Music Central To Vivendi’s Goals
Universal’s Assets To Be Exploited By New Seagram Parent

BY EMMANUEL LEGRAND

PARIS—Vivendi Universal—the new media giant created by the combination of French media, utilities, and telecommunications company Vivendi, its affiliate Canal +; and Canadian spirits and entertainment group Seagram—celebrates the alliance between content and distribution platforms on a global scale.

Vivendi chief executive Jean-Marie Messier, who will be the chairman of the new company, said here June 20 that the wealth and catalog of Seagram music division Universal Music had been a key factor in the deal and would be extensively used on the group’s platforms, from pay-TV to mobile phones and the Internet.

“When Edgar [Bronfman Jr., Seagram CEO] came to see me in Paris while he was on holiday last October, we talked for hours, and at the end of the conversation, we had a shared feeling that music was going to swing the Internet,” Messier said.

Universal Music (UMI), tells Billboard, “It’s unusual for a European company to acquire U.S. and other international content. In this sense, I think that our particular repertoire mix—the strong emphasis on local repertoire around the world and especially in Europe—is a good fit for the Vivendi distribution platforms.”

“Given the label limbo we went through in the three years since our last album [on Motown], we might (Continued on page 78)

New File-Share Program Is The Talk Of MP3 Confab

BY EILEEN FITZPATRICK

SAN DIEGO—A 23-year-old Dublin native stole the show at the third annual MP3 Summit here with an anonymous file-sharing software program.

Developed by Ian Clarke, the software, called Freenet, is similar to Gnutella or Napster—which are already causing the music industry great concern—in that it allows users to access data from individual computer hard drives. But unlike Gnutella or Napster, users are not required to log in with a password, making it impossible, Clarke says, to track who has accessed the material.

The one major drawback from the consumer perspective—and ray of hope for labels concerned about the piracy it might enable—is that users must know the exact file name to download it to their computer. But Clarke is working on a search function that would allow access through a keyword.

The service is not yet widely available. (Continued on page 71)

U.K.’s AIM Sets Digital Rules On Content, Eyes U.S. Market

BY GORDON MASSON

LONDON—British independent labels are hoping to reap the benefits of the new digital age by aggregating their repertoire to entice its use by third parties. Already the Asian of Independent Music (AIM) has encouraged its members to approve a resolution whereby, in principle, they have agreed to sanction the use of their copyrights by certain Internet and other new-media services.

The association, which was formed last year, includes such indie players as Beggars Banquet, Mute, V2, Ministry of Sound, and Pinnacle.

At AIM’s first general meeting June 16, representatives of its nearly 400 members agreed to allow the use of their repertoire by online and new-media ventures, provided that content is used only for such applications as streamed samples for promotional purposes (Billboard-Bulletin, June 19).

The resolution opens the doors for interested parties to attract (Continued on page 71)

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**By Marilyn A. Gillen**

NEW YORK—Eight months after Universal Music Group’s Farmclub.com toolcast to music fans around the world using its new signing acts off the Internet, the two other labels are quietly testing the online A&R space with their own company Web sites on which aspiring unsigned acts can post MP3 files, hope to attract major label attention, and experience a dizzying amount of word-of-mouth.

Unlike Farmclub, however—which is a multi-tiered entity that is as much an entertainment tainment site, complete with a TV show spawned by an A&R-driven upload of new ventures from Epic Records U.K. and DreamWorks Records in the U.S. are tightly integrated into the existing day-to-day business of their respective labels’ A&R operations.

“This isn’t about creating anything big and new on the Internet,” says Luke Hayward, a DreamWorks Digital A&R executive and the impetus behind the new site, DreamWorks Digital A&R, which launches Tuesday (27) at dreamworksdigital.com. “This is about a recognition that a lot of creative people are using these sites now to manage music and that as a A&R staff need to be plugged directly into that.

Wood says that while he and other A&R executives are definitely interested in exploring the Web to glean more information about—and hear posted song samples from—acts they have been tipped to, “the notion of making the label headquarters out of it lets the artist push to us, rather than us having to reach out to try to pull information into the house.”

Hayward, an A&R scout at Epic Records U.K. and the force behind its just-launched site at dealwithepic.com, isn’t as keen on the idea of online browsing for acts. “There’s too much, and there’s no quality control. We need to be looking at uploading a few MP3 music sites but he also saw a need to connect with musicians, as well as the need for an efficient tool to ease the process for all involved.

“Just joined the label about 12 months ago and saw that everyone else was taking their work—from marketing to press to promotion—into the Internet age, and I thought it was about time someone took the A&R process into it, too,” Hayward says. At the same time, he adds, “people [post] files can learn more about what an A&R department does (from information on the site), and they can get a much quicker reaction from us. From my point of view, we get a note that they’ve received [their song], and then about four days later, they get a letter telling them what we think of it.

DreamWorks will also acknowledge a successful upload of a file but makes no promise to offer feedback. “Will we listen to everything? Absolutely,” says Wood. “But feedback isn’t something we will do, and the real reason is not about time management. It’s because you never know how an artist is going to develop—you could hear one song you don’t like, but there are five others that are great. So the potential negatives outweigh the positives there.”

Visitors to both label sites are asked to register before uploading files and are limited in the amount of material they can submit in a given time period. At DreamWorks, it is one track every three months. “I used to be an artist trying to get signed myself, so I know the mentality,” Wood says, laughing. “I would hate to be creating a site where in every three hours I could.”

To spread the word, DreamWorks Digital is establishing co-branded sites with Launcher.com and HarmonyCentral.com, an online resource for musicians that offers news, product reviews, and chat rooms. Dealwithepic.com launched without any notice at all—and still found itself flooding with submissions, Hayward says. While the U.K. label is not encouraging foreign submissions—and plans to refer promising finds to the appropriate territory—a “large number” of its MP3s came from the U.S., Hayward says.

Hayward adds that he hasn’t been impressed with anything he’s heard so far, but optimism is a required A&R trait. “Hopefully within the next 18 months, something special will come out of the site,” he says. “As an A&R person, every single time I listen to a piece of music, I hope it’s the next big thing. I am forever optimistic,” Wood says. “So I would love nothing better than to actually do it. But who knows what will happen. It’s called ‘Wow!’ But even if not, we’ll still learn from the experience, so that this way of doing business becomes more common, we will hopefully know how to do it better.”

Farnetel.com president/CEO Andy Schoun, who has a slightly longer perspective on the Web-based A&R efforts now being undertaken by DreamWorks and Epic, says that such an approach can happen. Farnetel, he says, has already signed four acts that uploaded music to its Web site—Fisher, Bionie Jive, Sev, and Alley Life.

“Farnetel has the person in the office who does the A&R efforts. And that’s our way,” Schoun says. “For us, the A&R process is part of what we do online, and that’s how artists are communicating with Farnetel, and that’s great. So for us, it’s much bigger than just replacing the tape in the mail with a song in an E-mail,” he adds. “We are trying to give [musicians] the tools to be successful and to do it in their own time, and so we have expanded beyond that function to offer a real sense of community for them online and a chance to get exposure, promotion, and feedback on submission online and to develop as artists both online and offline” via performances on Farnetel’s TV show.

“DreamWorks has no such ambitions for its site, Wood says, beyond plans to begin streaming audio feeds of select tracks “to give people a sense of what’s there,” he says, and to add a bulletin board for visitors to share ideas and ask questions.

“This is ultimately designed to be an extension of what we already do every day,” he says. “And that’s just to find great music.”

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**BY IRV LICHTMAN**

NEW YORK—Bob Rolontz, a veteran music executive who also chronicled the industry as an editor at Billboard magazine, died June 14 at the Jewish Home and Hospital in New York. He was 79. Rolontz had battled Parkinson’s disease for eight years.

A native of Philadelphia, where his father was an owner of radio station WCAU, Rolontz worked in the record business there before joining Billboard in 1961 in New York as a staff reporter and as a member of the column The Rhythm and the Blues.

In 1965, he joined RCA Victor Records as musical director for its R&B label, Groove, before moving over as vice president of the company’s Vik label, where his biggest hit was Mickey & Sylvia’s classic “Love Is Strange” in 1957. In 1968, Rolontz returned to Billboard as an associate editor; he was later promoted to music editor.

In 1969, his book “How To Get Your Song Recorded” was published. “So many artists and songwriters were being ripped off in the industry that Bob felt it was very, very important to do the book,” says Susan Rolontz, his wife of 41 years.

Rolontz joined Atlantic Records as VP of advertising and publicity. While there, he was credited with the creation of the platinum award, after presenting Cream with the label’s official honor for 1 million units sold of the 1968 album “Wheels Of Fire.” By the early 70s, reflecting the industry’s tremendous growth, theRecording Industry Assn. of America began to officially grant platinum awards.

In 1976, Rolontz moved to Atlantic’s parent company, Warner Communications, as VP of corporate public relations.

“In a statement to Billboard, Almet Ertegun, co-chairman/co-CEO of the Atlantic Group, noted that before joining Atlantic, Rolontz had “already enjoyed an accom-
**By Brian Garrity**

NEW YORK—After years of testing and planning, and more than six months after offering shares in its stock to the public for the first time, the digital rights management (DRM) system of InterTrust Technologies is finally being put to use in the commercial market, via the company’s transaction clearinghouse partner, Magix.

Magix, Europe’s largest internet music and video company, has already begun sales of InterTrust-protected digital media. Its U.K.-based Magix—known for its trove of music, video, and games—has allowed InterTrust to begin distribution of its DRM system.

“Many of the DRM systems we evaluated are makeshift,” said Magix’s senior business officer, Tony Fagen. “To us, the greatest advantage of InterTrust is that they’ve been in the market for years and understand how to distribute the technology.”

“InterTrust, which is leading the way, has paved the way for us to take advantage of our expanse of digital content,” said Fagen. “We’re already beginning sales of the technology.”

**April 2000**

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**InterTrust Enters Market Via Magix Promos**

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**Top Of The News**

3. Labels test online waters with A&R Web Stores.

**Artists & Music**

8. Executive Turntable: Steven Propst is promoted to senior VP of international for Koch Entertainment.


**Top Albums**


**Hot Singles**

67. Adult Contemporary: Focus on “I’m Thru With Love.”

**Top Videos**


59. Music Video Sales:


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Magix, Europe’s largest internet music and video company, has already begun sales of InterTrust-protected digital media. Its U.K.-based Magix—known for its trove of music, video, and games—has allowed InterTrust to begin distribution of its DRM system. In the first mass deployment of the Magix service—and, in turn, InterTrust’s technology—Magix software has been embedded in 2 million promotional CDs being distributed by representatives of heavy-metal Web site Metal-Is.com (a unit of U.K. entertainment company Sanctuary Group PLC) at stops on the current Iron Maiden concert tour.

The first batch of approximately 15,000 CDs was passed out June 16 at the tour’s kickoff in London. The content on the compilations, which feature seven protected tracks by heavy-metal artists—and an interview with Iron Maiden, can be accessed free of charge by using the installed Magix software. The Magix software is also now available for download on the Metal-Is site, as well as at Asian music site AsiaMix.com and U.K. alternative music site Channel-7.com. Many of the digital tracks for sale on the three sites are being cleared through Magix.

Magix and InterTrust expect several other initiatives to begin in the coming months. These initial efforts are small steps for both companies, especially when compared with the tests they will face with the pending rollout of digital download programs by the major labels. (Magix will serve as the clearinghouse for Universal Music’s program, while InterTrust will be one of the DRM formats for BMG Entertainment.) Still, executives from both companies insist that entering the real world is a critical first step in their evolution.

“The true test of [the system] is getting out there,” said Peter Beverley, chief executive of Magix.

This sentiment is especially true for InterTrust, which has had to wait for the market to build around its technology.

“To us, this is very exciting, because we don’t try to reach end-users,” said InterTrust chief business officer Ed Fish of the Magix rollout. “But our partners being out there, doing stuff, using our technology is terrific.”

Prior to the Magix rollout, the InterTrust technology was tested in a pilot program at this year’s MIDEM conference and in a limited trial in May in Asia with another clearinghouse service, Marix.
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Third Label Deal Prompts Fuller RedDotNet Rollout

BY ED CHRISTMAN
NEW YORK—With three of the five majors now on board, the Alliance Entertainment Group’s RedDotNet system is targeting this fall as showtime for its new CD manufacturing and distribut-

ing kiosks. Now that Universal Music Group has joined EMI Recorded Mu-

sic and Sony Music Entertainment in nonexclusive deals to provide music for the system, the company can claim to represent labels that have 50% of the U.S. market share.

Since the launch of its CDs during last year’s holiday selling season, some mer-

chants have complained that the system doesn’t have sufficient product to make an impact. After the deals were sealed with EMI and Sony, the company in-

stalled about 30 machines in stores on the West Coast. Says one senior retail exec who is familiar with the effort: “They don’t have enough prod-

uct yet, so they are still a non-issue.” However, Eric Weisman, presi-

dent/CEO of Alliance Entertainment, says, “We have intentionally held back on deploying major-label content because we wanted to have three of the majors. Now, you will probably see a content rollout in small deployment in July and August and in earnest in September.”

In addition to allowing for custom CD manufacturing—mainly with independent-label product—the system features deep catalog product from the majors, allowing stores to expand their offerings by giving cus-

tomers a wider selection without making an investment in inventory.

The company has put 108 kiosks in about 90 stores since February. Mer-

chants showcasing the system include: Wherehouse Entertainment, Target, Barnes & Noble, HMV, Virgin, and Trans World Entertainment. Alliance’s company goal is to have kiosks in about 500 stores by this year’s holiday selling season.

Coda Music/Net4Music To Merge

Company To Offer Multiple Online Services To Industry Members

BY IRV LICHTMAN
NEW YORK—Net4Music, the Paris-

base company that specializes in downloads of sheet music, is to merge with Minnesota-based Coda Music Inc., a Nasdaq-listed company that sells music notation software and other products for musicians.

Under the terms of a non-binding letter of intent that was reported June 22, all Net4Music shares will be exchanged for Coda common stock. Coda’s existing shareholders will own, on a fully diluted basis, about one-third of the combined company. A target date for completion of the deal is October.

The combined company will be called Net4Music Inc. The deal is expected to add more than $17 million in cash. It is expected to continue to trade on

NASDAQ.

DNA May Grow Despite Parent Valley’s Lows

BY CHRIS MORRIS
SANTA CLARA, Calif.—Jim Col-

son, GM of Distribution North America (DNA), envisions staff growth and initiatives in new gen-

es for his independent firm, which, as his company’s parent, Valley Media, is the subject of downsizing and deepening scrutiny following a round of executive resignations and the end of a profitable fiscal year.

Woodland, Calif.-based DNA—

which held its 2000 sales convention at the Radis-

non Hotel San Francisco here June 13-17—posted net sales of $82.2 million in the 2000 fiscal year that ended April 15, an increase of 13% from sales of $55 million in the 1999 fiscal year.

However, Valley’s total net sales increased only 0.3%, and its one-

top division’s net sales plunged 15% during that period. Those fig-

ures and the change in overall DNA’s performance—long amid talk of a

“bust” in the industry—have led some DNA watchers to “gripes” and reductions in the company’s staff.

Colson says Valley’s current fis-

cal status is the byproduct of a massive growth spurt and caution-

ing against an alarmist view of things.

“Things always look differently from the outside than they do in-

side,” Colson says. “When you’re a public company and you show year-

over-year growth, you make is scrutinized in the press and evaluated by the financial commu-

nity, it can be challenging. But I think the reality is that Valley had a tough year last year.”

“Those are the labels that we’ve hav-

ing conversations about.”

At the same time, DNA is mak-

ing deals with new labels, including Sonic Images and Metropolis (see Declarations of Independents, page 52). The most significant newcomer may be Most Wanted Records, a rap imprint operated by performers Kane & Abel.

Colson says, “We’re doing a lot of business on eight or nine labels, and

three-quarters of the business on 20 to 22. A lot of the smaller ones are the low-maintenance, quiet ones that just don’t require a lot of work. Those are the labels that we’re hav-

ing conversations about.”

Court Says Son Is Sole Heir Of Robert Johnson

WASHINGTON, D.C.—Claud Johnson, a 68-year-old retired truck driver from Lincoln, County, Miss., was reaffirmed by the Mis-

sissippi Supreme Court on June 15 as the sole heir (Music to My Ears, Billboard, June 17) of legendary bluesman Robert Johnson, who died without a will Aug. 16, 1938, at the age of 27. The ruling upheld a lower-court judgment in 1999.

A resident of Crystal Springs, Miss., Claud Johnson had been petitioning the state courts since 1992. In proceed-

ings during June 12-15, the Leflore County Chancery Court conducted an evidentiary hearing to determine heirship. In that court, Judge Jon M. Barnwell ruled that Claud was “of unsound mind” at the time of his father’s death, and refuses to apply the Missouri law of the decedent, Robert L. Johnson, and was thus awarded $1.3 million in his father’s back royalties.

In reviewing whether the chancery court’s decision was sup-

ported by clear and convincing evi-

dence, Supreme Court Justice Mike Miles ruled that although Claud’s mother, Virgie Jane (“Virgie Mae”) Smith Cain, and Robert Johnson had never wed, Claud’s birth cer-

tificate, which had been on file at the Bureau of Vital Statistics since 1931, listed his father as “R.L. Johnson, laborer.” Claud had testi-

fied at the 1998 trial that he had been told from birth the blues singer was his parent and that

(Continued on page 81)
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New SNEP Chief To Focus On Protection of Rights

This story was prepared by Emmanuel Legrand of Music & Media.

PARIS—EMI Music France president Marc Lombroso, who was unanimously elected president of French label body SNEP after a general assembly on June 19, has put protection of rights at the forefront of his new mandate. Lombroso says there is a heavy agenda for the industry in the months to come, as France is going to assume the presidency of the European Union for six months starting Saturday (1). “There are some very crucial issues for the industry, such as the lowering of the VAT [value-added tax] on records or the Copyright Directive, that we want to push forward during this period,” said Lombroso, who has the reputation of being accessible to artists, says that the question of rights protection is an area where the industry could also enlist the support of artists. “It seems to me that there is a consensus between the record companies and the artists on the issue of defending their rights,” SNEP director general Hervé Rony adds that a major concern is the legal environment to protect rights on digital issues. “Recent cases like Napster show that it is important to limit piracy on the Internet,” says Rony, who anticipates intense lobbying action in coordination with the International Federation of the Phonographic Industry to push the Copyright Directive closer to the needs of the industry.

On VAT, SNEP expects to get the issue back on the agenda of the European Union, but Rony says he is realistic enough to understand that the question will not be solved overnight.

Rony also comments on the issue of the level of rights that broadcasters, especially radio stations, pay to labels when playing music. “It seems to us that 10 years after the implementation of the Copyright Directive, there is no possibility to cut the cost of rights (Continued on page 71).

Impending Sales Tax Causes Worry

BY CHRISTIE EILIIZER and OWEN HUGHES

SYDNEY—Australiaans are counting the days until the imposition of a new tax that has major ramifications for the entire music industry down under.

On Saturday (1), a new broad-based consumption 10% goods and services tax (GST) comes into effect. Simultaneously, goods currently subject to wholesale tax will drop in price. But consumer confusion, coupled with an inherent desire by retailers not to cut CD prices, could spell a change for the music industry.

Music makers also could be in for a torrid time, as the new tax legislation requires all recording acts to effect to register themselves as companies, so that they can charge, and be charged, tax.

According to research carried out by banks and retail chains, GST will depress retail spending for at least three months. The experience of Australia’s closest neighbor also suggests problems. In New Zealand, according to some studies, introduction of GST in 1986 led to a 7.5% rise in bankruptcies among small businesses.

However, the Australian government is holding firm against calls from business and accountancy circles to delay the introduction of the tax for six months so that the public

‘The public thinks that CDs are going to cost less, so I think staff [will have] to deal with the customers’

MARILYN HILTON

...can be further educated about it. Until now, CDs in Australia have been subject to a 22% wholesale tax. That now will be replaced by the 10% GST. In 1998, the government relaxed parallel import restrictions in a bid to increase competition and bring down CD prices. Labels claim the move only achieved an increase in piracy, and they now are angered by the perceived lower tax, retailers say they are not expecting to see larger discounts, despite the 12% as a result of GST—and at a time when research shows consumers already believe that the current 22% is a rip-off.

For the Australian major labels, GST is not expected to be a major concern. While the new tax will reduce the after-tax price of products, it is unlikely to make the music business more attractive to GST collectors.

But the黑心 laws are expected to have a cost on many independent labels. The Australian independent record label body, the ARIA, is estimated to lose significant amounts of revenue, not only from the increased GST, but also from the abolition of the 7.5% GST on recording rights.

Despite the perceived lower tax, retailers say they are not expecting to see larger discounts, despite the 12% as a result of GST—and at a time when research shows consumers already believe that the current 22% is a rip-off.

Marilyn Hilton, co-owner of retail outlet Sound Waves in the coastal town of Byron Bay, says she has already seen some pricing changes, despite the tax.

“Sales are down, and that’s the point,” she says. “People are buying less, and that’s the bottom line. It’s a huge, huge problem.” (Continued on page 60).

Rights Groups Begin Digital Project

BY STEVE McCLOURE

TOKYO—Japanese authors’ society JASCAR is joining forces with international authors’ and composers’ body CISAC and mechanical rights organization BEMI to conduct an evaluation project for a digital watermark technology.

Dubbed “STEP 2000,” the project is billed as the first such initiative by copyright management bodies. Carrying out the technical evaluation on behalf of the three rights bodies will be Tokyo-based Nomura Research Institute (NRI). Also joining the STEP 2000 project as member organizations are rights societies Australasian Performing Rights Assn. in Australia, ASCAP and BMI in the U.S., BUMA/STEMRA in the Netherlands, CASH in Hong Kong, GEMA in Germany, Mechanical Copyright Protection Society/Performing Right Society in the U.K., SACEM in France, SIAE in Italy and TEOSTO in Finland.

“While digital watermarks are an essential ingredient for the administration of digital rights and copyright protection through the distribution of music, the digitalized network world, [they have] not gained full recognition and utilization due to insufficient promotion,” JASRAC says in a statement. This project is aimed at supplying enterprises involved in digital music distribution with major options for selection of digital watermark technology,” the agency adds. A JASCAR spokesman says STEP 2000, part of the society’s Dawn 2001 initiative to develop a copyright management system for the digital age, is not intended to compete with digital copyright protection initiatives by record labels, such as the Secure Digital Music Initiative.

(Continued on page 80).

Jamaica Markets Culture

Industry Spotlights Famed Yard, Reggae Day

BY ELENA OUMANO

KINGSTON—Jamaica—With only three reggae artists signed to American majors and increasing numbers of tourists taking all-inclusive Jamaican vacations with limited access to the music that gave birth to the rhythm and culture supporting the industry, are aggressively pursuing new, alternative marketing strategies. One of which is the island’s annual “Jamaica Year” (May 1 through April 30) which officially opened last week.

The Trench Town Development Assn. (TTDA), which was formed in 1988 during a period of politically motivated violence, is driven by a self-help philosophy in which local resources are being mined to fund that Kingston community’s education, health, culture, and sports facilities.

Chief among Trench Town’s activities is the annual “Reggae Day,” which has been held each May at the historic “Trench Town Yard,” the birthplace of reggae.

Although the yard Is open for visitors, another official kickoff will take place in Jamaica’s capital city.

EXECUTIVE TURNTABLE

RECORD COMPANIES. Steve Propas is promoted to senior VP of international for Koch Entertainment in New York. He was VP of international.

The Verve Music Group promotes Michael Kauffmann to senior VP of sales and catalog development and Nate Herr to senior VP of marketing and production in New York. They were, respectively, VP of sales and VP of the Verve label.

Maverick Records promotes Tegra Little to head of sales in Los Angeles. Maverick Records also named Barry Bausman its new head of marketing in Los Angeles. They were, respectively, national sales director and VP of marketing for Epic Records.

MCA Records promotes Christine Kane to international promotion manager in Santa Monica, Calif.

MCA Records also names Dara Kravitz, rational director of promotion, adult formats, in Santa Monica. They were, respectively, international promotion coordinator and assistant regional manager of the director of promotion, East Coast, for Trauma Records.

Alan Kennedy is promoted to senior director of international product development for Atlantic Records in New York. He was director of international product development.

Kelly Nash is named director of mid-Atlantic regional promotion for Universal Records in Washington, D.C. She was PD of WKCI-FM (96.9) in Providence, R.I.

Savina Ciaramella is promoted to director of A&R administration for Walt Disney Records in Burbank, Calif. She was manager of A&R administration.

Amy DeRouen is promoted to manager of operations/artistic relations for Lava/Atlantic Records in New York. She was an executive assistant.

PUBLISHERS. BMI promotes Paige Solbro to assistant VP of writer/publisher administration and relations in Los Angeles. BMI also promotes Patsy Bradley to assistant VP of writer/publisher administration in Nashville. They were, respectively, senior director of writer/publisher relations and senior director of publisher administration.

RELATED FIELDS. Jason Linn is named senior VP of music development for New Line Cinema in Los Angeles. He was head of the alternative marketing and video department for the Mercury Records Group.

Amy Baker is named manager of talent relations for the Fox (Fox) for a Channel in Los Angeles. She was manager of talent relations for the Disney Channel.
I would like to thank all of the writers, musicians, publishers, and producers for making my first American recording so enjoyable.

Thank you Allen and Omie of the Average White Band
Thank you Billy Terrell, and my brother, Miró Misché
Special thanks to Joe and Mike Tarsia of Sigma Sound Studios
And of course to Nick K., for making all of this possible

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BUFFALO NICKEL

BY CARLA HAY

NEW YORK—With an eye on fans of such heritage rock artists as Neil Young and John Mellencamp, rock band Buffalo Nickel is aiming at building its own audience with its debut album, “Long Play 33⅓,” due Tuesday (27) on Universal Records.

As Buffalo Nickel lead singer/songwriter Gary Stier explains, “We wanted to make a record that was heavily influenced by people I admire, like Neil Young and the Eagles. I think our music can be played right after Train and right before the next Wallflowers record, and we’re not far removed from matchbox twenty and the Goo Goo Dolls.

“I don’t need to compete with Korn or Limp Bizkit,” he says. “Those bands have their market. We have our market: people who listen to Tom Petty, John Mellencamp, and the Replacements.”

If that description doesn’t give someone a clear idea of what Buffalo Nickel’s music sounds like, consider that the Atlanta-based band’s debut album was produced by Denny Carmehl, who’s worked with such artists as Don Henley, Neil Young, and James Taylor.

“We talked with other producers,” says Stier, “but there was really one person we wanted: Danny Kortchmar. He was around in the ’70s when the music that influenced me the most was happening. We wanted to make a record that reflected that but also had current production values. We didn’t want to make a retro record. Everything I wrote on this record is factual and from personal experience.”

Buffalo Nickel may be a new name in the music industry, but Stier has been making music for several years. The band was previously known as Lonesome Jones (which released an album independently), but the name was changed to Buffalo Nickel because “there was another band called Lonesome Bones, and we didn’t want people to get us confused with that band,” says Stier.

In addition to Stier, Buffalo Nickel’s current lineup consists of guitarist Charlie Gray, bassist Richard Turner, and drummer Britt Turner. Although Stier is the leader as Buffalo Nickel’s lead singer and chief songwriter, he insists that the group isn’t a glorified solo act with backup musicians.

“Although I write the songs, we’re very much a band,” Stier says. “We all just get along like brothers, and that’s very important.”

Stier—whose songs are published by Stier-Shall Songs/EMI Music Publishing—remembers how Buffalo Nickel got its record deal.

“I was playing in front of a Mexican restaurant in 1994. [Former Universal A&R director] Tom Lewis had gone next door to see a bigger band. He got bored with that band, and he happened to pass this restaurant and saw me play. He said that he wanted to sign me when he got the chance, and after he ended up at Universal, we got signed.”

Although Lewis is no longer with Universal, Stier says he’s confident about Buffalo Nickel being on the label. “[Universal president] Monte Lipman is fantastic. He’s very artist-oriented, and he realizes every act has its individual identity.”

Universal’s marketing strategy for the album is to focus on building a story through word-of-mouth, the Internet, and radio airplay before tour plans are set in motion, says Universal director of marketing (U.S.) Derek Simon.

“We see Buffalo Nickel’s core audience as college age and beyond,” notes Simon. “The people in their audience are those who like the Eagles and Crosby, Stills & Nash. The Buffalo Nickel album feels like a comfortable old friend. We’re hoping to use the Internet to put samples of Buffalo Nickel’s music on the band’s Web site [buffalonickel.net] and other sites.”

Buffalo Nickel’s first single, “Good Time,” has been released to top 40, rock, and hot AC radio.

“We went with a wide array of formats because we’re looking for the right station in each market,” says Simon. “We’re not having the band tour right away because it’s important for them to wait until they’ve built more name recognition before they play in different markets. They’re an incredible live band, and that’s their strength.”

Buffalo Nickel is managed by San Francisco-based Jonathan Blaufarb. The band is currently seeking a booking agent.

Francie Kirk, record sales manager for Tower Records in Atlanta, says, “A good way for the album to get attention if it’s not getting radio airplay or tour support would be to put it in more listening stations at retail.”

Stier notes, “The main thing for artists to remember is to stay true to yourself. Don’t listen to what’s happening currently, and don’t try to play radio catch-up. Stick to what you know and the music in your heart.”

BUFFALO NICKEL

DREAMWORKS’ KINA PREPS SET WITH NONSTOP TOURING

BY LARRY FLYCK

NEW YORK—By the time DreamWorks Records issues rising diva Kina’s sterling eponymous debut on July 18, the label and the artist will already have spent roughly six months preparing for its release. And they’ve been doing it the old-fashioned way—nonstop touring.

The singer initially started playing small clubs around the U.S. in late January to test out the album’s material. “From the first gig, it was clear that she was an amazing performer,” says Leah Reid, product manager at DreamWorks. “She truly brought the record to life. The intensity and passion she exudes was truly remarkable.”

Lenny Waronker, a principal at DreamWorks (who also signed Kina to the label), says that those first few gigs sealed the marketing direction of the project. “You see her onstage, and you are immediately taken with her,” he says.

“Performing is such a natural thing for her that it’s almost eerie. We knew that the key to this project was making sure that people could experience her live.”

(Continued on page 77)

.GOUDIE

Goudie Is First ‘Peep’ From Lars Ulrich’s Music Company

BY LARRY FLYCK

NEW YORK—When envisioning the first signing to Lars Ulrich’s new label, the Elektra-distributed Music Company, most are unlikely to come up with a band like Goudie. After all, the Texas-rooted modern-rock quartet has probably spent more time studying the New York Dolls than Ulrich’s Metallica.

“That was one of the things that first drew my attention to them,” Ulrich says of Goudie, whose debut, “Peep Show,” hits retail July 11. “I wasn’t looking for a reflection of myself or my band. I was looking for a band with that X factor—that indefinable element that separates the stars from the rest.”

Ulrich believes he’s found a star in the making with Goudie—and the band’s namesake/front man, Johnny Goudie, in particular.

“When I first encountered this band two years ago, they were young and green,” he says. “In those two years, during which we gave the band room to develop their songs, their confidence soared. The band is amazing onstage, and Johnny’s grown immeasurably. You just can’t take your eyes off him.”

(Continued on page 77)
BY LARRY PFLICK
NEW YORK—Jon Secada says the three years it took to write and record his first project for 550 Music/Epic, his first project for 550 Music/Epic, were worth the wait.

“It was a time that allowed me to write songs that were fiercely personal,” he says of the project, due July 18.

“Before deciding on the final track listing, I wrote over 70 songs, and I discarded about 50 of them. We were meticulous. It was such a wonderful luxury.”

“Better Part Of Me” features 13 tracks, nearly all co-written by Secada, including the vibrant first single, “Stop,” a song that the artist says “had to open the project. It embodies all of the elements focusing on this album: pop, rock, Latin—everything. It really represents what I’ve always wanted to accomplish.”

Although the track will not be a commercial single, it has already generated multi-format interest. It recently peaked in the top 15 on the Hot Dance Club Play chart, 550 Music/Epic takes “Stop” to top 40 and AC radio June 27.

“It has been doing various radio events for the past couple months, and the response has been fantastic,” says Shirley Shae, VP of promotion at 550 Music/Epic. “He has a lot of friends out there. Most people remember Jon as the originator of the current generation of Latin performers.”

Marty Maidenberg, VP of worldwide marketing at the label, says the key to marketing “Better Part Of Me” is reminding people of Secada’s history, which includes the top five hit “Just Another Day” as well as the hits “Angel,” “Do You Believe In Us?”, “If You Go,” and “Mental Picture.” Previously affiliated with EMI, Secada earned two Grammys: best Latin-pop album in 1982 for “Otro Dia Mas Sin Verte” (EMI-Latin) and best Latin-pop performance in 1996 for “Amor” (EMI-Latin).

In total, Secada has amassed a career sales total of more than 20 million albums worldwide, according to the label.

In an effort to reignite interest in the artist, the label has issued one-sheets and postcards outlining his industry achievements, as well as cassette samplers with material from the new album and an electronic press kit (EPK) that combines interview footage with music.

