Papa Don't Preach" was on top for two weeks, concluding with the week ending Aug. 23, 1986.



by Fred Bronson

## MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

### YEAR-TO-DATE OVERALL UNIT SALES

|         | 1999        | 2000                  |
|---------|-------------|-----------------------|
| TOTAL   | 509,059,000 | 511,610,000 (UP 0.5%) |
| ALBUMS  | 450,079,000 | 472,968,000 (UP 5.1%) |
| SINGLES | 58,980,000  | 38,642,000 (DN 34.5%) |

### YEAR-TO-DATE SALES BY ALBUM FORMAT

|          | 1999        | 2000                   |
|----------|-------------|------------------------|
| CD       | 380,065,000 | 419,732,000 (UP 10.4%) |
| CASSETTE | 68,996,000  | 52,118,000 (DN 24.5%)  |
| OTHER    | 1,018,000   | 1,118,000 (UP 9.8%)    |

### OVERALL UNIT SALES THIS WEEK

13,520,000

### LAST WEEK

13,507,000

### CHANGE

UP 0.1%

### THIS WEEK 1999

14,627,000

### CHANGE

DOWN 7.6%

### ALBUM SALES THIS WEEK

12,450,000

### LAST WEEK

12,460,000

### CHANGE

DOWN 0.1%

### THIS WEEK 1999

13,155,000

### CHANGE

DOWN 5.4%

### SINGLES SALES THIS WEEK

1,070,000

### LAST WEEK

1,047,000

### CHANGE

UP 2.2%

### THIS WEEK 1999

1,472,000

### CHANGE

DOWN 27.3%

### TOTAL YEAR-TO-DATE ALBUM SALES BY STORE TYPE

|                | 1999        | 2000        | CHANGE   |
|----------------|-------------|-------------|----------|
| CHAIN          | 255,331,000 | 260,190,000 | UP 1.9%  |
| INDEPENDENT    | 67,985,000  | 75,682,000  | UP 11.3% |
| MASS MERCHANT  | 120,144,000 | 128,757,000 | UP 7.2%  |
| NONTRADITIONAL | 6,619,000   | 8,340,000   | UP 26%   |

ROUNDED FIGURES

FOR WEEK ENDING 9/3/00

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



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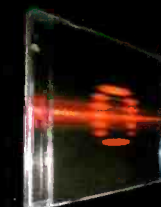


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