In addition to rallying the interest of loyalists, Maidenberg says, the label is aggressively aiming to expand Secada’s fan base. For starters, the label is hosting a series of club parties around the U.S. at which the crowds are being given cassette samplers, EPKs, and CD promos of “Stop.”

550 Music/Epic is also running a promotion with Loews cinemas. The U.S. movie theater chain is currently playing the videoclip for “Stop” between features.

“Our intention is to make sure that Jon is seen and heard everywhere,” Maidenberg says. “The key is to not completely rely on traditional venues but to explore as many options as possible.”

Television will play a key role in raising Secada’s visibility. He’s already appeared on “The Rosie O’Donnell Show” (it will be repeated July 7), and he’ll be featured on forthcoming episodes of “Donny & Marie” and “Weekend Today” among other programs. He’s also confirmed to appear on the Hispanic Heritage Awards in September.

Despite a current slate of activity that includes an extensive round of promotion in Europe this spring, Secada’s profile has rarely diminished during much of his time before recordings. He’s maintained an active sideline as a songwriter for other artists, co-writing “She’s All I Ever Had” for Ricky Martin’s 1999 eponymous set. He also co-wrote and co-produced “Bagai” for Jennifer Lopez’s 1999 debut, “On The 6.”

“It’s been great to hear my songs come to life via other artists, especially artists whom I feel so strongly about,” Secada says. “That said, it feels good to finally have my own music out there again.”

During his break between recordings, the media has had a field day grouping Martin, Lopez, Enrique Iglesias, and Marc Anthony into a Latin music explosion. Secada says “it’s the equivalent of an ‘apprehensive’ about the whole thing.”

“From Celia Cruz and Tito Puente, to Santana and Gloria Estefan, to Ricky and Jennifer—the music has been everywhere,” he says. “Hopefully it’s been there all along,” he says. “Latin music has been part of our society for a long time, and the musical roots are just so strong that it couldn’t be denied.”

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Michael Bolton Parts Ways With Columbia; Puppets Sign With Hootie Label Breaking

COLUMBIA’S NO LONGER BOLTON’S SOUL PROVIDER: After close to 20 years on Columbia Records, Michael Bolton and the record label have parted ways.

Bolton manager Louis Levin confirms the split, adding only that “we have decided to go in a new direction. We’re very proud of our association with Sony and Columbia.”

“We have decided to go in a new direction because we have decided to go in a new direction because the project,” Secada says. “We have decided to go in a new direction because we have decided to go in a new direction because the project.”


CROWING ALOUD: When the Black Crowes were looking for a new label after splitting with Columbia Records earlier this year, leader Chris Robinson says he “definitely” knew he wanted to go to a record company that didn’t scream “corporate.” His search led him to V2 Records.

“We had a rather solid, checked past with our record label situations. We’ve always just searched for one thing, which is to place it in people’s hands,” Robinson says. “This was the first time we’ve decided to go in a new direction because we have decided to go in a new direction because the project.”

The band’s first release to come out in spring 2001, but the band will be represented by a greatest-hits set, released June 24 by Columbia, as well as the Crowes’ July 7 release of its live album with Jimmy Page. The Page/Crowes album originally came out via TVT’s imprint.

“We now have a career artist on our label. Hopefully it’s a new chapter,” says Hootie guitarist Mark Bryan, who remembers hearing the band when he was a college DJ at the University of South Carolina.

The Meat Puppets, who formed in 1980, signed with Breaking, in part, because the label’s new GM/VP of A&R, Max Leva, works with the band at London Records (Billboard, March 25).

“Max is the only person who knows what’s going on with this particular piece of work,” says Meat Puppets guitarist Curt Kirkwood, adding that the band has recorded enough material for “three or four albums.” When the band began talking to labels after being let go in the Universal/PolyGram merger, it found that “people wanted us to start new things so they would be able to claim it, and it was cool that Max was able to deal with what we’ve already recorded,” Kirkwood says.

The Meat Puppets have gone through various personnel changes since “No Joke”: Kirkwood’s brother; bassist Cris, has left the band, as has drummer Derrick Bostrom. Shandon Sahm, son of the late Doug Sahm, is the new drummer, while Kyle Risinger, who joined on the last tour, is on guitar, and Andrew Duplantis is on bass. Bostrom remains involved with the band’s Web site, and Cris, who has battled substance abuse, “is hopefully staying out of trouble,” says Kirkwood. “I don’t know he’s not incarcerated as of today.”

AN EVEN 100! The National Academy of Recording Arts and Sciences (NARAS) has added two new categories to the Grammy Awards, bringing the total award categories to 100. Following the annual trustees meeting in May, NARAS voted to add a best pop instrumental album category as well as a best Native American music album category. Additionally, the best pop album category will be converted to the best pop vocal album to make room for the pop instrumental category. In order to be eligible for best pop instrumental, an album’s playing time must contain 51% instrumental music.

While it now seems like there’s a Grammy category for everything, what about those music categories we believe (Aufi Zamfir has submitted his request), we applaud these two additions. The pop instrumental category will allow many smooth jazz artists who were unlike ever they could play to well received in jazz-oriented sections of the music world, and it’s only too bad.

Additionally, the Native American music category is long overdue, especially as that music increasingly gains mainstream awareness.
Eclectic DJ Jimi Tenor Turns To Orchestra For ‘Out Of Nowhere’ On Matador

BY ANNA BERENT

NEW YORK—Warp Records’ Finnish artist Jimi Tenor has been known as a quirky DJ, spinning tons of electronic, left-of-center music around the globe. His aptly titled new album, Out Of Nowhere,” licensed in the U.S. to Matador and due July 25, will open a quandary for those who believe they have Tenor stylistically pegged.

This collection features a 60-piece symphony orchestra on all 13 eclectic tracks. “It’s good to confuse people,” says Tenor, “except when you’re trying to sell records. They just don’t know on which shelf to put the stuff; it’s a bigger problem than people think.”

He continues, “The idea was to surprise people: no use of modern technology. Technically, the album could’ve been done in the early ’70s.”

Besides being a stylistic departure, the album was also a challenge. Recording it took only five days, but the preparatory stage consumed a year and a half. Tenor explains, “I had a lot of problems getting the orchestra in Finland and England—they just wouldn’t have the idea-plus it would be so expensive.”

Tight budgets and Europe’s failure to understand the infiltration of modernity into conservative musical establishments drove Tenor to Eastern Europe’s small Polish town of Wroclaw.

“I wanted to have fun, to play with people,” says Tenor. Before reaching that level, however, two weeks prior to recording, Tenor learned that the orchestra that had previously been assigned to a Polish composer had not even begun.

There was panic: it’s impossible to write it in two weeks. I had to buy a computer and start doing the orchestration myself,” confesses the Warp artist, who can now bravely add “composer” to his already extensive résumé. “By the time the orchestra would finish rehearsing the previous song, we would have the next one ready,” he recalls, chuckling.

The entire chaotic recording process was filmed. The video for the first single from “Out Of Nowhere,” the groovy ’70s tune “Spell,” incorporates documentary footage from the recording sessions. “We are also doing an EPK [electronic press kit] documentary along with this video,” adds Matador product manager Kris Gillogly.

In the end, the question—What does the “new and improved” Jimi Tenor sound like?—remains. “It’s all in the tradition of pop music,” discloses the chameleon-like artist. “I’m totally a modern-day child; I would not listen to anything that’s longer than seven minutes. I like the 3:40 pop music formula.

“I also like hits even though I don’t make them,” he adds.

The album is aided, along with the orchestra, by Tenor’s self-made musical instruments, which create a signature style together with his flute playing and singing.

From the four-inducing repetitive structure of “Blood On Borsch” to the imitation of the sounds of nature in “Call Of The Wild,” the styles switch gears, appealing to a diverse crowd of listeners.

Tenor remarks, “I listen to all kinds of music; maybe that’s where it comes from. Secretly I steal from here and there. Stuff doesn’t come out of nowhere,” he admits. “It comes from the culture, where you live, what you hear.”

Much of the “quality of sadness and a strange kind of humor, which has to be Finnish,” are captured on this album, says Tenor.

As the first single, “Spell,” is readied for shipment to radio during the second week of July, Matador’s Gillespie is confident. “The presentation of the album is pretty panoramic. People who are previous fans of Jimi’s electronic pop stuff, there is stuff for them. It has the potential to appeal to a wide audience.”

(Continued on page 15)
The video-game stylized graphics for “Horrorscope” involve a female superhero type “straight out of X-Men” or something, says Collins, who notes that he and his bandmates Jon Siebels and Tony Fagenson are video game fanatics. Gottlieb points out that the actual CD features V-Flash technology, enabling computer users to add an Eve 6 icon onto their screens tying in with special band information and promotions.

Meanwhile, the Eve 6 website (www.eve6.com) will incorporate material filmed during the production of “Horrorscope.”

“Someone literally spent every minute of the day filming their lives, so we have 40 six-hour tapes of footage that we’re editing down to create an episodic story like MTV’s ‘Real World,’ says Gottlieb, who adds that the footage covers both the recording process and the band members’ personal lives. “There will be three-five minute clips with a different episode on the Internet each week, and a 10-minute electronic press kit (on VHS tape) for them so people can watch it the normal way.”

**Artists & Music**

**Eve 6 Lightens Up On New RCA Album**

**BY JIM BESSMAN**

**NEW YORK—**In following up its successful 1998 eponymous debut—which spawned the crossover hit “Inside Out”—RCA act Eve 6 has reunited with producer Don Gilmore to create “Horrorscope,” due in stores July 25.

However, according to the young Los Angeles trio’s front man, Max Collins—who sings, plays bass, and writes the group’s lyrics—this follow-up was made in order to match its first album’s success. Not that the act’s members weren’t aware of the “sophomore slump thing,” says Collins, and the attendant “pressure looming over our shoulders. We didn’t do anything different.”

He does agree, though, with RCA marketing/art director development VP Dave Gottlieb that the new album’s 12 songs are more cohesive.

“We learned so much from the past two years about recording and touring and just being in a band,” says Collins, whose group formed and was signed to RCA while its members were still in high school. “So we had a much firmer grasp of what we wanted, and the songs mesh well with each other.”

Collins says that the new songs show more humor lyrically, even the track “On The Roof Again,” which concerns a suicidal friend.

“Someone has a job on the radio these days so serious to the point of pretension,” adds the Fake & Jaded Music (BMI) songwriter, “so I tried to throw in a twist of fun this time—even if it’s a pretty weighty subject.”

The element of humor is also present in the album title, which Collins says is “a fun little play on words and a good title for a rock album.”

“Promise” is the first single from “Horrorscope,” and it was written prior to the first album’s release (see the Modern Age, page 67).

Gottlieb is optimistic about the project’s future. “This is a band that SoundScanned 1.4 million with its debut album, so we already knew the best markets and have a good sense of who the fans are,” he says, identifying Eve 6’s base as under 25 and split down the middle male/female demographic.

He adds, “Besides, they had a monster hit with ‘Inside Out,’ and theyouri fans off. We have a foundation we can exploit and build something huge from.

After Eve—6 which is managed by Stoplight Entertainment and booked by Creative Artists Agency—completes a run of East Coast radio shows, it embarks on a stateside tour in July.

Rock festivals in Japan and Canada follow, with additional U.S. touring from mid-August through the end of September.

Collins, incidentally, is doing his best to keep live gigs in order to step out more as a vocalist. Hence, a touring bass player will be brought in, but not as an official band member.

Gottlieb says that the July dates will be supported with ticket giveaways for those who pre-order “Horrorscope” through local retailers.

**EVE 6**

We’re also conscious of taking care of all levels of retail at the same time,” he adds, explaining that while “Eve 6” did big with the major chains and rackets, it did only “OK” at indie accounts.

**BIllboard July 1, 2000**
X MARKS THE SPOT: While the public anxiously awaits the film “X-Men” this summer, Michael Kamen anxiously awaits new scenes each day in order to complete the score. It’s mid-June when we speak; and less than six weeks away from the première, Kamen is busy at work finishing up the soundtrack.

“I’ve almost entertained the option of touring around with the film with a live orchestra at this point,” says Kamen with a laugh. “The film keeps changing, which is very suitable in a film about mutations, and this has been anything but a normal situation. I’m aiming at a moving target every day!”

Kamen is not new to the action/adventure genre of film music, having worked on such hits as “Lethal Weapon,” “Die Hard,” and “Robin Hood: Prince Of Thieves.” But musically he’s taking this score in a different direction.

“I’ve tapped into the technology that I learned with rock’n’roll bands and actually morphed the orchestra and the technical equipment together to create a classic, yet cutting-edge sound.”

According to Kamen, director Bryan Singer specifically did not want a song or an album of songs from the movie—he wanted a pure score album.

“Bryan didn’t want to date the movie by using songs,” Kamen says. “I think it should have been filled with tracks all the way through—and that’s unusual for me. Songs could have worked in this film, but I respect Bryan and believe he made the right decision.”

Decca Records issues the soundtrack in early July, and the label will be utilizing the score as an additional piece of merchandise marketing.

“The market for this score is the young audience that wants to see the X-Men and use the album like a souvenir,” Kamen adds.

After completing the score for “X-Men,” Kamen plans an extended vacation and then a special album to benefit the Royal Academy of Dramatic Arts in London. That album will gather an eclectic group of artists who have written songs based on Shakespeare’s poems. Kamen already has interest from Rufus Wainwright, Sting, and Annie Lennox.

THE FIRST PATRIOT: Centropolis Records is using the soundtrack album “The Patriot” from the Mel Gibson epic as its first venture into the commercial arena as a label. The film, directed by Centropolis Entertainment partner Roland Emmerich, features a lavish score by legendary composer John Williams.

Centropolis Records is distributed through Hollywood Records. The soundtrack will be out Tuesday (27).

Outside of having a superstar composer, the music also features the playing of violinist Mark O’Connor, one of the hottest stars in classical music. That kind of first release for a label seems destined for greatness out of the gate, but label president Peter Afterman has realistic goals.

“People are hesitant to put out soundtrack records these days,” Afterman comments. “They’re not performing that well, and where does one format them? Hollywood Records has always been aggressive about marketing soundtrack records, and that was the main reason we struck a deal with them.”

Given the realistic expectations of a soundtrack’s performance in terms of sales, Afterman does not let this deter Centropolis’ energy about the project.

“We want to be a label that is for filmmakers who care about their films and their music,” he says. “If it’s commercial, that’s great, but if it’s not commercial and is really great, that’s good too. We all want to make money, so you find the big event movies and do well with those, and that affords the ability to release soundtracks from smaller movies.”

Afterman continues, “The Patriot’ is not a commercial soundtrack album with a Brandy or Madonna, but it’s a great work that will go very far.”

Williams will now be competing with himself in the marketplace with scores for two event movies, “The Patriot” and the “Jaws” reissue. As for Centropolis, its next release will come in August in the soundtrack for “Autumn In New York” with Richard Gere and Winona Ryder. The soundtrack is being composed by Gabriel Yared (“The English Patient,” “The Talented Mr. Ripley”) and will feature three songs as well as traditional score music.

The idea was to surprise people: no use of modern technology.

Technically, the album could’ve been done in the early ’70s’

— JIMI TENOR —

But Tenor is not concerned. “I’m not planning to please anybody. I don’t think about the target audience. It’s good that I’m on the English label. As long as the record sells enough to keep the people in the office, to pay the bills, they are happy.”

“I enjoy doing small-budget things, ‘cause I can push the envelope,” confesses the artist.

But touring with an orchestra doesn’t sound like a small-budget affair. Gillespie explains, “In Europe, Jimi will be performing with a variety of orchestras in Barcelona [Spain], Copenhagen, and London.”

The soon-to-be-scheduled performances will occur in autumn. The U.S. will not be neglected. “We are trying to hook Jimi up with municipal and university orchestras to perform the album,” says Gillespie.

In the meantime, Matador will focus its promotional campaign on “getting things jump-started with press,” explains Gillespie. He says putting out an MP3 of “Spell” is standard practice “to give people the taste of the record four weeks before it comes out.”

Tenor asserts, “The album rocks! Recording it was a pretty terrifying experience. But you gotta do stuff to learn.”
Kelli's Gospel. Contemporay Christian singer Kelli Williams returns with her latest album, "In the Myx," due July 4 on Myrrh Records. The album has a more R&B/pop sound than her previous recordings. Williams says the album "allows me to express myself as a Christian but also as a young woman who wants to reach other young people." Williams' 1998 album, "Get Lifted," was a No. 35 hit on the Top Gospel Albums chart.

Stereodreamscene, due for a U.S. release July 11 on Reprise Records. Lead singer/guitarist Chris Gordon describes the inspiration for the band's music as "somewhere between the great songs of the Beatles and Radiohead, the tragic beauty of Queen's less pompous moments, and the power of the Smashing Pumpkins and Foo Fighters."

Along with Gordon, the band's lineup consists of guitarist/bassist Bobby Dunn, and drummer Gen Matthews.

Stereodreamscene is the follow-up album to Kelli's Deckard's "The Deckard EP." Current single "Remain This Way" has been serviced to modern rock radio, and the band will be doing a U.S. promotional tour this summer.

**WILLIE AND LOBO'S WORLD:** World music artists Willie & Lobo return with their seventh album, appropriately titled "Siete" (which means "seven") in Spanish. The album is set for a July 10 release on Narada. The Gypsy Flamenco duo had a No. 2 hit on the Top World Music Charts album with 1999's "Gypsy Boogaloo.

Willie & Lobo will embark on a limited North American tour on July 21, with dates that include July 28 in Steamboat Springs, Colo., and Sept. 22 in Saratoga, Calif.

ROCK RIGHT NOW: Modern rock band SR-71 has been getting attention for "Right Now," the first single from the band's RCA Records debut album, "Now You See Inside." "Right Now" is No. 17 on the Modern Rock Tracks chart, and the band recently completed a video for the song. SR-71 is currently on a North American tour, with dates that include July 4 in Ashbury Park, N.J.; July 5 in Columbus, S.C.; July 8 in Hagerstown, Md.; July 9 in Syracuse, N.Y.; July 10 and July 25 in Cleveland; July 11 in Kalamazoo, Mich.; July 14 in Toronto; July 19 in Atlanta; July 20 in Nashville; July 22 in Chattanooga, Tenn.; July 26 in Detroit; and July 27 in Columbus, Ohio.

JAZZ WITH MORAN: Jazz musician Jason Moran first made a name for himself as a member of Greg Osby's band. Now a solo artist, Moran returns with his second solo album, "Pausing Left," due Tuesday (27) on Blue Note Records. Moran, who has also worked with Cassandra Wilson, has been on a U.S. tour with Osby throughout May and June.

**ALL HANDS ON DECK:** Rock band Deckard has established a notable following in its native Scotland and the rest of the U.K., where the band has been steadily touring. Deckard makes its album debut with "Stereodreamscene," due for a U.S. release July 11 on Reprise Records. Lead singer/guitarist Chris Gordon describes the inspiration for the band's music as "somewhere between the great songs of the Beatles and Radiohead, the tragic beauty of Queen's less pompous moments, and the power of the Smashing Pumpkins and Foo Fighters."

Along with Gordon, the band's lineup consists of guitarist/bassist Bobby Dunn, and drummer Gen Matthews.

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

**EAST NORTH CENTRAL Disturbed, The Sickness**

1. Disturbed, The Sickness
2. Limp Bizkit, Mourning diaries...R.I.P.
3. Nickelback, Silver Side Up
4. Missy Elliot, Get Ur Freak On
5. Matchbook Romance, Goodnight Songs
6. Nickelback, Silver Side Up
7. Thrice, The Mover
8. Matchbook Romance, Goodnight Songs
9. Nickelback, Silver Side Up
10. The White Stripes, White Blood Cells

**EAST NORTH CENTRAL Disturbed, The Sickness**

1. Disturbed, The Sickness
2. Limp Bizkit, Mourning diaries...R.I.P.
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6. Nickelback, Silver Side Up
7. Thrice, The Mover
8. Matchbook Romance, Goodnight Songs
9. Nickelback, Silver Side Up
10. The White Stripes, White Blood Cells

**EAST NORTH CENTRAL Disturbed, The Sickness**

1. Disturbed, The Sickness
2. Limp Bizkit, Mourning diaries...R.I.P.
3. Nickelback, Silver Side Up
4. Missy Elliot, Get Ur Freak On
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emmanuel
sentirme vivo

Definitely
his best album ever!

Featuring his new hit single
“Corazón de melao”

Produced by: Emanuele Ruffinengo
BOYZ N' GRLS UNITED
PRODUCERS: various
W.I.R.E./Indie 59012
It would be so easy to dislike this coed teen quartet—starting with their silly looks and inclusion of their hokey United Colors of Benetton imaging. The truth is, however, that the material that makes up the act's debut is actually quite good. No, there's not an inch of new, creative ground covered, but the tunes are well-crafted and performed with ample charm and energy. Flexing his production muscles to fine effect, "N Sync's J.C. Chasez contributes two of the stronger—the bittersweet "Messed Around" and the funk-laden "Can't Stop Loving You." Just those two tracks are enough to draw favorable attention of kids, although rhythmic balled "Beautiful You" and electro-pop-ditty "Dance With Me" are also catchy. The combination of solid songs and slots on the "N Sync and No Doubt album tours from the summer would do the trick in breaking this appealing act. Now, if only they would alter their names or at least hire a new designer.

STEVE EARLE
Transcendental Blues
PRODUCERS: The Twangtronik
A&R PRODUCTIONS
As hard to figure out as he is brilliant, Steve Earle adds yet another masterwork to his already impressive catalog of classics with "Transcendental Blues." Since getting clean a few years ago, Earle has continued to evolve and develop; this latest release is easily his most mature, following up his bluegrass epic, "The New Pornographers," finds him in a mode many have compared to a "revolver" era Beatles that isn't likeable, however. Steve Earle's distinctive guitar work and Ernie Brooks' catchy rhythm creates an album of music that's both challenging and rewarding. Overall, a highly recommended release that will surely appeal to fans of acoustic music everywhere.

NINA GORDON
Tanya's A Fine Bed Of My Own
PRODUCERS: Bob Rock
Warner Bros. 47744
On her solo debut, Nina Gordon proves that there is, indeed, life after Veruca Salt. The band she co-founded and then divorced herself from two years ago. In fact, there's not only life but a whole new range of artistry that she's just now revealing the best of her talents. With "Tonight And The Rest Of My Life," singer-songwriter/guitarist Gordon has delivered an album of summer-themed summer-flooring (think the Go-Go's) collection that is equal parts pop, rock, and alternative. Tracks like "Baby," "Hold On To Me," "Number One Camera," and "You're So Wrong," are a treat for fans of Nina Gordon's music.

King Sunny Ade
Sevendegrees North
PRODUCER: Andre C. Frampi
Mum 11070
One of the most enduring figures in West African music, King Sunny Ade is into his fifth decade laying down one of the finest sub-Saharan grooves on the planet. The acclaimed bossa-beat--a unique Nigerian symbol of traditional Yoruba drumming and Western pop--ade grants listeners the same type of groove he has been laying down for the last 30 years. "Sunny," with his characteristic sound, is a perfect mix of African and Western music.

DRG
PRODUCER: Hugh Fordin
MUM 11070
Regardless of whether or not you're a fan of the '70s, you'll likely find something to like in this collection of gems like "Blame It on the Weather," "Hate Me," and "Number One Camera:" "Hate You...You Set Me Down," and the title track (the set's first single) reveal an artist who knows the importance of hook-laced melodies and smart, at times vulnerable, lyrics. Throughout the set—all originals except for a sublime cover of Booker T's "The Street," "I Can't Give You Anything But Love," and "Don't Blame Me." The raw feeling of this recording is what makes it a great idea for a lyric, but it's an engaging number anyway. Great material presented by harold Adamson and Dorothy Fields, has been recorded with a new cast. And on that cast debut, Nina Gordon proves that there is, indeed, life after Veruca Salt. The band she co-founded and then divorced herself from two years ago. In fact, there's not only life but a whole new range of artistry that she's just now revealing the best of her talents. With "Tonight And The Rest Of My Life," singer-songwriter/guitarist Gordon has delivered an album of summer-themed summer-flooring (think the Go-Go's) collection that is equal parts pop, rock, and alternative. Tracks like "Baby," "Hold On To Me," "Number One Camera," and "You're So Wrong," are a treat for fans of Nina Gordon's music. "Baby," "Hold On To Me," "Number One Camera," and "You're So Wrong," are a treat for fans of Nina Gordon's music.

TINA BROOKS
Minor Move
PRODUCER: Ahmed Atef
REGUGE PRODUCER: Mihael Gouza
New EMI America
Originally produced in 1997 at Connecticut's Goodspeed Opera House, this sensational new show employs a '30s-style libretto to showcase songs with melodies by Jimmy McHull and lyrics by by harold Adamson and Dorothy Fields, has been recorded with a new cast. And on that cast debut, Nina Gordon proves that there is, indeed, life after Veruca Salt. The band she co-founded and then divorced herself from two years ago. In fact, there's not only life but a whole new range of artistry that she's just now revealing the best of her talents. With "Tonight And The Rest Of My Life," singer-songwriter/guitarist Gordon has delivered an album of summer-themed summer-flooring (think the Go-Go's) collection that is equal parts pop, rock, and alternative. Tracks like "Baby," "Hold On To Me," "Number One Camera," and "You're So Wrong," are a treat for fans of Nina Gordon's music. "Baby," "Hold On To Me," "Number One Camera," and "You're So Wrong," are a treat for fans of Nina Gordon's music. "Baby," "Hold On To Me," "Number One Camera," and "You're So Wrong," are a treat for fans of Nina Gordon's music.

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DANCE

**TINA COUSINS**

**Killing Time**

PRODUCERS: Mancurti Cleary

Republic/Universal 012157955

Released nearly two years ago, Tina Cousins’ album in the U.K., where it was a success, Cousins’ irresistible debut album, “Killing Time,” is shining with an even brighter light in the U.S. and, frankly, with radio’s current fascination with European acts. The London-based singer, who is also known as Tina Cousins, the timing couldn’t be better. The set’s first single, the incredibly anthemic “Pray,” is well-poised to dominate airwaves; that is, if program and music directors take the time to listen to its urgent tale and powerful trance-infused beats. Simply put, it’s a hit waiting to happen. And it’s not the only gem on this album. Other noteworthy tracks include “Forever,” “Killing Time,” and “Angel.” Between them, these uptempo tracks are delicious downtempo R&B-infused jams like “Live & Breathe,” “St. Petersburg” and melodichal ballad “Turn Back Time.” Quite the diverse collection, with the tracks perfectly completing what this one dance-pop album needs that has yet to be heard. Let’s just hope it finds its B.U.S. audience.

CLASSICAL

**BRUCKNER: Symphony No. 6**

Vienna Philharmonic, Pierre Boulez

PRODUCER: Christian Gerhaher

Deutsche Grammophon 450-459-678

Many were surprised when modernist sage Pierre Boulez ventured into the final symphony by the master of the orchestra, Bruckner. But unlike such overrated Brucknerians as the late Sergiu Celibidache (so in vogue right now), Boulez illuminates the harmonic drama and deep soul of this music by looking into the score, not the mirror. Just a shade faster overall than Daniel Barenboim’s recent Mahlerian version on Teldec (which also uses the Haus edition), Boulez’s account is taut and luminously trestled, with a wealth of atmosphere; the live performance was recorded at the site of Bruckner’s death: the优美 church in the Austrian mountains. This is sublime music, beautifully played by the Vienna band. Newcomers to Bruckner could do far worse than to start here.

CONTEMPORARY CHRISTIAN

**PATIENCE**

That Voice

WM Communications TC00500

“That Voice” is an appropriate title for the sophomore project from this gifted vocalist, because her heavenly affinity and her people usually excise when in the presence of Payne’s incredible vocal fire. Payne celebrates her faith gloriously on this fine album, especially on songs like “Heaven’s Gate,” “Because I Wear Your Name,” “Just Say Jesus,” and the gorgeous ballad “When Sparrows Fall.” The latter demonstrates that Payne is just as effective a communicato as at delivering an intimate ballad as she is a powerhouse jam. Payne has a recordable five-octave range that she puts to great use on this collection of R&B tunes. The result, produced by Wayne Huiz, is a more focused effort than her debut, and it demon-

JAZZ

**TOMASZ STANCO**

Franz & Green

PRODUCER: Marthe Liver

ECM 1580/547-338

Polish trumpeter Tomasz Stancio has managed quite a bit of late, with three masterful ECM albums in a row. “Lesbia” has been lauded by European jazz critics, and last year’s “Litania” is a tribute to the music of great Polish composer/handleader Krzysztof Komeda, in whose hand Stancio played—to one of the most sheerly beautiful jazz recordings of the past decade. A fine follow-up, “Freedom Green” in the tradition of a Stanko-led international super-group of sorts, with the textured lineup comprised of English saxophonist Andrew Nurm, Argentine bassist ace Dino Saluzzi, American classical violinst Joelle Makaroff, and Neumana rean rhythm team Anders Jormin and Janne Christensen. Along with Stancio’s oomie, the band’s name is new Old World music, both intriguingly fresh and hauntingly familiar.

NEW AGE

**TIM JANIS**

Waters Edge

Timeless Recordings TSE-CD 1013

Planets. Tim Janis is a minor phenomenon in New England, where he’s been doing the new age circuit for a little over a month. His ethereal vocal and guitar work is paired with the music of the sea, and it’s a beautiful sound. Janis is a masterful performer, and his music is perfect for meditation or relaxation. The album features Janis playing acoustic guitar and singing, creating a peaceful and relaxing atmosphere.

BLUES

**THE DUKE ROBILLARD Band**

Explorer

Don’t Miss out on a chance to hear one of the greatest blues musicians of all time. Duke Robillard is a legend in the world of blues music, and his band is known for their powerful performances.

SINGLES:

PODS: [New releases with the greatest chart potential. CRITICS’ CHANCES’ [New releases, regardless of potential chart action, that the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassettes, vinyl, or CD singles equally available for more than one format are reviewed in the category with the broadest audience. All releases available to radio and retail in the U.S. are eligible for review. Send copies to Chuck Taylor, Billboard, 770 Broadway, New York, N.Y. 10036. Country singles should be sent to Deborah Evans Price, Billboard, 49 Music Square W., Nashville, Tenn. 37203. Contributors, Bradley Bantinger (N.J.), Michael Paolotta (N.Y.).

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(Continued from preceding page)

**SPOTLIGHT**


**COUNTRY**

**TRAVIS TRITT** Best of Intentions (5:30)

**PRODUCERS:** Billy Joe Walker Jr., Travis Tritt, Tritt & Tritt

**PUBLISHER:** Epic/Peacock

Columbia 12778 (CD promo)

It’s been more than three years since Travis Tritt had a top 10 hit. His last visit to the upper echelon of the charts was with "It’s a Man’s World," which peaked at No. 6 with "Where Corn Don’t Grow." This terrific new single should signal his return to prominence in country radio.

After spending the first decade of his career at Warner Bros., Tritt made the switch to Columbia in 1996, which marks his debut with the Sony family. He’s off to an auspicious start. This is a gorgeous ballad along the lines of such previous chart toppers "Can I Trust You With My Heart," "Hey! I Hold On," and "Better Off (Begun by Tritt)," the song boasts a sweet melody and tender lyric about a man whose battles with his inner demon take him into the life he’d always planned to build for the woman he loves. It’s a stirring account of devotion that will likely strike a chord with country listeners who can relate to the sentiment that daily reality differs from romantic fantasy. Tritt has long had one of the format’s most recognizable voices. Programmers should welcome this with open arms— and lots of spin.

**CRAG MORGAN** Paradise (3:34)

**PRODUCERS:** Norman Withy, Buddy Cannon

**PUBLISHER:** SonyATV Songs/Triple Shoes Music/Co/Three Music

Atlantic 300197 (CD promo)

This song is a throwback to the days when country radio played something important without leaving listeners feeling as if they had been emotionally massaged. It seems to be about something that is more than just a punchy lyric. This song has heart and integrity, and it’s being sung by a man who has earned the right to sing it. Newcomer Crag Morgan recently debuted on country radio with his "Something To Write Home About." Before embarking on a musical career, he spent years in the military, serving as a paratrooper. The song starts off with a military cadence and then segues into Morgan’s heartfelt lay about being a 28-year-old leaving home. The chorus says: "Once I was a soldier and not afraid to die/I’m a little older now and I’ve been twice/Far from home/Admit I’m thankful just to be alive/When you’ve been there you’ve been any kind of life is possible— without being honest and personal, and it comes directly from a man who has lived those words. There’s a line in "My True Story" by Hank Williams and "Heaney’s Inside Job" album that says, "The trouble with you and me, my lad, is that we’re both too many blessings, too little appreciation." That statement holds true for the song. In a world where strong country voice, Crag Morgan reminds us of our blessings and helps us recognize the people who have made many of those possible. This is country music at its best and most honest, and it should reach through most of the radio ear candy like mud.

**ROCK TRACKS**

**HEEDTIME** Killing Time (3:51)

**PRODUCERS:** J. Matthew

**WRITERS:** J. Matthew

**PUBLISHER:** Kari Kate

“Killing Time” is just another entry in an ever-lengthening list of wannabes hoping to cash in on the Lisa Birkett/Kid Rock invasion of the pop charts. In truth, this outfit actually came first, but the producers have previously served a blistering brand of rap/trash that would leave today’s platinum-stomping pales pale and withered by comparison.

"Killing Time” previes the long-awaited new collection, "Brooko," and it shows (hehde) stick hitting harder than most. Yes, the music is somewhat more mainstream than what pleases me, which makes it less than desirable—but it’s earnestly catchy. But from John-Michael’s vocals remain a sensory

**THE DELLWAS** Leakage (EP, not rated)

**PRODUCERS:** Nick Walz

**WRITERS:** A. Deus, C. Germain, N. Lopes

**PUBLISHER:** Kobalt Music, ASCAP

"The Dellwas," formerly known as the Cella Dellwas, return with an aggressive new single, "Feeling the Same," and the track is fueled by a fast-paced violin sample. UK and Phatmass trade verses with Reece. The Brooklyn-based duo, which garnered underground recognition for their 1996 release, "Realms 'N Reality," have been on the tour for more than three years with their battle rap roll. Their underground credibility should secure their base with the more forward-facing fans. The country music news is that the so-called "tycoon of teen" was indeed a vicious, unscrupulous person. Spectr was known for his engineering skills on his very first record, the Teddy Bears classic "To Know Him, Is To Love Him," when he forced vocalists Harry Gold, "He's a Rebel"-er, and the group’s Spectr’s ugly behavior grew more outrageous as his success escalated, but he apparently was not the type to learn from his mistakes.

Long after his star had faded, Spectre continued to treat the outside world like dirt. As a result, as of 1989 the man has lived a paranoid, lonely existence in his Pasadena, Calif., home with little contact with other human beings.

But when times were good, Spectre was a man who should be among the most successful of all the top of the world. After all, this is the person responsible for "Unchained Melody," "Be My Baby," "He's a Rebel," and many other certi-

**HE’S A REBEL: Phil Spectr, Rock and Roll’s Legendary Producer**

By Mark Ribowsky

Continued on page 342

342 pages, $18.05

**Reviews & Previews**

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HE’S A REBEL: Phil Specter, Rock and Roll’s Legendary Producer

By Mark Ribowsky

Continued on page 342
Gold Mind’s Torrey Carter Sings Of ‘The Life I Live’ On Debut Set

BY RASHAUN HALL

NEW YORK—With several major releases from R&B male artists flooding the market this year, newcomer Torrey Carter is making a splash by throwing his hat into the ring with his debut set, “The Life I Live.” Carter’s Aug. 8 debut will be the first from New York’s Hidden Beach Recordings, which has a roster of artists including R&B sensation John Legend, Raphael Saadiq, and Patti LaBelle, among others. Carter, who is also the creative director of New York’s Hidden Beach Recordings, “I’ve received a lot of requests for the single. It’s a great summer record.”

Carter has been given the opportunity to pen some material, co-writing “I Want You” with Greg Phillinganes, the saxophonist and keyboardist/producer of The Tonight Show. The record, he says, “I can remember when I used to ride a bike and females would ride by in cars saying, ‘Yo, he’s on a bike. Look at him.’”

Notes Tyronne Davis, president of New York’s New Bate Records, “We’ve received a lot of requests for the single. It’s a great summer record.”

Carter is also working with labelmate Lil’ Mo and her production company Flyahvood on the 11-track project. Carter is also the creative director of New York’s New Bate Records, “I’ve received a lot of requests for the single. It’s a great summer record.”

Carter has been given the opportunity to pen some material, co-writing on the song “The Life I Live.” Carter is also working with labelmate Lil’ Mo and her production company Flyahvood on the 11-track project. Carter is also the creative director of the project’s other producers are Bink Dog and Gerald Albright.

“Torrey has been doing well at both urban and rhythmic stations with his hit single “Take That.”” says Michelle Morgan, senior director of marketing for Hidden Beach. “His style of music is youthful, and the demographic is there. So instead of a promotional tour, we’ll hit radio shows throughout the summer and fall, with our street teams also hitting all the summer events.”

Elektra is working Carter heavily at retail, retailing him in E & E’s artist development campaigns. The label is also marketing Carter’s album on the Internet (torreyhart.com).

Brenda Russell Ends 7-Year Drought

Singer/Songwriter Debuts On Hidden Beach With ‘Paris Rain’

BY DAVID NATHAN

LOS ANGELES—While acclaimed singer-songwriter Brenda Russell is a staples of jazz and R&B radio, her consistent mainstream success has eluded her. But her fortunes may be changing with the July 18 release of her debut album on Hidden Beach, “Paris Rain.”


“This album is a reflection of where I am spiritually, emotionally, and musically and how I’ve been evolving as a human being,” says Brenda Lynx, N.Y.-born Russell. “The music is more of a hybrid than on my previous records. It’s a little more jazz, with Latin and Brazilian, with world music. I’ve traveled a lot over the last few years—to Cuba, Ireland, Brazil, Italy, and France—so it’s more universal.”

Key cuts include the ballad “She’s In Love” (co-penned with Jay Graydon and Mark Portmann), the R&B-flavored “Something About You,” the adult R&B stand-out “Baby Eyes,” the lyrically strong “Expect A Miracle,” and “Walkin’ In New York,” a song Russell says “was inspired by a stroll through Greenwich Village with my daughter Lindsay.”

Russell established her acclaimed career thanks to hits like “Piano In The Dark,” her 1988 Grammy-winning crossover single “Get Here” (also a 1990 hit for Oleta Adams), and 1978’s now-classic “So Good So Right.”

The artist admits her seven-year album gap was self-imposed. “After ‘Soul Talkin’ I was very depressed,”

(Continued on next page)

Brenda Russell (right) and her father, singer/songwriter Andre Snow (left), appear on the cover of Russell’s debut album “Paris Rain,” which she released on July 18 on Hidden Beach Records.

Singer/songwriter Brenda Russell appears in the video for the Spooks’ debut single, “Things I’ve Seen.” In turn, the Arnette Records/Antra Music act is contributing a song to the soundtrack to “Once In The Life,” Fishburne’s film directorial debut. The Spooks’ debut album, “Shut Up And Kick,” will be available July 11; the “Once In The Life” soundtrack will be released in August. Pictured, from left, are Spooks members J.D. Mr. Botsa 1, and Ming Xia, Fishburne, and the Spooks’ Water Water and Hypno.

A R T I S T S  &  M U S I C

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Pioneer Honorees Include Stevie Wonder, Impressions; Hayes Gets The ‘Shaft’ Again

R&B PIONEER AWARDS RETURN: Smokey Robinson is back for the third consecutive year as master of ceremonies for the 11th annual R&B & Blues Foundation Pioneer Awards Sept. 6. As Robinson holds court, Stevie Wonder will be honored for his lifetime achievements. Also receiving special tributes: Atlantic Group co-chairman/co-CEO Ahmet Ertegun (the first Founders Award) and Marvin Gaye (the Lifetime Achievement Pioneer Award recipient for 2000). Include Betty Wright, Huey “Piano” Smith, the Ch- Lites, the Impressions, Johnnie Johnson, Clyde Otis, and Sylvia Robinson. Honorary chairman is Blue Note Records president Bruce Lundwall.

Traditional held in Feburary as an eagerly anticipated Grammy-week highlight, the gala will take place in New York’s Hammerstein Ballroom at the Manhattan Center. A VIP reception kicks off things off from 6 p.m. to 7:30 p.m.; the ceremony follows at 8:30 p.m. It’s been produced in association with the multimedia company CenterSeatInc. and the Vibe Records Group. For more information regarding tickets and tables, call 800-358-3799. Bob Wade is acting executive director for the foundation.

SHUT YOUR MOUTH: That’s what the new “Shaft” had naggers doing after its $2.7 million opening weekend windfall. But why the John Singleton-directed, action-heavy flick starring Samuel L. Jackson is defini- tely not a remake of its 1971 predecessor, one thing remains the same: the pulsating theme by “Black Moses” himself, Isaac Hayes.

“I actually didn’t change a thing,” says Hayes about the theme, which he recut for the movie’s LaFace soundtrack. “I did everything exactly the same. In fact, the three guys who were on the original version still play with me: on guitar is Michael Toles, Lester Snell is on keyboards, and the man who plays the wah-wah on the original and now is Charles ‘Skip’ Pitts. So we’ve kept that feel through the years. But this time around, I did it with today’s technology, which makes it sound hotter, more dynamic. It’s got more punch and everything.”

The multi-hyphenated Hayes—singer/songwriter/ keyboardist/producer, radio personality on WRKS New York, the voice of Chef on TV’s “South Park”— says he had no idea this resurgence of interest in “Shaft” was going to happen. “I’ve seen the movie and enjoyed it immensely because it’s nonstop action. You’ve got drama, action, humor… it’s entertaining, a good summer movie.”

As for his own future acting endeavors, the sometime TV (“Rockford Files” and “Blue Bloods”) and movie (“Once Around”) megastar, the morning show precludes right now from taking on any full-time projects. “I’ve been in 28 movies,” he says, “and the last one I appeared in was ‘Reindeer Games.’ But because of my morning show, my time is restricted. However, I will continue to do limited parts because I’ve got to stay in the flow.”

The morning gig certainly isn’t slowing him up in terms of other projects. “I’m about to launch a new record label with the hip-hop star whom I can’t name as yet,” says Hayes. “And a new CD is beginning to come into the works. And there’s an autobiography that I’m writing with David Ritz.”

Hayes is also busy authoring a new cookbook (“Cooking With Heart And Soul”) that’s being published in October by Putnam. And while there’s no word as to whether the book will contain a recipe for chocolate salty balls, Hayes does indicate that other products may be spun off. One item is a barbecue sauce called Mem-phis Magic that Hayes says will rival the famous Gates sauce out of Kansas City. In the beginning planning stages is the concept for a new restaurant.

Then he’s involved with a new E-commerce Web site, Soulhouse.com, that’s primarily targeted to the African-American and Latino consumer. Last but not least, the school being built in Ghana, West Africa, under Hayes’ sponsorship (The Rhythm and the Blues, Aug. 24, 1999) will open in August. “I’m a huge advocate of literacy,” notes Hayes. “I’m the international spokesperson of the World Literacy Crusade, and we put up a chapter in Ghana. They made me a king back in 1992 (crowned Nene Kasey Oceamen 1, development chief of Ada, Africa,) so I had to fulfill my obligations there.”

So what could possibly be next for Hayes? “That’s a good question,” he says, laughing, “I’ll find something. When you see me doing something new, you’ll say, ‘Well, he found it.’”

(Continued on page 23)
**BRENDA RUSSELL ENDS 7-YEAR Drought**

(Continued from preceding page)

She says. "The 'business' of music was getting me. I withdrew from pursuing the artist thing so I could remember why I loved making music." Russell began laying down tracks for a future album at the start of 1998. "It just felt like the right time," she recalls. "I admit I was concerned because I wondered if the kind of music I was making would reach people. But it was like, 'Don't be concerned about the outcome.'"  

A chance meeting with the Hidden Beach founder Steve McKeever at the Agape church that Russell attends in L.A. led to meetings. "I didn't realize that Steve had a record company, but I soon found that he was a real supporter of my work and that the label was about making music of quality.

Notes McKeever, whose label launches with Russell's album and a debut set by Jill Scott on the same day: "I was having a conversation with Broadcast Architecture president Frank Cady about the type of artist I wanted to sign, and Brenda's name came up a few days before I saw her perform at Agape. When I found out she was thinking about making a new record, it was a natural fit."

Russell's album is the focus of a major campaign by Hidden Beach, says marketing head Thornell Jones. "We're doing a series of niche campaigns, targeting a variety of consumers," he notes. "Early on, we had key tastemakers drop by the studio while Brenda was finishing the album. Then we began word-of-mouth awareness through a nationwide internchip program, providing interns with info about the album and Brenda's activities to disseminate to friends and to post on different Web sites."

In addition to traditional promotional activities with radio, retail, and press, Russell was one of a special two-disc edition of Russell's album featuring an interview with the artist), Jones says, the label is working on a number of initiatives to exploit with Internet and multimedia marketing opportunities. A site has been established (brendarus- sell.com), says Jones, with the label "positioning the album as a vacation companion item. We're servicing it to travel editors and writers at various publications, and we're in the process of working out placement for the CD with airport-based retailers.

Jones adds that songs from the album were part of United Airlines' May in-flight program as well as included on a sampler for Jazz magazine and on a multi-artist sampler used for the "Eesence By Mail" catalog. The awareness campaign is also under way with motivational superstar Jewel Diamond Taylor, based on tunes like "ideal World" and "expect A Miracle," which will include in-home listening parties and the use of Taylor's extensive online database.

Five-track cassette sampler is being distributed at Oprah Winfrey's "O" in-flight program as well as included on a sampler for Jazz magazine and on a multi-artist sampler used for the "Eesence By Mail" catalog. The awareness campaign is also under way with motivational superstar Jewel Diamond Taylor, based on tunes like "ideal World" and "expect A Miracle," which will include in-home listening parties and the use of Taylor's extensive online database.

Three 6 Mafia is on a mission to establish a reputation for Memphis as an undiscovered hotspot of rap talent. To that end, one of the new album tracks, "M.E.P.M.I.H.S.," is an ode to the area's fair city as well as an acronym: "Making Easy Money. Pimpin' Hoos Is Serious." Look for collaborations with Big Gipp of Goodie Mob and Insane Clown Posse to round out "The Smoke Clears."  

**FLOSSY IS THE KEY:** While independently distributed projects seem to be a common occurrence lately, Midwest Mafia and the single "So Flossy" (Buchanan) stand out from the crowd. Midwest Mafia, from Cleveland, primarily consists of two rappers, Blob Greedy and Killa Smoove, along with DJproducer Phat Fer, and the project is a feature rapper on "So Flossy," which moves 81-79 on Hot R&B/Hip Hop Singles & Tracks with a 6.5% gain in total sales and radio points. The single for "Flossy" is available at retail and was the top-selling single in Cleveland this issue among all genres. In fact, the single moves 17-13 on the Hot R&B/Hip Hop Singles Sales chart and 8-5 on Rap Singles.

Midwest Mafia is just the first of a host of acts to come from the Buchanan Entertainment Group. With the track record that Midwest Mafia possesses and the potential success of independently distributed projects, Mafia and Buchanan prove there is always another way to get the job done in the record business.

**GIRLS AND BOYS:** In keeping with the themes of Southern acts and independent projects, I have to add Co-Ed to this issue's column. Based in Atlanta, the Peach of the South, Co-Ed comprises two girls and two guys: Bianca, Nikki, Jeff B., and Jeff C. Co-Ed has been together for three years under the tutelage of master producer Phat Fer, and the group has a feature rapper on "Roll Wit Me" (Rubicon). The track moves 50-45 on the Hot R&B/Hip Hop Singles Sales chart and 87-83 on Hot R&B/Hip Hop Singles & Tracks with a 16% gain in total chart points. This sultry ballad has quickly garnered airplay not only at home on Atlanta outlets WVEE and WHA, but also at stations like WBII Birmingham, Ala.; WAMO Pittsburgh; WFXX Augusta, Ga.; WEAS Savannah, Ga.; and WWDM Columbia, S.C. The single is already being touted as the summer's anthem of the South. With sales and radio just now catching on, it looks as if "Roll" may spread across the entire country before the season is over.
## THE RHYTHM & THE BLUES

### (Continued from page 21)

**JAZZIN' UP THE COAST:** Right on the heels of the 22nd annual gathering June 17-18, Los Angeles' Hollywood Bowl, the Playboy Jazz Festivals organization—in conjunction with the Santa Barbara (Calif.) Boys & Girls Club—will present a one-day mini-festival Sept. 9. Among those on the rhythm & blues lineup thus far: Ray Charles, Boney James, Oscar Castro-Neves and Dori Caymmi with a tribute to Antonio Carlos Jobim, and Bobby Hutcherson.

### INDUSTRY BRIEFS: A Maverick spokeswoman confirms that Dalvin DeGrate (of Jodeci fame) has been dropped from the label as a solo artist. This after the release of a first single, "Why Can't We," and an album ("Met A Moe Pixe"). Grammy-winning producer/songwriter Kevin "She's-pee" Briggs joins Turner Classic Movies host Robert Osborne as an American Cinema Awards Foundation honoree at the organization's July 6 charity fund-raiser, "An Intimate Summer Night With Hollywood Greats & Soothing, Sinful Sounds."

Eric Capper says the latest addition to Dr. Dre's Up in Smoke tour. His sophomore album, appropriately named "The Second Coming," is in stores August.

Songwriter/producer Fred Jerkins III ("Brandy & Monica, Destiny's Child, Whitney Houston") has re-signed with Famous Music; he first enlisted with the firm in 1997.

**CONDOLENCES:** To the family and friends of Forest Hamilton. The music industry veteran (and legendary Los Angeles area rap/funk producer Chico Hamilton) played a role in the careers of the Pointer Sisters, A Taste Of Honey, Bill Withers, Isaac Hayes, The Gap Band, and others. Most recently consulting for Warner Bros. and working on the launch of the new Lazy Bones/Mo Thugs project and the new Camael album "Sinny Sweet Thing," The 55-year-old succumbed following a heart attack. He's survived by wife Carolyn, children Stacy Conner and Christopher Hamilton, parents, and sister Denise Hamilton. Services were held June 21 at Los Angeles' Angelus Funeral Home.

To the family and friends of Bob Rolontz, who in 1951 penned this very column and later served as Billboard's music editor, The 72-year-old former label executive died June 14 after a 22-year fight with Parkinson's disease.

### PACESETTERS

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**SPRING CLEANING:** By the time you receive this issue of *Billboard*, I will be sitting at my new desk in Bill- board's new headquarters, located at 770 Broadway, New York, N.Y. 10003. My new numbers are 646-654-4726 (phone) and 646-654-4851 (fax). Stay tuned for updates on upcoming releases, including one at the end of April and another in late May.

**Freehouse Rush:** If you have a freehouse or any other DJ opportunities in New York or New Jersey, please let me know. I will be happy to help promote your event.

**770 New York:** I will be at the new offices at 770 Broadway on Thursday, April 28, for a special event celebrating the new office. Please come by if you can.

**The Dance Trax Hot Plate**

- **Kristine W.** “Stronger” (RCA single). Clubland had best get ready for this one, as Kristine W. has just released her latest single, “Stronger,” which is sure to become a staple on the dancefloor. The track features a driving beat and catchy chorus that is sure to get the crowd moving.

- **A Tribe Called Quest Vs. Groove Armada** “Conclusion Of A Fool” (Electro album track). Groove Armada’s Armada Soundsystem present a new interpretation of the classic from A Tribe Called Quest’s “Description Of A Fool.” Is a shame it can only be heard on the album, but we can’t wait for the lackluster compilation “New School Vs. Old School, Vol. 2.”

- **Patti Labelle** “Too Many Tears, Too Many Times” (MCA single). Labelle fans will be happy to hear the singer’s comeback single, which was recorded in 1992. The track features a soulful melody and Labelle’s signature vocals.

**Fave GERMAN LABEL**

- **Anthem** “Traxtastic Floor” (The Transatlantic Mix) on the U.K.’s Galaxy Network FM, as well as a weekly Webeast at Pseudos.com.

**Layo & Bushwacka!**

BY RICK SALZER

**NEW YORK:** In December 1995, former Shamen member Mr. C joined forces with DJ producer Mr. C (a.k.a. Richard West), along with Layo & Bushwacka!, to create the End nightclub, the a.k.a. restaurant, and End Recordings—all housed in the same London complex. Since then, Mr. C and Layo & Bushwacka! have used both the club and the label as vehicles to promote their original productions as well as their revered tech-house and tech- breaks DJ sets.

Although the club represents a bice of residents and sounds, the End has a focus on the music, with the club’s weekly Saturday Night event, Subterrain. Recently, End Recordings issued two tracks—Layo & Bushwacka!’s “Low Life” and Mr. C’s best-mixed compilation “Subterrain 100% Unreleased”—which epitomize the club’s vibeology.

According to Layo, who’s also managing director of both the End nightclub and End Recordings, the label was created “to capture the sound of the Subterrain night at the club, and to play tracks both original or at least in the same circles as our label producers.”

On June 20, New York-based En- gine Recordings issued “Low Life” and “Subterrain 100% Unreleased” in the U.S. “Layo & Bushwacka, along with Mr. C, have taken the U.K. by storm,” says Engine co-owner Bevin O’Neill. “The music of their label is perfect for the bedside table.”

Layo & Bushwacka! are the most successful tech-house act to come out of England in years. This duo, coupled with Mr. C, is the perfect way to introduce the End label to the American market.

Layo describes his album with Bushwacka! as a breakthrough album. “First and foremost, we started with breakbeats,” he explains. “We really believe that this is the most versatile starting point. We can accelerate (Continued on next page)
Layo & Bushwacka!, Mr. C Capture End Vibe

(Continued from preceding page)

The speed or slow it down in a very subtle way.

Bushwacka! rhymes in, “Yeah, the whole album is a concept. From the very first track, we structured the tracks so they could all be put together. For this project it was much more difficult, like a bunch of singles.”

Both Layo and Bushwacka! say that “from our hearts and minds, ‘Lay’s Life’ is just a taste of things to come.”

For “Subterrain 100% Unleashed,” Mr. C’s goal was to highlight 16 exclusive tracks by his favorite producers. While producers are often reluctant to license exclusive material for a mixed CD, that didn’t prevent many of today’s top producers (including Charles Webster, Stacey Pullen, Terry Francis, and Impossible Beings) from participating in this project.

End Recordings label manager Toby Martin acknowledges that Mr. C and Layo & Bushwacka! are the label’s flagship acts.

“Although we have a number of talented producers on the roster; this trio, with both their own music and DJ sets, is largely responsible for the success of the label and the club,” Martin notes.

Aside from the contributions of this threesome, End Recordings has also issued single projects and special mixes from many notable producers/remixers, including Juan Atkins, DJ Sneak, Impossible Beings, Stacey Pullen, Presence, Circulation, and Mr. C featuring Robert Owens.

Martin confirms many new releases over the last six months, including an album of all-original material from Mr. C as well as singles from the likes of the Producers, Echomen, and Charles Webster (aka Presence), among others.

To further promote the End group, Mr. C and Layo have put much time, effort, and money into the company’s Web site (the-end.co.uk), which features artist biographies, exclusive DJ sets from the club, digital downloads, and advance music from the label.

Layo & Bushwacka!, along with Mr. C, are currently touring throughout North America, playing in approximately 20 cities. All End Recordings artists are managed by Charlotte Ch urbahn of London-based End Management. Mr. C and Layo & Bushwacka! are booked by London-based IBT.

Additionally, Mr. C is co-managed and booked by Christian Montage of Vancouver-based Montage Management and Booking for North America.
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- DJ Jamie Lewis
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- DJ Susan Morabito
- DJ Jeannie Hopper
- DJ June Joseph
- DJ Paola Poletto
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- DJ Ray Velasquez

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Cancellations must be received in writing. Cancellations received before June 16 are subject to a $150 administrative fee. No refunds will be issued after June 16.

www.americanradiohistory.com
Mavericks, Mercury Go Separate Ways: Warren Bros. Face Charges After Frauds

THE MAVERICKS have amicably parted with Mercury Records after just one album, last year's "Super Colossal Smash Hit Of The 90's," a largely greatest-hits collection culled from the group's output for sister label MCA Nashville. Manager Frank Callari says, "Being signed to a Nashville label made it difficult to promote the music the Mavericks are making now." Callari is looking for both a pop label deal for the group and a solo deal for lead singer Raul Malo, possibly with the same label.

Charley Pride and the late Faron Young have been chosen as this year's inductees into the Country Music Hall of Fame. The induction will take place during the televised 34th annual Country Music Association (CMA) Awards Oct. 4 in Nashville.

Patty Loveless kicked off her first major tour in two years June 21 in Atlanta. The tour runs through Aug. 7.

TNA Warner Brothers and their road manager; David McIntosh, face misdemeanor or assault charges following an altercation at Nashville's Wildhorse Saloon. Brad Warren apparently became involved in a shoving match with Wildhorse stage manager Timothy Hatfield after Hatfield wouldn't let the brothers play an encore. Brett Warren allegedly punched Hatfield in the face. The brothers had been drinking alcohol during their show, which is against Wildhorse policy.

Capitol artist Susan Ashton is newly engaged to Kelly Brooks, the co-manager of Ashton's labelmate Garth Brooks.

On the Row: In the wake of Arista Nashville being folded into the RCA Label Group, resulting in the loss of numerous jobs (Billboard, June 10), Arista staff members distributed water pistols that read "ready, aim, fired" at the label's Fan Fair show June 14.

Pens group Lonestar is exploring new management options as it comes to the end of its contract with Bill Carter of William N. Carter Management. Also, Audium artist Daryle Singletary amidly parted ways with management company. Singletary is an artist of Chris Cummings and Greg Hannan, Singletary's current single, by the way, is a remake of the Savage Garden hit pop hit "I Knew I Loved You."

Artist management firm Cherry-Miller-Kane Entertainment has been formed by entertainment lawyer Joel Cherry, formerly of John Mason Partners; Karen Kane, formerly of TRA Entertainment, and Dana Miller, who manages Ty Herndon and previously owned Entertainment Radio Networks. The firm's initial clients are Herndon and Neil McCoy, previously managed by TRA. Miller heads the Los Angeles office. Cherry and Kane are in Nashville. The company plans to expand into other genres of music.

Bruce Burch and John Make are promoted from managers of creative services to directors of creative services at EMI Music Publishing.

Kim Leslie exits her position as director of talent relations for AMFM Radio Networks' syndicated "Country Live Tonight" to join the CMA as senior manager of music-industry relations.


NEWS OF THE WEIRD: Eyebrows were raised when country singer Roseanne Barr crashed the post-Academy of Country Music (ACM) Awards party of both RCA Label Group (RLG) and DreamWorks May 3 in Los Angeles. Barr, sporting a tacky cowboy get-up, even sang a duet with Jessica Andrews at DreamWorks' party. But no one noticed Barr walking out of the RLG party with Lonestar's ACM trophy for single record of the year hidden under her jacket. Barr later admitted she swiped the award and returned it to the label June 19.

SIGNINGS: Montgomery Artists has signed Columbia artist Travis Tritt for booking representation. Balmuir Entertainment has re-signed a publishing deal with songwriter Jim Femino and also signed Robbie Cheuvront and Jody Alan Sweet. Chris Baker, the younger half of the new Sony Music mother-daughter recording act the Bakers, signs with BMI. Baker writes for Harris Music Group.

Supporting Artists Reap Benefits Of Straitfest Appearances

BY RAY WADDELL

NASHVILLE—The contributions of the George Strait Country Music Festival stadium tour to the overall touring economy are obvious, with the outing having grossed some $90 million in just 46 dates through its three consecutive seasons.

The multi-act country extravaganza has also provided a boost to the careers of performers nailing down the opening slots on the tour, as well as those performing on the second stage in Straitland. The 2000 tour, which opened June 11 with a sellout at Houston's Enron Field, with the tally from 10 dates at about $24 million (Billboard Bulletin, June 13).

This year, Strait and second-billed Tim McGraw were ably supported by an up-and-coming lineup that included Martina McBride, Kenny Chesney, Mark Chesnutt, and Lee Ann Womack, along with Straitfest vets Asleep At The Wheel. On the second stage were emerging artists Clay Davidson, Jerry Kilgore, and the Clark Family Experience.

The tour drew about 475,000 in attendance, more than a 30% increase from the previous year from a mere 10 stops, more than most acts could play on their own touring. Producer Louis Messina, an executive vice president at SFX Entertainment, says a career boon is an unspoken benefit when putting together a Straitfest lineup.

I don't think I need to use it, because people already know how big it is. It's the top of the line," says Messina. "Just aligning yourself with George Strait is added value to promote an artist.

Presence has a value. In every market we're generating over $750,000 in media, and that's a lot of exposure," Messina says. "That can't be discounted at all, plus the sponsors all generate media and publicity."

And then there are the people, and lots of them, who show up to see even the artists playing early slots in the 12-hour show."Even if you're not playing in front of 100% capacity, it's still 25,000-35,000 people at each show," says Matt Terrell, publicist for McGraw. "It's a great way to get out into the music business community that isn't oriented toward tickets, it's a great opportunity for an artist to demonstrate their skills and pick up fans. We provide the audience, but it's up to them to perform onstage and maintain it."
LeDoux Updates '70s Hits For Capitol 'Cowboy'

BY VERNELL HACKETT

NASHVILLE—Chris LeDoux's upcoming Capitol album, "Cowboy," reaches back and revists some of LeDoux's previously unrecorded material. Due out Aug. 1, the collection finds LeDoux updating some of the songs that helped define his career.

"I picked these songs because I felt they would suit my new sound and style," says LeDoux. "I was saying cuts like "Cowboy's Got To Ride," "10 Seconds," "Yellow Stud," and "Goin' And Blowin'."

LeDoux also produced the album in Muscle Shoals [Ala.], and, hopefully, the songs will like what we did with the updated production," he says.

As for the "Cowboy,' which was recorded in the 1970s, when he "had to do four songs in a three-hour session," I listen to the songs as if they were early albums, and I just cringe at my singing. With this album, we could take all day to do three songs if we wanted to," he hints. "I think 'Rides Wild Horses' turns out to be a real gem. "Old Ones," the new version of 'Silence On The Line,'"

LeDoux admits he sometimes has difficulty finding material. "One of the reasons I decided to re-cut these early tunes was I couldn't find any new songs out there I felt good about. Fans are always asking me where they can find some of the old hits, so I thought I'd just re-record some favorites and breathe new life into them." Capital Records VP of sales Bill Kelley feels the new album is very fan-friendly. "If you're involved in rodeo, cowboy life, anything like that, this gonna be a great fan record," he predicts. "Coming off the '20 Greatest Hits,' which has been on the charts for a year, this is an extension for the fans." Kennedy says the label has reached LeDoux fans without a lot of radio support. "If we get them help at radio, we are very thankful for that."

But there are stations across the Mississippi that are ardently LeDoux supporters. During the past week, PD at KSNP Salt Lake City, says the station has been with LeDoux since the beginning. "He's very viable in country music today," says Hilton. "This format needs people out of their own mold and not the over-researched sound-alikes. It's pretty refreshing to hear Chris. His music is real, it's genuine, he's talking about a lifestyle that most of his fans actually get into—the rodeo and the cowboy kind of life . . . Revising [the older material] and giving it better production quality what was recorded in the '70s, that should be something the fans will like."

Hilton says KSOP brings LeDoux in every ear to play to between 5,000 and 10,000 fans, "and that even happens when the concert business is a little bit flat. There are not too many people out there doing double digits in concert attendance, so if you have that kind of interest live, that means the fans like what he does and radio should be playing the stuff."

LeDoux has supported LeDoux in the past by playing his videos, and he will be the cable network's showcase artist for August.

"CMT helped us reach a lot of fans that would not otherwise know he had product out," Kennedy says. "Beyond that, we have a great partnership with CMT. They put music for Nashville for both [its] radio properties and online properties. They really reach a lot of people in Chris' markets. We will also work the secondary markets for radio.

Kennedy says Capitol will have some other online partners that have not yet been finalized. Additionally, "We'll take his top 20 markets, which represent 40% of his sales, and do some radio [advertising] support.

The label will also give LeDoux tour support, including in-store play copies and tickets.

LeDoux, who is managed by TKO Artist Management and booked by Monterey Artists, is celebrating his 10th anniversary with Capitol. Kennedy says he's sold more than 5 million albums in the U.S., and LeDoux is a cut above other artists who are quite a feat when so many artists are so dependent on radio. I can't think of anyone else in Nashville who can sell the records he can without radio support.

We know where his fans are, and we will find them and let them know about the new release." Braxton Pegram, store manager at Sam Goody in Cheyenne, Wyo., says LeDoux's new album "will get a lot of attention from his fans. A lot of the old stuff will be back, and we always have people asking for it."

From a retail perspective, the accounts are supportive, and LeDoux has sold consistently for them, Kennedy adds.

Hilton says that Capitol's Sam "is unique. 'Cowboy' is the top country record from the start. He is a real cowboy, a world bareback bronc champ, and a rancher in people's lives. He speaks to a lot of people. He is about as real as you can be."
IF YOU CAN
SHE
THERE
C.FARREN (T.CLARK,T.HEINTZ)
W.C.RIMES (G.LEACH,M.TINNEY)

B.J.STROUD,T.KEITH (T.KEITH)
DREAMWORKS ALBUM CUT

WHEN
UNCONDITIONAL
I
MAKE
DAY
ON
THE GIRL
LOVE VINCE GILL
LOVE FAITH HILL WITH TIM MCGRAW

TO DO KENNY CHESNEY

(C)
MCA
LYRIC STREET
NASHVILLE
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Hot Shot Debut

TIME, LOVE & MONEY
S HENDRIX & J.RAY (W.RAY,R.DENNING)

WE DANCED
BRAD FAYNE

BORN TO FLY
JASON ALDEAN

SINNERS & SAINTS
GEOGE JONES

I NEED YOU ALL THE TIME
YVONNE ROSS (T.RITTS,T.RITTS)

BEST OF INTENTIONS
TRAVIS TRITT

YOU'RE GONNA HAVE TO Live IT
GARY ALLAN

I KNEW I LOVED YOU
DARYL SINGLETARY

I'M GONNA BE THERE
MIKE & MARY ELIZABETH (J.HIJK VAN,H.JHIN)

THIS TIME MONTEGO BAY
JOHN MICHAEL JONES

HE WILL, SHE KNOWS
KENNY ROGERS

CHANGE
SONS OF THE DESERT

RIGHT WHERE I NEED TO BE
GARY ALLAN

STUCK IN LOVE
THE JUDOS

GOD IS A MAN (REMIX)
CURB ALBUM CUT

MURDER ON MUSIC ROW
GEORGE STRAIT WITH ALAN JACKSON

Billboard Top Country Singles Sales™

JULY 1, 2000

Compiles from a national sample of retail stores, mass merchant, and internet sales reports collected, compiled, and provided by SoundScan, Inc.
Texas-based group has a high-energy stage show that is well-reflected in its self-titled debut. The band's music lyrically reflects its devotion to God and sonically blends a variety of influences into an intoxicating Latin-pop sound. The group consists of lead vocalist Nick Gonzales, drummer (and Nick's older brother) Art Gonzales, their cousin/bassist Josh Gonzales, keyboardist Adrian Lopez, guitarist Brad Trotta, and percussionist Elisa Torres.

Salvador has been building a following performing with the Teen Mania Ministries "Acquire The Fire" conventions, as well as appearances at the Creation Festival, Spirit West Fest, and Youth Specialties conventions (in Anaheim, Calif., St. Louis, and Atlanta, respectively) and at the Promise Keepers conventions in Dallas, Albuquerque, N.M., and Orlando, Fla.

The group was also chosen to open the DC//LA Youth Superconference June 24 in Los Angeles. According to Myrrh, the band played for half a million people by mid-June. Not bad for a group of kids that got started by performing praise and worship songs at church in Austin, Texas.

"We started as a worship team playing at my mom and dad's church," says Nick Gonzales of the group that started with Gonzales, his brother, and their cousin. "Then we began to play youth conferences and rallies all over the place. We started having music come in and help us so we could have more of a band sound instead of just a three piece. So we went from being a praise and worship team to being a band."

The act was playing at a festival in Luchannbach, Texas, when manager Mike Smith spotted it and handed the members a card as they came onstage. Soon after, the band found itself being courted by several Christian labels. Nick Gonzales says several factors drew them to Myrrh, one of them being that they were fans of artists Myrrh was working with, like Bryan Duncan and Crystal Lewis. They also felt comfortable that Myrrh would let them be themselves.

"They wouldn't make us do anything out of the ordinary, because we are pretty normal dudes," says Gonzales. "They just wanted to know that they wasn't going to do anything crazy, like dye our hair purple, wear leather, or anything like that."

Though Latin music has become all the rage in the last year or so with the success of Ricky Martin and the reju-venation of Santana, Salvador actually signed with Myrrh long before the Latin explosion. While working on its Myrrh debut with producers Monroe Jones and Dan Posthuma, the band continued touring, selling copies of an independent album, and building a following.

"Our music is like Latino praise and worship," says Gonzales. "It's in English, but I think its driven by our Latin sound or blend... It all starts from being praise and worship music. We're never going to be mistaken for some pop band that just happens to do Christian music. We want to be very clear-cut. I think we owe it to God and owe it to ourselves to be very brave and very blunt when it comes to being a band for Christ. It's all based on praise and worship.

Gonzales says the group chose the name Salvador because of what it means. "It says 'Savior' straight out," says Gonzales. "I think that's so bold as we could get. That's what we work for and that's why we do it, so that's what it means."

One of the most impressive things about the Salvador record is that it captures the energy and intensity that make the band so mesmerizing as a live act. The group credits its producers with helping it capture that sound.

"They [Jones and Posthuma] are incredible," says Gonzales. "They let us have fun in the studio. They didn't look in and tell us we had to do this or do that. They just let us jam and play our instruments. We sat around and jammed a lot.

Gonzales and company are pleased with the results. "I think it rocks," he says. "It's seasoned, but fresh. It's really what we were after. It's really what we were after. It's really what we were after. It's really what we were after. It's really what we were after. It's really what we were after. We're not trying to capture anything, we're just trying to do something that we're proud of."

GMA NEWS: Gospel Music Assn. president Frank Breeden will be doing double duty. He was recently named president of the Christian Music Trade Assn. (CMTA). Breeden was formerly executive director of the CMTA.

"EMI Christian Music Group president CEO Bill Hearn was named chairman of the CMTA.


Also on the CMTA agenda: The organization is launching a Universal Product Code campaign targeting Christian retailers. Plans are to implement and standardize product codes by the end of the year.

NEWS NOTES: Sixpence None The Richer, Jars Of Clay, Rebecca St. James, Crystal Lewis, and Audio Adrenaline are among the acts slated to perform at the third annual Rock the Universe concerts, Sept. 8-9 at Universal Studios in Orlando, Fla. ... Look for Atlantic's Fm Radio Chart on the May/June 2000 issue of Billboard. The band has been selected as the artist to promote Pepsi's national summer promotion "Choose Your Music." Consumers who purchase Pepsi products this summer can earn points toward creating their own custom CDs. Of course, a portion of the sales will benefit the Governor's Prayer Breakfast for the state of Tennessee. Siblings Jonathan, Joyce, and Judy turned in an incredible performance that had Gov. Don Sundquist and a room filled with business leaders and politicians giving them a thunderous standing ovation.
Kirk Franklin Goes To Church On New Live Set

BACK TO THE CHURCH: Let—Mary Mary, Winans Phase 2, and Tonex take gospel to the next level—Kirk Franklin is going back to the church with his next project, which was recorded live June 16 in Houston. Up to 6,000 people crowded into the Lakewood Church to witness the recording and recent concert taping of a live concert video, featuring guest performers by John P. Kee, Shirley Caesar, Willie Neal Johnson, Richard Smallwood, Crystal Lewis, Alvin Slaughter, and Yolanda Adams. Now that's what I call covering all the bases.

Not only was the lineup both stellar and solid, but the music, too, seemed flawless. The bottom line, according to Franklin, is “what matters to the body.”

Speaking somewhat philosophically, Franklin says, “The music changes and the seasons change. It has nothing to do with whether you're next or who's topping who. But it's the music that's next.”

UNFINISHED BUSINESS: Asseved (not surprisingly) from the live recording were former members of the Family, the backup vocal unit that rode Kirk Franklin’s coattails to fame on the gospel music front. In a court action filed last month, five former members of the Family (Dalon and Carrie “Mousse” Collins, Lakeithia Grady, Terri Pace, and John Gray) filed suit against Gospel Centric Records and Franklin. Attorneys representing Gospel Centric Records and founder Vicki Mack-Latulippe called the lawsuit “an attempt to steal former Family members' records” from Gospel Centric Records and Franklin.

The suit involves the recording of the Family’s last album, “The Gospel Centric Project,” which was released in 2002. The lawsuit alleges that the Family members were promised a percentage of the profits from the album, but were never paid.

awks

DANCE TRAX

(continued from page 27)

Lisa Collins

“We understand that other members want nothing to do with this suit.”

-Peter Haviland-

by Lisa Collins

other members want nothing to do with this suit. We have also been told that some of the individuals suppose-

edly suing do not even want their names on this complaint and are trying to withdraw.”

The action stems in part from a dispute over revenue earned on Franklin's “The Nu Nation Project,” which appears on the Billboard, “It's very disappointing…on ‘The Nu Nation Project,’ none of the guest artists performed for royalties; we made our pri-

ority to send money to the National Council of Churches.”

Haviland says, “The individuals now suing received paychecks as employees from Kirk Franklin and Poyo Soul Productions.”

BRIEFLY: Rance Allen, Gladys Knight, Low Wans, Kirk Franklin, the Williams Brothers, Patti LaBelle, Vickie Winans, and Mary J. Blige are among those set to take part in the Shirley Caesar Outreach Ministries' 28th annual conference, slated for July 11-14 at the Raleigh (N.C.) Convention Cen-

ter. … The Brooklyn All-Stars celebrate 50 years in gospel with the release of their latest (“When You Think You're At The Bottom, Look Down”) on Gospel Jubilee Records. Also new from the Shreveport, La.-based label is Pastor Bradly Blade Senior's “The Watchful And Watchful Eyes.” … Anointed Music hopes to score with 'He's Got What U Need,' the sophomore release from DarNell Owens, due July. … Finally, Malaco Records is set to record Willie Neal Johnson's next album on June 24 in Dallas. Johnson says the project will be somewhat of a family affair, featuring the vocals of his mother, siblings, and children.
Golub Gets Live In Studio For ‘Curves’

LIVING DANGEROUSLY: The term “formula” is heard all too often today, whether referring to an over-produced instrumental pop release masquerading as contemporary jazz or to a straight-ahead date incorporating the music of a flavor-of-the-month composer. For his GRP debut, “Dangerous Curves,” due Tuesday (27), trumpeter Jeff Golub consciously avoided the preprogrammed, over-intellectualized approach that mars many contemporary jazz releases, opting for a live-in-the-studio feel. Golub and co-producer Bud Harner utilized a single band when recording “Dangerous Curves,” consisting of drummer Steve Ferrone, keyboardist Mitch Forman, bassist Lincoln Goines, saxophonist Dave Woodford, trumpet Jake Hornbuckle, B-3 organ player Kevin Savigar, and percussionist Louis Conte. Acoustic guitarist Peter White appears on one cut.

“This record was done with a true jazz vibe. It features plenty of interplay between the musicians,” says Golub.

To ensure a live-in-the-studio feel, Golub and co-producer Bud Harner utilized a single band when recording “Dangerous Curves,” consisting of drummer Steve Ferrone, keyboardist Mitch Forman, bassist Lincoln Goines, saxophonist Dave Woodford, trumpet Jake Hornbuckle, B-3 organ player Kevin Savigar, and percussionist Louis Conte. Acoustic guitarist Peter White appears on one cut.

“This record was done with a true jazz vibe,” says Golub. “It features plenty of interplay between the musicians, and unfortunately many records in the smooth jazz genre cannot make that claim. We had one band play on the entire disc, which is a standard thing on older recordings but not on a lot of newer ones. We rehearsed, set and played the entire thing live, one song at a time.”

To further create the album’s martini-drenched atmosphere, several tracks, such as a cover of King Curtis’ “60s hit “Soul Serenade,” were recorded in the early morning hours. Golub also pays tribute to the late Grover Washington Jr. with what he describes as a “beatnik groove” take on the saxophonist’s signature piece, “Mister Magic.”

“This, to me, is not necessarily following bebop structures or following the way lines were constructed in the ‘40s or ‘50s,” explains Golub. “I don’t think there has to be rules like that. Jazz was that there are musicians who are improvising; it is the interplay between them. It is where they take the music as a collective unit, and that is what I set out to achieve.”

THE KICKER: Arkadia Jazz releases “Thank You, Joe,” a tribute to saxophonist Joe Henderson, Tuesday (27). It is the fourth in the “Thank You” series, previous releases have featured Duke Ellington, Gerry Mulligan, and John Coltrane. Pianist Eric Reed (who has played with Henderson), saxophonist Javon Jackson, trumpeter Terrell Stafford and Randy Brecker, vibraphonist Steve Nelson, and bassist Rodney Whitaker put their collective imprint on such Henderson tunes as “Isotope” and “The Kickin’.” While pianist Joanne Bracken’s quartet tackles the saxophonist’s “Gazelle.”

Unlike many less-than-stellar “tribute” albums, “Thank You” provides vibrant insight into Henderson’s classic compositions, with passionate performances that pay homage to a musician whose ongoing contribution to jazz continues to be brought to the forefront.

AND: Timepiece retailer Tourneau & Timepiece makers Oris present “Louis Armstrong—Making Every Minute Count,” a photo and memorabilia exhibit coinciding with the third annual Oris “Spirit Of Jazz” concert series at the Tourneau Time Machine in New York. The exhibit runs through August; free jazz concerts are being held every Tuesday in June, sponsored by radio station WBGO New York. Lionel Hampton will be on hand to receive an Oris watch honoring him on Tuesday (27) … Louis Armstrong himself can be heard throughout the summer on NPR stations via a 13-week centennial tribute titled “Satchmo: The Wonderful World Of Louis Armstrong.” Archival interviews and performances paint a portrait of the trumpeter, who will be celebrated on July 4, the 100th anniversary of his birth.

**TOP BLUES ALBUMS.**
BENEATH THE A&R RADAR: The FLUX Quartet is a foursome of recent Juilliard grads, but they don’t credit their academic background for their growing success. “Conservatory training is so narrow,” says group cellist Darrett Adkins. “Western art music clearly has no monopoly on artistic expression.” The FLUX way embraces musicians as diverse as the members’ favorite punk bands (like the Buzzcocks), Ornette Coleman (a sometime FLUX collaborator), Indian classical legends, and, well, themselves (at least one original piece appears in every FLUX program).

FLUX—with Adkins joined by violist Kenji Bunch and violinists Tom Chiu and Cornelius Dufallo—plays the same instruments for which Haydn and Schubert wrote halloween masterpieces. But the group eschews classical conventions on several levels. For instance, FLUX doesn’t just forgive variations in their performance from gig to gig, the group actually cultivates them. “We believe in the active ability of our ears to create interesting sounds rather than in trying to purvey some perfectly-posed image,” Adkins says.

Even when adhering to the notes on the page, FLUX performance aims for the improvisatory. The players listen to one another’s musical thoughts moment by moment, and if they hear something they like, they all pick it up. Even if (maybe especially if) they’ve never done it that way before.

FLUX’s risk-taking style has obviously struck a chord with both composers and audiences. Among the quartet’s several dozen shows this past season were last month’s sold-out John Tavener event at New York’s St. Ignatius Loyola and the world premiere at Columbia University of Morton Feldman’s six-hour Second Quartet (a piece the Kronos Quartet finds too physically demanding), as well as festival and campus concerts across the country. FLUX has also broken into the world of recording, appearing on the recent RCA Victor and Angel’s FLUX Quartet from Two Things album. Titled “As Long As You’re Living Yours,” the disc features Bunch’s arrangement of “Book Of Ways #10.”

But potential producers be warned: The FLUX disdain for business-as-usual includes little patience with the usual methods of classical recording. Adkins says of the excessive editing of the Digital Age: “It’s a pretty sorry trend.”

WHAT WAS MOST REMARKABLE about the Wild Ginger Philharmonic’s June concert at New York’s Church of the Good Shepherd was that everyone there wanted to be there: no back-row players going through the motions, no snoozing audience members dragged in by spouses to better them. Twenty-four-year-old conductor David Goodman has convened a group of 50 brilliant young players with a strikingly simple formula: invest in rehearsal.

While most orchestral performances are pinned by a few closely regulated practice sessions, the members of Wild Ginger go on retreat together for a week and a half. They eat, dance, and even do yoga together, along with rehearsing each piece several dozen times. Instead of quickly learning dozen of different programs, Wild Ginger studies one program intently and then tours it. This novel approach has forged deep bonds among Wild Ginger’s members in four short years, leading to a waiting list of eager players from around the world who want in. They’re not coming for the money, since there isn’t any; rather, they are attracted by the all-too-rare communal rush that comes when a piece gets in the blood of every member of the band.

Like the FLUX Quartet, the Wild Ginger experience resonates with improvisation, which is the underlying concept behind its playing. “We’re so attuned to each other; we listen and respond,” Goodman says. “We’re more like an organism than a well-tuned machine . . . All great composers were improvisers until 100 years ago. The great classics were created in the spirit of improvisation and ought to be rendered as such.”

Goodman milks that spirit from Wild Ginger with sudden shifts in tempo, dynamics, and rhythm that free many passages (from what he calls the “wash of sound you get from orchestras today.” The effect is startling for both players and audiences. Orchestra members frequently break into spontaneous smiles at what they hear happening around them, and listeners pick up on and mirror the gleeful attentiveness of the ensemble.

Wild Ginger imparted a buzz to the venue that June night, not because the performance was note-perfect. The winds had some intonation struggles, and the low strings sometimes gave a Goodman tempo shift slightly different than the high strings. Ultimately, though, it didn’t matter. The group’s fresh take on this straightforward program (Brahms’ Symphony No. 3 and Faure’s Op. 49, along with Humperdinck and Wagner overtures) sent the audience merrily into the New York night. Despite the conservative nature of the pieces on the program, the concert had the power to move. In the audience, composer Philip Glass gave a ringing endorsement, saying that Goodman’s take on the Third Symphony “made me wish I was Brahms.”

NEW YORK-BASED PIANIST Alan Gampel has a problem. He’s happy with his playing, with the audiences he’s reaching, even with the privately produced CDs he’s selling. Yet, of course, he’d like to get signed by a major label. This is where the problem arises: The 35-year-old Gampel is a talented, fiery, dedicated artist, but he is not—a former Fendi runway model. And he hasn’t, like another, posed for Playboy.

What Gampel does is just play the piano extraordinarily well. In today’s world, that may not be enough to get him signed—or even to get him noticed. Daniel Barenboim got him a performance with the Chicago Symphony Orchestra, playing Leonard Bernstein’s “Age Of Anxiety.” A single sitting with Semyon Bychkov also landed him a concert with the Orchestre De Paris. But when he met with a top New York publicist recently, it was as though they spoke different languages. The publicist kept asking for Gampel’s “angle,” wanting to know how to sell him as a story. Gampel simply wants to succeed on his merits as a pianist.

Gampel laments that “50 years ago, A&R people were musicians who picked musicians they loved. Now, no one is interested in developing careers—they just want instant success by pop music standards.” Gampel recorded a private Chopin disc in ’89 that has sold relatively well by classical standards: 8,000 copies, almost entirely at his 40-odd concerts a year. He is now recording the Liszt and Chopin B-minor Sonatas, as well as his solo arrangement of Chopin’s “Fantasy On Polish Airs,” for the audiophile imprint Mapleshade. So, despite his ambitions, working with high-name labels isn’t the alpha and omega for the musicianly Gampel: “As long as I can keep playing concerts, communicating my passion to a diverse audience of music lovers, I’m happy.”
The Songwriters' Hall of Fame inducted new members and presented other awards of achievement at its 31st annual dinner, held June 15 in New York. Inducted this year were James Brown, the Eagles' Don Henley and Glenn Frey, the late Curtis Mayfield, James Taylor, and Brian Wilson. Special awards were given to Jerry Leiber and Mike Stoller (Johnny Mercer Award), Neil Diamond (Lifetime Achievement Award), Johnny Mathis (Hitmaker Award), and publisher Julian Aberbach (Abe Olman Publisher Award). Two Towering Song Award presentations were made for “All Of Me” by Gerald Marks and Seymour Simons and “You Are My Sunshine” by Jimmie Davis and Charles Mitchell.

The evening was thus primed for musical magic, and it was executed memorably.

LENNON SCHOLARSHIPS: BMI Foundation president Theodora Zavin reports the first-and second-place winners of the third annual John Lennon Scholarship. The first-place winner of $10,000 is Berklee College of Music student Thomas Jordan Zed for his song “Show Me Who You Are” tied for second place are Vanderbilt University Blair School of Music student Taylor Jones for his “Why Can’t You Say” and University of Miami student Carrie Van American for “In My Life.” Each is awarded $2,500.

The scholarship was established in 1997 by Lennon’s widow, Yoko Ono, for writers between the ages of 15 and 24. SILENT AUCTION: A Songwriter’s Silent Auction has been set up by ASCAP and the Nashville Songwriters Association International (NSAI) to raise funds for NSAI’s legislative fund to fend off attempts to erode copyright protection items include framed and autographed handwritten re-creations of the lyrics of hit songs by many writers.

Bids on the auction will be accepted through July 4 via the NSAI and ASCAP Web sites, nashvillesongwriters.com and ascap.com, or by calling NSAI at 800-321-6008 or 615-256-3344. Winning bids will be announced the week of July 10.

ONE OF my most vivid musical memories was hearing Peter Gabrieli’s “Security” album in 1982 and falling in love with the otherworldly sounds he captured on tape. Being an avid music fan even then, I sought information about the source of those sounds and found that they were created on a new instrument called the Fairlight Computer Musical Instrument (CMI), which sampled sounds at extremely high resolution and then allowed the user to manipulate them in unprecedented ways.

After Gabriel broke ground with the CMI, other artists followed suit, including Kate Bush and Stevie Wonder. By the mid-’80s, the use of the CMI was so prevalent it prompted Phil Collins to make a Fairlight-free album—a distinction he trumpeted in the liner notes.

Back then, I knew nothing about Fairlight. I was drawn to the company’s flagship product, the Fairlight-CMI, but I wondered how and why it was so unique. As I started to explore the world of audio equipment, I began to appreciate the Fairlight’s place in the music industry.

In 1982, Fairlight’s success was reflected in the company’s ability to produce high-quality audio equipment. The Fairlight-CMI was a game-changer, allowing musicians to sample and manipulate sounds in a way that had never been possible before. As the decade progressed, Fairlight continued to innovate, releasing new products that expanded their capabilities.

Today, Fairlight is still a leader in the audio industry, with products that are still used by producers and musicians around the world. The Fairlight-CMI, in particular, remains a rare and sought-after piece of equipment, enjoyed by collectors and audiophiles alike.

Fairlight’s legacy is a testament to the company’s commitment to innovation and excellence. From its origins in the ’80s to today, Fairlight has exemplified the spirit of creativity and exploration that characterizes the world of music and technology. As we look back on the company’s 25th anniversary, we can celebrate the impact Fairlight has had on the music industry—and the possibilities that lie ahead for the future of audio.
**Artists & Music**

### ‘Selena’ Show’s Producers Sue HOB

**This issue’s column was prepared by Ronato Munoz.**

PRODUCERS OF the “Selena Forever” musical have filed a $7.4 million breach of contract lawsuit against House of Blues, owner of the Universal Amphitheatre in Los Angeles.

New York-based Selena Forever Limited Partnership (SFLP) alleges in the lawsuit, filed in the Supreme Court of the State of New York County, that House of Blues (HOB) unilaterally canceled an agreement to book the musical at the amphitheater May 11-20.

The national tour of “Selena Forever,” which premiered March 21 in San Antonio, was canceled May 16 because of financial difficulties. Producers cited the May 9 cancellation of the musical’s original two-week run in Los Angeles Universal Amphitheatre as an insurmountable financial setback (Billboard, May 20).

“It was a crippling blow,” said producer Michel Vega. “We were counting on that cash flow to keep the show going. Without the income . . . we couldn’t maintain the company; we couldn’t pay our bills.”

But HOB VP/Universal promotor Emily Simonitsch said the reason for the show’s cancellation was “that we had renegotiated from two weeks to a one-week performance because, financially, it was not a two-week performance.” Her assessment was based on ticket-sales research.

“We spent $50,000 in marketing in stations like KTLA-TV, KMEX TV (Univision), KLVE, and KSCA.—the top stations,” she added. “I checked all the venues. I talked to Chicago, Houston, Corpus Christi (Texas), and San Antonio; I did my homework. We had Selena at the Universal weeks before she died. We would have loved to have that show come here.”

Robert Trevino, president of Promotional Management Group, the agency in charge of securing touring charts, said, “I stood at the back of the theater many a night and asked the public, who didn’t know me, if they enjoyed it, and they all said yes.”

“Maybe Latinos did not understand the concept—some people thought they were coming to a concert,” he continued. “But the interest is there. If you look at the concerts by Juan Gabriel, Vicente Fernandez, Luis Miguel, the venues are full to one out.”

In the lawsuit, the producers claim that the damages include (Continued on next page)

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### Billboard Hot Latin Tracks

**JULY 1, 2000**

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*Note: The list above includes songs with insurmountable financial setbacks and cancellations due to various reasons.*
negative publicity, harmed reputations, and loss of tour revenue and investments.

Producer Tom Quinn, another of the SFLP principals, said he plans to relaunch the tour soon.

"We still want to go forward with it," he said. "The Selena musical deserves to be seen by her fans."

TWO SIDES OF MARC: Sanchez/pop singer Marc Anthony continues his North American tour with 19 more dates before wrapping up on July 28 at the Miami Arena. Upcoming dates include Sunday (25) at the Alamodome in San Antonio, Monday (26) at the Woodlands in Houston, Tuesday (27) at Radio City Music Hall in New York, and July 2 at Boston Pavilion in Boston.

In a recent interview, Anthony said his English-language self-titled pop album was not a radical step for him.

"That album just represents another side of me; it's another way of expressing myself, he added. "I really don't like all of the classifications. I am a pop singer and a salsa singer. My salsa albums belong in the salsa section, my pop albums in the pop section of the record store. If you come to one of my concerts you get both sides of me, the pop and the salsa, and I play with two bands because they are entirely different genres that tap into completely different sensitivities."

TIDBITS: Latin jazz guitarist Mark Towns is wrapping up production of his upcoming album, "Flamenco Jazz Latino," scheduled for an August release on Salonga Records. The CD features the Houston-based Towns, along with Cuban pianist Rainel Pino, former Grupo Niche members Douglas Guevara and Jorge Orta on percussion, and special guest soloists Kirk Whalum on sax and Hubert Laws on flute. The album contains 10 original compositions by Towns.

(Continued from next page)

LAMC will feature:

- Live music and concerts from leading acts
- Industry leaders gather to network and expand the market
- Deal making forum with key executive contacts in the U.S. and Latin America
- Central Park SummerStage
NOTAS
(Continued from preceding page)

featuring its flamenco-influenced
nylon-string jazz guitar blended with
various Afro-Cuban rhythms, such as merengue, salsa, bolero, yambú, and danzón, plus a saxophone instrumental version of Fastball's hit “The Way.” A European tour is planned to follow release of the CD.

Renan Almendarez Coello (El Cucuy), radio DJ for KSCLA-FM Los Angeles, has consistently grabbed top ratings in recent months. Now the DJ’s morning show is being syndicated via satellite by KSCLA owner Hispanic Broadcasting Corp. to nine other cities, including Chicago, Dallas; Houston; San Antonio; and El Paso, Texas.

The Afro-Cuban band Los Van Van and the eclectic Los Angeles band Ommatia performed at the recent Playboy Jazz Festival held at the Hollywood Bowl.

‘Every time we go (to Nick’s Taste of Texas), we get a jam-packed house’

— FLACO JIMÉNEZ

Way out in Covina, a tiny community east of Los Angeles, is a far-flung Tejano music outlet known as Nick’s Taste of Texas. Owned by San Antonio expatriate Nick Martinez, it’s a small restaurant/live club with a big reputation. The likes of the Texas Tornados, Los Lobos, Little Joe Y La Familia, Emilio, and other Tex-Mex greats have played the place.

“It’s my favorite place out in California,” said accordionist Flaco Jiménez. “Those people out there are starved for Tejano, conjunto, and Tex-Mex, because every time we go, we get a jam-packed house.” Tejano pioneer Roberto Pulido performed there June 16. Upcoming shows include the East L.A band Los Blaziers, Sunday (25), Jaime Y Los Chamanos, July 2; and Sisters Morales on Aug. 10.

Producers of the Aug. 13-15 Latin Alternative Music Conference (LAMC) in New York have extended the deadline for their Battle of the Bands contest to July 21. Interested bands should send information on their material (CDs preferred), along with a brief biography and contact information, to: LAMC Battle of the Bands, 865 Willowcrest Ave., North Hollywood, Calif. 91601.

According to spokesman Josh Negrin, the contest and conference sponsor ElSitio.com will fly the winning group to New York in August to perform at La Banda Elástica magazine awards show which will be part of the LAMC activities.

Robert Bove is a San Antonio Express-News music reporter. Call 1-800-555-1551, ext. 3249, or E-mail rbove@express-news.net.
Channel V Tunes Into Other Media

Broadcaster's Korean Expansion Follows Print, Web Deals

BY JERRY CHAN
BEIJING—The second annual CCTV-MTV Music Honors ceremony, held June 16 here, went off without a hitch—in marked contrast to last year's inaugural awards ceremony.

The 1999 inaugural presentation was originally slated for February last year but was put on ice after objections from the Chinese Ministry of Culture. After being recorded in Belgrade, Serbia, May 7, 1999, its planned showing on CCTV the weekend of May 8-9 was delayed until November after NATO forces mistakenly bombed the Chinese Embassy in Belgrade.

July 5, 2000

This story was prepared by Winnie Chung and Dave Tesa Mok in Hong Kong and Elisa Kim in Seoul, South Korea.

Pan-Asian music broadcaster Channel V Networks is making a series of moves into media other than television as it attempts to increase its profile among Asian youth. At the same time, the company is planning assaults on new markets that will increase its reach in the region—including a historic move into Korea, where it will become the first overseas broadcaster to have a presence.

On June 10, the Hong Kong-based music channel made its first foray into print media with the launch of a weekly music and lifestyle magazine in Singapore aimed at the 13-27 age bracket. The English-language magazine, enV, with a main focus on music, is being published in collaboration with Singapore-based Gnomadic Publishing. The initial retail price will be $1.50 Singapore, with a circulation of 30,000. Gnomadic Publishing also publishes an English-language regional lifestyle magazine titled East.

Channel V Networks managing director Steve Smith says, "This alliance is an excellent opportunity for us to further extend our brand, which has already become a highly recognizable brand." He describes Gnomadic Publishing as "the perfect print partner." The magazine launch is designed as a precursor to Channel V's impending arrival in the country as part of a deal between Singapore-based company Star TV. Gnomadic Publishing managing director/publisher Ian Fong says, "This partnership is proof of the long-term commitment that the companies have toward the project and its future in Singapore. We aim to make enV the No. 1 entertainment magazine in Singapore."

Besides print media, Channel V is expanding its local Internet presence through a recently signed deal to supply content to sharkstream.com, a Singapore-based entertainment and lifestyle site aimed at broadband users. Under the terms of its agreement with sharkstream.com, Channel V will provide 20 hours of original programming per week. The programs will span music, news, information, movies, and lifestyle and will be a mix of Mandarin, English, Hindi, and Thai-language content.

Channel V has also taken a minority equity stake in Hong Kong-based DotMedia, which runs dotlove.com, a Chinese-language matchmaking and relationship Web site aimed at teenagers. "The interests of our youth audience and the users of DotLove's dating Web site have a natural overlap which makes this deal especially attractive," says Smith.

Back in more familiar waters, the recent establishment of Channel V Korea (Billboard, June 17) marks a sea change in the territory's entertainment industry, as it is the first time a foreign company has been allowed to invest in a Korean broadcaster.

The deal between Hong Kong-based Channel V Music Networks and DoReMi Media, Korea's largest record label, will result in the launch of the music channel's seventh strand in September and youth-oriented Internet portal vko-reo.com in October.

"We have been actively working on such a deal for about six months," says Channel V Networks GM Simon Dewhurst. "We were only confident to move when we knew that the [Korean] Broadcasting Bill, which was passed about three months ago, would get the go-ahead." Dewhurst says that following the passing of the new regulations, the Korean government announced it would open the tendering of program provider licenses for its cable television system. Previously, Korea's cable network, with an audience of 1.7 million subscribers, comprised 28 channels whose composition... (Continued on page 62)

Trouble-Free 2nd Year For CCTV/MTV Show

BY JERRY CHAN
MOSKOWSKIE

May 7, 1999, its planned showing on CCTV the weekend of May 8-9 was delayed until November after NATO forces mistakenly bombed the Chinese Embassy in Belgrade, Serbia.

"I was pleasantly surprised with my visit to China—it's so heartening to gain cultural insights through the exchange of music," said Morissette after performing (Continued on page 62)

BY KAI R. LOFTHUS
STOCKHOLM—An Internet-related lawsuit against a Swedish band who provided hyperlinks to sources of unauthorized copies of recorded music has been dismissed by Sweden's Supreme Court.

In its ruling, however, the court clarified its position on elements in copyright law and provided the music industry with enough ammunition for future legal proceedings.

The case, charging 18-year-old Tommy Olsson with conspiracy to wrongdoing, was filed last year by the local affiliate of the International Federation of Phonographic Industry (IFPI), representing 50 local companies. Olsson's site, containing direct links to some 300 songs, was later closed by the service provider, and the IFPI is said to have received assurances that the site will not be reinstalled.

In the June 15 ruling, the court says that since the case was filed by phonogram producers alone through the IFPI—and not in association with other industry organizations, music publishers, and composers—the matter is subject not to criminal charges but to a civil lawsuit.

Such a suit would lead not to a jail sentence for the defendant but to an injunction to shut down the illegal service, as well as payment of damages.

In the initial legal process, the case was dismissed by the district court of Skövde, since it could not be proven that Olsson had personally downloaded or copied the files himself. The IFPI appealed that verdict (Billboard Bulletin, Oct. 15, 1999).

The Supreme Court, however, did assert that the case was a matter of rights holders' exclusive right to authorize and prohibit communication of their works to the public. In other words, links to downloadable files are to be rightfully viewed as communication to the public.

The loophole is expected to be closed by the pending European Union Copyright Directive, which acknowledges record producers' exclusive right to authorize interactive communication of their works.

Allen Dixon, London-based general counsel for the IFPI, notes, "[The verdict] does present any barriers for us. It just says that we have to take a different approach next time. Since the criminal case against [Olsson] was dismissed, that was obviously something we were concerned about.

"But the rest of the [court's] opinion is extremely helpful," Dixon says. "It clears up what has been a myth in Internet circles—the persistent and incorrect view among Internet users that linking to illegal material on the Internet is perfectly acceptable."

According to Dixon, the case now will be actively used by the IFPI to maintain the federation's high-volume and high-visibility approach to the issue.

He explains, "The high-volume deals with the share quantities of such sites. The music, film, and software industries are sending thousands of take-down notices to Internet service providers every month. IFPI itself takes down tens of thousands of sites every year. The high-visibility part relates to public awareness issues such as the recent case against Napster and MP3.com."

The IFPI is investigating other sites in different parts of the world and considering what potential damage to the industry they are causing.

BY OWEN HUGHES
SYDNEY—Australia's largest online music company, ChaosMusic, has signed an agreement with a national electronics-goods retail chain to create in-store Chaos Music Bars selling CDs, DVDs, and video games.

ChaosMusic CEO Rob Appel says that under the deal, his company will create and maintain a stand within Strathfield outlets in Australia and build cross-promotion between the two partners. The agreement kicks off with a three-month trial in seven Strathfield outlets and 20 Melbourne outlets, after which the Chaos Bars concept will be rolled out into 80 Strathfield stores across the country.

"The cooperation is such that we are working very closely with Strathfield outlets, taking the idea that the store has a music section and creating the customer experience in that area," says Appel.

Under the yearlong agreement, ChaosMusic will offer select CDs from Australia's top 40 titles in the Chaos Bars, while allowing Strathfield customers to order product from an electronic browser of ChaosMusic's catalog for direct delivery to their home or office. To give customers access to ChaosMusic's online catalog, which contains 450,000 titles, will be included at select locations. In turn, ChaosMusic will promote Strathfield's business...

Australian Web Music Merchant To Install Kiosks At Retail Chain

(Continued on page 62)
Berman Offers Optimism At AMC

He Says New-Media Flexibility Is Key To Industry's Survival

The third annual MTV/Billboard Asian Music Conference (AMC) began with a bold declaration that the record companies of today will be a vital part of the music industry tomorrow despite the disturbing short- and long-term effects of the new-media earthquake.

Opening AMC 2000 with this declaration was keynote speaker Jay Berman, chairman/CEO of the International Federation of the Phonographic Industry (IFPI). The event, which took place June 1-2 at the Hong Kong Convention & Exhibition Centre, attracted up to 550 entertainment and media industry professionals from Asia, Australia, North America, and Europe (Billboard, June 17).

"I'm absolutely convinced that there will be a music industry 10 years from now and that our member record companies will be a vital part of that music scene as they are today," said Berman. "The scene may not look the same, and companies may not perform the same tasks. But recorded music is an integral part of the fabric of our lives that it will not disappear, and someone will have to provide it."

The first major issue for record companies in tapping the Internet's potential is to "begin to occupy some of the space which today almost exclusively is the preserve of people with business concerns focused on niche markets that music is ancillary. Some of them sell advertising, some just want to make music available for free. Neither of these is a business prescription for building a business and creating new music."

The second set of related issues, according to the IFPI chief, is how to make the music available in a secure way, what to charge, and how to eventually get paid. "And, finally, what is it that will be the most effective to the consumer?" asked he. "Ask a dial-up!"

The right to reproduce that download once, many times, to keep it forever? Is it a streaming service? A monthly subscription? Or some combination of all of these?

Berman noted that while music's online future is seizing headlines, the record industry must also continue to focus on the present. "We still have to deal with piracy. I can't imagine that our member companies are going to say to us, 'Stop looking at what's going on in the Ukraine,' or in Asia, where the number of optical disc plants is capable of producing twice the legitimate demand. Approximately 2 billion pirate CDs are sold in the world—and that's something we will have to worry about, today as well as tomorrow."

Berman also commented on the record industry's legal pursuit of MP3 and Napster, among others. "People have said to record companies, 'Come on, litigation's not a business model,' and in truth, it's not. But if we don't make the effort on behalf of our artists to reclaim that space, there won't be room for us. It is a business model, but it is an important part of the process."

Steve McClure, chief executive of the Secure Digital Music Initiative (SDMI), said, "A lot of things that we now consider to be ancillary to the music business."

"You want to sell T-shirts the way the Spice Girls do? Fine," he said. "But that's not the record business, and in order to sustain all these other related businesses, there has to be an underlying business—and that underlying business is exactly the one we're in today. The business of creating, producing, and distributing music."

Berman concluded by noting that at the IFPI's recent council meeting, a guest speaker said, "We were a $40 billion industry in a $100 billion body."

"I don't think the $90 billion difference did not represent music, Berman said, "but a lot of things that we now consider to be ancillary to the music business."

"And, finally, the Internet threatens the music industry. No, said Samit, "the Internet is responsible for growth in the industry and the increased attention being paid to it. That's because with existing bandwidth and compression rates, music is the only form of mass entertainment that fits through the pipes."

But he warned, "If we don't develop a system that compensates those who take the financial and creative risks for the development content, content will cease to develop."

Will Technology Or Content Rule In Asia's Online Future?

Always a short step behind industry developments in the West, Asia's music companies have finally grasped online business as the next big thing. And on closer examination, professionals on both sides of the equation agree that the new digital delivery debate are finding more than a few unique issues that they must address.

At the third MTV/Billboard Asian Music Conference (AMC), 300 or so regional executives got a condensed taste of the industry's online future. It came as no surprise that most of the major labels continue to tread cautiously until digital rules and regulations are ready for the world's most piracy-ridden region.

It was left to the AMC's Sites + Sounds panel to move the discussion away from the delivery-partnership idea so prevalent now in North America and Europe and into a region with more market difficulties than any other world music search on Yahoo!. Participating were Disscunt.com CEO Mark Brimblecombe, StarEast Net COO Philip Chan, Gogo.com CEO David Loiterton, Nokia Asia Pacific strategy director Mauro Montanaro, and Soundbuzz.com co-founder Vladimirovaa. The moderator was CNBC's Bernie Lo.

Asia's rapid and exuberant acceptance of cutting-edge technology, its multi-currency and multi-lingual retail model, and its incredibly diverse pricing structures are issues that continue to stymie the simple job of selling music on the Internet. Yet it is the personal aspect that has local online entrepreneurs working overtime.

Asians consume music in a much more personal way than in other regions. StarEast's Premium is built as a place for artists to find their audiophiles, in premium in CD jewel boxes have become organic parts of the package. This style means that content, and not just the physical CD, could become more important than the technological side of the business.

Gogo's Loiterton is using its music industry background to incorporate the non-retail side of eCommerce in the region. "While technology platforms will obviously be the tool that" (Continued on page 59)

Benigni Debunks 'Myths' Of Music On The Web

In a day filled with presentations, Jay Samit's conference offering, "The 10 Myths Of Music On The Internet," distinguished itself with wit as well as with insight. Samit, senior VP of new media at EM International Music, used classical imagery ("geek mythology") to address what he termed the 10 myths of the musical dotcom.

Myth 1: The Internet has created a borderless world. But, noted the executive, "The geopolitical nationalism doesn't disappear just because the Internet has wired the world. Unfortunately, the legal systems and the cultural values attached to them trail technology in every country."

The good news about the Internet, he said, is that it offers a way to reach ethnic music markets everywhere.

Myth 2: The Internet threatens the music industry. No, said Samit, "the Internet is responsible for growth in the industry and the increased attention being paid to it. That's because with existing bandwidth and compression rates, music is the only form of mass entertainment that fits through the pipes."

But he warned, "If we don't develop a system that compensates those who take the financial and creative risks for the development content, content will cease to develop."

Myth 8: The album is sacred. "Before there were records," Samit said, "there was sheet music—and hummimg. The key to success in the future is to package music in a way that fits both the means of delivery and consumer preferences."

Myth 7: Dotcoms will destroy the major record companies. Samit explained that EMI, for one, has taken stakens in "dozens" of dotcom companies. "We want to work with them to be successful. It's not them vs. us."

Myth 6: Artists won't need record companies. The EMI officer pointed out that labels have considerable experience in promoting and developing acts—a major advantage in an immensely crowded, competitive marketplace. He said there are now estimated 600 million Web pages.

Myth 5: The Secure Digital Music Initiative will fail. Samit said he is sanguine regarding the initiative's prospects, despite his earlier doubts, since it is being developed by top people from 170 companies in the record industry, the information technology business, consumer electronics, and the wireless community.

Myth 4: Digital distribution is more profitable. But Samit countered that due to carrier fees, information technology overhead, and the need for an infrastructure support, it costs more to upload a song onto a Web site than to put it on a CD.

Myth 3: Broadband won't hit for years. Samit said the burgeoning music kiosk business means that broadband is already beginning to play an important role, via the retail sector.

Myth 2: Consumers won't pay for digital content. "Twenty-five million people purchased something on the Internet today," said he. "Any business that ties together hundreds of millions of consumers who are thirsting for content, and then if you click away from a purchase is a good thing, but you have to have a micro-payment system."

Myth 1: Brick-and-mortar music retail is dead. "The majority of all purchases [of music] will still be through retail," concluded Samit. "We need aggregators, we need physical assets. If retailers, the brands that you trust, offer you the product that you want, you'll pay for it."

Asian Artists Cite Pros, Cons Of Internet

"The Music Makers" that was moderated by MTV Networks Asia senior VP Barry Hui. There isn't much that will get long-time idol Jacky Cheung to haul out his excellent command of the English language; being relegated to an exit on the floor-heal-deal front, perhaps the most important truth is that the growth of online music is generating a new core of emotion among Chinese singers that has been lacking in China—slowly and disintegrating—market.

One of the fourth stars in Cano- and Mando-pop were anything but reticent on the subject during an Asian Music Conference panel dubbed "Asian Artists Cite Pros, Cons Of Internet". (Continued on page 59)

Behind The 3rd Annual Asian Music Conference

The third annual MTV/Billboard Asian Music Conference (AMC) took place June 1-2 at the Hong Kong Convention & Exhibition Centre. The coverage of AMC 2000 was provided by Billboard Asia bureau chief Steve McClure and correspondent Davena Mok. The conference was sponsored by Chivas Regal and InterTrust Technologies, co-sponsored by Soundbuzz.com and Gogo.com, and supported by the National Music Publishers’ Assn., and Frieswater-houseCoopers.

Hidden behind the technological highlights of Asia's online revolution are some down-home truths that music executives ignore at their peril.

One is that any revolution tends to make Asians nervous. Another is that the Internet is bringing local artists and their music closer to the world. Perhaps the most important truth is that the growth of online music is generating a new core of emotion among Chinese singers that has been lacking in China—slowly and disintegrating—market.

Four of the brightest stars in Cano- and Mando-pop were anything but reticent on the subject during an Asian Music Conference panel dubbed "Asian Artists Cite Pros, Cons Of Internet". (Continued on page 59)
Music Online Is Focus Of Hong Kong Conference

The third annual MTV/Billboard Asian Music Conference (AMC) drew approximately 350 entertainment industry professionals to the Hong Kong Convention Centre June 1-2 for a program of keynote speeches, panels, artist showcases, and social events. With a theme of “The Future Of Music: Content & Convergence,” the event’s business program opened with a keynote address by Jay Berman, chairman/CEO of the International Federation of the Phonographic Industry (Billboard, June 17), and continued with speeches by Jay Samit, senior VP of new media for EMI Recorded Music; Les Bider, chairman/CEO of Warner/Chappell Music; CCTV chief producer Meng Xin; and John Tsang, Hong Kong’s commissioner for customs and excise. (Photographer: King On)

Warner/Chappell Music chairman/CEO Les Bider checks out an AMC panel prior to his keynote speech.

Exploring “Sites + Sounds In Asia,” from left, are panelists David Loiterton, gogo.com CEO; Sudhanshu Sarronwala, Soundbuzz.com co-founder; Mauro Montanaro, Nokia Asia Pacific director of strategy; and Mark Brimblecombe, Discvault.com CEO.

Alex Abramoff, president of Tokyo-based AIA International, enjoys his spell as a panelist for “The Japan Factor.”

Asian superstar Jacky Cheung gives an artist’s perspective on the Internet during the conference panel titled “The Music Makers.”

CCTV chief producer Meng Xin, right, discusses music television in China. At left is translator Esther Ma.

StarEast Net COO Philip Chan offers his view on Asian entertainment Web sites and a reaction to his company’s recent IPO.

Recording star Kelly Chen tells the AMC audience that music fans in Asia expect high levels of personal contact with their stars.

Jay Samit, senior VP of new media at EMI Recorded Music, explains the “10 myths of music on the Internet” during his conference presentation.

Masao Morita, director of Sony Music Entertainment, speaks about music’s role in TV soap operas during “The Japan Factor.”

Panelists joking during “The View From The World,” from left, are Larry Lieberman, Musicmaker.com president of global marketing; Nic Garnett, senior VP of InterTrust Technologies; and Chris Blackwell, chairman of Palm Pictures.

Recording star Kelly Chen tells the AMC audience that music fans in Asia expect high levels of personal contact with their stars.
The Internet offers exciting opportunities for music publishers, yet its unpredictable future has produced caution within this sector of the music industry. "Our client is the songwriter, whom we have to protect," said Warner/Chappell Music chairman/CEO Les Bider in an Asian Music Conference keynote speech titled "Climbing The Digital Mountain."

He mentioned the work of George and Ira Gershwin as an example of the catalogs that Warner/Chappell has an obligation to protect, while also noting that the company’s profits from exploitation of such a treasure trove underwrite the investment in new young writers.

Bider pointed out that potential users of songs—particularly those looking to deploy them in major consumer-goods marketing campaigns—often do not understand the time required to obtain clearances for specific exclusive rights and royalties involved. "And, he said, "publishers tend to say ‘no’ to [new ventures] because we’re unsure of new technologies.”

Bider extended a theme articulated earlier in the conference by Jay Berman, chairman/CEO of the International Federation of the Phonographic Industry, who said the record industry reacted slowly to the Internet. "Music publishers are fearful of losing our rights in the digital age," said Bider. "Therefore we are even slower to move.”

The Warner/Chappell chief affirmed that the advantages of the Internet range from facilitating communication among clients, publishers, and rights societies to creating a vehicle for more activity and interaction in general. But he expressed concern over practical matters. "Our industry does not have the light speed of the Internet. With the innovation in broadband, a synchronization and performance license will be needed. But I’m not clear on what such rates should be."

The publishing executive speculated on the possibility of rights owners settling for a flat fee, similar to the practice in the movie industry. For performance fees on mobile phones, however, he could not say whether blanket or per-use fees should be charged.

Bider closed by fielding questions from the audience, including a request from Palm Pictures chairman Chris Blackwell for publishers to be more flexible in setting royalty rates for new media such as DVD, of which Blackwell is a proponent.

J-pop’s International Appeal
Web Bolsters The Japan Factor Throughout Asia

Japanese pop culture will continue setting trends for Asian youth, with the Internet expected to further open up the market for J-pop music around the region, according to the members of MTV/Billboard Asian Music Conference’s “The Japan Factor” panel.

Just as Japan has learned a lot from the U.S. in the past, said Abramoff, president of Tokyo-based entertainment consultancy AIA and a former president of Mercury Records in Japan, “Southeast Asian countries can learn from Japan, which will continue to play the role of trendsetter for music and fashion in the region.” This is not a short-term trend, he continued. “Japan is becoming more and more globalized and very international. People can feel the essence of Japanese music without even understanding the lyrics.”

The panel, moderated by Bill- board Asia bureau chief Steve McClure, comprised Abramoff, Sony Music Entertainment director Masao Morita, Zigzagasia.com president Taro Koki, Avex Asia GM Holly Tan, and EM1 Music International VP John Possman.

Morita attributed the growing success of J-pop around the region to the popularity of Japanese TV dramas. “Fans who don’t speak a word of Japanese know the songs by heart after hearing them on television all the time,” he said. "Yet some of them don’t even know who is singing them!”

Koki, whose English-language Zigzagasia site aims to cover all aspects of Japanese culture that could attract foreign interest, suggested the digital age will likely further Japan’s trend-setting lead. "With the Internet, it will become much easier for people to access Japanese music,” he said. But what’s the attraction in the first place? "Japanese culture has very distinct characteristics—mainly the cuteness factor—which appeals to the Asian audience,” he explained.

Avex’s Tan said the influence of Japanese pop culture in Asia is strongest in Hong Kong and Taiwan. "I’m sure Korea will come into line sooner or later, when the government softens up” its prohibition of Japanese music (Continued on page 59)
Two nights of socializing and artist showcases were the hallmarks of the pre- and post-MTV/Billboard Asian Music Conference receptions, held June 1-2 in Hong Kong. The opening cocktail party was held at the StarEast Cafe and sponsored by the U.S. National Music Publishers' Assn. It featured a performance by Singapore's Tanya Chua and a surprise guest appearance by Hong Kong's Alan Tam. The conference closed with an after-show party at Club Ing, sponsored by Chivas Regal and featuring performances by Taiwan-based Wang Lee Hong and China's Ding Fei Fei and by U.S. vocal group Mytown. (Photos: King On)
A TUNE HUMMED casually on a Dutch television show has led to the first No. 1 record in the Dutch Mega Top 10 chart for Sony Music Holland's recently acquired Sony BM label, formerly known as Koch MM. The single, "Uit Den Zon" (You Are The Sun), is a cover of an old Dennis Franke song and came about after Jop, one of the characters on the daily SBS 6 TV series "De Bus" (The Bus), hummed the tune during the show. Franke heard it and suggested that Sony BM should cut a proper version with Jop, whose debut album is slated for release in July. By that time, Sony MM expects to have enjoyed its second No. 1 single with "Wat Ik Zou Willen" (What I'd Wish To), a duet by Frans Rauer and Marijke Weber. The album will go on to the survivors of the recent fireworks disaster in the Dutch city of Enschede.

ROBERT TILL

SENEGALESE STAR Baaba Maal is using a tour of rural areas of Western Africa to break the silence about HIV/AIDS in the region. Maal will carry with him on the tour two videos made by UNAIDS and MTV to bring special screenings to the desert villages and rural communities where he performs. The tour started in Senegal, and Maal will perform in Mauritania, Guinea, and Gambia. "I want to help break down ignorance and prejudice wherever I can," the singer says. Next month Maal begins recording the follow-up to his 1998 Palm Pictures album, "Nomad Soul." The album will be recorded in Senegal, the U.S., and the U.K. Maal is also involved in organizing international events and concerts across the globe on World AIDS Day, Dec. 1, 2000. NIGEL WILLIAMSON

FOR THE LAST SIX YEARS, Rwanda-born singer Jean Bosco Safari has been devoting his career to Hope, a charity project devoted to the benefit of Médecins Sans Frontières (Doctors Without Borders). Safari (aka Kid Safari) gained recognition in the early 90's with albums like "Wow" and the gold-selling "Romantic Heroes" (PolyGram). "This was an effort by artists and songwriters to spread charity to projects. It was a call to action," Safari says. A number of well-known Flemish singers and songwriters have joined the project, including Kris Wauters of Clouseau, singer Barbara Dex and Yasmine, and Maridonna.

Mark Tijssens and Tom Van Lint, Dayt. After the release of a debut album, "Spirit Of Hope," in 1997, Hope has developed into a coordination unit organizing charity events for Médecins under the banner "Where business meets humanity." The Hope Band just released a new single, "Love, Love, Love." MARC MAES

IN ITS FIRST STEP into the U.S. market, Singapore's power-pop act Popland will be featured in a tribute to the band's legendary replacements. The group will contribute "Swinging Party To Left Of The Dial" to "A Pop Tribute To The Replacements," which comes out in August on the indie label Facedown Records. Says Popland's lead singer/songwriter Ken in Mathews, "We're doing the song in a neo-style sound." Twenty-one other mostly U.S. groups are featured on the tribute, including the Anderssons, Crash In June, Lolas, and Evelyn Forever. Facedown Records owner Mick Chorba first heard Popland when Mathews sent him a four-track sampler in an effort to secure licensing for their next album. PHILIP CHEEK

BROOKLYN, N.Y., saw the opening June 22 of the Celebrate Brooklyn! festival. Grammy-nominated blueswoman Susan Tedeschi was booked for opening night, followed June 23 by Afro-Cuban dance group Bambuka and lunch (lute) player David Armel. The three-day, $125,000-a-piece June 24 with funk artists Kenny Banks & the Rhythm Makers sharing the bill with the soulful Chocolate Genius. Jack Walsh, who is co-producing the festival with Michael Charnoff in Brooklyn's historic Prospect Park for BRIC/Brooklyn Information and Culture, says the featured artists are being brought in to reach the city's diverse audience. "This year's event, which will include evenings of film, dance, and orchestral music, runs through Aug. 19. Among the highlights: Brooklyn blues/folk inspired Toshi Reagon and Afro-Cuban artist Laura Love, Dominican chanteuse legend Johnny Pacheco, Celtic rocker Susan McKeown, South Africa's Bokweza, salsa superstar Willie Colon, Louisiana's Buckwheat Zydeco, Brooklyn choreographer Donald Byrd, and Brooklyn-based They Might Be Giants. THOM DUFFY

HER FIRST SOLO RELEASE, a dance cover version of the Bee Gees' "If I Can't Have You," had South Africa's Jade Davies crowned the Australian chart toppers (Doctors Without Borders). Safari (aka Kid Safari) gained recognition in the early 90's with albums like "Wow" and the gold-selling "Romantic Heroes" (PolyGram). "This was an effort by artists and songwriters to spread charity to projects. It was a call to action," Safari says. A number of well-known Flemish singers and songwriters have joined the project, including Kris Wauters of Clouseau, singer Barbara Dex and Yasmine, and Maridonna.
Canada’s Retailers Shun Consignment Merchants, Citing Glut Of Product, Depend On Distributors

BY LARRY LEBLANC
TheTORONTO StarThe newer volume of independent album releases in Canada is leading to a change in attitude toward such repertoire from the country’s music retailers.

With the success of Canadian entertainers, international Canadian artists on the grassroots level continue to release their recordings independently. Canadian music retailers—in the view of the number of such releases—have become increasingly unwilling to deal with more than a few sources of independent domestic music.

Such powerful music merchants as the Sam the Record Man, HMV Canada, A&B Sound, Tower, Virgin, and Sonic RECORDS chains, plan numerous specialty stores, continue to support independent music. However, the days of independent artists or representatives of smallboutique labels giving away their records with retailers on a sale or return basis are coming to an end—those stores are no longer as willing as in the past to accept such signed goods.

Individual stores in chains, especially those in downtown locations of the larger independent R&B markets, will still accept product on consignment—but this is declining rapidly as well.

“IT has reached the point where I am stranded by indie releases that it’s impossible to listen to it all,” says Phil Hayes, consignment buyer with HMV Canada’s Winnipeg, Montreal, downtown outlet.

In the days of vinyl, an artist had to make a substantial investment to re-release a record, but now he can put an investment into put a CD today,” explains Lane Orr, assistant buyer of A&B Sound, which has 18 stores in western Canada. “However, much of today’s indie product is sub-par.”

A golden era of grassroots Canadian acts enjoying success by releasing their own material independently is coming to an end in the early ’90s with the Barenaked Ladies. This trend sparked enormous interest from major labels and led to breakthroughs by alternative acts like Mercury Prinzes, the Wail- tons, Sloan, and Misty and contemporary folk acts such as Loreena McKennitt, Ashley MacIsaac, the Rankins, and Sam and Dave McCauley.

However, in the past three years, with a few exceptions—from running from 1998—

“There is a real dry period, consisting of a lot of material heard from major and minor labels. (Year-old) Sono Entertainment still seems like a work in progress.

Distribution is not a process requiring the personal touch of each artist,” notes Indie Pool president Greg Tergere. “It’s a really dry job, consisting of dealing, administering, and promoting.”

Many retail stores have to figure out whether independent artists accept consignment or their paperwork system, do stocking orders, and make deals.

In 1995, Indie Pool co-founders Tremere and producer Frank “Fish” Levin—who now oversees operations of Indie Pool Toronto—realized the need for a grassroots-independent distributor in Canada after distributing their own recordings to Ottawa. Once they were convinced by a theatrical retailer in Toronto, they discovered a similar need.

The first two companies of the eight franchises, Indie Pool Ottawa and Indie Pool Vancouver, launched simultaneously in October 1996. Among notable artists utilizing Indie Pool have been many homegrown acts, such as Sisan, and veteran jazz singer Carol Weismann. Indie Pool distributors independently released product at a pre-franchising contract in Canada as well as release to HMV and HMV Canada, as well as releasing plus 56 cents Canadian (70 cents) per CD-delivered to retailers. Each franchise has its own catalog, representing over 1,000 Canadian titles in total.

“It-carried directly with Indie Pool and (Continued on page 62)

TOUKYO’s "enlightened" sound has been nominated for the June 2 deadline to qualify, albums must have been released from Aug. 1, 1990—July 30, 2000. Last year’s winner was U.K. artist Talvin Singh’s "OK!" (Island).

Tom Yoda, chairman of leading Japanese independent label Aver, has been elected to a four-year term as a member of the board of the International Federation of the Phonographic Industry (IFPI), representing Asia-Pacific independents. Yoda remains a member of the IFTI Asia-Pacific regional board, which he has been since Aver joined the IFTI regional body in October 1999. Yoda is the second Japanese member of the board; the other is Recording Industry Assn. of Japan chairman Isamu Tanaka.

Steve McCabe

TORONTO’S AFRO-CANADIAN COMMUNITY is to finally get its own radio station. The Canadian Radio-Television and Telecommunications Commission (CRTC) announced June 16 a decision to give the 163.5 FM frequency to Mile- stone Radio Inc., ending a decade-long battle by over half a dozen Black-owned and -run stations vying for the spot.

The decision ends a controversy that began in 1990, when Milestone applied for an FM frequency and lost out to country station CJSI launched by Rawco Communications of Calgary, Alberta. A controversy erupted again in 1998 when Milestone lost an FM frequency to signal to CDF Radio, Milestone aims to air by May 1, 2001, with programming to include rap, hip-hop, R&B, Latin, and reggae.

LARRY LEBLANC

PETER ROSENBERG, director of new markets at Stockholm-based Popwise, Inc., is known to have managed directing of Popwise Asia K.K., a new Web site focusing on unsigned Japanese acts. Mana Hori, formerly an A&R manager at Polykord K.K., becomes senior marketing manager at the Tokyo-based operation japon.popwise.com. Meanwhile, Popwise Asia— which offers free MP3 files from 800-1,000 unsigned acts, according to Rosenberg—has forged a deal with Japan’s Casio Computer to supply downloads for distribution via its new Wire Artist Player. Users download the MP3 files from PCs to a memory device that attaches to the wire player, which is available in Japan and Hong Kong for $80.

Steve McCabe

FORMER BMG ENTERTAINMENT INTERNATIONAL president, CEO Rudi Gassner was elected chairman of eDRO EastWest Spanish label, where he had been deputy managing director since February. He fills the void left by Mariano Perez, who was appointed managing director at Warner Music Mexico (Billboard/Bulletin, Dec. 3, 1999). Madrid-based Sánchez reports to Seel Flamme, president of Warner Music in Spain and Portugal. Sánchez was a co-founder in 1981 of DRO. WMBI bought the indie label in 1995 and formed DRO EastWest.

HOWELL L. WELWELL

LEADING BELGIAN DANCE INDEPENDENT Antler/Swaby has moved its operations into the Brussels headquarters of EMI Music Belgium, which acquired a majority share in the label in 1995. The Aarhus-based imprint, formed by partners Roland Beelen and Maurice Engelin in the mid-’80s, was known for new talent, but also had an international offering of dance music. The company’s traditional goal was to get gained international attention are Lords Of Acid, Praga Khan, and Milk. Inc. Previously, only promotion for Antler was handled within EMI; Antler/ Swanby’s management, A&R, and product divisions remained in Aarhus, some 30 kilometers away from Brussels.

Marc Maes

SONY MUSIC is restructuring its reporting lines in Austria. Martin Panner, managing director of Sony Music Austria, has exiled, he will not be replaced. Instead, Vienna-based director of marketing Gerald Hagenburg has been promoted to the new position of GM, reporting to Sony Music Germany/Switzer- land/Austria president Jochen Leuschner.

Wolfgang Spahr
Harry Potter, Powerpuff Girls On A-List At Licensing 2000

BY STEVE TRAIMAN
NEW YORK—Music, video and multimedia retailers rang up record sales of $74 billion for licensed consumer products in the U.S. and Canada last year, according to the Licensing Letter Database. Based on activity at Licensing 2000, the outlook for this year is positive as well.

Opportunities abound from merchandise and soundtrack related to blockbuster movies, TV series, and real and fictitious characters.

But observers at the expo—which occupied a record 334,900 square feet June 13-15 at the Javits Convention Center here—said the threat from copyright infringement is not fiction.

“Among the surprise of many, copyright and trademark laws do apply to cyberspace,” emphasizes Brian Mudge, an attorney with Kenyon & Kenyon, a 120-year-old Manhattan-based intellectual property firm, referring to recent litigation involving Web companies Napster and MP3.com. The law firm had a booth at Licensing 2000 to reinforce clients’ interests in protecting their licensed properties.

Both Mudge and fellow attorney Allen Baden believe that the Recording Industry Assn. of America has an excellent shot at getting its injunction against Napster “since as much as 90% of [Napster] music downloads are of infringing material.” Ruben also calls attention to the quiet work of an unofficial entity called FADS—a market- ing and licensing “arrangement” involving MPS co-developer Fraunhofer, AT&T, Dolby, and Sony to support music licensing, encryption, and secure distribution.

Among the most eagerly anticipated licensing activities are those surrounding the blockbusterHarry Potter book series. “The Harry Potter phenomenon has changed family communications unlike anything else in recent times,” says Michael Harkavy, VP of worldwide licensing, Warner Bros. consumer products.

About the soundtrack being developed by Warner Music Group for the “Potter” movie—pushed back from next summer to Nov. 16, 2001—Harkavy says, “It will be music for the child in us all, something we hope to take around the world that will take us to the next level of synergy between consumer products, the (ThS) Cartoon Network, our music, film, and home video groups—building a longtime franchise for Harry as a team effort.”

He notes that more than 116 Potter licenses have already been granted.

Other music-related highlights from the expo follow.

“The Powerpuff Girls,” the Cartoon Network Emmy-nominated hit show about a trio of kindergarten heroes, gets its premiere soundtrack release on July 18. Produced by Devo’s Mark Mothersbaugh and Bob Casale, “Heroes & Villains” features tracks by Devo, Frank Black, Shonen Knife, Apologies In Stereo, Optiganally Yours, Komedia, Cornelius, the Sugarplastic, Dressy Bessy, and Bis, who also wrote and performs the show’s end theme. A summer 2002 Warner Bros. movie is set.

Elvis Presley Enterprises (EPE) will represent Rick Nelson Co. for licensing and merchandising, a partnership that marks the first-ever licensing expansion for EPE. Presley and Nelson “are friends in life who respect each other’s differences and recognize their similarities,” closeves actress Tracy Nelson, Rick’s daughter, who was on hand at the show with brothers Sam, Matthew, and Gunnar. “Most important, we want to keep Dad’s memory alive and feel the Presley group will do the best job for us all.”

A definitive four-CD, 116-track Nelson box set from EMI/UMiC is due in October, including a number of unreleased masters his children discovered. More albums are due in the next three to four years. Nelson had a total of 98 charted songs on Billboard, says Tracy, including No. 1 hits like “Poor Little Fool.”

Among the newest Elvis music merchandise licenses are Herbie Inter- national, with electronic guitar repli- cas; Applause Inc., Elvis beanbag bears; and Radica Games, electronic handheld games.

Signature Networks, which has built merchandise markets for such acts as Kiss, Britney Spears, and the Beatles, has added a number of what licensing (Continued on page 53)

Musicmaker Deal With AOLCanceled

BY BRIAN GARRITY
NEW YORK—Musicmaker.com, a custom-compilation retailer, says its three-year joint marketing agreement with America Online (AOL) has been canceled.

Both companies declined further comment.

As part of the deal last September, Musicmaker agreed to pay AOL $18 million in cash and issue 144,454 shares of common stock, originally valued at roughly $2 million. (Shares in Musicmaker are off more than 90% in the last year. Its stock closed June 19 at $1.56.)

The company paid $3 million of the cash portion to AOL in October, with the remainder set to be distributed in quarterly installments of $1.5 million through September 30, 2002.

However, the contract provided AOL with an early exit clause if it gave notice of its intent to terminate the deal December 31, 2000, or if either company engaged in a merger or sale. The latter stipulation, Musicmaker has said, “appears to include a merger of the type currently contemplated by AOL and Time Warner.”

Meanwhile, Musicmaker hired the investment bank Allen & Co. to explore its own strategic alternatives with possible merger partners back in February.

In its most recent quarterly earnings report, Rosston, Va.-based Musicmaker said that its sales and marketing expenses increased 1,271,000 to $3.56 million for the three months that ended March 31, compared with $259,822 during the same period a year ago, due in part to costs associated with its AOL agreement.

Under terms of the agreement, AOL and Musicmaker teamed on a co-branded, co-promoted venture of the Musicmaker Website in which the two parties would split the profits, minus production and fulfillment expenses. In turn, AOL agreed to provide an unspecified number of impressions or links to Musicmaker through its serv- ers and additional properties including AOL.com, Spinner, Winamp, and Netscape Netcenter.

At the end of the first quarter, Musicmaker reported $46.8 million in cash and cash equivalents, compared with $1.7 million the year before. While estimating at that time it had enough cash on hand to sustain operations for at least the next 12 months, the company did not rule out further financing activities during the year.

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No Strangers To Change, DNA Staffers Receive New Surprises At Conference

DATELINE: DNA was all too appropriate that when Distribution North America (DNA) salespeople convened at the company’s Woodland, Calif., headquarters June 14, the first full day of the DNA convention, one of the initial sessions they participated in was called “Managing Nonstop Change.”

While some of DNA’s more case-hardened sales pros questioned the feel-good, new-age tone of corporate culture in a market where profits are at a premium, one would contest that the need for change is something that permeates all industries.

Most of the assembled staffers had heard just the previous Friday’s session at the Radisson in Sacramento, Calif, that was devoted largely to a discussion of the many factors that had brought about the company’s move to Woodland. And while the change in location and the timing of the Radisson event was not ideal, the attendees were all in agreement that the move had been necessary.

On the second day of the convention, the distribution team was presented with a variety of new surprises that had the potential to impact DNA’s operations.

No distributor in the country is probably as capable of handling massive change as DNA, which has undergone a remarkable metamorphosis recently.

Just three years ago, the distributor’s board and better and probably the most likely leader was partner Rounder Records, with its large slate of roots releases and numerous catalogs.

Today—following the departure of most of Rounder’s top-line titles to Universal—DNA’s No. 1 label is probably indie rock giant Matador Records, which came on board in 1999. During the convention, the DSP by Chris Morris

as capable of handling massive change as DNA, which has undergone a remarkable metamorphosis recently.

In other product news, Miranda now plans July 25 as the release date for “Consider This,” the successor to “Both Sides,” the 1999 best seller by smooth jazz keyboardist Roger Smith; Dave Koz, the Temptations, and the Tower Of Power Horns guest on the new album. On July 11 Miramar drops “Voices Of Other Times,” the first U.S. release in nearly a year by British keyboard ace Brian Augur’s Oblivion Express. Topping the offerings from Valley Entertainment, the Saturn, N.L., label run by Valley founder Barney Cohen, is the July 25 release “Perfect Day,” a live-in-the-studio set on which singer/guitarist Chris Whitley is backed by Alvin Martin and Chris Wood of Medeski, Martin & Wood. On Sept. 26 Diamante will release the long-awaited album “Brown” by Christian thrash behemoth P.O.D. On Aug. 15 Castle Entertainment drops “Crimson Moon,” a two-CD set that matches English folk and rock’s inclusive/exclusive album by Manned, with four different bands, and Bernard Butler (ex-London Suede). In September, Wuk Records will release a two-CD set devoted to Vanguard Records’ 50th anniversary; the collection includes current and past Vanguard acts, to be priced the same as a midline single-CD set.

Live talent was showcased during evening performances at the Radisson. Especially impressive were Beaverton Record’s Bargain Music, a Southern California reggae/punk unit that also does a hands-on shanking version of Ziggy Star’s “Under” and the Philadelphia-based Joe of Memory & Lorde’s Price, who showed off strong Kate Bush-style pipes (she was featured on a Bush tribute album for the band). However, pick-to-click heroes went to Allston Taylor, a South Carolina-bred, Nashville-based singer/songwriter probably best known as the co-writer of Alison Krauss’ “Stay.” Taylor, just signed by Miramar, is a studio of original songs that won the hard-to-impress DNA-era. She simply exudes star quality from every pore. And we should add, from experience, that anyone shooting pool against her proceeds at his or her own risk.

MUSIC, MUSIC, MUSIC: The standout forthcoming release highlighted during two days of press presentations at DNA 2000 was, by acclamation, Skaggs Family’s Aug. 29 set “Big Mon: The Songs Of Bill Monroe.” The tribute to the late bluegrass founder Bill Monroe was put together by label owners Charles and Monroe acolyte Ricky Skaggs; the staggering guest list includes John Fogerty, Dolly Parton, Joan Osborne, B.B. King, Paul Butterfield, Paul Simon, Patti Love- less, Bruce Hornsby, Travis Trill, Dwight Yoakam, Charlie Daniels, Mary Chapin Carpenter, Steve Wariner, and the Whites. The album’s beauty, full of soulful performances.

No distributor in the country is probably as capable of handling massive change as DNA, which has undergone a remarkable metamorphosis recently.

In other product news, Miranda now plans July 25 as the release date for “Consider This,” the successor to “Both Sides,” the 1999 best seller by smooth jazz keyboardist Roger Smith; Dave Koz, the Temptations, and the Tower Of Power Horns guest on the new album. On July 11 Miramar drops “Voices Of Other Times,” the first U.S. release in nearly a year by British keyboard ace Brian Augur’s Oblivion Express. Topping the offerings from Valley Entertainment, the Saturn, N.L., label run by Valley founder Barney Cohen, is the July 25 release “Perfect Day,” a live-in-the-studio set on which singer/guitarist Chris Whitley is backed by Alvin Martin and Chris Wood of Medeski, Martin & Wood. On Sept. 26 Diamante will release the long-awaited album “Brown” by Christian thrash behemoth P.O.D. On Aug. 15 Castle Entertainment drops “Crimson Moon,” a two-CD set that matches English folk and rock’s inclusive/exclusive album by Manned, with four different bands, and Bernard Butler (ex-London Suede). In September, Wuk Records will release a two-CD set devoted to Vanguard Records’ 50th anniversary; the collection includes current and past Vanguard acts, to be priced the same as a midline single-CD set.

Live talent was showcased during evening performances at the Radisson. Especially impressive were Beaverton Record’s Bargain Music, a Southern California reggae/punk unit that also does a hands-on shanking version of Ziggy Star’s “Under” and the Philadelphia-based Joe of Memory & Lorde’s Price, who showed off strong Kate Bush-style pipes (she was featured on a Bush tribute album for the band). However, pick-to-click heroes went to Allston Taylor, a South Carolina-bred, Nashville-based singer/songwriter probably best known as the co-writer of Alison Krauss’ “Stay.” Taylor, just signed by Miramar, is a studio of original songs that won the hard-to-impress DNA-era. She simply exudes star quality from every pore. And we should add, from experience, that anyone shooting pool against her proceeds at his or her own risk.
director Matt Hattau calls "groundbreaking talents," such as Interna-
tional 5, Marc Anthony, O-Town, and Methods Of Mayhem.
A Speere program with Wal-Mart and its jackpocket, Andersen Distrib-
uting, will feature merchandise dis-
plays in 2,000 stores starting in July, with CDs, posters, plush dolls, and greeting cards. Speere and Kiss have
online boutiques at signatures
superstars.com.
"We'll be launching a new consumer products brand this fall," Hattau says. "We've seen the strength on MTV in
marketing to the kids, and we're in the
midst of a growing phenomenon in
music licensing and marketing.
At MTV, licensing VP Heidi Eske-
na says there is a broad spectrum of
licenses for the brand. There's a new
MTV Store in Times Square below the
MTV VHI studios; an exclusive deal
with Bed Bath & Beyond for a back-to-
school program with an MTV-branded
slumber bag and carry-on pocket on the
control car; an exclusive deal with
back-to-school line of urban and per-
formance themes for notebooks, find-
ers, and backpacks; a new deal with
Take 2 for original MTV computer and
console video games; and, through
Devecka, a Drumscapeme
sampler for video game arcades.
On the audio side, Roadrunner
Records just released "MTV: The
Return Of The Rock," a 19-track CD
with Kid Rock, Korn, Static-X, Staind,
PO.D., and others, backed by a two-
week mini-tour that launched June 15
and will make a dozen stops. O-Town,
from MTV's "Making The Band" fame,
performed one afternoon and has
labeled deal that will be announced very
soon, according to Eskenazi.
At New Line Cinema, David Imhoff, executive VP worldwide licensing and
merchandising, discusses the licensing
deal for MGM and StudioCanal's
upcoming revival of "This Is Spinal
Tap." In addition to the extensive ten-
promotions for the upcoming series, a
special-edition of the movie (Billboard, June 17), New Line previewed models of Sideshow Toys' 12-inch action figures for David St. Hublief (Michael Mc-
Kean), Nigel Tufnel (Christopher Guest),
and Derek Smalls (Harry Shearer).
New deals are for posters, apparel, trading cards, stickers, patch-
es, and lighters, among other items.
New Line also has significant deals for Adam Sandler's "Little Nicky" due
in theaters Nov. 17. Ubisoft will have
a targeted campaign for Game Boy Color. McFarlane
Toys has action figures, and a major
drain sale deal is in the works, Imhoff
notes.
Backstage, holding its Christmas in
June preview off-site, is continuing its
year-
long tween and teen program for its
MaxFlash one-time-use cameras.
"We just wrapped up a successful
20-city mall tour co-sponsored by Sam
Goody that featured Hollywood
Records' YoungWood," reports R
Deal, associate product manager, strat

ergic targeting. The band per-
formed at each stop, attracting an aver-
able turnout of 3,000-plus. Kokud used its Picture Maker Kiosk to provide digi-

photographs of the band that were

graphed for five trivia contest winners
at each stop.
My World division of John Roberts

dressed up with Reissueable CD
insights that use a new adhesive process
to let users re-stick mini graphics and

designs from a 3/4-inch square without leaving sticky residue, reports


Brennan. Tested with local Minneap-

olis band the Believers for their Love

Land CD, the concept was shown to Target, which has committed to an
extensive test on the upcoming '96 CD, he
g

"A Target icon will be in the center of
the artwork, and the test will involve

1,000,000 copies across the country
in the chain's 1,000 stores," he says.

Well advertise and promote the con-
cept, working with Katie Miller at

Target.
Speed Racing Enterprises, built

around the hit animated TV series
"Speed Racer," have a cutting-edge
album this fall, produced by Nick
Madden, Michael Walden and Wade Hampton at E

ian Records. According to CLA, E-

ian executive producer, the themed album will include drum'n'bass, elec-

tronica, hip-hop, and Gypt music from artists like Carol Ann, Felix the

Dog, David Kalya, Maria, JP Orbit, 36

Demention, Ms. E, Chunk, Wish, and

Superstar.
"The delivery of a top-notch, hard-

driving musical tribute will rock the

mic millennium for Speed Racing fans," spec

ing.

McFarlane also has committed to a

imported licensed merchandise will be on

sale at late summer at a new speedrace-
er on-line site in development with

Baywave.

Wintertime, the San Francisco com-

pany that emerged from the legendary
rock venue, was on hand representing
"N Syne, Backstreet Boys, and Ricky

Martin for T-shirts and other mer-

chandise.
"We're adding up-and-coming artists to the roster, such as

Mandy Moore, Pink, the Moffatts, Incebus, and Skali-

ra," notes president/CEO Donn Tice.
"McFarlane is an ideal alliance for Wintertime," adds Stan Valero, VP of

licensing and marketing.
"The Backstreet Project," an In-


ternet programming partnership of

Backstreet Boys, (Spiderman creator)

Stan Lee's Stan Lee Media, and Wint-

tertime, premieres Aug. 25, in which

the band members become superheroes,

marking the launch of the first Marvel

Webisodes from Lee's creative mind.

MTV licensing VP Heidi Eskenazi and retail development director Ken Freda

show off the new Deveckadrumscapeme
drummer sampler for video game arcades. (Photo: Steve Trauman)

BILLBOARD JULY 1, 2000

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TOWER RECORDS held its convention earlier this month, and unfortunately, I was unable to attend. But the company was gracious enough to provide me with a copy of the speech that Michael Solomon, president of the West Sacramento, Calif.-based company, gave at the meeting.

"When I was appointed president about a year and a half ago, we made some senior management changes in an effort to open more efficient lines of communication among all divisions of the company. We hoped to create a management structure that rewards accountability, nurtures creativity and independence, while maintaining our historical sense of family;" he said.

"So where are we now?" he asked the audience.

"Up until 1995, we saw consistent annual sales growth, thanks to the company's concept of "carrying a comprehensive inventory in an exciting and comfortable environment, using extensive advertising and well-presented merchandising."

Right around then, numerous new competitors and several of their existing competitors began to adopt Tower's basic ideas. "Since necessity is the mother of invention, slow sales growth has required us to tighten our belts and operate much more efficiently."

Still, while the company seeks future growth, it has to prioritize how it goes about achieving it. Having said that, Solomon noted that the company has "several domestic sites on the drawing board or at least peaking into the hopper," including stores in Minneapolis, Providence, R.I.; Boston; Phoenix; Denver; Detroit; San Diego; Miami; Memphis; Seattle; Santa Barbara, Calif.; New York; and Portland, Ore.

Also, the company plans a 30,000-square-foot store in Brea, Calif., with a bookstore filling half the space; and one in Sherman Oaks, Calif., which will be 50,000 square feet, with half the space dedicated to books and a cafe.

In fact, since hit CDs are fast becoming commodities, easily available at hundreds of locations, Solomon said that Tower is diversifying its product mix; this will be aided by the recent hirings of Bob Marshall, specialist electronics buyer, and Kevin Winnick, whom he termed a "sidelines wizard."

Solomon also noted that Tower will renew its commitment to books. "I want to seriously develop this business," he said, adding that the company had hired two veteran book executives, Mark Evans from Ingram and John Fraser from Barnes & Noble.

"With their expertise and motivation, I hope to have first-class book selections in all record stores, along with some new combo stores [30,000 square feet plus] which devote at least half the space to a full-line bookstore selection," he said. "Our edge over our competitors will exist if we have an excellent bookstore combined with a great record store [with separate environments]."

Another avenue that Tower plans to explore in order to achieve growth is opening a concept called "Tower Express," which will have 2,000-5,000 square feet in selected Good Guys stores.

"If this formula proves successful, we will expand it into other markets," he added.

Internationally, Solomon said that Tower plans to open stores in London, Islington, Clapham, Southampton, and Manchester in the U.K.

In Japan, which supplies one-third of the company's overall revenue, the chain will open stores in Odawara, Nagasaki, Saga, Okazaki, Yokohama, Hachinohe, Kagachigai, Takamatsu, and Ibaraki in Osaka.

Meanwhile, the international and franchise operations continue to expand "at a dramatic pace," Solomon said.

"Our total store count comes to 61 in the countries of Taiwan, Hong Kong, Singapore, Thailand, Korea, Malaysia, Philippines, Colombia, Ecuador, and Israel," he said.

In another move to diversify, Solomon acknowledged a desire "to form our own label, especially since with the many knowledgeable musicologists in the field, we have an enormous built-in A&R team. Keith Cohoon [who heads up Tower's Japan division] has had success with a label and publishing company in Japan, and I would love to expand this worldwide," he said.

IN AN UPDATE on a story I reported in the June 17 issue of Billboard, on the retail fate of the Jimmy Page & the Black Crowes live album, Jerry Kamil, division merchandise manager/music at Trans World Entertainment, reports that senior management at the chain has decided to maintain its stand on Internet exclusives.

"If any artists on the front end go directly to the Web and omit brick and mortar, when they realize how miserably they sell [there] and want us to then become their partners, we respectfully decline," he says. "If you choose to omit us, then we choose to omit you."

HELPING HAND: T.J. Martell's Midwest division, a recent start-up covering places like Minneapolis, Chicago, Detroit, and all points in between, is looking for people to assist with events committee.

Contact events committee chairman Michael Meyer of the Pinnacle Music Group. Meyer can be reached at 612-472-7623.

MAKING TRACKS: Rob Sides, VP of sales at Capricorn, has left the label and is seeking opportunities. He can be reached at 404-607-0807.

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Ambitious Long Hill Launches Original Book/Audio Series

UP THE HILL: The intrepid Long Hill Entertainment Group, of Clarendon Hills, Ill., is doing what few these days would dare—launching a character-centered series of original book and audio releases without any ties to TV or film.

But exes at Long Hill believe they’ve got what it takes to make these unknown characters fly. Distribution and marketing were still being locked down at press time, but according to company president Kurt Reetz, four initial titles should be hitting stores right about now: “Kasey And The Dream Forest,” “Sten Gizzle, Time Traveler,” “Outer Space Earth” and “The Yuggs.”

Both the book/cassette and book/CD configuration are priced at $7.95. And, Reetz says, “we’re in the process of developing an interactive CD-ROM as well.” One major advantage Long Hill has in this ambitious venture, he notes, is an in-house recording and film production facility.

Long Hill (whose children’s division is known as Short Mountains) co-released the audio title “The Adventures Of Luna Ladybug” over this past holiday season with independent company Double Horned Unicorn, of which Reetz owns a part. Long Hill music director Scott May wrote and arranged the score and produced the album, which was distributed to retail by Baker & Taylor. “Our next step was to create our own read-aloud audio books,” says Reetz.

The Long Hill crew, including Reetz, EVP and John Daniels, became involved in the children’s business indirectly, through entertainment; he and John sought out artists, Web design people, etc., and began planning the books.

Their goal was to have 12 books in print (sans audio counterparts) in time for Book Expo America, and they did—Long Hill and Double Horned Unicorn shared a booth at Chicago’s McCormick Place June 2-4. Reetz himself represents “all the stories and characters, and do some of the writing.” I contract out the rest of the writing...”

May describes the stories as “fun and educational, with elements in folklore, history, ecology, brotherhood, and underlying moral themes.” Messages range from “It’s OK to be silly” to “obey your parents.” “Kasey And The Dream Forest” is about a 7-year-old boy; “Outer Space Earth” was written in conjunction with Reetz’s 15-year-old stepdaughter Stephanie Hall and is about “an intergalactic maintenance man whose job is keeping the sky blue and water wet.” “The Yuggs” are a family of misfit Stone Age tribespeople who keep getting things wrong—they invent a square wheel, for instance. “Sten Gizzle” is “a good student but has trouble with history; then his next-door neighbor invents a time machine to help him get a grip on the subject.” May says.

May says all 12 Long Hill books will have audio counterparts by September. CD-ROMs featuring the Long Hill characters are also in the works.

“Each of these characters will have five book/audio titles apiece,” notes May, who adds that the cross-over talent involved in these projects are Chicago-area comedians and performers. Also in the fold is another vet—Disney character, recording engineer Larry Millas, formerly of local hitmaker the Idoes Of March (best known for the 1970 hit track “Vehicle”). May plays in a current version of the band.

While Reetz says marketing plans are still being worked on, some details are available. “We’ll have two rough books that’ll hit different outdoor events in New York, Los Angeles, and Central Florida—where we’re starting up a sales network—this summer. The books, which will feature our logo and characters, will distribute to bookstores and direct; retailers, at first, will hand them out free, likely at conventions, etc. I contract out the rest of the writing...”

May’s approach is straightforward. “The goal is to create a theatrical venture they were involved in. When that ended, says May, it left them “with video and audio equipment and a lot of talent. Kurt had always wanted to do kids’

EXECUTIVE TURNTABLE

HOME VIDEO: New Line Home Video promotes Matt Lasorsa to senior VP of marketing, Roy Millonzi to VP of sell-through sales, Jim Chapman to executive director of rental sales, and Norm Burrington to executive director of sell-through sales in Los Angeles. They were, respectively, VP of promotions and publicity; executive director of sell-through sales; rental director, mid-South; and rental director, East Coast.

DISTRIBUTION: Valley Media Inc. names James P. Miller interim CFO and Lew Carrett senior VP of purchasing and marketing in Woodland, Calif. They were, respectively, executive VP/COO for Carrett and senior VP of buying, merchandising and marketing for Camelot Music Inc.

Mike Donohue is promoted to group VP of sales for Alliance Entertainment Corp. in Coral Springs, Fla. He was VP of chain sales.

NEW MEDIA: Solutions Media Inc. names Bryan Jones VP of business development and Brian Keith VP of sales in San Diego. They were, respectively, VP of strategic programming for MP3.com and online sales manager for MP3.com.

Gary Broitman is named director of corporate communications for MusicMatch Inc. in San Diego. He was a technology and new-media account supervisor for Golin/Harris International.

Yves, reportedly the first woman to major in vocal jazz performance at New York University’s School of Music, altered lyrics where necessary to make them more appropriate for young kids: Miles Davis’ “Freddie The Freeloader,” for instance, was metamorphosed into “Roy G. Biv”; Dizzy Gillespie’s “A Night In Tunisia” here becomes “A Night With Bach In Tunisia,” with Yves and Sebastian Bach might have reacted to some of the legendary

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Sources: Media Meta, April 2000. Sites categorized by Media Metrix on basis of unique visitors to the site during a given month. More than 40,000 individuals throughout the U.S. participated in the Media Meta sample.

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Launch Is Newest Dotcom To Expand Offline
Acquires Warped Tour As MusicBlitz Debuts Metal Site/Radio Show

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

Musicblitz derives revenue from those songs—which recording it funds—by licensing them for use in films or other programming and selling compilations of the material. Its full albums go to traditional stores via independent distributor Koch.

The radio show promises to bring a wider base of people to the Metal site, Nakao believes, while the site will turn wired fans on to the show. “Let’s face it: Metal sounds so much better with 50,000 watts on the FM airwaves,” says of the offline audio component.

Aftershow, the hope is that fans who have heard the radio broadcast will click onto the site to explore and download some music before heading.
By Jim Bessman  

New York—This summer and fall is shaping up to be a DVD collector's dream as some previously unavailable film classics head to stores. And on Aug. 29, "Braveheart" will be added to the list.

The five-time Academy Award winner joins "Jaws," "Men in Black," "Jurassic Park," and "The Lost World: Jurassic Park," all of which weren't scheduled but will be released on DVD this summer or in the fourth quarter.

"Braveheart," Mel Gibson's 1995 epic from Paramount Home Entertainment, will be priced at $29.99.

"We've had numerous queries from consumers and our retail partners as to when 'Braveheart' was coming out on DVD, so we're delighted to be introducing it," says Paramount senior VP of marketing Michael Arkin.

"Online retailers and daily papers have rated it among the three most-requested DVDs, along with 'Star Wars.'"

The disc will feature a widescreen version of the 179-minute historical epic, based on the 18th-century Scottish freedom fighter William Wallace, and full commentary by Gibson, who directed the spectacle and played Wallace.

In addition, there is a 28-minute behind-the-scenes featurette titled "Braveheart: A Filmmaker's Passion," which was one of the first to be released on the film's theatrical release and was included on the film's laserdisc version.

While Paramount isn't marketing "Braveheart" as a special edition, Arkin notes that it contains all the elements needed to earn the special-edition treatment.

"Mel's commentary is so informative and insightful and gives a whole new edge to the movie," says Arkin, who notes that Gibson juggled his schedule while shooting "Braveheart" to supervise the DVD transfer from a new high-definition master.

(Continued on page 59)
definition master print.

“He was very eager to do the commentary and sat down with us the week he wrapped ‘The Patriot’ says Arkin. ‘His commentary throughout the feature gave him the opportunity to talk about things that may not have materialized during the theatrical release.”

Arkin says Paramount waited for Gibson's availability to enhance the DVD program with his commentary. He adds that the Aug. 29 release, while not planned as such, will dovetail nicely with the heightened Gibson visibility due to the Wednesday (28) theatrical release of “The Patriot.”

The DVD release of “Braveheart” earns its first Academy Awards in 1996 for best picture, best director, best cinematography, best makeup, and best sound effects, but certainly this one is a shining example of the best quality of DVD.”

Paramount will support the “Braveheart” disc with a “very significant” TV and print ad campaign, says Arkin, which is concentrated at street date and later during the holiday season.

Arkin adds that the timing of “Braveheart” mirrors the time for “Titanic,” which was also released for the fourth-quarter holiday gift-giving season.

“It’s becoming our ‘erotic release window,’” says Arkin of the late summer scheduling. “It allows us to get it out just prior to the Labor Day holiday—when there’s a lot of traffic in stores—and allows us a long window leading into the holiday season.”
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All bids must be received on or before July 15, 2000. For further information, including a detailed inventory of assets, contact Greg Wofford, Esq. or Michele M. Berenstachel, Esq., CPA.

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Established, LA-based music company specializing in indie/alternative is looking for a coordinator/lateral assistant. Practice includes a strong working knowledge of computer/generic office phones, entrepreneurial thinking, excellent communication skills, knowledge of the Internet and computer graphics, putting together a press kit, and promotional material manufacturing. Must have had artists that need distribution in Toronto. None of our clients have gone on to sign a record deal with a major label, but we have had artists move on to Sound Entertainment, Festival, and Outside Music. Please send resume to: Lloyd Nishimura, president of Outside Music, which distributes Danko Jones, the Flashing Lights, Emm Gryner and Jones, the Flashing Lights. Knowledge of the Internet and computer graphics, putting together a press kit, and distribution/label support is mandatory. The ideal candidate will have 3-5 years music clearance experience with a major studio. Many shows to clear. Come ready to hit the ground running. Please fax resume including Salary Requirements to (310) 306-2662.

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CHANNEL V (Continued from page 4)

Distribution, and subscription fees were wholly determined by the government.

We don't think foreign bids for these cable licenses will get approval, so we are [hoping to bypass this] by having only a 53% share in China Korea," Dewhurst says. Channel V Korea, whose remaining 67% is owned by DoReMi, will mainly feature content from the language international strand, with Korean subtitles. New, locally produced Korean-language live shows will account for four to six hours of programming daily, gradually increasing to 12 hours a day by next March. The deal also means Korean music programs will be broadcast via Channel V's other Asian strands. "DoReMi Records' ultimate goal in this deal is not only to make a profit but mostly to provide a tool that can effectively promote Korean music outside of Korea," says DoReMi executive director Dwayne Cowan. Portal web portal video.korea.com is a 50-50 joint venture between the two companies. "DoReMi has special value in establishing and developing it, because it offers a tremendous amount of local proprietary content," Dewhurst adds. "We hope to unify their websites through convergence, such as running a live chat room while a show is on TV." Dewhurst says the joint ventures' total capitalization is $11 million, with Channel V's stake worth $2 million.

"With South Korea currently being one of Asia's most dynamic emerging countries, the time is right for a high profile time to be creating dedicated broadcast and online services," says Smith. At present, Korean music labels can watch the Channel V Mandarin-language Greater China feed, which carries only three Korea-oriented shows. The 24-hour channel will have a daily output of about 3.5 million Korean homes for the past four years through the unregulated MATV terrestrial network.

DoReMi Records, which was founded in 1989 and today has a roster of more than 80 artists, claims to have 35% market share in Korea. In 1997, it established subsidiaries DoReMi Media and DoReMi Music Publishing.
JUNE
June 23-29, L.A. Music 2000, sponsored by SpiegelCDS.com, the University of Southern Calif- ornia (USC), the Key Club, and the Palace, Los Angeles. 323-603-1588.
June 27, ASCAP Writers Reception, the Leap- and Lounge, New York. 212-621-5416.
June 27, Songwriter Showcase, presented by the Songwriters’ Hall of Fame and the National Academy of Popular Music, Maker, New York. 212-957-9220.
June 28, BMI Circle Of Songs Showcase, the Gig, Los Angeles. 310-659-9109.
June 28, Straight Talk, presented by ASCAP, ASCAP Nashville office. 615-742-5000.
June 29, Ask ASCAP, ASCAP New York office. 212-621-6000.

JULY
July 5, Straight Talk, presented by ASCAP, ASCAP Nashville office. 615-742-5000.
July 6, Ask ASCAP, ASCAP New York office. 212-621-6000.
July 11, Open Mic, presented by the Song- writers’ Hall of Fame and the National Academy of Popular Music, Maker, New York. 212-957- 9220.
July 12, Straight Talk, presented by ASCAP, ASCAP Nashville office. 615-742-5000.
July 13, Ask ASCAP, ASCAP New York office. 212-621-6000.
July 14, Florida Music Showcase, the Sta- tion, Orlando, Fla. floridasmhcs.com.
July 19, Straight Talk, presented by ASCAP, ASCAP Nashville office. 615-742-5000.
July 20, Ask ASCAP, ASCAP New York office. 212-621-6000.
July 22-25, Executive Development Program For Broadcasters, presented by the National Assn. of Broadcasters, Georgetown Uni- versity, Washington, D.C. 202-775-3511.
July 26, Straight Talk, presented by ASCAP, ASCAP Nashville office. 615-742-5000.
July 26, Third Annual Director’s Cut Film Festival, presented by the Music Video Production Assn., Writers Guild of America, Los Angeles. 323- 469-5700.

LIFELINES

BIRTHS
Bog, Seattle.
Margie Rayburn, 76, of natural caus- es, June 14 in De Pere, Wisc., Ray- burn was a lottery Records and Capiti- tol Records vocalist who recorded such 1960s hits as “I’m Available,” which reached No. 9 on The billboard Hot 100 chart in 1967, and “Freight Train.” She was also a member of the vocal group the Sunnysiders, known for “Hey, Mr. Banks,” and of Ray Antho- ny’s Orchestra. Rayburn also per- formed for troops during World War II and later entertained in Reno, Nev., and Las Vegas. She is survived by her sister, a brother, and two nieces.
Forest Hamilton, 65, of heart attack, June 15 in Tarzana, Calif., a music industry veteran, whose career spanned more than 30 years, was an artist manager and con- sultant. He guided the careers of such acts as the Pointer Sisters, Bill With- ers, Isaac Hayes, A Taste Of Honey, and the Gap Band. He was recently involved in the launch of the new Lady Bones Mo Thugs project and the new Cameno CD. Hamilton is survived by his wife, a daughter, a son, his mother, his father, and a sister.

DEATHS

November
Nov. 8, How To Get A Record Deal, spon- sored by Revenge Productions, New York Hotel, New York. 212-688-5304.
Sept. 20-23, NAB Radio Show, Moscone Con- vention Center, San Francisco. 800-342-2400.

October
Sept. 16-19, IBMA Trade Show, the Gulf House, Louisville, Ky. 270-684-9025.
Oct. 16-18, IBMA World Of Bluegrass Week, the Gulf House, Louisville, Ky. 270-684-9025.
Oct. 20-27, Bluegrass Fan Fest, the Gulf House, Louisville, Ky. 270-684-9025.

November
Nov. 8, How To Get A Record Deal, spon- sored by Revenge Productions, New York Hotel, New York. 212-688-5304.

Please submit items for Lifelines, Good Works, and Calendar to Jill Pacerinck, Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036, orjpesselnick@billboard.com.
EMMIS PURCHASE OF CLEAR CHANNEL OUTLETS BOOSTS STOCK. When the Department of Justice quashed Hispanic Broadcasting Corp.'s $127 million purchase of three Clear Channel spinoffs, Emmis Broadcasting—thwarted thus far in its Clear Channel sales—stepped in and snatched them up. Wall Street, which has punished Emmis since it purchased the Lee TV group for $656 million, rewarded CEO Jeff Smulyan with a near $5 gain June 15, a one-day boost of 14%. "The more Emmis becomes a pure radio company, the better," says First Union analyst James Boyle. Smulyan says another radio deal is imminent. Meanwhile, the company has delayed its annual stockholder meeting as it determines if and how it could spin off its TV division, which has weighed down the stock. Boyle says the fact that Emmis has had two straight weeks of consecutive $100 million deals indicates that Emmis is back in the game. Earlier this month, it agreed to buy a Phoenix TV station and three AMs from Hearst-Argyle Teleports for $100 million. Separately, Emmis may be nearing an out-of-court settlement with Sinclair over its purchase of six radio stations and one TV station in St. Louis. Sources say an agreement may be reached within the next two weeks. "Clearly, our preference is to settle the matter," says a company insider. An Emmis spokeswoman declined to comment on the negotiations. Sinclair and Emmis had traded lawsuits over the latter's stalled $800 million deal with former Sinclair CEO Barry Baker, who was given the cluster as part of his exit package. Because Emmis already owns crosstown album rock KSHE, country WKXK, and sports WXTM, it will need to divert three FM's to buy the Sinclair cluster.

INFINITY AND BACK? Rumors that Viacom will buy back Infinity Broadcasting has run up Infinity's stock to near its 52-week high. Although neither company would comment, analysts believe the deal could be worth $16 billion, or $42 a share. Infinity's $1 billion in annual profits would give Viacom more leverage in buying new properties.

STREAMING MAD. The battle between the National Assn. of Broadcasters (NAB) and the record industry over Web streaming fees has led to Capitol Hill July 15. In a hearing before the House Copyright Subcommittee, NAB president/CEO Eddie Fritts said broadcasters already pay $900 million a year to copyright licensing groups such as ASCAP and BMI. "We see no change in that system any time soon for either over-the-air or Internet services," says Fritts. Meanwhile, the NAB is returning two months' worth of a station's annual dues to radio members because its spring show in Las Vegas made so much money. And Federal Communications Commission (FCC) Chairman Bill Kennard is not going to the NAB show in San Francisco. The surprising snub may be the result of bad blood between Kennard and the NAB over low-power FM. No comment from the FCC.

BANKS RETURN TO CHICAGO. ABC Radio Networks syndicated R&B personality Doug Banks, who hosted afternoons at WGCQ Chicago for 12 years before leaving the market to take on mornings for the network, will return to the Windy City's airwaves July 10 at WUVJ (New 102.3), which flips to R&B.

Frank Saxe

Keeping Station Concerts Peaceful

The Right Security Measures Are Crucial, Programmers Say

This story was prepared by Airplay Montana's Dawn Hall.

NEW YORK—As soon as the summer radio station concert season starts, do the stories of station events marred by violence.

Sometimes, programmers say, the stories are blown out of proportion by TV stations or newspapers that, when things don't go horribly wrong, refer to a concert-giving outlet only as "a local radio station," without giving the call letters.

But there's less ambiguity about what happened in Boston, where a Ruff Ryder/Cash Money tour date was canceled due to a brawl backstage involving the stabbing death of a man. Or at a club event in Augusta, Ga., where WXFA staffer Stephanie Huff, along with several others attending, was injured in a shooting.

So how does one protect a station in what some programmers view as an increasingly violent world?

"We're talking strict security measures," says a company VP in operation of Stan Boston says, "You have to take precautions, knowing that anything could happen, even if you've never had an incident."

WBLX Mobile, Ala., PD Monterey Reuben recalls that after an incident last year in which violence erupted on a local beach, the station now takes extra precautionary measures. "It wasn't an even event sponsored by the station, but our van was there. It can happen in even the most unlikely situations. Now we are always thinking about the safety of our staff and the*

(Continued on page 66)

Violence In Lyrics, Life An Issue For Radio

While much of rap and hip-hop's lyrical content in recent years has emphasized the Bulker lifestyle—money, women, and cars—instead of the violent content of the gangsta era, hip-hop stars seem to be getting into more trouble than ever.

In the past six months, headlines have detailed the involvement of Puff Daddy, DMX, Da Brat, Q-Tip, and others in violent altercations. And there are even more incidents of arrests on drug and prostitution charges.

Has the violent content in music, which was once debated in the industry, moved from lyrics to radio? While programmers can try to image around an artist's music, not his actions, what happens when the violence spills over into radio's special events and work life? Is there simply more violence in society overall?

Tony Rankin, PD of WIZF (The Wiz) Cincinnati, says, "There is more violence in general, not just in music. I mean, look at what's happening in professional sports. You have players playing for more money, others for assault. It's becoming the normal way of life, even when it's not accepted. People are so desensitized to violence. What's next? In our business, if you don't like what your PD is saying or you don't want to deal with a particular rep, do you have someone go out and get him? It's crazy.

Not only is there less sensitivity to violence, according to Rankin, there is less concern over the consequences of one's actions. "With some of these stars, they truly start to believe they are invincible," he says. "When you have that much money and you think you have that much power, they believe they can get away with anything. And it's not just rap artists. Look at Whitney Houston in Hawaii or Halle Berry's car accident. They think they are above the law, or better yet, they have enough money to hire the best lawyers to make sure they are above the law. But we have to consider what message that is sending to young people who look up to them. Maybe they should be punished to make a point."

KPRK Kansas City, Mo., PD Sum Weaver doesn't think the music is any more violent than in the past, but "there are just more nut-case artists. There are a lot of acts out there who have a lot of issues—maybe with the law, maybe with their personal habits. But the key is they're famous, so we're going to hear about everything they do. So the perception is that there are more artists involved in cases where violence is an issue. But then again, I often ask myself, How much of it is planned or created for their image? For some of these acts, bad publicity is good publicity for them. It just adds to their legitimacy with their fans."

Weaver adds, "In general, we get information a lot quicker and from many more sources than we ever did before. So even though the amount of incidents might be the same, we're just more aware. Even 10 years ago, people weren't on the Net; we didn't have the abundance of prep services for radio that we have now. We have more awareness and more preparedness."

But others disagree, seeing more violence in lyrics. The bigger problem, says WBLX Mobile, Ala., interim PD Monterey Reuben, is that "the music can be violent and negative without any mention of the possibilities or the positive. Back in the day, when a rapper was talking about 'the life,' it was usually about getting out of away from the violence and the streets. Now, the music glorifies it, and there are so many corporate money messages out there. Puffy will rap about how the death of his friend Biggy was senseless, yet he turns around and acts the exact opposite."

WBXQ (102) Dayton, Ohio, VP of operations Stan Boston says that he feels "it all starts at home in terms of instilling values, but as a programmer, I'm still concerned about over violent images in music. For example, the Eve record 'Love Is Blind' had a really positive message—until the end. She shoots the guy. I mean, what is that saying to kids? That revenge is the answer?"

And it's those types of records that put pressure on me as a programmer," Boston says. "On one hand, you want to stay competitive and play the hit records, but you feel guilty for putting that message out there. And even if I don't play it, someone else or a video channel will. It has to be a concerted effort amongst the whole music industry to address the issues of violence in music."

Dana Hall

Moon Over Chicago. Capitol Records recording act Shavaree is working its way across the country in support of current single "Goodnight Moon." Here, front woman Ambrosia Parsley strikes a pose with Robert Chase of modern rock WKQX (Q-101) Chicago.

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## Billboard

### Adult Contemporary

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>IMPACT \u2013 \u2013 NUMBER \u2013 PROMOTION \u2013 LABEL</th>
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<tr>
<td>1</td>
<td>BREATHE</td>
<td>FAITH HILL</td>
<td>WARNER BROS. / WARNER RECORDED MUSIC</td>
</tr>
<tr>
<td>2</td>
<td>YOU SANG TO ME</td>
<td>MARC ANTHONY</td>
<td>COLUMBIA / SONY BMG MUSIC</td>
</tr>
<tr>
<td>3</td>
<td>AWADED</td>
<td>LONESTAR</td>
<td>COLUMBIA / SONY BMG MUSIC</td>
</tr>
<tr>
<td>4</td>
<td>I KNEW I LOVED YOU</td>
<td>SAVAGE GARDEN</td>
<td>COLUMBIA / SONY BMG MUSIC</td>
</tr>
<tr>
<td>5</td>
<td>I NEED YOU</td>
<td>LEANN RIMES</td>
<td>WARNER BROS. / WARNER RECORDED MUSIC</td>
</tr>
<tr>
<td>6</td>
<td>TAKING ME HOME</td>
<td>DON HENLEY</td>
<td>WARNER BROS. / WARNER RECORDED MUSIC</td>
</tr>
<tr>
<td>7</td>
<td>THAT'S THE WAY IT IS</td>
<td>CELINE DION</td>
<td>SONY BMG MUSIC</td>
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<tr>
<td>8</td>
<td>BACK AT ONE</td>
<td>BRIAN MCKNIGHT</td>
<td>UNIVERSAL / REPRISE</td>
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<td>9</td>
<td>SOMEDAY OUT OF THE BLUE</td>
<td>ELTON JOHN</td>
<td>SONY BMG MUSIC</td>
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<td>I TURN TO YOU</td>
<td>CHRISTINA AGUILERA</td>
<td>SONY BMG MUSIC</td>
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<td>11</td>
<td>YOU'LL BE IN MY HEART</td>
<td>PHIL COLLINS</td>
<td>WARNER BROS. / WARNER RECORDED MUSIC</td>
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<td>CRASH AND BURN</td>
<td>SAVAGE GARDEN</td>
<td>COLUMBIA / SONY BMG MUSIC</td>
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<td>I WANT YOU</td>
<td>CELINE DION</td>
<td>SONY BMG MUSIC</td>
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<td>14</td>
<td>I COULD HAVE HAD YOU (LIVE)</td>
<td>WHITNEY HOUSTON &amp; ENRIQUE IGLESIAS</td>
<td>ARISTA-BW</td>
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<tr>
<td>15</td>
<td>SMOOTH</td>
<td>SANTANA FEATURING ROB THOMAS</td>
<td>A&amp;M</td>
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<td>16</td>
<td>I WILL REMEMBER YOU (LIVE)</td>
<td>MARY CLAIRE</td>
<td>ARISTA-BW</td>
</tr>
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<td>17</td>
<td>TRY (EVERY NIGHT)</td>
<td>MARY CLAIRE</td>
<td>ARISTA-BW</td>
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<td>18</td>
<td>I CHOOSE YOU</td>
<td>LARA FABAN</td>
<td>WESTLIFE</td>
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<td>I WANT YOU THAT WAY</td>
<td>BACKSTREET BOYS</td>
<td>SONY BMG MUSIC</td>
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<td>20</td>
<td>I COULDN'TASK FOR MORE</td>
<td>EDWIN MCCAIN</td>
<td>WARNER BROS. / WARNER RECORDED MUSIC</td>
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<tr>
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<td>I TRY</td>
<td>MARY CLAIRE</td>
<td>ARISTA-BW</td>
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<tr>
<td>22</td>
<td>I WILL LOVE AGAIN</td>
<td>LARA FABAN</td>
<td>WESTLIFE</td>
</tr>
<tr>
<td>23</td>
<td>I SWEAR</td>
<td>LARA FABAN</td>
<td>WESTLIFE</td>
</tr>
<tr>
<td>24</td>
<td>IF YOU BELIEVE</td>
<td>SASHA</td>
<td>SONY BMG MUSIC</td>
</tr>
<tr>
<td>25</td>
<td>WE'RE HIS SON</td>
<td>MARK SCHULTZ</td>
<td>VIRGIN</td>
</tr>
</tbody>
</table>

### Radio Programming

**KEEPING STATION CONCERTS PEACEFUL**

(Continued from page 65)

listeners."

Jason Gani, promotion director for WJMJ, Greenville, S.C., has had hundreds of events. His first rule is to “map out the whole game plan for the event. From there, you will be able to determine what concerns you might have." What is the venue say when it comes to access? We think about the surrounding area as well as the inside area. "WJMJ (Phillip 101.9) Philadelphia promotion director Amber Noble agrees. “The first thing we do is meet with the venue managers. Unfortunately, what I have found is that because of situations like what happened in Boston at the Ruff Ryders show, many venues now have a show with an urban, black audience attending means there will be trouble. That’s frustrating, but we have to deal with it. Often, that means they require extra security measures.”

**SECURITY, SECURITY**

Without a doubt, the most important aspect of any event, large or small, is the right security measures, programmers say. “Any time you have a large group of people, things will happen,” says KPRS Kansas City, Mo., PD Sam Weaver. “It could be a concert by the Backstreet Boys or the Boys Choir Of Harlem. You never have enough security. It’s all about crowd control.”

“ar never hurts to have more security,” says WJMJ’s Gani. “But there are things you must consider when hiring a security company. They should be a professional company. The one I used when I was in Philadelphia was top of the line. Many of their employees were cops as well. You can’t just have a bunch of beefy guys from the local gym. They may cause more problems than they eliminate. Professionals know police tactics and how to deal with a situation without using violence. You have to be able to address any problems quickly—otherwise, they just become bigger problems.”

“Also, you want to have a few uniformed officers in the area, but not a lot,” adds Gani. “If you have a lot of cops in blue standing around, they can cause more tension with your listeners. It’s best to work with the police and see if they will wear security T-shirts or stay out in certain areas. And always let the local police know what the station is doing.”

**OUTDOOR EVENTS ARE DIFFERENT**

“Outdoor events are a little different,” says WPHI’s Noble. “We have an annual concert during the Greek picnic here, so we have to work with the organizers of that, as well as the local police. You have to have two or three times more security, because you’re dealing with a much larger perimeter and areas that may be out of view. Also, in summer it can get pretty hot outside, which can cause tempers to flare.”

Boys Of Summer. Don Henley recently made a promotional stop at WPLJ New York, where he performed at a private sound-check party for listeners at Radio City Music Hall. Featured, from left, are WPLJ on-air host Race Taylor, Henley, and WPLJ research director Marc Hilsenrath.
S W I N G I N G I N T H E S P O T L I G H T: For as long as singers have performed other writers’ songs, they’ve had to offer an interpretation of events they haven’t necessarily endured on a personal level.

But in the case of ‘I Hope You Dance,’ which is about wanting the best for those near one’s heart, country songbird Lee Ann Womack says the lyric hit close to home. “It made me think about my daughters and the different times in their lives,” she says. “As a parent, you just hope those are the kinds of things you will make your children think of.

“But it can be so many things to different people,” she continues. “Certainly, it can represent everything a parent hopes for their child, but it can also be for a relationship that’s ending as a fond wish for the other person’s happiness or for someone graduating, having a baby, or embarking on a new path. It fits almost every circumstance I can think of.”

The heartwarming lyric encourages us to hold on to faith and keep the glass half full as life moves forward. “I hope you still feel small when you look back on it,” she says. “I hope whether they hear it or not, even when the door closes, I hope one more opens/Promise me that you’ll give faith a fighting chance/And when you get the chance to sit it out or dance, I hope you dance.”

The MCA track has waltzed up Hot Country Singles & Tracks, holding at No. 2 with a bullet this issue. The single also helped prompt Womack’s third album, titled ‘I Hope You Dance,’ to debut on the country album chart at No. 1 in the June 10 issue—she is the only female artist ever to enter at the top. On The Billboard 200, its entry point was a lofty No. 17; three weeks after release, the album has already sold half a million copies.

“When I first heard ‘I Hope You Dance,’ I cried,” she continued. “It just overwhelmed me.” Carey Denard, music director of KIIF Anaheim, Calif. “It’s got touched a chord with our listeners, male and female, and people are very interested in it.” I love it when it says something that so many have never been able to put into words. Lee Ann really has herself a tremendous hit, and it couldn’t happen to a better lady. She sings it great.”

“It’s a combination of words, even the one that gets you in the door.” says Taylor”}

by Chuck Taylor

Radio

Womack’s Heartfelt ‘I Hope You Dance’ Wins Radio Support For MCA Nashville

that I had to record it, but I was already planning what musicians I wanted to have on it,” including vocal accompaniment by Sons Of The Desert. “They are so talented; I love their voices and thought they would be perfect,” she says.

“I Hope You Dance” hails from Womack’s finest project to date, a 12-song set that is already drawing praise as a career album and one destined to elevate the artist into country’s female royalty. In many ways, it also represents a new beginning for the artist, after the closing of her previous label, Decca, last year and her signing to MCA Nashville.

“it was a chance to regroup,” she says. “It was a sort of out all kinds of things, and I wanted to take the time to do it right.”

Womack involved herself not only in the choice of musicians and songs but in the mixing process as well. She says, “it is my baby, I’m responsible for the song and I make sure that the record is mine, that I’m able to make it my way. I don’t go to the same publishers or to the same studio musicians every time. You can end up with a formula that way, and I wanted to try different things and explore what each song is about and what they’re trying to say.”

“Thankfully, I have a label and a producer [Mark Wright] that are right on board with that,” she continues. “I like all kinds of music, from Ray Price and Nat King Cole to James Taylor, as long as they’re done well. I’m a fan of music.”

That is including the artist’s favorite tradition is the one that gets you in the door. “I don’t know that anything is better than going up there and accepts the award, it’s never just about them, because there are so many people involved along the way.”

Still, Womack maintains that the most important connection remains that between herself and the listener. “I like to think that I can bring as much as possible to my own projects, but what all comes down to is making great music and sharing it with the people.”
**MARK YOUR CALENDARS:**

The dates and locations of two of music video’s biggest annual events have been set. This year, first Bill's Billboard Music Video Conference will take place place Nov. 8-10 at the Universal Hilton in Universal City, Calif. If you're on the mailing list for the conference, Bill will be sending you more information about the column. If you're not on the mailing list and would like to be, or if you're not sure whether you're on the list, then please contact me. My new contact information is at the end of this column. It's too early to register for the conference, but keep reading this column for updates.

**THE 2000 MTV Video Music Awards (VMAs) will be held Sept. 7 at New York's Radio City Music Hall.** The awards ceremony is expected to draw executives who will produce the program again this year include Dallas Fratto (showman) and talent relations department: Vicente Coletti (based in New York City) have been named coordinators. MTV will be sending their column for the issue's weekly edition. Perez and Dave Sirulnik have been appointed as the head of the company's talent and production. Perez and Sirulnik, both of whom have worked on MTV in the past, will be taking over the direction of the show. The show will be directed by Tracey Wynn, who has worked on past awards shows and has directed episodes of the hit show "The Real World." The show will air on the same night as the VMAs, which will be held on Sept. 11.

**INTERVIEW WITH BRITNEY SPEARS:**

"Lucky" (July 12), Busta Rhymes' "Fire" (July 19), and "One Noche" (July 26), and Christina Aguilera's "Come On Over" (Aug. 2).

**LOCAL SHOW SPOTLIGHT:**

This issue's spotlight is on the Milwaukee-based pop band "Five Star Television." The group's time Warner cable in Milwaukee, a cable channel devoted to music videos, will air the show on Wednesdays (28) at 10:30 p.m. Eastern Time with an episode about the band, "Five Star Television." The show will be directed by Tracey Wynn, who has worked on past awards shows and has directed episodes of the hit show "The Real World." The show will air on the same night as the VMAs, which will be held on Sept. 11.

"I'm Gonna Be A Lady" (July 1), Busta Rhymes' "Lucky" (July 12), and "One Noche" (July 26), and Christina Aguilera's "Come On Over" (Aug. 2).

**INFO ON BILLBOARD CONFERENCE, MTV VIDEO AWARDS ANNOUNCED**

MTV is planning its next big event, the 2000 MTV Video Music Awards (VMAs), which will be held Sept. 7 at New York's Radio City Music Hall. The awards ceremony is expected to draw executives who will produce the program again this year include Dallas Fratto (showman) and talent relations department: Vicente Coletti (based in New York City) have been named coordinators. MTV will be sending their column for the issue's weekly edition. Perez and Dave Sirulnik have been appointed as the head of the company's talent and production. Perez and Sirulnik, both of whom have worked on MTV in the past, will be taking over the direction of the show. The show will be directed by Tracey Wynn, who has worked on past awards shows and has directed episodes of the hit show "The Real World." The show will air on the same night as the VMAs, which will be held on Sept. 11.

"I'm Gonna Be A Lady" (July 1), Busta Rhymes' "Lucky" (July 12), and "One Noche" (July 26), and Christina Aguilera's "Come On Over" (Aug. 2).
Publishers, Writers Win BMI Awards

BMI recently honored top songwriters, composers, and publishers at the 58th annual Pop Awards, the Film/TV Awards, and the Latin Awards.

For the third consecutive row in a year, EMI Music Publishing was named publisher of the year. Shown, from left, are Del Bryant, senior VP of performing rights and writer/publisher relations for BMI; Bob Flax, executive VP of EMI Music Publishing Worldwide; Frances Preston, president/CEO of BMI; Barbara Cane, VP/GM of writer/publisher relations for BMI in Los Angeles; and Martin Bandier, chairman/CEO of EMI Music Publishing.

John Williams won a BMI Film/TV Award for his score to "Star Wars: Episode I—The Phantom Menace." Shown, from left, are Doreen Ringer Ross, VP of Film/TV relations for BMI; Williams; Thomas Newman, winner of the Richard Kirk Award for outstanding career achievement, and Frances Preston, president/CEO of BMI.

BMI songwriter Wayne Cochran won his second Pop Award for Pear Jam's "Last Kiss" at the BMI awards dinner. Shown, from left, are Monica Cochran; Cochran's wife; Cochran; and Charlie Feldman, VP of write/publisher relations for BMI in New York.

Songwriters/producers Evan Rogers and Carl Sturken picked up an award for their 'N Sync hit "God Must Have Spent A Little More Time On You." Shown, from left, are Rogers; Phil Graham, VP of European writer/publisher relations for BMI; and Sturken.

BMI composer Michael Kamen, who has composed scores for such movies as "Frequency," "X-Men," "101 Dalmatians," and "Mr. Holland's Opus," is shown with Frances Preston, president/CEO of BMI.

BMI's top Latin winners show off their awards. Shown in the front row, from left, are Robi "Draco" Rosa, co-writer of "Livin' La Vida Loca" (song of the year), Rick Martin hit "Livin' La Vida Loca." Shown, from left, are Rick Shoemaker, president of Warner/Chappell Music; Frances Preston, president/CEO of BMI; Les Bider, chairman/CEO of Warner/Chappell Music; Diane Almodovar, assistant VP of Latin music for BMI; Marco Antonio Perez (songwriter of the year); and Kike Santander (songwriter of the year).

BMI composer Michael Kamen, who has composed scores for such movies as "Frequency," "X-Men," "101 Dalmatians," and "Mr. Holland's Opus," is shown with Frances Preston, president/CEO of BMI.

BMI composer Michael Kamen, who has composed scores for such movies as "Frequency," "X-Men," "101 Dalmatians," and "Mr. Holland's Opus," is shown with Frances Preston, president/CEO of BMI.

BMI songwriter Robi "Draco" Rosa won a Pop Award for co-writing the Ricky Martin hit "Livin' La Vida Loca." Shown, from left, are Rick Shoemaker, president of Warner/Chappell Music; Frances Preston, president/CEO of BMI; Rosa; Barbara Cane, VP/GM of writer/publisher relations for BMI in Los Angeles; and Les Bider, chairman/CEO of Warner/Chappell Music.

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‘There’s so much advantage to the consumer, and the content has to go where the users are. And there’s so much pressure on the labels to deliver’

Michael Robertson

U.K.‘S AIM SETS DIGITAL RULES ON CONTENT, EYES U.S. MARKET

(Continued from page 1)

The new file-share program is the talk of MP3 Confab

NEW FILE-SHARE PROGRAM IS THE TALK OF MP3 CONFAB

(Continued from page 1)

“There is no way I foresee to enforce copyright with systems like Freenet,” said Clarke, who was a featured speaker at the June 20-21 confab. “People will still use MP3.com and that attracted 2,000 attendees. I’m trying to help artists survive and believe they could do a lot better without copyright.”

The software, Clarke said, will level the playing field, instead of concentrating the wealth among an elite group of artists. “There will be far better terms for content providers and thus a much wider group of people making money.”

As its name implies, users do not pay for the Freenet software or to access material. Clarke said he is forming a company, called Uprizer, that will “find a way to compensate artists in the world. The company should be up and running in a few months, but he declined to disclose further details.

During his talk, Clarke attacked traditional music industry models, predicting that record companies will become little more than publicity machines as the Internet evolves. “Property is a dirty word,” he said but if the Internet will stay that way, the record companies can continue to make money. “We’re not enriching [being sued] as much as we’re increasing our business,” he said.

“I think there’s a complacency in the industry, and that courts will eventually rule in favor of that position in future litigation on the subject. ‘We haven’t seen the right tough of wars, but technology marches on, and litigation will take a back seat, he says. The company’s president and chief negotiator, Robin Rigshopp, said that there has been no progress made in settling the suit filed against it by music publishers BMI and ASCAP, or that the remaining majors were part of the RIAA suit.

“All the issues in this space are so difficult,” he said. “They involved the talks with the publishers and the labels as a ‘thoughtful dialogue.’

Both Robertson and Richards contended that the basis of the MPA’s problem is the lack of a single standard that is for sale.

As MP3.com and other companies work out their legal problems, litigation will move to the back seat, Robertson says, because as more and more music fans migrate to the Web, music labels will need technology to protect their content. “It’s foolhardy for labels to think they can do it themselves,” he says. “It’s not their core expertise, and this is a massive technology that’s really hard to do.”

Of the company’s 300 employees, 160 are engineers working to build up the company’s infrastructure. “There’s so much advantage to the consumer, and the content has to go where the users are,” he says. “And there’s so much pressure on the labels to deliver.”

Michael Robertson

U.K.‘S AIM SETS DIGITAL RULES ON CONTENT, EYES U.S. MARKET

(Continued from page 1)

Robertson, though, says that could change quickly. “Prior to the settlement they’d say, ‘Yes, we could probably sell more CDs with this; however, we get co-op dollars from the major labels,’” he says. “But a lot has changed since then.”

The company has signed the retail chain Djangos to plug in to its Instant Listening service. When the consumer purchases a CD, it is immediately put into their MyMP3.com account when the bar code is scanned at the checkout counter.

A new version of the program is lifestyle site About.com, which will integrate MP3.com’s music services on its site.

“We have a wealth of tools to monetize online,” Robertson said during the keynote. “We’re an infrastructure company that can provide bandwidth or software devices and Web applications.

Robertson predicted that the music business could grow greatly if the industry embraced the new revenue streams put forth by the Internet. “It could grow to $100 billion,” he said, “but that won’t happen by just selling CDs.”

SNIP CHIEF TO FOCUS ON RIGHTS

(Continued from page 8)

the law [Introducing broadcasting rights for record producers], the time has come to look at the rates paid by broadcasters.” Independent radio federation SRTI has already complained about SNEP’s intentions. The U.S. Broadcasters Association, which will probably open the doors for a greater cooperation between indie’s body UFFI and SNEP. She says that the future will have the twain agree on which on they differ.

Lumbroso, who was the only candidate for the Snep’s board’s seat, was elected to a two-year term. Gilles Bressand, managing director of indie XIII Bis Records, remains VP! The Snep board also welcomed new member Zomba Records, which is represented by French managing director Christophe Lameigne.

Lumbroso replaces Pascal Negre, who held the post for a six-month interim period. Many SNEP members wanted Negre to continue as the head of the industry body. As president of collecting body SCPE Negre says he prefers to concentrate on this aspect of the activities.

“I made it clear that when I took the job six months ago, it would only be a interim one,” he said. “I have enough at SCPP to keep me busy, and besides, I don’t think it is desirable that the market leader is also the head of the association.”

Lumbroso is a real pro, a very smart professional, and he’s going to bring a new approach to SNEP.”

Segenstrom also says he wants to work with the industry to help it become more professional, and he’s working closely with Mike Antoon of the US-based Snep.

“We have always been involved in the artistic side of the business, never on its political aspects, I must confess,” he says. “I think I can bring the vision of someone who is close to the terrain and to the artists.”

BILBOARD JULY 1, 2000

www.billboard.com

www.americanradiohistory.com
“Red Dirt Girl” showcases the diversity of influences in Harris’ musical palette, from folkyAmericana and rock-reflective seasonings to traditional country. “Emmy has been making records for 30 years now, and one of the things I’m stuck on is that she’s now made a record that sounds like a career,” says David Bither, senior VP of Nonesuch. “There’s a semi-tragedy in this business today, where it’s just assumed you’re a working artist, but she continues to be prolific, inspi-rational, and not about [resting] on past successes. She’s pushing forward, and I think the whole idea of re-recording songs she’s ever made. Signing her was an easy call to make.”

The album comes after a four-year period in which the nine-time Grammy-award winning Harris has spent time off from the industry—to the point that she exited her previous label deal and let go of her former management company after realizing that this period involved anything but turning her attention away from music.

During the break, she recorded a live version of her hit song, “Over and Over.” She joined Willie Nelson on his “Teatro” set, saw the release of the “ Trio” reunion album with Linda Ronstadt and Dolly Parton, and did the heart-warming Park benefit album, recorded “Western Wall—The Tucson Sessions” with Ronstadt, and wrote the songs for “Red Dirt Girl.”

Thematicly, Harris says, her songs address human needs and emotions, “the same things I’ve always been drawn to in other people’s lives.”

“I always have a song stewing around in my head, but I either don’t take the time to write it or don’t put myself in a situation where I can,” she says. “I’m in that frame of mind,” she says.

Some of those were simple, some took their time coming out, some were just ideas I had in my head. Some were done with a band and some were done with just myself. It was a combination of all of those. I'd start off with an idea and not know where it was going. I was never sure what I was going to do. I was just trying to get something down and then I'd find out that she's not just a musician, but she's a poet. The words and the music are always in balance, she says.

In fact, the title cut, “Red Dirt Girl,” a melancholy tale about an Alabama girl whose big dreams are never realized, came to Harris while in the middle of a dream. She was recording the album. “We were taking a break, and that song just came knocking on the door,” she says. “It really just came full blown, and I thought we needed more songs. And it ended up being the title track.”

Other tracks on “Girl,” which was produced by Paul Wurstein for Baine & Hope Recording Co., include collaborations with some of Harris’ greatest heroes and friends. First, on the production side, she worked with Malachi Ross, who also helmed “Wrecking Ball” as engineer and mixer.

“I didn’t want to go in again and re-‘Wrecking Ball’—I went in and wanted to make a musical place I was comfortable with and inspired by,” she says. “I definitely wanted to start from there, which is one of the reasons that Malcolcm was involved. He appreciated and was moved by that project. We were of the same mind in that we love old records and we kind of just found ourselves.”

Burt suggested that they hire a versatile group of musicians who could play multiple instruments so that the album had a curiosity about the nuances of sound would vary. In the group were Daryl Johnson, Ethan Johns, Buddy Miller, Jill Cuniff from Luxurious Jazz, two Electric Harp, bass on bass, and Harris on acoustic guitar.

The album also includes a number of guest vocalists, including Harris’ close friend Patty Griffin, who wrote “One Big Love,” the only non-Harriss-penned song on the album, and sang background vocals on “My Baby Needs A Shepherd” and “Hour Of Gold.”

“I just think she’s the greatest thing since sliced bread,” Harris says. “We were both of the same mind that I was the right fit, because they have one of the classiest outfits out there and they do an unbelievable job of marketing. That is one of the things that Emmy is an adventurist artist who transcends a number of genres. Her album has to find its way and not just be about radio. Nonesuch has finally proven to be all about that.”

“They really are the quintessential independent label,” Harris adds. “I understand that the artists who don’t live and die by radio. They think that left field is a great place to play. I’m a survivor, but I’m also practically outside of the field, it all just felt right the first time Ken mentioned them to me.”

Nonesuch is part of the Warner Classics division of Warner Music International and is distributed in the U.S. by Atlantic Records. Harris is signed to Grapentine Records for Europe.

Coming up, the 58-year-old artist has a flurry of activities planned around the album’s September release, including appearances at the Americana Music Conference in August and is set for a U.S. tour that opens Sept. 23 and closes Oct. 25 at the Ryman Auditorium in Nashville. In addition, she’ll headline a three-night gig in September at the intimate Joe’s Pub in New York, with a follow-up Manhattan tour stop in October. The tour is being promoted by A3C.

No single will be targeted for radio, though Nonesuch will work the project at triple-A, roots-music, and NPR formats.

“We’re not going to be shy about this record and we do our best to make it very visible,” says Bither at this time, where they are already getting some ages who will be potentially interested in what Emmy is doing. There’s tradition attached to her, but there’s also a kind of vitality to what she’s doing. We’re going to make sure she is treated with the respect that she deserves.”

Nonesuch Bucks Company Trends To Focus On Art!

By CHUCK TAYLOR

There’s no such record company out there like Nonesuch.

With an avowed focus on emerging and project development instead of today’s more common business model of a quick-hit ripping-and-running and embracing them with persistent care and nurturing.

Among the premier acts on the label are Emmylou Harris (with her Garden Street Social Club, Laurie Anderson, Mandy Patinkin, Cheikh Lo, Andra McDonald, the Kronos Quartet with Michael Gordon, Ruben Gonzales, and Dawn Upshaw).

Harris says, “Time has a way of working on you, and we talk about that we will work a record over several years if needed and recognize that some artists, to find their way, may take many years and many records for the public to react to.”

He says that his ideal for the label is to release fewer than 25 albums a year; keep staff really trimmers (3.5 are on board (Continued on page 24)
PARIS—In addition to Jean-Marie Messier as chairman and Edward Bronfman Jr. as vice chairman, the new Universal Vivendi company will include two vice chairs: Vivendi chairman Pierre Lescure and Vivendi VP Eric Liecy.

An executive committee will name the new operational structure of Vivendi Universal. It will include Messier, Bronfman, Liecy, Lescure, and Philippe Gerson, as well as Guillaume Hannezo as CFO.

There will be five different divisions:

- Image (TV with Canal+, cinema with Universal Studios, and StudioCanal theme parks), headed by Pierre Lescure.
- Publishing (mostly the books and press activities under the Hachette Monnier), headed by Eric Liecy.
- A horizontal Internet division, designed to make the most of Internet opportunities, also headed by Gerson.

The board of Vivendi Universal will comprise 14 members, five of whom will come from Seagram, including three seats for the Bronfman family.

An “integration committee” of 20 people, 12 from Europe and eight from the U.S., and the executive committee will meet approximately once every month to identify and implement synergies in areas of distribution, networks, new marketing initiatives, new business models, new services, and new products.

The transaction was approved by the boards of Vivendi, Seagram, and Canal+ June 19. Messier confirmed that the deal is an all-stock swap. The transaction will be made on the basis of one share of Seagram for 0.7 share of Vivendi, which values Seagram’s shares at $77.85 and the company at $33.8 billion. The share price of reference is June 13, when Seagram’s shares traded at $83.

As expected, Seagram’s spirits division will be sold. All television parks have been integrated in the new company. The transaction is designed to be tax-free to Seagram shareholders in the U.S. and Canada.

Messier revealed that the price was agreed upon 10 days ago with no outside legal advisor and said that the group is debt-free and will start with cash flow and investment capacity. Vivendi Universal will be listed on the Paris, New York, and Toronto stock exchanges.

Vivendi was advised by Lazard Freres, Seagram by Goldman Sachs and Morgan Stanley, and Vivendi, Canal+ by Merrill Lynch.

EMMANUEL LEGRAND

Vital Details Of The Vivendi Deal

By Emmanuel Legrand

PARIS—At last, a French major?

In just a few words, Gilles Biven, CEO of independent label XII His Records, spoke for many in the local music industry after it was confirmed that Vivendi was acquiring Seagram and, therefore, bringing singervolent and multinationals—yes, the French music industry’s domestic repertoire output. “This is,” he said, “quite cool.” Artists on the company’s roster include Johnny Hallyday, Mylène Farmer, Florent Pagny and Zebda, alongside the heritage works of Jacques Brel, Léo Ferré, Georges Brassens, and many more.

Herév Rony, managing director of French labels’ body SNEP says that the current turn of events is a “new French company playing a major role in the worldwide environment,” he says.

Henri Bolo, president and founder of independent label Scorpio Music, applauds the French ownership of Vivendi Universal, calling it referred to as “an extraordinary vote of confidence [from the Bronfman family] in the future of Vivendi Universal.” The Bronfman family will own 8% of the shares of the new company.

“We made a decision to own stock in the new company,” and we share the same difference as between the group is “best-positioned to deliver content through a wide array of distribution platforms.”

While common wisdom dictates that the interests of dismembering content are as widely as possible, Bolo said, “The most important thing will be to media/musicians, many of the recent deals within the industry have centered around companies creating several music reform being made in the day-to-day life of his record company, he replies, “Nothing.”

Universal Music France president/CEO Pascal Negre has an even more succinct view. Asked what will change in the future of the label, he replies, “Nothing.”

A PORTAL APPROACH

Messier says that several new business models and platforms will be used to distribute music to Vivendi’s 80 million mobile phone clients and 14 million pay-TV subscribers and through the new Vizzavi portal, which will which will distribute Universal’s products.

Music, he explained, will be available from mobile phones, PCs, interactive TV, and through pay-per-listen models or subscription for unlimited access to catalogs.

“The Internet will be countless new models of access to music,” said Messier. “Mobile and digital devices will drive the changes.”

Messier anticipates much cross-promotion among the different components of the group. For example, Universal Music CDs will carry a connection link to Vizzavi—the joint-venture Internet portal Vivi and Canal+ share price, with telecom giant Vodafone/AirTouch.

Vizzavi is designed to grant users instant access to a variety of services, including phone, personal computer, personal digital assistant, and television. Messier did not elaborate if the platforms will have exclusive access to Universal’s products.

Vizzavi’s headquarters are in London, and national subsidiaries exist in the U.K., France, Germany, and Italy. The company is expected to hold its initial public offering within two years.

Bronfman, who becomes vice chairman of the new structure, said that Vivendi Universal has “an extraordinary combination of assets and management” and that the company “is the best-positioned to deliver content through a wide array of distribution platforms.”

While Messier says that the company will have to go through regulatory and competition authorities on either side of the Atlantic, both Messier and Bronfman said they didn’t expect any problems.

Assistance in preparing this story was provided by Brian Garvey in New York and Gail Mitchell in Los Angeles.

Vivendi’s Seagram Purchase A Matter Of French Pride

BY EMMANUEL LEGRAND

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In just a few words, Gilles Biven, CEO of independent label XII His Records, spoke for many in the local music industry after it was confirmed that Vivendi was acquiring Seagram and, therefore, bringing singervolent and multinationals—yes, the French music industry’s domestic repertoire output. “This is,” he said, “quite cool.” Artists on the company’s roster include Johnny Hallyday, Mylène Farmer, Florent Pagny and Zebda, alongside the heritage works of Jacques Brel, Léo Ferré, Georges Brassens, and many more.

Herév Rony, managing director of French labels’ body SNEP says that the current turn of events is a “new French company playing a major role in the worldwide environment,” he says.

Henri Bolo, president and founder of independent label Scorpio Music, applauds the French ownership of Vivendi Universal, calling it referred to as “an extraordinary vote of confidence [from the Bronfman family] in the future of Vivendi Universal.” The Bronfman family will own 8% of the shares of the new company.

“We made a decision to own stock in the new company,” and we share the same difference as between the group is “best-positioned to deliver content through a wide array of distribution platforms.”

While common wisdom dictates that the interests of dismembering content are as widely as possible, Bolo said, “The most important thing will be to media/musicians, many of the recent deals within the industry have centered around companies creating several music reform being made in the day-to-day life of his record company, he replies, “Nothing.”

Universal Music France president/CEO Pascal Negre has an even more succinct view. Asked what will change in the future of the label, he replies, “Nothing.”

A PORTAL APPROACH

Messier says that several new business models and platforms will be used to distribute music to Vivendi’s 80 million mobile phone clients and 14 million pay-TV subscribers and through the new Vizzavi portal, which will which will distribute Universal’s products.

Music, he explained, will be available from mobile phones, PCs, interactive TV, and through pay-per-listen models or subscription for unlimited access to catalogs.

“The Internet will be countless new models of access to music,” said Messier. “Mobile and digital devices will drive the changes.”

Messier anticipates much cross-promotion among the different components of the group. For example, Universal Music CDs will carry a connection link to Vizzavi—the joint-venture Internet portal Vivi and Canal+ share price, with telecom giant Vodafone/AirTouch.

Vizzavi is designed to grant users instant access to a variety of services, including phone, personal computer, personal digital assistant, and television. Messier did not elaborate if the platforms will have exclusive access to Universal’s products.

Vizzavi’s headquarters are in London, and national subsidiaries exist in the U.K., France, Germany, and Italy. The company is expected to hold its initial public offering within two years.

Bronfman, who becomes vice chairman of the new structure, said that Vivendi Universal has “an extraordinary combination of assets and management” and that the company “is the best-positioned to deliver content through a wide array of distribution platforms.”

While Messier says that the company will have to go through regulatory and competition authorities on either side of the Atlantic, both Messier and Bronfman said they didn’t expect any problems.

Assistance in preparing this story was provided by Brian Garvey in New York and Gail Mitchell in Los Angeles.
DNA MAY GROW DESPITE PARENT VALLEY'S LOWS
(Continued from page 6)

the urban genre, which is something that in the past we've kind of been discouraged [from pursuing], because of, sometimes, some of the personal involvements, and the risks, and the faddish nature of the product. We've been gently steered away from that. But now we're looking really hard at it.

He notes that the arrival at DNA last year of indie rock label Matador Records, which now also releases rap by such acts as the Arsonists and Non Phixion, has also influenced the firm's direction. "That actually is what we're looking at, too. And it could be successful for us. These records are going where other records go, and kids are buying them. It's not going to be a huge leap for us to be really good at that."

A deeper incursion into hip-hop and R&B lines will likely entail new staff and perhaps expansion as Valley undergoes cuts that will reduce the number of employees by 30%. Colson says that he doesn't envision any major changes in the division, such as the one formed by Bayside Entertainment Distribution. "We'll need to bring in some special people, perhaps another salesperson, to really work in the marketing area who really understand the genre," he says. "I think that makes a good deal of sense—use the existing sales force, have some new buyer contacts with the accounts to push the records and maybe do some direct sales on the side to shore up some support there. But I don't see that it's really worth the cost of establishing a separate thing to do that.

Colson also foresees the hiring of additional field marketing reps (DNA currently employs a field marketing staff of six). He adds, "We'll probably do more with Internet marketing. We may bring in someone who's dedicated to that exclusively on staff. We may bring in someone, or contract out, to build Internet campaigns that gets maintained and updated."

In the current independent distribution climate—where competitors Caroline and Alternative Distribution Alliance are vying for the merger of Warner Music Group and EMI and with the status of some other indie distributors uncertain at best—Colson sees a multitude of opportunities to acquire some strong new labels.

"I think the challenge is really dealing with the right acquisitions, and maybe doing deals on the side to shore up some support there. But I don't see that it's really worth the cost of establishing a separate thing to do that.

NONSENSUS BUCKS COMPANY TRENDS TO FOCUS ON ART
(Continued from page 72)

now, make reasonable deals, pay artists fairly, put good covers on its releases, keep its record-keeping on the up-and-up, make good enough to sell 10 years from now. And that the artists will continue to grow and develop. These are, of course, the lessons from experience," he says.

Nonesuch was founded in 1964 in New York and soon thereafter was acquired by Caroline and Alternative Distribution Alliance, which in 1980, then-parent Elektra Astry

Kronos’ Pieces Of America, and the Buena Vista Social Club were all great records and that they would do well but could never imagine that they would sell as well as they did. Additionally, now that the company is a new venture, they have simply reminded us that there is a public that shares our enthusiasm for the music we release and will support great recordings," he adds. "So our jobs, first, finding great artists and helping them make great records and then making sure that they are exposed to as many people as possible.

Coming up this year, the label demonstrates its diversity of genres, with releases that include the Gipps Kings double-LP, "Mandolin," and Atlantic Records artist Duncan Sheik's shift to Nonesuch with "Phantom Moon," the Kronos Quartet's "Kronos: Pieces Of America," and Richard Goode's "Mozart Concertos With Orpheus."
Ulrich adds that the time the band spent finishing its material and its show was well-spent. "We're not in a rush with this band," he says. "We're not interested in a flash in the pan. We're looking at a long-term career for this band."

Elektra is approaching the marketing of "Peek Show" with the same philosophy. Since Go-Go's has a solid fan base in Austin, Texas, the label has zeroed in on that territory in its setup for the album. They've already done a series of shows in the area, and even though it will take a long time to do an acoustc set, is planned for Monday (28) at a local venue. Also, Go-Go's will do an in-store appearance at a local Austin store (still to be confirmed) July 11.

"It's a slow build, but it's a build that's moving steadily forward," says Danna Danielson, senior director of marketing at Elektra. "We're going to walk away from this first album with an established band that has an extremely loyal following."

On a national level, Elektra has had the band on the road visiting rock radio stations (to which the single shipped June 12) and retail outlets, where it ranked in the top five in the top five, which ties it for seventh place in the BDS/SoundScan era with "Another Night" by Night Ranger.

**DREAMWORKS' KINA PREPS SET WITH NONSTOP TOURING**

(Continued from page 11)

With that, Kina hit the road with a seven-piece band, and she's rarely taken a break over the past six months. It's an opportunity that she believes was crucial to breaking the project.

"We have played every venue possible," she says. "Each time we play, it's not just trying to hit, but we are trying to show up. It feels like we're developing something special."

Along the way, DreamWorks has been gradually increasing the size of the audience. Currently, the label's "Girl From the Gutter" is supported on the road by 75,000 units of the album. This is no small feat, considering that up until recently, the band was touring together as a trio. "We've had a lot of fun playing gigs," says Kina. "The people who are aware of the album—whether they're 18 or 50—are interested in it."

And that's exactly what the label wants for Kina—to not be creative but relatable.

Ultimately, Kina says that she's not willing to carry a specific genre tag because she's likely to always make more than one kind of music. Prior to this project, she spent two years as a member of popular R&B female vocal group Brownstone. In addition, Kina is a singer from her native Detroit to Los Angeles in search of a collaborator. A former manager introduced her to producer/songwriter London Bridge, who worked with Jessica Simpson and Shannice Wilson, among others.

"The chemistry was immediate," she says. "We're going to give people with him, and it was magic. I wrote 'I Love You' and 'Gotta Go' that night, both of which ended up on the album."

While recording tracks with Jones, Kina was signed to DreamWorks. Since then, she says, "It's been a huge uplift for my whole life. I couldn't predict or plan any part of what's happened in these past few months."

The next few months promise to keep the singer busy. She's recently begun another round of club dates, which will keep her on the road for the next month or so. According to Reid, dates in Canada and Europe will begin to be "gradually sprinkled" into her itinerary. At this point, the album may have a release date outside of the U.S.

"We're going to bring Kina into these markets much in the same way that we've done so in the States," she says. "It's a nice feeling to know that we've got a few months to get to know and fall in love with this artist."
## Albums with the Greatest Gainers

### Newly Released

**New**

1. **TTT**
   - **Artist:** TTT
   - **Title:** The Greatest Hits

2. **NEW**
   - **Artist:** B.B. KING & ERIC CLAPTON
   - **Title:** Riding With the King

**Hot Shot Debut**

3. **NEW**
   - **Artist:** Three 6 Mafia
   - **Title:** When the Smoke Clears (Six, Sixy

4. **NEW**
   - **Artist:** N Sync
   - **Title:** *N Sync

**Supernatural**

5. **NEW**
   - **Artist:** Santana
   - **Title:** *Aratta (10/98/18/98)

**Greatest Gainer**

6. **NEW**
   - **Artist:** Papa Roach
   - **Title:** *Chaos and Creation in the Backyard

### Top Albums

**No. 1**

- **Artist:** The Marshall Mathers LP
  - **Title:** The Marshall Mathers LP

**No. 2**

- **Artist:** Eminem
  - **Title:** The Marshall Mathers LP

**No. 3**

- **Artist:** Eminem
  - **Title:** The Marshall Mathers LP

**No. 4**

- **Artist:** Eminem
  - **Title:** The Marshall Mathers LP

**No. 5**

- **Artist:** Eminem
  - **Title:** The Marshall Mathers LP

**No. 6**

- **Artist:** Eminem
  - **Title:** The Marshall Mathers LP

**No. 7**

- **Artist:** Eminem
  - **Title:** The Marshall Mathers LP

**No. 8**

- **Artist:** Eminem
  - **Title:** The Marshall Mathers LP

**No. 9**

- **Artist:** Eminem
  - **Title:** The Marshall Mathers LP

**No. 10**

- **Artist:** Eminem
  - **Title:** The Marshall Mathers LP

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![The Billboard 200](https://example.com/billboard_200.png)

**July 1, 2000**

- **Artist:** Various Artists
  - **Title:** *Singles from The Bottom of the Bottom Vol. 2 *

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**Music Sales & Charts**

- **Artist:** Various Artists
  - **Title:** *The Greatest Hits*
### Billboard 200 Chart (July 1, 2000)

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### Top Albums

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### Awards

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**Source:** Billboard 200 Chart, July 1, 2000.
IMPEDED SALES TAX CAUSES WORRY IN AUSTRALIA
(Continued from page 8)

rightly think that they (ABN) will have to deal with the customers or else we are going to have unpleasant scenes.

Highlighting the point that the 2% GST was at wholesale, whereas GST is a point-of-sale tax, Australian Retailer Industry Assn. executive director Emmanuel Candi says, "It's a big difference. GST to the customers and the two." Candi says that because record companies have different deals with retailers, it is difficult to say to what extent price rises should drop.

Confusion about the new tax already is having an effect on CD shipments. Candi tells Billboard that the June figures will reveal a drop in orders, as retailers play a cautious waiting game ahead of the GST deadline.

Online retailer ChaosMusic—the market leader with a 20% share—is concerned local music buyers will start ordering CDs from overseas because of the increased GST that it has explored the possibility of shifting its operations offshore. Rob Appel, CEO of ChaosMusic, says the tax decrease by many aspects has what will happen when the volume of goods purchased by Australians over the Internet "really mushrooms."

The Australian government does not have the resources to levy GST on consumers buying online. A report by Sydney-based retailing consultancy Ideaworks on GST, published this week, details how Canadian online buyers side-step sales taxes by ordering from the US. The live music sector also will be hard hit because many aspects of it have not been taxed before. For international promoters, already working on a tight margin, concert prices, hotel accommodations, and transport and booking fees will rise. A ticket that cost $45.20 Australian ($27.16) in June would be $56.20 Australian ($39.01) after GST.

Most live performances by bands in Australia take place in pubs and clubs. These venues could suffer less take-home money because the bands are divided on whether to pass added costs on to customers.

In the past, individuals such as publishers and musicians have bypassed paying tax by dealing only in cash. But under the new GST regime, the government is determined to stop that. As Candi says, so even official, regardless of size has to become a partnership. To achieve this, each act will need an advance business number (ABN). Each time a member leaves, a band has to apply for a new ABN. Under GST guidelines, if an act does not have an ABN, venues are obliged to charge the GST on a 49% portion of the ticket fee for the Australian Tax Office (ATO). Most venues now will not employ acts without ABNs. Guest musicians also have their own ABN, or they too will not receive full payment.

In any case, musicians will receive less take-home money because it is a cost of a road crew, lighting, and a personal assistant will incur an additional 10% GST. Terry Neone, a state secretary with the Musicians Union, says this change in the musician's role from casual employee to de facto contractor makes musicians more vulnerable to exploitation. "The ATO is out of touch with the real world," Noone says.

Music NSW, a government-run project that promotes professional career advice to musicians, says it was forced to hold seminars since acts, managers, booking agents, and venue owners were confused about the requirements of GST. Consultant coordinator Rose Pearse, "Independent acts are the worst hit, because most of them don't even have managers."

Maria Bernardi, managing director of Sydney-based Step In Time Management and a former employee of the Taxation Institute of Australia, "Artists are terrified because they're asked to do bookkeeping and accounting, which is out of the realm of being artists and which they never had to do. It's a hell of a lot of paperwork. There is a deadline of 28 days from (the receipt of payment) where the tax invoice has to be issued. They also have to file monthly returns and business activity statements for tax purposes."

Another area of red tape: All recording, publishing, and performing rights societies will be reviewed to include a GST clause so that all payments will include the 10%.

Already some artist managers have sent letters to their publishers, emas and record companies announcing extra fees for their overall contracts. "They [managers] predict that with so many additional recording, management or business backgrounds will be unemployable and that high-income Australian artists will follow the US system of employing a business manager as well as a manager." If you're going to look at the impact as a whole on the music industry," he says, "you have to look at the Canada and New Zealand experience. The first three months will be turmoil. The bands who don't take their paperwork seriously approach their partnership as a business will go out of business."

In New Zealand, the GST was introduced in 1986 at 15%, which now stands at 12.5%. According to Sony Music New Zealand managing director Michael Glading, things returned to normal after considerable uncertainty in the marketplace. "(Music sales] stagnated for a couple of months there," he recalls, "but after it came into effect it had basically returned to normal.

Glading notes that from a consumer perspective, the New Zealand introduction of GST meant that a 20% sales tax was removed and that the retail price of albums actually decreased. "Even so, it only was a couple of dollars," he says, "so it didn't cost much at all." Tour promoter Manolo Enchive, who represents Frontier Touring in New Zealand, says GST added overhead to his business. "It forced us to change a number of our criteria to employ an accountant. Prior to GST we'd been able to get by with only one.

At New Zealand-based Pacific Entertainment, veteran promoter Ian Magan says his company was compelled to absorb some of the 10% tax, as there were no discounts on concert tickets for concertgoers to the increase in ticket prices. "For the first three or four months, there was a phenomenal upsurge," Magan says. "I think we had to think really carefully about what we priced at and had to take a hit ourselves in some instances, just to keep the prices palatable."

Additional reporting was provided by David McNicoll in Auckland, New Zealand.

RIGHTS GROUPS BEGIN DIGITAL PROJECT

(Continued from page 8)

We're sure that this will have a positive effect on the record industry. This initiative supports SDMI.

- MAMORU KATO -

Kato says STEP 2000 is designed to complement rather than compete with the efforts by the recording industry to protect copyright in the digital era. "It's not that we're refusing to cooperate with record labels," he says. "We're sure that this will have a positive effect on the record industry. This initiative supports SDMI."

A RIA spokesman says the association has no(it up to its individual member companies to decide what stance to take regarding the STEP 2000 initiative.

Toshi Asauma, president of leading Japanese music publisher Fujipaci Music, says he supports JASRAC's move. "It's a step in the right direction," Asauma says. JASRAC has decided to seek the cooperation of music copyright societies from other countries in the STEP 2000 project.
have no other rights than that which are expressly stated in the contract," says Alex Peltz, the Ronettes’ chief litigator in the case.

“Each time one of these cases is resolved in favor of the artist—and more and more are—it should start to establish a precedent that these old agreements, unless you have a broad grant of rights, are limited to the phonograph record and tapes,” says attorney Robert Clopin, who has argued a number of cases for older acts, including the Crystals (Fred Alan). “I’m so happy, I feel I can finally move on with my career,” says Ronnie Spec- tor. “The obstacle I faced every day is gone. I’m just this girl from Spanish Harlem, and all these powerful people were trying to push me down.”

The Ronettes’ suit, originally filed in 1985, charged Phil Spector and his labels with nonpayment of royalties. At the heart of the suit was a 1963 contract between Phil Spector’s Phonics Records and Ronnie Spector (then known as Veronica Bennett), her sister Estelle Bennett, and cousin Nedra Talley. The women, collectively known as the Ronettes, agreed to record exclusively for Spector in return for royalties based on sales. Despite recording approximately 28 songs for Phil Spector, including such hits as “Be My Baby,” “Walking In The Rain,” and “Baby, I Love You,” the Ronettes claimed they received only $14,482 in royalties.

The Ronettes charged that they were owed damages based on sync licensing (among other things, “Be My Baby” was used in the movie “Dirty Dancing”). The group alleged that based on the 1963 agreement, the defendants were given the right to record, manufacture, and sell records but that exploitation of the sync rights without permission or compensation to the Ronettes was a breach of contract.

The defendants claimed that the 1963 recording contract obligated Phonies Records to compensate the Ronettes solely on income derived from the sale of synchronization rights.

According to the court papers, it took several years for Phil Spector to even acknowledge a contract. In her deci- sion, Manhattan Supreme Court Judge Paula Omansky wrote, “When this suit was begun, Phil Spector denied the existence of the 1963 recording contract. Indeed, for five years after the suit began in 1983, the parties disputed the existence of the 1963 recording contract until documentation produced by Spector’s accountants tended to corroborate its existence.”

The case dragged on for years as the defendants, according to Peltz, “threw up every roadblock they could. They never provided any significant documentation includ- ing filing appeals and everything neces- sary to the delay, which of course their lawyers are hired to do.”

Phil Spector’s attorney also maintained that Spector paid royalties to the Ronettes conclusively.”

In her decision, the judge dismissed the divorce agreement as having a major role in the case, writing, “As for Spector’s argument that they did not have an agreement including a contract recording with his wife existed, so he could hardly have testified that it was his intention that it was to be performed and performed by Frank Sinatra,” the plaintiffs’ attorneys claimed that $3,05 million in income had been derived from the licensing of Ronettes’ masters, according to available docu- mentation.

Opening arguments for the case finally began June 5, 1996, more than 10 years after the lawsuit was original- ly filed (Billboard, June 20, 1986).

Omansky heard the evidence in fits and starts over the next year, then took another year to make her decision.

The judge ruled that the plaintiffs were entitled to 60% of the $3,05 million (as well as half of $900,000 earned from other sources) and pre-judgment interest of $225,007, or a total of $2.6 million. She also awarded the plaintiffs post-judgment interest and court costs. She said the decision was to grant the Ronettes every right they requested. Omansky ruled that the girl group’s request, it was not entitled to the masters of its recordings.

“Phil Spector’s contributions to the Ronettes’ success cannot be underestimated, as the composer of their songs and as creator of the sound for which the Ronettes’ recording hits became famous,” wrote the judge. “Rescinding the 1963 recording contract and taking ownership of the masters was a violation of rights granted by Phil Spector’s attorneys is not warranted under the circumstances.”

Los Angeles-based attorney Owen Sloane says the decision is a good one for artists, but he wishes the judge had provided the Ronettes with their masters. “Every case turns on its own facts, but it seems if there’s consistent under- reporting or no reporting of royalties, a remedy of rescission is not inappropri- ate.”

Without ownership of the masters, the victory is not as sweet, admits Robert Donnelly, Ronnie Spectors’s music attorney. “The thing that a lot of people don’t realize is because Phil Spector refuses to license ‘Walking In The Rain’ or ‘Be My Baby’ Ronnie can’t just take those songs and do a new version of a film. There’s a whole part of their career that has been obliterated.”

The decision, while stopping short of giving the Ronettes the rights they sought, “was a very great victory for the Ronettes, an example of advantage of, does acknowledge their naiveté. “The plaintiffs, barely out of their teens in 1963, represented by their mothers, untutored and unskilled in the nuances of recording contracts, were hoping for hit records, fame, and fortune. They did not intend anything more than physical production. They didn’t have the knowledge of synchronization licensing, which, although unknown, did not become widespread industry practice until the 1980s.”

Although clearly not business- savvy, the Ronettes brought with them to Philles a compact but powerful package, including singing background vocals for Joey Dee & The Starliters, as well as cutting assorted pop/R&B sides for a variety of labels in 1961 and 1962, among them Mag, Colpix, and Dimen- sion.

Recording as Ronnie & the Rela- tives or the Ronettes songs were released as “My Guiding Angel” and “Good Girls” (May) and “I Want A Boy” (Colpix)—all since collected on the 1991 Rhino anthology The Ronettes: The Early Years 1956-1962—"the trip displayed the same soaring vocal agility and distinctive harmon- ic mesh that would soon be featured on their Philles recordings.”


That the Ronettes succeeded to pursue the case, despite such lengthy delays, is also being heralded as a vic- tory by Donnelly. “This sends out a great message for artists who feel you just can’t beat the system,” says Donnelly. “You had an artist who was willing to fight their record company for 15 years. Most artists, unfortunately, can’t do that, or struggle to the course, and the record companies rely on that.”

For her part, Ronnie Spector is just barely visible on. According to her manager Jonathan Greenfield, she is recording new material for an album for a label still to be selected. She and her sister will also record a country trib- une. Hear Music with Brian Wilson in a tribute to songwriter-producer Jeff Barry that will air on PBS in August.

Phil Spector’s attorney, Anthony Bract, did not return phone calls. However, Peltz says he believes Spec- tor will appeal the decision.
Billboard Moves Into Downtown Digs

At press time, the Billboard Music Group in New York was making its way downtown to 770 Broadway after 27 years of residence at 1515 Broadway. As of Monday, June 26, Billboard's new Manhattan home will be in the historic Wanamaker Building of Greenwich Village.

Built in 1907, this landmark building was the original home of the John Wanamaker Department Store. The building has recently gone through a $35 million renovation to modernize the facility and keep up with Billboard parent company VNU Inc.'s increasing emphasis on communication, the exchange on information, and accessibility between its business units.

Billboard's move is part of an overall effort to consolidate all of VNU Inc. in New York under one roof, as well as leveraging its considerable resources to better serve its customers.

The Billboard Music Group and the rest of VNU Communications, including Adweek, Brandweek, MediawEEK and Weekend, will be joined in its new location by sister companies VNU eMedia, VNU Marketing Information, and SRDS.

Billboard's new main phone number is 646-654-4400. The mailing address is 770 Broadway, New York, N.Y. 10003.

Leilla Brooks has been appointed composition technician in the Billboard production department in New York. She will assist in composing editorial and chart pages. Brooks will report to Terry Sanders, editorial production director.

Prior to joining Billboard, Brooks worked as an editorial assistant for John Wiley and Sons publishing company and as a freelance designer for a variety of groups including SUNY Potsdam and the Manhattan School of Music.

Brooks received her B.A. in English literature and writing from Potsdam College.

Also in New York, Jason Acosta has joined Billboard's circulation department as circulation assistant. Acosta will report to Jeanne Jamin, circulation director, and be responsible for a wide variety of circulation duties for Billboard, Airplay Monitor, Billboard Bulletin, and the Billboard directories.

Prior to joining the circulation department, Acosta was a mail services assistant.

Marin Jorgensen has joined Billboard's L.A. staff as special issues coordinator. She will provide support to the special editorial staff and report to Gene Sculatti, director of special issues.

Previously, Jorgensen was assistant director at Summit Educational Group in Watertown, Mass. She received her B.A. in English and philosophy from Boston College.

**Personnel Directions**

**Billboard Dance Music Summit**

Waldorf Astoria • New York • July 12-14

BET/Billboard R&B Hip-Hop Conference

New York Hilton • Aug. 16-18

Billboard/Airplay Monitor Radio Seminar & Awards

New York Hilton • Oct. 5-7

For more information, contact Michele Jacangelo at 646-654-4690

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By Fred Bronson

It’s Good To Be King And Clapton

THANKS TO HIS TEAM-UP with Eric Clapton, blues icon B.B. King has his first top 10 album on The Billboard 200 since . . . well, wait a minute, since ever. As hard as it may be to believe, the No. 6 debut of "Riding With The King" (Duck/Reprise) is the first time the veteran guitar ace has risen above No. 15 on the album chart. That was the peak position achieved by his 1971 set, "Live In Cook County Jail.

Since King made his debut on the chart in October 1988 with "Lucille," he has only had two albums appear in the top 30. In 1970, "Indiana Mississippian Seeds," the predecessor to the "Cook County" LP, peaked at No. 26.

King and Clapton are also tying high on the Top Blues Albums chart, where their collaboration enters at No. 1. This is only King's second No. 1 blues disc; his first was "Deuces Wild," which spent 13 weeks on top, beginning in November 1987. His last two releases, "Let The Good Times Roll" and "Makin' Love Is Good For You," both reached the No. 2 spot.

HE’S A BAD . . . YOU KNOW The date was Aug. 21, 1971, and the No. 1 album in Billboard was Carole King’s "Tapestry." James Taylor, the Carpenters, and Marvin Gaye were in the top 10, and the highest debut was "Every Good Boy Deserves Favor" by the Moody Blues at No. 30. Further down the chart, making the second-highest debut at No. 53, was the soundtrack to "Shaft," featuring the music of Isaac Hayes.

This issue, "Shaft's" back, as the soundtrack to the film about the latest incarnation of the private dick duties at No. 22. The original "Shaft" peaked at No. 1 in November 1971.

**ROSE RISE: With the 45-35 move of "Desert Rose" (A&M), Sting collects his first top 40 hit on The Billboard Hot 100 since "When We Dance," peaked at No. 38 the week of Dec. 17, 1994. "Desert Rose," which features Cheb Mami, is the third consecutive Sting single to be a collaboration. Sting guest-starred on Toby Keith's cover of his "I'm So Happy I Can't Stop Crying," at No. 84 hit in December 1997. And a month later, Puff Daddy's remix of "Boulevard" was credited to Sting & The Police.

BE HERE NOW: By remaining on No. 1 on the Hot 100 for a second week, "Be With You" (Interscope) matches the two-week reign of Enrique Iglesias' "Bailamos." The strength of "Be With You" and "Try Again" by Aaliyah prevent Christina Aguilera from moving 17-1 with "I Turn To You" (Jetta). "I Turn" has to settle for No. 8.

DOUBT FULL: Trauma/Interscope act No Doubt scores only its second entry on the Hot 100, as "Simple Kind Of Life" enters at No. 30. The other No Doubt song to appear on the chart was "Just A Girl," which peaked at No. 23 in 1996. "Don't Speak," which set a record by remaining No. 1 for 16 weeks on Hot 100 Airplay, was not released as a commercial single and, under chart policy at the time, was not eligible for the Hot 100.

**Paper Anniversary:** In just three weeks, "Smooth" (Arista) by Santana featuring Rob Thomas will complete its first year on the Hot 100. There's every indication the single will make it into a second year, as it rebounds 33-32 this issue.

**Market Watch**

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Gassner To Assume Key Role At Edel

Former BMG Entertainment International president/CEO Rudi Gassner will take a top strategic role with rival music giant, the German-based inde's expansion plans under principal owner/CEO Michael Haenjes.

Gassner will join Edel's supervisory board starting in September, subject to official election at the company's annual general meeting in June. He is also expected to be elected chairman of the supervisory board at that time.

The post is U.S.-based Gassner's first non-executive board position since he left BMG earlier this year (Billboard, Jan. 17). He will also represent Edel in talks with investors. Gassner's exit was once viewed as a sign of unwelcome growth, he said in a prepared statement, noting that his discussions "have revealed a serious interest by the company to play a key role in the music business of the future."

**Handleman To Bow Network Of Market-Tailed Kiosks**

A merchandiser-distributor, Handlerman Co. will initiate its digital strategy with a network of kiosks tailored to a store's market. IBM will provide the digital downlink technology and supplies rights management, Rinsing Corp. will handle the CD-manufacturing, printing, and video clips, interviews, and other background material will be provided by Music Inc.

Sonic Foundry will begin encoding the Modality Entertainment catalog, which is owned by Handlerman's North Coast Entertainment, which is negotiating with other labels for content. Assistant VP of investor relations Greg Maze says the company expects to test the kiosks in about three months. The content holder will determine if consumers will be able to make a compilation or will generate if consumption will be made by the store. A Handlerman will include Kmart, Wal-Mart, Ames, Meyer, Bradlees, and Shopko.

The kiosks are part of an overall strategy, dubbed the Global Entertainment Utility, that will eventually provide digital distribution services to online and brick-and-mortar retailers.

**Zomba Adds Euro Affiliates**

The Zomba Group is establishing wholly owned affiliates in Italy, Spain, Norway, and Denmark. Shawn Nation, managing director of Zomba Records Scandinavia, who has been the co-founder of Zomba International Record Group, tells Billboard that the move marks the completion of Zomba's takeovers, marketing, and management infrastructure in Europe, as well as the formation of Zomba's licensees in Italy, Spain, and Scandinavia since October 1996—will provide a sales and distribution network for the new affiliate.

Roberto Biglia, former MD of Polygram Records in Italy, takes the same post at Milan-based Zomba Records Scandinavia. Italy will be MD Andrea Ochotna, who was marketing director for Columbia at Sony Music Spain. Zomba Records Norway will be run by GM Kenneth Ruiz Davila, who was manager of TV marketing at EMI Records in Norway. Zomba Records Denmark will be headed by Jorgen Haml, who was a product manager at Scandinavian Records. Davila and Haml will report to Magnus Bohman, MD of Zomba Records Scandinavia AB. Bohman will report to Bert Meijer, MD of Zomba Record Holdings BV and VP of Europe. Meijer, Biglia, and Ochotna report to Watson.

The Zomba arms in Norway and Denmark are up and running; most in Spain and Italy will open July 1.

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